JOHN BENNETT fine paintings

A hooded peregrine with a brace of partridge and a game bag on a branch

PIETER BOEL (Att To)

Sold



REF: 371464

Height: 61 cm (24")

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Width: 78 cm (30.7")

Framed Height: 76 cm (29.9")

Framed Width: 93 cm (36.6")

Description

Att. to PIETER BOEL Flemish School1622- 1674 A hooded peregrine with a brace of partridge and a game bag on a branch Oil on canvas, in 18th century William Kent style carved gilt wood frame 61 x 78 cms24 x 305/8 inchesOverall framed size 76 x 93 cms 297/8 x 365/8 ins The same composition, but with slight variances, and of similar size to the Pieter Boel in Sotheby's Paris 25th June 2008.
Pieter Boel, also called Boele or Boule, was born in Antwerp in 1622, and was baptised in that city in October. He was the son of the engraver Jan Boel and the nephew of the genre and battle-scene artist Cornelis de Wael and Pieter's brother, Quirin Boel II, became an engraver. He received his artistic instruction firstly from his father and then from the renowned Antwerp animal, still-life and flower painter Jan Fyt (1611-1661) who himself had been apprenticed to the important animal and still-life artist Frans Snyders.

He travelled to Italy in the 1640s and is believed to have visited Rome and lived with his uncle Cornelis de Wael in Genoa as the latter had established himself in that city as a painter and art dealer. However Pieter was back in Antwerp by 1650 and he became a master in the Antwerp Guild of St. Luke in 1650/51 where he was registered as a wijnmeester, - wine master - a title given to those who were the offspring of established guild members.

Boel continued the influence of Snyders and Fyt, specialising in animals such as dogs and poultry as well as hawks and still life with a strong theme of hunting trophies with dead game and to a lesser extent, fish. He also produced some flower still-life and others of weapons and vanitas paintings. He occasionally contributed the animals to the large canvases of the Rubens influenced Caspar de Crayer (1584-1669) and animals for the landscapist Jan Wildens (1586-1653) as well as collaborating with his master Jan Fyt.

Boel differed stylistically from Fyt in that his brushwork is broader but some of the former's paintings have been erroneously ascribed to his master. Pieter Boel's early paintings employ muted tones and he enthusiastically utilised them to convey onto canvas his fascination with the effect of light and shade. He had become enamoured with these shifting contrasts while working in Italy and had been influenced by the still-life painter Guiseppe Recco and the figure and religious artist Giovanni Benedetto Castiglione. Both of these artists emphasised the shadows to augment the dramatic effect of the painting.

Boel had several students including two sons Balthasar Lucas and Jan Baptist as well as the bird and animal painter David de Coninck and Nicasius Bernaerts whose work is very similar in style and content to his teacher. He was a significant influence on the major French animal painters Alexandre François Desportes (1661-1743) and Jean-Baptiste Oudry (1686-1755) and consequently he was a significant influence on the development of French animal painting.

This connection with French animal painting ensued from Boel's journey to Paris and sometime after 1668, he w...

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