

**1999**

# **RECENT ACQUISITIONS**

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*Front and back Cover:*  
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All the paintings in this Catalogue are for sale, prices on application

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## **ANTHONIE BEERSTRATEN**

Active 1639 - 1665

Dutch School

Anthony Beerstraten was born in Amsterdam and, like his brother Jan Abrahamsz, specialised in interesting topographical landscape painting. Many of his pictures have views of Amsterdam in the distance and his delicate draughtsmanship and his elongated figures are very recognisable. He executed some mediterranean harbour scenes which are also of an exceptional quality.

Museums where examples of the artist's work can be found include: Utrecht, Weimar and Geneva.

### **A View of Egmond-aan-Zee with Fisherfolk on the Beach and Shipping offshore**

Oil on Canvas: 33 x 46<sup>1</sup>/<sub>8</sub> inches (83.8 x 117.1 cms)

Indistinctly signed





**ABRAHAM VAN BEYEREN**

1620- 1690

Dutch School

Abraham van Beyeren began his career in his native town of Leiden where he was a pupil of his uncle, Peter de Putter. He is first recorded here in 1639. From here in 1640 he moved to The Hague where he was to become one of the founder members of the 'confrerie pictura' in that city. A year later he was elected a member of the Guild in Delft.

Van Beyeren painted various subjects which included displays of fish on beaches and at Vendor's stands, still-lives with flowers and fruit as well as seascapes in rough weather.

His 'breakfast' and fish still-lives are distinguished by strong colouring and an almost impressionistic style which effectively depicts the fishes' almost wet surface. The painter and his easel are often seen reflected in a pewter or silver jug. Later, his still-lives became more elaborate and the influence of the work of Jan Davidsz. de Heem is more visible.

Museums where examples of the artist's work can be found include: Amsterdam, Berlin, Geneva, Glasgow, Paris, New York, Vienna and Rotterdam.

**A Still-Life of Peaches, Grapes and Raspberries on a silver Tazza, two Roemers and a sliced Peach with a Knife on a silver Plate, a Melon, a Bread Roll and a Wine Glass on a Table draped with a green velvet Cloth**

Oil on Panel: 29<sup>1</sup>/<sub>2</sub> x 23<sup>3</sup>/<sub>4</sub> inches (74.9 x 60.3 cms)

**JACOB BOGDANI**

1658 - 1724

Hungarian School

Jacob Bogdani is best known as the foremost painter of exotic animal and bird compositions of the late seventeenth and early eighteenth centuries. He was born in Eperjes in Hungary in 1658 and arrived in London in 1688. Here he soon acquired a considerable reputation as a specialist still-life painter at the court of Queen Anne and several of his paintings are in the Royal Collection.

His canvases are usually crowded with groups of exotic wild fowl displaying all their colourful finery to their best.

Museums where examples of the artist's work can be found include Budapest and Stockholm.

**A Blue Fronted (Amazon Aestiva) and a Festive Amazon, possibly a Yellow Billed Amazon (Amazona Collaria) with a Bullfinch and a large Stag Beetle surrounded by Apples and Grapes resting on a Stone Ledge**

Oil on Canvas: 25<sup>1</sup>/<sub>4</sub> x 29<sup>7</sup>/<sub>8</sub> inches (64.1 x 75.9 cms)

Indistinctly signed

*PROVENANCE:* Baroness Pongracz de St. Miclos et Ovar







**ABRAHAM BRUEGHEL**

1631- 1690

Flemish School

Abraham Brueghel was born in Antwerp and was the second son of Jan Brueghel the Younger. He was a pupil of his father and at an early age showed a precocious talent, for his father recorded the sale of a painting by Abraham dated 1646 when he was only fifteen. At the age of eighteen, he was sent to Italy and entered the service of Prince Antonio Ruffio in Sicily. In 1659 he went to Rome where he married in 1660. Soon after 1671, Abraham Brueghel is recorded as living in Naples and it is probable that he died there.

At first, Abraham Brueghel painted in the style of his father but when he arrived in Italy, he at once turned to painting garlands in the manner of Daniel Seghers and worked in collaboration with Carlo Maratta and other Italian figure painters. However, Abraham Brueghel is best known for his large fruit and flower compositions which he completed in the last thirty years of his life.

Museums where examples of the artist's work can be found include: Amsterdam, Bordeaux, Florence (Pitti Palace), Rome and Turin.

**A PAIR of Fruit Still-Lives depicting Peaches, Plums, Figs and Blackberries**

Oil on Canvas: 11<sup>3</sup>/<sub>4</sub> x 11<sup>1</sup>/<sub>4</sub> inches (30 x 28.5 cms)

Both signed in monogram and inscribed 'Roma'

## JAN BRUEGHEL II

1601 - 1678  
Flemish School

Jan Brueghel the Younger began his career as a pupil of his famous father Jan 'Velvet' Brueghel. At an early age he travelled to Italy where he was to meet Sir Anthony van Dyck and Lucas de Wael. Here he also made the acquaintance of Archbishop Borromeo who had been his father's important protector.

Having travelled in France, he returned to Antwerp after the death of his father in 1625. This same year he was elected a member of the Guild. In 1626 he married and was to have eleven children, five of whom became well known artists, Abraham and Jan-Baptiste becoming the most successful.

Jan Brueghel the Younger was to collaborate on other works by his contemporaries including Peter Paul Rubens, Gonzales Coques, Jan van Kessel I and Hendrick van Balen.

His work is often mistaken for that of his father's, as his technique is very close to that of Jan Brueghel the Elder. His execution, however, is somewhat looser and his compositions not as tightly drawn.

Museums where examples of the artist's work can be found include: Antwerp, London (National Gallery), Milan (Brera Gallery), Munich and New York (Metropolitan Museum).

## HENDRICK VAN BALEN

1575 - 1632  
Flemish School

Hendrick van Balen began his career as a pupil of Martin de Vos and, according to van Mander, completed his training under Adam van Noort. In 1592 he was elected a member of the Guild of Saint Luke and it is known that he travelled to Rome at this time. He soon became a close friend of Rubens and, at his instigation, was to form an important collection of paintings and works of art. In 1605 he married Marguerite Briens with whom he was to father eleven children.

Van Balen was to specialise in executing finely painted copper and panel pictures depicting allegorical and historical subjects often in collaboration with other well-known painters from the time such as Jan Brueghel the Elder, Jan Brueghel the Younger, Josse de Momper and Frans Snyders. Later he was to have Anthony van Dyck as a pupil and indeed his later work shows the influence of his own illustrious student.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Aix, Antwerp, Brussels, Cambrai, Cassel, Florence, The Hague, Nantes, Rennes and Vienna (Kunsthistorisches Museum).

### **The Virgin and Child surrounded by a Garland of Flowers**

Oil on Panel: 8<sup>1</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>8</sub> inches (21 x 18 cms)

*PROVENANCE:* Ex. Collection: Señor Don Jose Maria de Alava, Madrid, Spain





**FRANCIS COTES, R.A.**

1726 - 1770

English School

Francis Cotes was an important English portrait painter working in both oils and pastel. He began his career as a pupil of George Knapp and later became a founder member of the Royal Academy. Cotes became a great fashionable success, the only serious rival to Thomas Gainsborough and Sir Joshua Reynolds.

Little is known about his life. His father, Robert Cotes, was from an old English family which had emigrated to Ireland. Robert Cotes returned to England after an altercation with the Irish Parliament, and he became a well-to-do apothecary in the Parish of St. Mary-le-Strand in London, where his son Francis was born in 1726.

Throughout the 1750's Francis Cotes generally worked in pastel but after 1763, when he moved into his house at 32 Cavendish Square, he occasionally painted in oils.

Francis Cotes died in 1770 and in 1776 his large house in Cavendish Square was bought by George Romney.

Museums where examples of the artist's work can be found include Dublin and London (Victoria & Albert).

**A Portrait of Joseph Gulston and his brother John Gulston, both half length, the former wearing a gold coloured van Dyck costume, the latter in a lilac coloured child's dress carrying a basket of flowers, a fine wooded landscape beyond**

Pastel on Paper: 26<sup>1</sup>/<sub>2</sub> x 32<sup>1</sup>/<sub>2</sub> inches (67.5 x 83 cms)

Signed and dated 1754

*PROVENANCE:* Commissioned by Joseph Gulston, Snr.

*LITERATURE:* Alfred Whitman, 'Valentine Green', 1902, p.40-41, no.21;  
John Steegman, 'Portraits in Welsh Houses', South Wales, 1962,  
vol.11, p.53, no.35;  
Edward Mead-Johnson, 'Francis Cotes', 1972, p.57, no.52.

*EXHIBITED:* Probably the Society of Artists, 1761;  
On loan to the National Gallery of Wales, Cardiff;  
Sotheby's, 'Childhood', 1988, no.80.

*NOTE:* The sitters were the sons of Joseph Gulston the first and his wife Mericas da Silva of Golden Square, Soho and Ealing Grove, Middlesex. Joseph Gulston was born in 1741 and at the time of this portrait was at Worcester School. He went to Eton in 1756 and Christchurch, Oxford in 1763. His younger brother John followed Joseph to Eton where he died in 1764. Joseph Gulston, the elder child, married Elizabetha Bridgetta Stepney, the daughter of Sir Thomas Stepney, 6th Bt. in 1767. They lived at Ealing Grove.

This celebrated masterpiece by Francis Cotes was later, in 1771, engraved by Valentine Green and published for Robert Sayer. This engraving became one of the most popular images of Child Portraiture in the late eighteenth century.

**HENRI-PIERRE DANLOUX**

1753 - 1809

French School

Henri-Pierre Danloux began his career as a pupil of Jean-Baptiste Lepicié and Joseph Vien, and at a young age he travelled to Italy. He soon came to the notice of Jacques Louis David. In 1771 he sent to the 'Exposition de la Jeunesse' his first painting representing 'Un Ivrogne Aupres d'une Table'. This was followed in 1773 with portraits of Preville and de Feuille from the Comedie Française. In 1782 he exhibited a number of works at the 'Exposition de la Blancherie', and in 1791 he was to hang his first picture at the Salon.

It was at this time that Danloux fled to England to escape the French Revolution and he was to live here until 1800. In England he rapidly gained an enviable reputation and was to receive many lucrative commissions. Many of his works were subsequently engraved by a number of English engravers. Upon his return to Paris he exhibited in 1802 at the Salon and again in 1806.

Museums where examples of the artist's work can be found include: Berlin, Cambridge, Chantilly, Edinburgh, Lille, London (National Gallery), Versailles and Warsaw.

**A Pair: 'La Coquette' and 'La Travailleuse'**

Oil on Canvas: 8<sup>3</sup>/<sub>4</sub> x 6<sup>7</sup>/<sub>8</sub> inches (22.2 x 17.5 cms)

*PROVENANCE:* L.M.J. Morel d'Arleux, France; a gift of the artist;  
By descent to Dr Morel d'Arleux, France, by 1910;  
Anon. Sale, Galerie Charpentier, Paris, June 7, 1955, lots 28-9.

*LITERATURE:* R. de Portalis, 'Henri-Pierre Danloux'; 1910, pp.15-5,  
illustrated p.18.







**GEORGE DAWE, R.A.**

1771 - 1843

English School

George Dawe was born in 1771 and was the son of the well-known engraver Philip Dawe. At an early age he studied under his father, however, he soon abandoned his engraved work to concentrate on painting.

When young he travelled to Russia and having already acquired a good reputation as a portrait painter, he soon became a favourite in the Imperial Court of the Tzar Alexander. From him he was to receive four hundred commissions to paint eminent members of the Russian aristocracy who had just helped defeat Napoleon. He was appointed Court Painter to the Russian Court. Later he was to travel extensively through Europe and was to paint most of the European Royalty and their families. In 1809 he was made an Associate of the Royal Academy and in 1814 he became a full member.

Museums where examples of the artist's work can be found include:  
London (Apsley House and National Portrait Gallery) and Nottingham

**A Portrait of General Miguel Ricardo de Alava, standing half length, wearing his Uniform and a black Cape**

Oil on Canvas: 35 x 27 inches (89 x 69 cms)

Signed and dated 1818

*PROVENANCE:* The Chamberlayne Family, Stoneythorpe Hall, Warwickshire*NOTE:* As a naval officer, General de Alava joined the patriots when Napoleon placed his brother Joseph on the Spanish throne. In 1811 when General Cortes decided to give the overall command of the Spanish army to Wellington, Alava was attached to his staff and was to attend on Wellington at Waterloo.

His Liberal politics brought him into conflict with King Ferdinand VII and subsequently, at the Duke's request, he was invited to London, where he lived from 1824 to 1834. On the accession of Queen Isabella to the Spanish throne in 1834 Alava returned home, but was soon afterwards appointed Spanish ambassador to the Court of St. James's.

George Dawe was in Brussels in 1818 to execute a commission to paint Prince William Frederick of Orange before going on to Cambrai for the memorial review of the allied armies, where Alava would have been painted.

There are other known versions of this painting, principally those in the Hermitage, St. Petersburg and at Apsley House, London. The Apsley House portrait (cat. no. WM1477), dated 1818, was purchased by the Duke of Wellington, presumably from the artist. The Hermitage example is also dated 1818 and measures 91 x 71.5 cms and it appears in the portrait grouping of all the generals of the Napoleonic Wars (Hermitage 1958 cat. No. 4832, fig. 368).

Apparently Wellington thought a great deal of his Spanish comrade in arms, as there also hangs in Apsley House a painting by Jan Willem Pieneman painted in 1821 which shows the sitter in somewhat similar pose as in the Dawe paintings, and from which this was almost certainly derived. It is interesting to note that one third of the Apsley House collection consists of contemporary portraits of the Duke's own generals, heads of state of the allied nations, as well as those of Napoleon and his family. To this end he commissioned Sir Thomas Lawrence in 1817-18 and subsequently George Dawe to portray his comrades in arms.

The present painting would have been a second commission by the Duke, intended as a gift. The picture has passed by descent through the Chamberlayne family of Stoneythorpe Hall in Warwickshire. It came to the family via Evelyn Mary Chamberlayne (nee Campbell) whose grandfather was Sir Colin Campbell, a noted soldier, hero of the battle of Ahmednuggur, and later, as a colonel, Assistant Quartermaster General on the Duke's staff in the Peninsula, and at Waterloo, where he would have known General de Alava. Campbell eventually became Governor of an Indian State, and retained a life long friendship with Wellington. A record of this friendship is recorded in the Waterloo Roll. It appears unlikely that Colin Campbell would have commissioned this picture himself from Dawe and no doubt this third painting of the distinguished Spanish general would have been given to him by either the Duke of Wellington, or even Alava himself, to commemorate their service together.

**FRANS DECKER**

1684 - 1751

Dutch School

Frans Decker was born in the city of Haarlem in 1684 and at an early age was apprenticed to Romeyn de Hooghe. Later he appears to have also been a pupil of Bart Engels.

In 1706 he was elected a member of the Guild in Haarlem and he was later to be its administrative director from 1724 to 1740. In 1743 he received an important commission from the magistrates of Haarlem for 34 painted portraits of members of the Dutch nobility and aristocracy.

Decker's works are always very accurately drawn with a fine use of colour and contrast. Many of his genre paintings are reminiscent of the works of Richard Brackenbergh and show everyday life in household interiors. His pictures are quite rare.

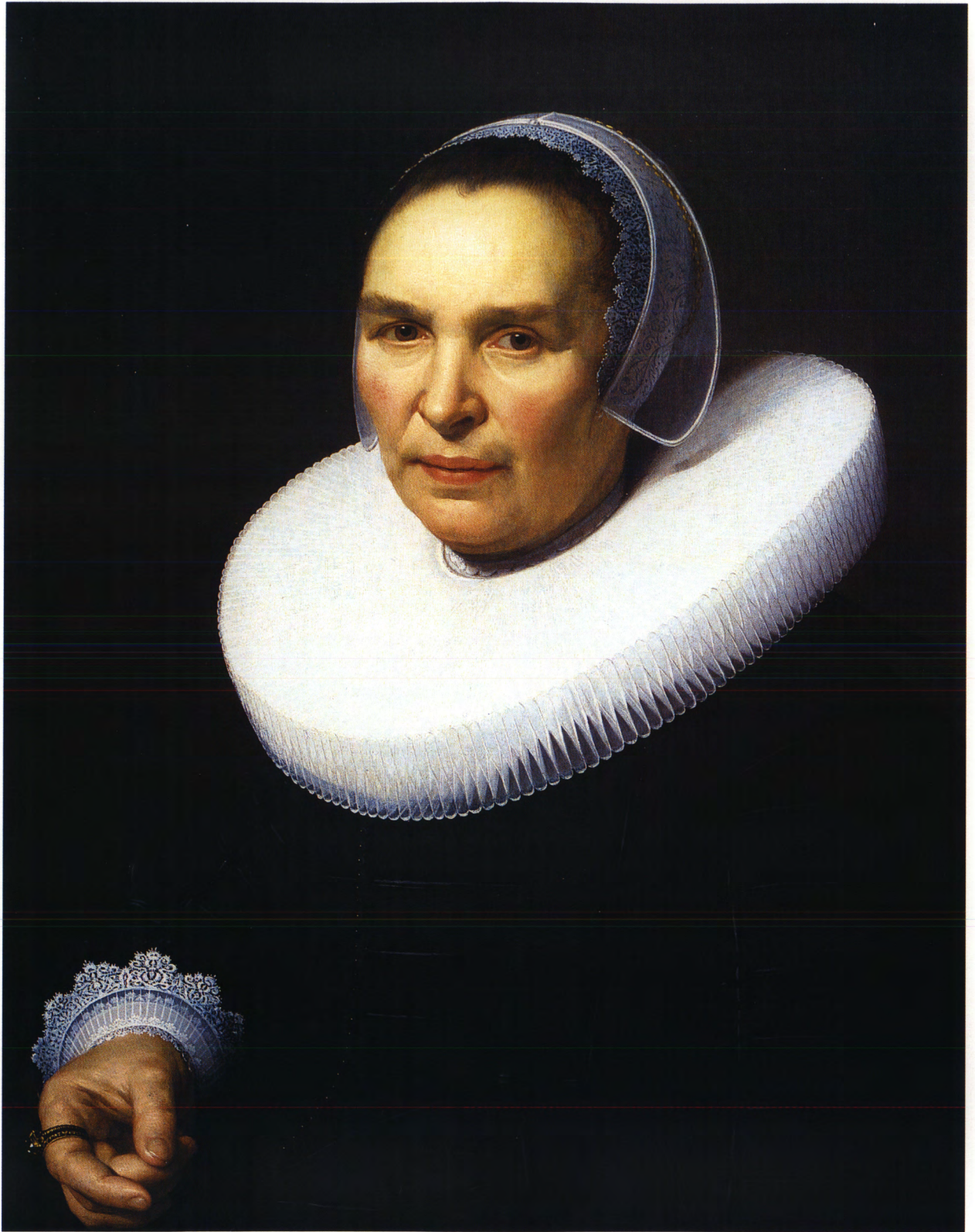
Museums where examples of the artist's work can be found include Geneva and Haarlem.

**An Interior with an amorous Couple and a Procuress in the Doorway**

Oil on Panel: 13<sup>3</sup>/<sub>4</sub> x 10<sup>3</sup>/<sub>4</sub> inches (35 x 27.3 cms)

Signed





**JACOB WILLEMSZ DELFF**

1619 - 1661

Dutch School

Jacob Willemsz Delff was born in Delft in 1619 and in his short career was to follow in a fine tradition of portrait painting founded in that town by his grandfather Michiel Miereveldt. His early training was with his father the engraver Willem Jacobsz, later moving to work under the tutelage of his grandfather. He was elected a member of the Guild in 1641 and in 1642 married Anna van Hoogenhouck.

As a portrait painter Jacob Delff was exceptional but he also received commissions for biblical subjects and militia groups.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Brussels, Delft (Hotel de Ville), Dublin, Frankfurt, The Hague, Lille, Rotterdam, and Vienna (Kunsthistorisches Museum)

**A Portrait of a Lady, half-length, wearing a black Dress with a white ruff Collar**

Oil on Panel: 28 x 21<sup>1</sup>/<sub>4</sub> inches (70.7 x 54.2 cms)

**JAN FYT**

1611 - 1661

Flemish School

Jan Fyt is one of the most important painters of still-lives and game compositions working in The Netherlands in the seventeenth century. He is known to have collaborated with other painters such as Erasmus Quellinus, Theodor van Thulden and Theodor Willeboirts in his larger paintings, with these artists supplying the figures. However, the artist was supremely competent in his execution of smaller paintings, rendering fur and feathers in a masterly fashion. Most of his paintings are signed.

Jan Fyt is known to have painted some flower pictures but these are very rare. His most important pupil was Pieter Boel.

Museums where examples of the artist's work can be found include: Brussels, Florence, Geneva, St. Petersburg, London (National Gallery)

**A Still-Life of Roses in a Glass Vase**

Oil on Canvas: 16<sup>1</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>2</sub> inches (41.3 x 36.8 cms)

Signed and dated 1661







**JAN JOSEFSZ VAN GOYEN**

1596 - 1656  
Dutch School

Jan van Goyen was born and spent his early life in Leiden. He is known to have sold his house there in 1629 to the artist Jan Porcellis, whose marine paintings were of some influence on van Goyen's early work. Of all his masters, however, Esaias van de Velde was much the most important, and his influence is the most traceable in van Goyen's brightly coloured early style.

By the early 1630's van Goyen had moved to The Hague where he became a member of the Guild and was granted citizenship in March 1634. Despite being a prolific artist, van Goyen had difficulty in selling his works throughout most of his career, and was constantly trying to improve his financial affairs. His efforts at investing in tulip bulbs was a notorious disaster but he fared somewhat better in his property speculations.

Jan Van Goyen was, with Salomon van Ruysdael and Pieter de Molijn, one of the principal exponents of the new Haarlem style of landscape painting.

He chose modest scenes to paint, such as simple river landscapes, dilapidated farmhouses and ruined castles, which he rendered in a restricted range of colours.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Antwerp, Berlin, Brussels, Hamburg, London (National Gallery), Paris (Louvre) and Vienna (Kunsthistorisches Museum).

**Fishermen in a Rowing Boat by a Landing Stage near a ruined Castle on a cloudy Day**

Oil on Canvas: 29<sup>1/2</sup> x 38<sup>5/8</sup> inches ( 75.1 x 98.1 cms)

Signed and dated 1634

*PROVENANCE:* With Gebr. Douwes, Amsterdam, 1923;  
with Asscher & Welker, London, 1927;  
Dr C.J.K. van Aalst, Hoevelaken;  
with H. Cramer, The Hague, 1965/6;  
Ernst Kroeker; Sale, Christie's London, 24 November 1967, lot  
52 (5000 gns to Nacey);  
Dr. K., Dortmund

*LITERATURE:* J.W. von Moltke, 'Dutch and Flemish Old Masters in the  
Collection of Dr. C.J.K. van Aalst', 1939, p.142, pl. XXXIII;  
C. Hofstede de Groot, 'A Catalogue raisonne, etc. VIII', 1923,  
p.195, no.792;  
H.U. Beck, 'Jan van Goyen', II, 1973, p.287, no.631, with ill.

*EXHIBITED:* Amsterdam, Gallery Gebr. Douwes, 1920;  
The Hague, Gallery H. Cramer, 1965/6, p.23, with ill.

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**JAN GRIFFIER THE ELDER**

1652 - 1718

Dutch School

Jan Griffier was a pupil of Roeland Roghman and of Jan Looten. His work is reminiscent of the landscapes of Herman Saftleven a generation earlier, whose attention to detail in his extensive Rhineland views, Griffier was to emulate very successfully.

Later he travelled to London and received great success there with views of the Thames between Windsor and Gravesend. After returning to Rotterdam, he again went back to London in 1687 and became the protégé of the Duke of Beaufort. His views of the Thames were particularly successful and his work was much sought after.

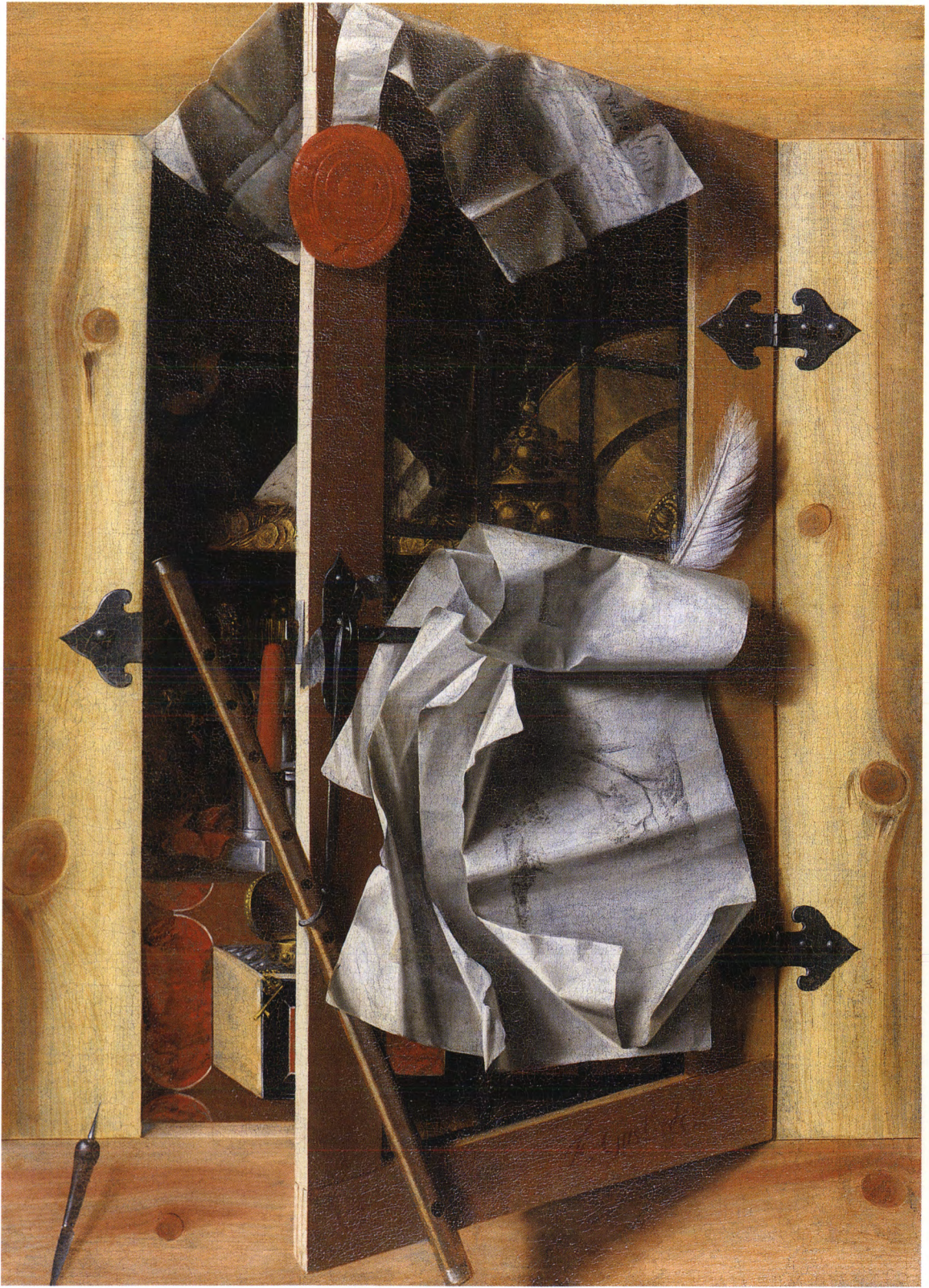
Museums where examples of the artist's work can be found include: Amsterdam, Bordeaux and Frankfurt.

**An Extensive Landscape with Sportsmen by a ruined Gatehouse**

Oil on Canvas: 25 x 30 inches (63.5 x 76.2 cms)

Signed





## **FRANCISCUS GYSBRECHTS**

Circa 1620 - 1680

Dutch School

Franciscus Gysbrechts was born in the Dutch town of Leiden. It is not certain but it is most probable that he was related to the other important trompe l'oeil artist of the period, Cornelis Norbertus Gysbrechts.

Both artists excelled in the rendering of trompe l'oeil and were without doubt the most inventive and imaginative painters of their time in this genre.

Franciscus Gysbrechts was elected a member of the guild of Leiden in 1674. His compositions are full of skillful and clear juxtapositions of objects ranging from globes, musical instruments, parchments and other objects often appearing out of open windows. His paintings are quite rare.

Museums where examples of the artist's work can be found include: Brussels, Danzig, Rennes, Hamburg and Segovia (Palacio de Riofrio)

### **A Trompe l'oeil of a an open Cupboard with various Objects including Silverware, Musical Instruments and Parchments**

Oil on Canvas: 46<sup>1/2</sup> x 33<sup>1/8</sup> inches (118 x 84 cms)

Signed

**DAVID CORNELISZ. DE HEEM**

1663 - 1714

Dutch School

For a long time the identity of David Cornelisz. de Heem was unknown. At first, David I de Heem was regarded as the father of Jan Davidsz. Then for a while the pictures signed "D. DE HEEM" were believed to be by David II, a brother of Jan Davidsz.. As late as 1991 Sam Segal in his catalogue for the exhibitions in Utrecht and Braunschweig succeeded in demonstrating that the pictures signed "D. DE HEEM" were those of David Cornelisz. de Heem, the only son of Cornelis.

Born in 1663 in Antwerp, he married in 1690 Anna Maria Cocq, with whom he had two sons. He then moved with his family to The Hague in 1697. In the same year he is registered in the records of the Guild in Antwerp as being the son of Cornelis de Heem.

In a document of 1714 his wife Anna Maria calls herself a widow, so he must have died prior to 1714. His oeuvre, as collected so far, comprises a very small group of still-lives which, as a rule, are not dated. They clearly show the stylistic influence of Jan Davidsz. de Heem in addition to that of his father Cornelis, mainly in his still-lives with flowers.

Museums where examples of the artist's work can be found include Darmstadt and London (National Gallery).

**A Still-Life of Oysters with Fruit including Grapes, an Orange and a peeled Lemon resting on a Stone Ledge**

Oil on Canvas: 18<sup>1</sup>/<sub>4</sub> x 15<sup>3</sup>/<sub>8</sub> inches (46.5 x 39 cms)

Indistinctly signed







**JAN JANSZ. DE HEEM**

1650 -1695

Dutch School

Jan Jansz. de Heem was the half-brother of Cornelis de Heem but there seems to be some confusion as to the identity of this excellent painter. A number of his canvases exist, signed 'Johannes de Heem fecit' as well as some signed with initials, such as the large still-life 'La Collation en Danger', the property of the Municipal Museum of Brussels and now hanging in their Town Hall. Another fine still-life is in the collection of the Louvre Museum in Paris.

His pictures are obviously much influenced by the work of his father, Jan Davidsz de Heem, where he incorporates the silvery quality of drawing in his rendering of fruit, leaves and flat-ware together with a carefully composed still-life composition.

**A Still-Life with a Roemer, Fruit and a Bread Roll on a Silver Dish resting on a Wooden Ledge**

Oil on Panel: 15<sup>3</sup>/<sub>4</sub> x 13 inches (40 x 33 cms)

Signed

## **BARTHOLOMEUS VAN DER HELST**

1613 - 1670

Dutch School

Bartholomeus van der Helst was born in Haarlem and at an early age must have been influenced by the work of the famous portrait painter from that city, Frans Hals. It is known that at an early age he travelled to Amsterdam where he married in 1636. He quickly gained a reputation for the quality of his work and was to receive commissions from most of the leading figures of the age.

Bartholomeus van der Helst is rightly considered, together with Frans Hals, as one of the leading portrait painters in Holland in the 17th Century.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Antwerp, Brussels, Edinburgh, Florence, London (National Gallery and Wallace Collection), The Hague, Paris (Louvre), Rotterdam and Vienna (Kunsthistorisches Museum)

### **A Portrait of a Young Man dressed in Black holding a pair of leather Gloves**

Oil on Panel: 41 x 30<sup>1/8</sup> inches (104 x 76.5 cms)

Signed and dated 1644

*PROVENANCE:* Lionel Faudel Phillips, Balpark, Hertfordshire;  
Mortimer, his sale, New York, Parke-Bernet, 2 December, 1944,  
no.82;  
Private Collection, Belgium.





**MELCHIOR D'HONDECOETER**

1636 - 1695

Dutch School

Melchior d'Hondecoeter was a pupil of his father, Gysbert d'Hondecoeter, but the works of his uncle, Jan Baptist Weenix, were to prove more influential on the young artist.

D'Hondecoeter seldom departed from the subject matter of depicting wildfowl, poultry and other exotic species of birds in landscape and farmyard settings. He was acknowledged even in his own lifetime as the master of Dutch bird painting.

A natural draughtsman with brilliant powers of observation, the artist excelled at catching the movement of birds in full action. He often included turkeys or cockerels duelling, or birds of prey flying in to attack, which added considerably to the drama of his work. One of his most interesting innovations was to cut off plants or birds at the edge of a painting, a technique that greatly increases the feeling of naturalness. D'Hondecoeter introduced classical features into many of his paintings which tends to give them a slightly Italianate feel. This was undoubtedly to appeal to the collectors of grandiose types of paintings, as well as to assist in structuring the compositions of his numerous large decorative paintings.

D'Hondecoeter's works were enormously popular in late seventeenth century Holland, and were copied and imitated well into the eighteenth century.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Antwerp, Boston, Cardiff, Florence (Pitti Palace), Karlsruhe, London (National Gallery and Wallace Collection), Munich (Alte Pinacothek), New York (Metropolitan) and Paris (Louvre)

**A Game still-life with a hung Hare, a Boar's Head, hung Grouse, a Gun and other Objects in a Landscape**

Oil on Canvas: 43<sup>1</sup>/<sub>4</sub> x 32<sup>3</sup>/<sub>4</sub> inches (110 x 83.4 cms)

Signed and dated 1668

- PROVENANCE:* Captain James Alston-Roberts-West,  
Stratford-on-Avon, Warwickshire
- LITERATURE:* S.A. Sullivan, 'The Dutch Gamepiece',  
Woodbridge 1984, p.55, reproduced fig.107.
- EXHIBITED:* Delft, Oude Kunst-en Antiekbeurs', 1976  
(reproduced in catalogue)
- NOTE:* This is the earliest dated still-life by Melchior  
d'Hondecoeter known to exist.

**NICOLAS JACQUES JULLIARD**

1715 - 1790

French School

Nicolas Jacques Julliard began his career as a pupil of François Boucher. He was accepted into the Academy in 1754 and became a full member in 1759. He exhibited at the Salon from 1755 to 1785.

Julliard was a fine landscape painter working much in the style of his master Boucher. It is known that he executed the landscapes in the background of some of his master's large decorative schemes. In 1757 he is recorded as working for the Aubusson Tapestry factory. He was also commissioned by Monsieur de la Ferté 'intendant des menus plaisirs du Roi' for several works and later supplied a number of landscapes for the Royal collection.

Museums where examples of the artist's work can be found include:  
La Fere, Montpellier, Stockholm and Tours

**A Shepherd and Shepherdess in a Wooded River Landscape**

Oil on Canvas: 39 x 29<sup>7</sup>/<sub>8</sub> inches (99 x 76 cms) (oval)

*PROVENANCE:* Ex. Coll. Madame J Campion Moenenclaey, Jersey.







## **JUSTUS JUNCKER**

1702 - 1767

German School

Justus Juncker started his career as a pupil of Hugo Johann Schlegel in Frankfurt. Here he specialised in painting portraits, genre scenes and landscapes with peasants.

He later became apprenticed to Jan van Huysum and is known to have executed some skillful still-life paintings. He was also particularly successful as an engraver.

His pictures, usually on panel, are normally of fine quality with excellent draughtsmanship and were much sought after in his lifetime.

Museums where examples of the artist's work can be found include: Aix, Cassel, Darmstadt, Frankfurt, Mayence and Stuttgart

### **An Interior with Elegant Gentlemen seated at a Table playing Backgammon**

Oil on Panel: 14<sup>1</sup>/<sub>2</sub> x 19<sup>1</sup>/<sub>2</sub> inches, (36.5 x 49.5 cms)

Signed

*PROVENANCE:*

Sir Robert Drummond Moncreiffe, Bart., C.B., C.M.G.,  
Moncreiffe House, Bridge-of-Earn, Perthshire, his  
sale, London, Christie's, 14 May 1926, lot 89.

**ANGELICA KAUFFMAN, R.A.**

1740 - 1807

Swiss School

Throughout her life, Angelica Kauffman showed a prodigious talent in not only painting and music but in languages and in her own natural grace and charm. The artist was the daughter and pupil of Joseph Johann Kauffman and she received academic training in various North Italian cities and latterly in Florence (1762) and Rome (1763). In 1781 she married Antonio Zucchi, the landscape painter and draughtsman. They moved first to Venice and then to Rome where she continued to live after Zucchi's death in 1795. She is known to have kept an incomplete list of her works (published in Lady Victoria Manners and G.C. Williamson, A.K., 1924). Kauffman was the leading painter of Neo-Classical subjects of her day and the influence she had on her contemporaries and followers continued well into the 19th century.

Museums where examples of the artist's work can be found include: Berlin, Berne, Dresden, Dublin, Florence (Galerie Royale), Frankfurt, Leningrad (Hermitage), London (Victoria & Albert, National Portrait Gallery), Paris (Louvre), Stuttgart and Vienna

**A Portrait of Lady Louisa Dorothea Holroyd, half-length, seated at her desk wearing a white dress with gold brocade and blue robes, holding a book**

Oil on Canvas: 29<sup>1</sup>/<sub>2</sub> x 24<sup>1</sup>/<sub>2</sub> inches (75 x 62.2 cms)

Inscribed and displaying the sitter's coat of arms

*PROVENANCE:* By descent in the family of the Earls of Sheffield until sold by Sotheby's, Sheffield Park sale, 22nd February 1928, lot 24, bt. by Pawsey and Payne for £220.00.

*LITERATURE:* Doctor Bettina Baumgartel, 'Angelica Kauffmann (1741-1807)', 1990, Abb.23, p.119, illustrated p.121.

*NOTE:* The sitter was the daughter of John Baker Holroyd, 1st Earl of Sheffield (1735 - 1831), and his first wife, Abigail (died 1793), only daughter of Lewis Way of Richmond, Surrey, whom he married in 1767. Holroyd was created Baron Sheffield in 1781, and was an active politician and Privy Councillor. In 1797 Dorothea married General Sir William Henry Clinton, G.C.B. (died 1846). She was, with her sister, a great correspondent with the historian Edward Gibbon, (their father edited his miscellaneous works and published posthumously 'Memoirs of the Life and Writings of Edward Gibbon', and was executor of his will). She died in 1854.

The family's letters were sold to the British Museum by the third Earl in 1985.

There is a similarity between this portrait and Kauffman's presentation piece for election to the Accademia di San Lucca in Rome in 1765, which echoes in turn Guercino's 'Sibilla Persica' of 1647 (see Dr B Baumgartel, 'Angelica Kauffman', 1990, p.70, pl.9 and p.120, pl.22). Dr Baumgartel has suggested a possible date for this painting of 1780 or 1781, prior to Kauffman's departure for Rome.





**ALEXANDER KEIRINCX**

Circa 1600 - 1652  
Dutch School

Alexander Keirincx was a Flemish-Dutch landscape painter, much influenced by Gillis van Coninxloo and the early Flemish landscapists. His early work is impasted, with strong brown tints, somewhat hard in colour and with minutely painted foliage. His later landscapes, under Dutch influence, are rich in tone and are pale green or light brown. In 1619 he was elected a member of the guild in Antwerp and was married there on 18th June 1622. Here he lived and worked until 1626 when he left for England and received commissions from King Charles I as well as from members of the nobility. In 1643 he appears to have returned to Amsterdam and later to have travelled to the city of Utrecht. Here his extensive landscapes became very popular and we know that he employed other artists like Cornelis van Poelenburgh, Paul van Hillegaert, Sebastian Vrancx, Esaias van de Velde and David Teniers to paint the staffage in his compositions. Keirincx spent some time in Scotland and painted several topographical views of castles there.

Museums where examples of the artist's work can be found include:  
Antwerp, Copenhagen, Dresden, The Hague, Leningrad and Rotterdam

**CORNELIS POELENBURGH**

Circa 1586 - 1667  
Dutch School

Cornelis van Poelenburgh began his career as a pupil of Abraham Bloemaert. From 1616 to 1623 he worked in Rome, later travelling to Florence where he worked for the Grand Duke. He returned to Utrecht in 1626. In 1627 he was commissioned by the States of Utrecht to paint a picture for the Princesse Amalia van Solm for which he was paid 575 florins. In 1637 he travelled to London and quickly joined the artistic community there. Here he painted some superb small classical landscapes, usually on panel and he is known to have added the staffage to paintings executed by other painters, including Jan Both, Willem de Heusch, Herman Saffleven and especially Hendrick van Steenwyck. In 1646 he was elected a member of the Guild in Utrecht.

Museums where examples of the artist's work can be found include:  
Aix, Amiens, Copenhagen, Dresden, Frankfurt, Geneva, St. Petersburg, Madrid (Prado), Milan, Stockholm and Venice

**Nymphs hunting Deer by a Pond in a Wooded Landscape**

Oil on Panel: 30<sup>3</sup>/<sub>8</sub> x 24<sup>5</sup>/<sub>8</sub> inches (77.2 x 62.5 cms)

Signed A Keirincx

*PROVENANCE:* Gilbert de Poulton Nicholson; Sale, Lepke Berlin, 8 April 1924,  
lot 54, pl.11 (3000 Mark)

**JAN VAN KESSEL**

1626 - 1679

Flemish School

Jan van Kessel was baptised in Antwerp in 1626 and died there in 1679. He was the son of Hieronymus Kessel and a pupil of his uncle, Jan 'Velvet' Brueghel, and of Simon de Vos.

In 1644 he became a member of the Guild of Antwerp and married there in 1647. He had thirteen children, two of whom became painters. He was appointed Captain of the Civic Guard of Antwerp in 1652.

His small pictures of monkeys and insects are in the style of his master, Jan Brueghel, and his flower pieces recall the work of Daniel Seghers. In addition, he painted larger flower, fruit and breakfast still-lives, which are softer in tone and in the manner of Jan Davidsz. de Heem. His animal pictures together with his Palace and Interior scenes are of exquisite quality and are sometimes confused with the earlier works of his uncle, Jan Brueghel the Elder.

Museums where examples of the artist's work can be found include: Amsterdam, Bordeaux, Florence, The Hague, Leningrad (Hermitage), Madrid, Milan (Ambrosiana), Naples, Paris, Stockholm, Stuttgart and Vienna

**The Eucharist**

Oil on Panel: 11<sup>1</sup>/<sub>2</sub> x 8 inches (29.2 x 20.3 cms)

Signed, dated and inscribed





IC ZEGEN  
HET

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BROOD

GHELOFT SY. HET ALDERHEYLICHTE SACRAMENT



**ROBERT LEFEVRE**

1755 - 1830

French School

Robert Lefevre began his artistic career when, after being entreated by his father to take up a legal career, he literally walked to Paris to study Art. He soon returned to Caen.

Later he was to be apprenticed to Jean-Baptiste, Baron Regnault in Paris and was to execute here a number of notable works for the decoration of the Château d'Airel. In Paris he soon gained a considerable reputation as a portrait painter and later he was to become the first Court painter - a post conferred on him by the Emperor Louis XVIII.

Museums where examples of the artist's work can be found include: Amiens, Avignon, Colmar, Liege, Paris (Louvre), Rouen and Versailles

**A Portrait of Alexis Gedeon, standing full-length and wearing a blue Jacket and holding a Whip and Top Hat. His Horse is tethered to a Tree nearby.**

Oil on Canvas: 26 x 17<sup>7</sup>/<sub>8</sub> inches (66 x 45.5 cms)

Signed and inscribed on the reverse

*EXHIBITED:* Paris, The Salon of 1795, no.320 (A Portrait of a Man and his Horse)

*NOTE:* The inscription on the reverse reads:  
'Gedeon alexis quatre sols de la hante/né le 8  
mai 1767 mort le 18 juillet 1837/peint par  
Robert Lefevre, le cheval par C. Vernet'

**HENDRICK FRANS VAN LINT**

1684 - 1763

Flemish School

Hendrick Frans van Lint began his career as a pupil of his father Peter van Lint and at a later date became apprenticed to Peter van Bredael. In 1710 he travelled to Rome and married. He was to father ten children.

In Rome he was to become one of the most successful of the 'Foreign Northern' Artists specialising in landscape painting in the first half of the 18th Century.

Finely detailed compositions, beautifully executed, were very much the normal production of this very talented painter. His sense of colouring is very particular and his sharply drawn landscapes are exceptional.

Museums where examples of the artist's work can be found include: Brunswick, Edinburgh (National Gallery), Prague (Rudolfinum) Rome (Doria Pamphili) and Turin

**A PAIR of Pastoral Landscapes**

Oil on Canvas:  $8\frac{5}{8} \times 13\frac{5}{8}$  inches (22 x 34.5 cms) (ovals)

*PROVENANCE:* Private Collection, Madrid.





**ANDRES LOPEZ POLANCO**

Circa 1575 - 1641

Spanish School

Little appears to be known about the artist's early years and indeed he is not mentioned once by the earliest historians such as Pacheco, Carducho, Martinez and Palomino. Cean is the first one to make any reference to his work.

One of the first documents to come to light which refers to Lopez is the first Will and Testament of another famous painter from Valladolid, namely Juan Pantoja de la Cruz. Here he is mentioned as an alternative artist in a contract to paint the door of a large panel for the Hospital de la Misericordia in Madrid. Lopez did not indeed leave his native city to travel to Madrid until the year 1608 which is the same year in which he executed his well known work of Santa Clara for the Church of the same name in Madrid which is now in the collection of the Museum at Pontevedra. 1608 was also the year that his two major supporters at court both died, namely Juan Pantoja de la Cruz and Juan Bautista de Acebedo the president of the council of Castille whose portrait Lopez had executed that same year. However, even without the support of his benefactors, Lopez always managed to gain commissions from the Court, both in the reign of Philip III and Philip IV. From 1631 he became the official 'pintor de camara' for the Cardinal Infante don Fernando, the brother to the King Philip IV.

Lopez received many commissions in these years, including a large series of portraits for the Condes de Lodosa, a series of 18 canvases for the Casa de Mendoza (1618). for Antonio de la Cerda in Madrid a group of 14 portraits of members of the Austrian Royal House (1634-35) and for the Pernestan family in Prague, a fine portrait of King Philip III, which is today in the Lobkowitz collection in Roudnice (1634).

**A full-length Portrait of the Conde Duque de Olivares**Oil on Canvas: 81<sup>3</sup>/<sub>4</sub> x 41<sup>3</sup>/<sub>8</sub> inches (208 x 105 cms)

Signed

*PROVENANCE:* Ex. Collection: Harrach, Vienna*LITERATURE:* For reference:

Agullo y Cobo, M.: 'Noticias sobre pintores madrilenos de los siglos XVI y XVII', Granada, 1978. Y 'Mas noticias sobre pintores madrilenos de los siglos XVI al XVIII', Madrid, 1981.  
 Caturla, M.L.: 'Andres Lopez Polanco', Cuadernos de Estudios Gallegos, 1956.  
 Saltillo, Marques del: 'Artistas madrilenos (1592-1850)', Boletin de la Sociedad Espanola de Excursionistas, 1953.  
 Stepannek, P., y Bukolsa, E.: 'Retratos espanoles en la Coleccion Lobkowitz en Roudnice', Archivo Espanol de Arte, 1973.  
 Urrea, J.: 'Enrique Trozo y Andres Lopez, retratistas de obispos', Boletin del Seminario de Arte y Arqueologia, 1985.  
 Vinaza, Conde de la: 'Adiciones al Diccionario Historico de los mas ilustres profesores de Bellas Artes en Espana de Cean Bermudez', Madrid, 1894.

## **CLAESZ MOLENAER**

Circa 1630 - 1676

Dutch School

Claesz Molenaer was an important Haarlem Landscape painter and in 1651 was elected a Member of the Guild of that town.

He specialised entirely in landscape painting and his early work shows the influence of Jan van Goyen. Later on, his paintings show more of the influence of Jacob van Ruisdael, especially in their treatment of water and woods.

Molenaer painted a number of winter scenes with skaters and peasants outside Taverns, but he is also known for his summertime views. He was particularly successful at depicting everyday life activities in the Dutch country communities.

His pupils were Nicolas Piemont and Thomas Heeremans.

Museums where example's of the artist's work can be found include: Abbeville, Amiens, Brunswick, Cologne, Geneva, Le Havre, Leipzig, Nottingham, Rotterdam, St. Petersburg, Stockholm, Stuttgart and Vienna

### **A Crowded Beach Scene at Scheveningen with Fishermen bringing in their Catch**

Oil on Panel: 28<sup>5</sup>/<sub>8</sub> x 42<sup>1</sup>/<sub>2</sub> inches (72.8 x 108 cms)

Signed







**JAN MIENSE MOLENAER**

Circa 1610 - 1668

Dutch School

Jan Miense Molenaer began his career as a pupil of Frans Hals in Haarlem, as was Judith Leyster whom he was later to marry.

In 1636 he travelled to Amsterdam and established himself there living in the city until 1648. His early work is carefully drawn and original in composition and resembles the work of Adriaen van Ostade. In his later works he shows the influence of Frans Hals and Judith Leyster. Indeed it is occasionally difficult to distinguish between their works.

In 1657 he returned to live in Haarlem and it was here that he executed a number of excellent individual portraits as well as some larger genre groups.

Museums where examples of the artist's work can be found include: Aix, Amsterdam (Rijksmuseum), Berlin, Bergamo, Brussels, Budapest, Copenhagen, Haarlem, The Hague, Karlsruhe, London (National Gallery), Rotterdam and Vienna

**Joseph being cast into the Well by his Brothers**Oil on Panel: 28<sup>3</sup>/<sub>8</sub> x 24 inches (72 x 61 cms)

Signed

*PROVENANCE:* Ex. Collection: Mrs O'Mahony, Grangecon,  
Co. Wicklow, Ireland

*EXHIBITED:* Municipal Gallery of Modern Art, Dublin, 20th  
May to 25th August 1957

**CONSTANTINE NETSCHER**

1668 - 1723

Dutch School

Born in The Hague on 16th December 1668, Constantine Netscher was the son and pupil of the well-known portrait painter, Caspar Netscher. Caspar died when Constantine was just fourteen and the latter is not known to have had another tutor, evidently content to imitate the pictures left by his father.

Like his father, therefore, he became a portrait painter and he was encouraged by the principal personages of his time. Amongst his important patrons were the families of Wassenaer and Duivenvoorden, whose portraits he painted along with those of the Earl and Countess of Portland. Descamps records the great efforts, by the Earl, to persuade Netscher to visit England, but Netscher always refused on the grounds of ill health.

Although he principally painted portraits, he was also known to have executed some domestic interiors and conversation pieces. He was received into the Society of Painters at The Hague in 1699, and was later appointed Director. In 1686 he was elected a member of the Town Guild. In 1709 he married Magdalena van Haansbergen, the daughter of another painter.

Constantine was the younger brother of the renowned still-life painter, Theodor Netscher, and he had a number of pupils amongst whom were Conrad Roepel, Mathias Verheyde and Dirck Kendt. He died at The Hague on 27th March 1723.

Museums where examples of the artist's work can be found include: Amsterdam, Avignon, Blois, Brussels, Haarlem, Hanover, The Hague, Lille, London (National Portrait Gallery), Moscow, Paris (Louvre), Rotterdam and St.Petersburg (Hermitage)

**A Portrait of a young Lady seated holding a Garland of Flowers with a Fountain in a laid-out garden beyond**

Oil on Canvas: 21 x 25 inches (53.4 x 63.5 cms)

Signed and dated 1707





**WILLEM VAN NIEULANDT**

1584 - 1635

Flemish School

Willem van Nieulandt was the pupil of Jacob Savery in Amsterdam. On the death of his master in 1602 he travelled to Rome where he became a pupil of Paul Bril and remained there for about three years.

In 1605 he was elected a member of the Guild in Antwerp and in 1606 became the master of Pierre Heremans. In 1606 he married Anna Huystaert and in 1629 moved to Amsterdam. His daughter, a poet, was later to marry the painter Adriaen van Utrecht.

Willem van Nieulandt painted Flemish-Italianate landscapes with ruins, in fresh colours, in which figures in antique or Oriental costume play a prominent part. His views of Rome, with its antique architecture, are a favourite subject.

His work is characterised by his careful treatment of masonry and his draughtsmanship is always exceptional.

Museums where examples of the artist's work can be found include: Antwerp, Budapest, Toulouse, Copenhagen and Vienna

**A Rocky River Landscape with Shepherds, Goatherds and their Livestock resting on a Path, a Mule Train crossing a stone Bridge beyond**

Oil on Panel: 14<sup>3</sup>/<sub>8</sub> x 20<sup>3</sup>/<sub>8</sub> inches (36.5 x 51.8 cms)

**ISAAC VAN OSTADE**

1621 - 1649

Dutch School

Isaac van Ostade was an important Haarlem genre and landscape painter. He was the pupil of his brother Adriaen van Ostade to whom he was indebted for his compositions of barns and interiors with peasants. His works are distinguished by their picturesque quality, both in choice of subject and use of light.

The interior scenes are largely from his earlier period, for in the late 1640's Ostade tended to depict mainly outdoor scenes with peasants in front of inns or winter landscapes with numerous figures on sleighs or skating. In general, Ostade used a warm, glowing palette, with one or two highlighted features in the foreground such as a white horse or colourfully attired peasants.

Museums where examples of the artist's work can be found include: Amsterdam, Berlin, Budapest, Brussels, Cologne, Copenhagen, Dresden, Frankfurt, Leeds, Leningrad, London (National Gallery and Wallace Collection), Madrid, Paris (Louvre), Rotterdam, Stockholm and Vienna (Kunsthistorisches Museum).

**Peasants resting and smoking by an Inn with a Goat and a Dog nearby**

Oil on Panel: 24<sup>1</sup>/<sub>2</sub> x 23<sup>1</sup>/<sub>2</sub> inches (62 x 60 cms)

Signed and dated 1639

*PROVENANCE:* Jean-Baptiste Bernard ('L.B.') Coclers (1741-1817), Liege, his sale, Amsterdam, v.d. Schley, 7 August 1811, lot 55, 340 Florins to Josi;  
Anon. sale, London, Christie's, 19 March, 1943, £714 to Koetser;  
With Koetser, New York, 1947;  
With Gebhardt, Munich 1963-67

*LITERATURE:* C. Hofstede de Groot, 'A Catalogue Raisonné...', Vol. III, London 1910, p.454, no.51;  
J. Kelch, 'Hollandische Malerei aus Berliner Privatbesitz', exhibition catalogue, Berlin, 1984, pp.100-101, no.49, reproduced

*EXHIBITED:* Berlin, Kaiser-Friedrich-Museums-Vereins and Gemaldegalerie, 'Hollandische Malerei aus Berliner Privatbesitz', 1984, no.49.







**BONAVENTURA PEETERS**

1614 - 1652

Flemish School

Bonaventura Peeters was born into a family of painters in 1614 and was the brother of Jan Gillis and Catharina Peeters. As a young man he appears to have made many voyages at sea and was employed as a cartographer during the sieges of the towns of Calloo and Verebeeck.

In 1634 he was elected a member of the Guild in Antwerp. He collaborated at times with his brother Gillis and perhaps their most successful joint picture is that of the 'Siege of Calloo' which was painted in 1639 and had been commissioned by the Municipal Council of Antwerp.

Bonaventura was particularly well known for his stormy shipping pictures where he executes well drawn compositions often crowded with boats and mariners.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Antwerp, Berlin, Dresden, Leningrad (Hermitage) and Vienna (Kunsthistorisches Museum)

**A Mediterranean Landscape at Sunset with a Crew caulking the Hull of a Merchant Vessel on the Shore and Figures in Caves above**

Oil on Panel: 17<sup>1</sup>/<sub>4</sub> x 23<sup>3</sup>/<sub>4</sub> inches (43.8 x 60.3 cms)

Signed with initials and dated 1648

*NOTE:* The reverse of the panel is incised with the two hands of Antwerp and the panel maker's mark of Michiel Vrient

## JEAN-FRANCOIS PERDRIX

Active 1746 - 1809

French School

Jean-Francois Perdrix was an interesting sporting painter of the French school in the Eighteenth century, working much in the tradition of Jean-Baptiste Oudry. His pictures are colourful renderings of sporting events of the period and were highly prized in his own lifetime.

In 1763 he was elected a member of the Academy of Saint Luke and a year later was appointed to the service of Prince Louis-Joseph de Bourbon, the King's first cousin. His official title was 'Peintre de Chasse et de Meute'. The young Prince, like his cousin King Louis XV, was a great hunting enthusiast and as his principal residence owned the Chateau de Chantilly. Here Perdrix was to execute a number of canvasses. Come the revolution, Perdrix turned coat and became an ardent republican. The Chateau was turned into a prison with the erstwhile artist as its Director. He became known and feared for his intransigence, his rigorous treatment and for a certain fanaticism. At one time he collected up all his canvasses painted for the Chateau and together with a work by Rubens of a 'Maternité' which had hung in the Chapel, set fire to them all in a great conflagration on the terraces of Chantilly. This explains to a great extent why very few paintings by Perdrix have actually survived to this day.

It is most probable that our 'Trophée de Cerf' was one of a group of overdoors. Another comparable picture is at present in the Chateau at Chantilly (Inv. No. 782). These pictures formed part of the decoration of the gallery dedicated to hunting which the Prince had wanted to own 'à l'image du Roi'. Other painters such as Jean Baptiste Oudry and Jean-Jacques Bachelier were to contribute similar paintings.

### **A Trophy of a Stag killed by the Prince de Condé**

Oil on Canvas: 41 x 28 inches (104.1 x 71.1 cms)

Inscribed and dated 1766

*NOTE:* The inscription reads: 'Cerf attaqué par son alt. S. en picardie dans le Buisson de Brûlessec et prise à Estony. il à duré trois heures un quard. 1766'.



C'est attaqué par son  
M. S. en pied de dans  
le Buisson de Brulans  
et près a Bitouy, il a  
duré trois heures et  
demi



**JEAN MICHEL PICART**

Circa 1600 - 1682

French School

Jean Michel Picart was born in about 1600 and his parents were of Flemish origin. In 1630 he travelled to Paris where he was to live until his death in 1682.

At an early age he began to paint still-life compositions much in the style of Louise Moillon and Lubin Baugin but his later works were more baroque in style with robust compositions of flowers, draperies and baskets full of fruit. In 1640 he was elected a member of the Academy of St. Luke.

Jean-Michel Picart is an important flower painter of the French school of the seventeenth century whose influence was to be strongly felt well into the eighteenth century.

Museums where examples of the artist's work can be found include: Karlsruhe, St. Etienne and London (Broughton Collection)

**Tulips, Carnations and Narcissi in a Glass Vase resting on a Stone Ledge**

Oil on Canvas: 18 x 14 inches (45.7 x 35.7 cms)

Signed

*PROVENANCE:* Ex Collection: The Lambert-David Family, Chateau Ferney-Voltaire, France.

## **JACOB PYNAS**

Circa 1585 - 1650

Dutch School

Jacob Pynas began his career as a pupil of his brother Jan Pynas and in 1605 travelled with his brother to Italy where he was to meet with Pieter Lastman and Adam Elsheimer.

His early landscapes, with somewhat over bright figures, are executed with great care and recall the work of Adam Elsheimer. In 1608 Pynas was back in Amsterdam. In 1622 we find him living and working in The Hague and in 1632 in Delft. In this year he was elected a member of the guild in that city.

Together with his brother Jan, his brother-in-law Jan Tegnagel and Pieter Lastman, he threw off the Italianate influence and founded the Dutch school of Historical Art. He painted mainly Old and New Testament scenes with large animated figures with broad brushstrokes and in a brownish tonality.

His important place in history is as one of the major pre-Rembrandtists and, in fact, the historian Houbraken records that Rembrandt studied with him for a few months after his apprenticeship with Pieter Lastman.

Museums where examples of the artist's work can be found include: Amsterdam, Dresden and Florence.

### **A Mythological Landscape with Figures and Animals surrounded by Ruins**

Oil on Panel: 15<sup>3/4</sup> x 10<sup>3/8</sup> inches (40 x 26.5 cms)

Signed and dated 1637







**HERMAN SAFTLEVEN**

1609 - 1685  
Dutch School

Herman Saftleven was the son of Herman Saftleven the Elder and the younger brother of Cornelis Saftleven. He moved from Rotterdam to Utrecht in 1632 and remained there until his death in 1685. He married the daughter of the architectural painter, Hendrik van Vliet.

Saftleven was primarily a landscape painter, although some of his early works depict peasant interiors in the manner of his brother Cornelis. His first landscapes show the influence of Jan Van Goyen, and later Jan Both and Cornelis Poelenburgh, both Italianate artists from Utrecht. Later his landscapes were inspired by the followers of Jan Brueghel the Elder and by his own travels along the Moselle and in the Rhineland. These landscapes are often small in size and characterised by mountainous forests and rivers with peasants and villages, painted in dark green and brown tones. His attention to detail was meticulous and his style attracted many followers, including Jan Griffier and Christian George Schutz.

Museums where examples of the artist's work can be found include: Amiens, Amsterdam, Berlin, Brussels, Budapest, Copenhagen, Dresden, Edinburgh, Frankfurt, London (National Gallery), Munich, Rotterdam, Stockholm, Utrecht and Vienna (Kunsthistorisches Museum)

**A Wooded Landscape with Figures crossing a Bridge above a Rocky Ravine**

Oil on Panel: 21<sup>1</sup>/<sub>2</sub> x 15<sup>1</sup>/<sub>2</sub> inches (54.6 x 39.4 cms)

Signed and dated 1643

*PROVENANCE:* Private Collection, England

*LITERATURE:* Wolfgang Schutz, 'Herman Saftleven', 1982, p.133, no. 31

*EXHIBITED:* The Bowes Museum, Durham County Council, 'Dutch and Flemish Paintings of the 17th Century from Northern Collections', 7th June - 12th August 1963, no.22

**TOBIAS STRANOVER**

Active 1684 - 1731  
Hungarian School

Tobias Stranover was one of the leading emigré decorative painters working in England in the early part of the eighteenth century. Together with Jacob Bogdani, he was one of the major artists specialising in the painting of exotic birds and wildlife.

His work brought a lightness and exoticism to English still-life and animal paintings which were missing in the early English works of Marmaduke Craddock and Francis Barlow. Stranover was born in Sibiu, now in Czechoslovakia, and travelled to England, Hamburg and Dresden. Although examples of his work can be found in the museums of Hamburg, Dresden and Budapest, his work is most commonly found in old English collections.

His extensive knowledge of the different fruits and birds of the world can be seen in his paintings and his later works become more detailed and fuller. He is last recorded in 1731, when he was paid 10 gns. for a "fowl piece with a peacock in it" (Lord Fitzwalter's accounts, now in the Hampshire Record Office).

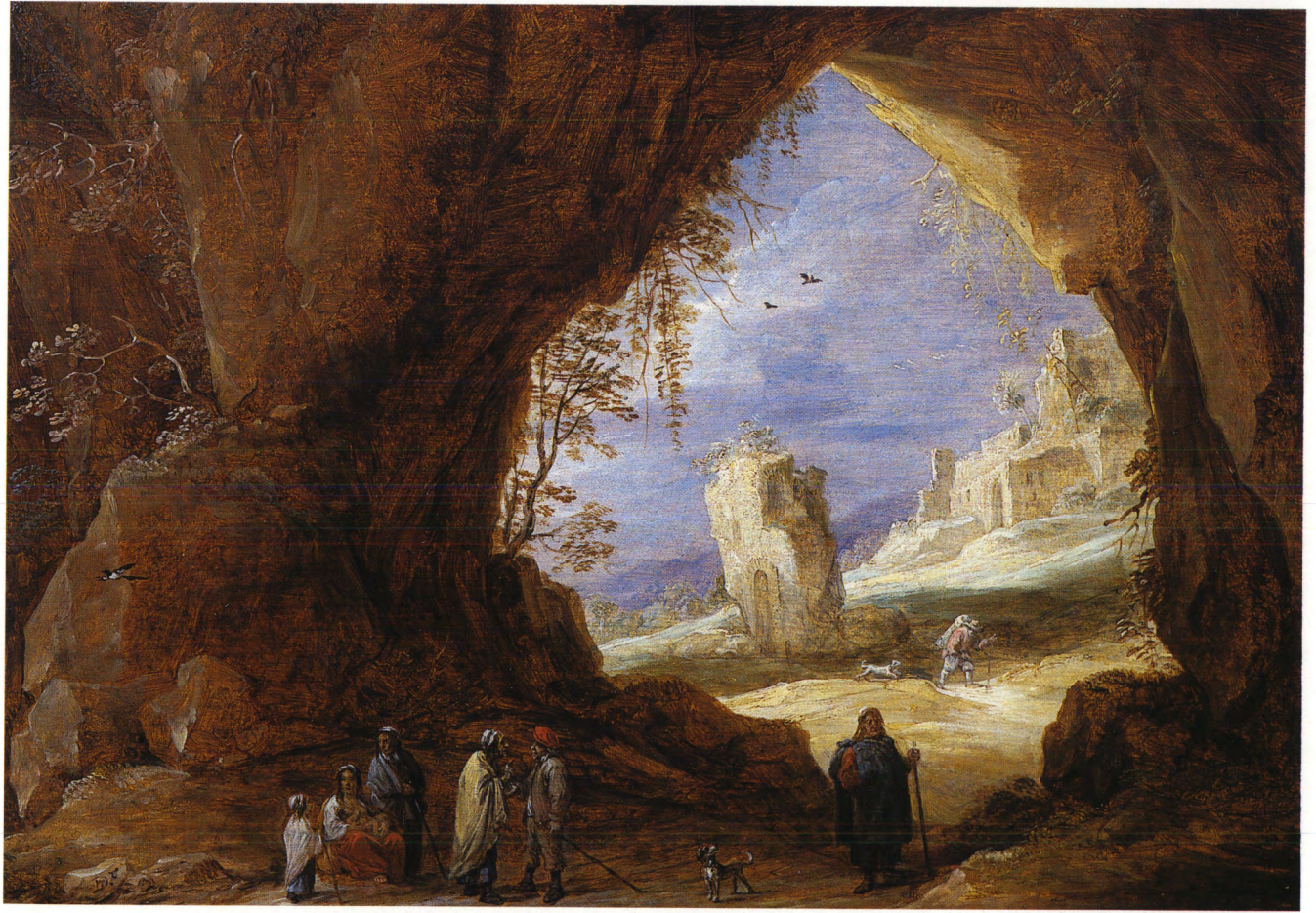
Tobias Stranover married Jacob Bogdani's daughter and it is thought that both artists collaborated occasionally.

**A male and female Peacock, a Pheasant, Jay, Doves and other Birds in a Parkland**

Oil on Canvas: 71 x 57 inches (180.5 x 144.8 cms)

Signed and dated 1719





## DAVID TENIERS THE YOUNGER

1610 - 1690

Flemish School

David Teniers was an important painter of landscapes, genre subjects and portraits of the Flemish School. Teniers's early style was similar to that of Frans Francken and Adriaen Brouwer but his later personal style is lighter, with stronger local colours and well-drawn figures which became of increasing importance within his landscapes.

The fulfilment of his work can be seen in the many variations of harvest and village dancing scenes. His later work is less inventive and the colours lose their vibrancy and tone. His depiction of wine kegs, kitchen utensils and furniture are detailed, with small areas of a painting constituting a still-life in themselves.

Occasionally he painted religious subjects, mythology and scenes of ghosts and witches and, of course, his well-known genre-type pictures of dressed-up cats and monkeys. His views of picture gallery interiors are of historical importance and his portraits of individuals, which are mainly small, are executed with great care.

Even in his own lifetime his paintings were prized and he is known to have contributed figures to the landscapes of several contemporary artists, especially those of Jacques d'Arthois.

Museums where examples of the artist's work can be found include: The Hague, Leningrad (Hermitage), London (National Gallery), Madrid (Prado) and Paris (Louvre)

### **An Italianate Landscape with Travellers resting in a Grotto with Ruins beyond**

Oil on Panel: 9<sup>1</sup>/<sub>2</sub> x 13<sup>1</sup>/<sub>2</sub> inches (24 x 34 cms)

Signed with initials

*NOTE:* This painting is to be included in the forthcoming Catalogue raisonné on the artist's work which is currently being prepared by Dr. Margret Klinge.

**ANNE VALLAYER-COSTER**

1744 - 1818

French School

Anne Coster (née Vallayer) was an important French still-life painter born in 1744. She was to exhibit at the Paris Salon intermittently between the years 1771 and 1817 and was to be elected a member of the Academy on 28th July 1770.

As a painter of still-life compositions, Anne Vallayer-Coster was to produce some of the most appealing images of that genre in the 18th century. She also executed various portrait commissions as well as some everyday genre subjects.

Her portrait was painted by Roslin and is now in the Stockholm National Gallery.

Museums where examples of the artist's work can be found include: Berlin, Cleveland, Lisbon, Nancy, New York (Metropolitan), Paris, Reims, Strasbourg and Toledo (Ohio)

**A Trompe l'oeil of a Terracotta bas-relief (after Larue) pinned to a Wooden panel**

Oil on Canvas:  $9\frac{7}{8} \times 14\frac{1}{2}$  inches (25 x 37 cms)

Signed and dated 1772

*PROVENANCE:* Paris, Salon of 1773, no.144;  
In the Collection of Joseph Vernet in 1776;  
His sale, 20 April 1790, no.21;  
Anon. sale, Paris, 17 April 1899, no.12.

*LITERATURE:* M. Roland Michel 'Anne Vallyer Coster', p.178, no.241.





16. 1/2 Zoll hoch  
1772.



**HENDRICK VERSCHURING**

1627 - 1690

Dutch School

Hendrick Verschuring was a pupil of the portrait painter Dirck Govertsz for a number of years before travelling to Utrecht where he worked for six years with Jan Both. He finished his education in Italy before returning to Holland in 1662.

His best known pictures are of elegant companies on horseback, parties setting out for the chase and cavalry engagements in which the influence of Philips Wouwerman is clearly visible. He also painted typical Dutch scenes of the beach with fishermen laying out their catch. His half-length, genre-like portraits are more rare.

Museums where examples of the artist's work can be found include: Copenhagen, Dresden and The Hague

**A Hilly Landscape with a Military Encampment**

Oil on Panel: 12<sup>1</sup>/<sub>2</sub> x 13<sup>3</sup>/<sub>4</sub> inches (32.2 x 37.5 cms)

Signed and dated 1651

*PROVENANCE:* Rayner Maconnal, North England;  
His sale, London, Christie's, 2 March 1934, lot 136, 14 gns.

*NOTE:* It is possible that the figure of a young man on the far right, behind the seated soldier, is a self-portrait of the artist since he holds what appears to be a paintbrush in his left hand. The motif of a sleeping boy beside a resting donkey reappears in a monogrammed drawing by Verschuring in the Museum der Bildenden Kunste, Leipzig (inv. no. 56). An etching of the dog in the foreground, in the same pose but in reverse, exists (see Hollstein, 'Dutch and Flemish Etchings, Engravings and Woodcuts 1450-1700', 1990, vol. XXXVI, p.154, no.3). This painting appears to be the artist's earliest known dated work. A comparable painting dating from the same period or slightly later is in the Virginia Museum of Fine Arts, Richmond, Virginia (inv. no. 19-1-44).

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