





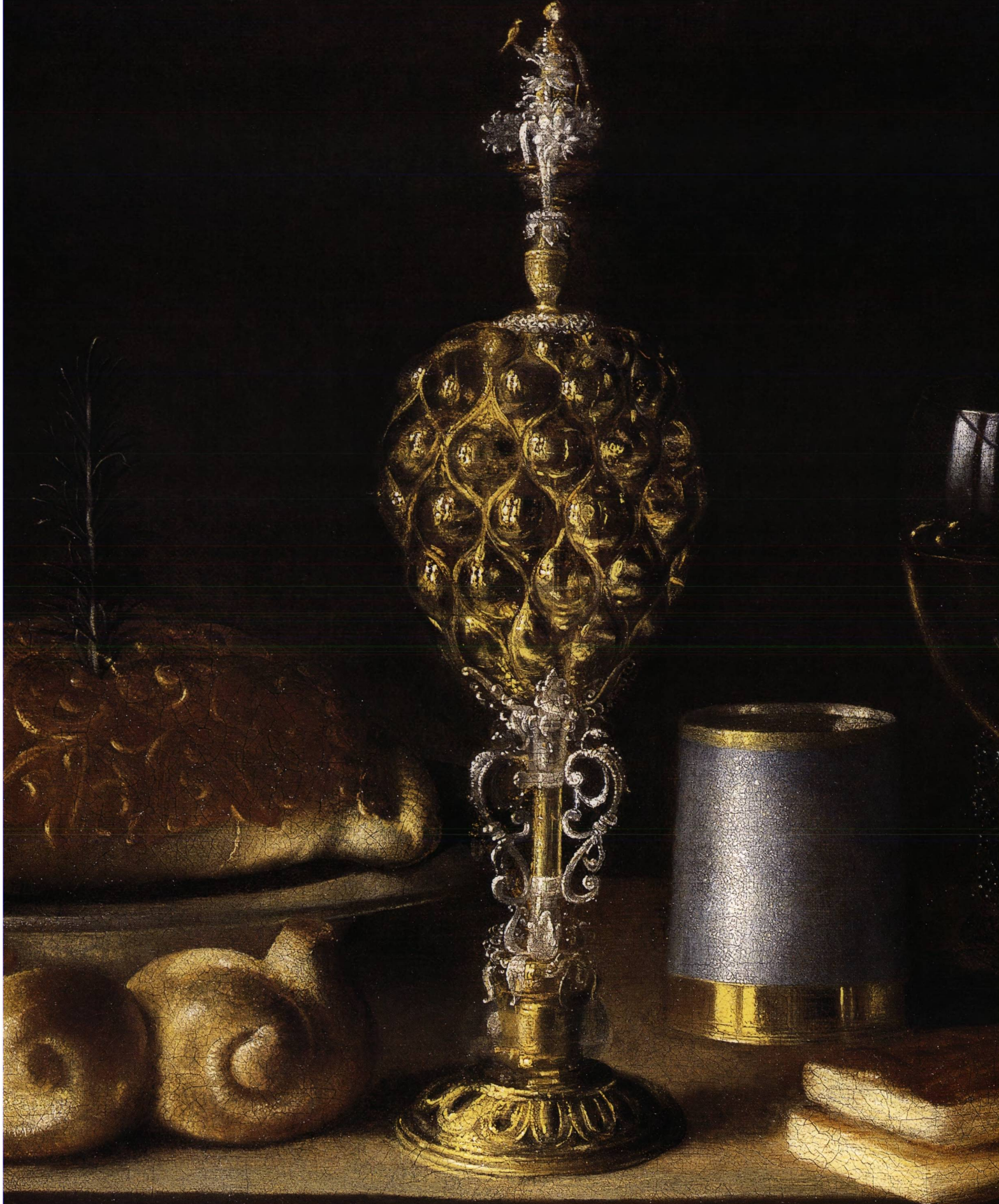
LAWRENCE STEIGRAD FINE ARTS

PORTRAITS  
AND OTHER RECENT ACQUISITIONS

2006

Monday through Friday 10:00 a.m. - 6:00 p.m.  
Saturday by appointment

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**F**or the past sixteen years we have held exhibitions of old masters paintings and English portraits in our New York City gallery as well as bringing representative works of art to fine art fairs.

This year we will be exhibiting at Palm Beach! America's International Fine Art & Antique Fair and at TEFAF, the International Fine Arts & Antique Fair in Maastricht, The Netherlands.

The majority of our acquisitions have been purchased from private collections and have been off the art market for decades. Works such as our Sebastian Stoskopff, Frans Luyckx and Willem Wissing have been rediscovered, while others have been previously published in monographs and museum exhibitions. Portraits include such notable sitters as Oliver Cromwell, John Milton, Sir Joseph Duveen and Edward, Prince of Wales. Architectural views include the Munt Tower in Amsterdam, the Préfecture of Versailles, and the city of Liverpool, with still lifes, pastoral views, a religious work, as well as high and low-life genre scenes completing the offering.

All the works are available subject to prior sale. This exhibition, as well as other paintings, drawings and sculpture can be viewed on our website.

We would like to thank the following people for their advice, assistance, entries and expertise in the preparation of this catalogue:

Tabitha Barber, Arthur Blumenthal, Jonathan Bober, Edgar Peters Bowron, Elizabeth Botten, Jean-Marie Bruson, Stephen Conrad, Rudolf E.O. Ekkart, Peter Finer, William H. Gerdt, Tony Halliday, Ian Kennedy, Marijke C. de Kinkelder, Suzanne Laemers, Alastair Laing, Walter Liedtke, Catharine MacLeod, Fred G. Meijer, Daniele Sanguineti, Mary Newcome Schleier, Theodore E. Stebbins, Jr., Katlijne Van der Stighelen, and Elaine M. Stomber.

Publishing this catalogue and coordinating the logistics of our exhibition and fairs are a team effort that could not be accomplished without the considerable talents of our gallery director, Natasha Conder.

Peggy Stone & Lawrence Steigrad

1.

## CIRCLE OF JAN BRUEGHEL THE ELDER

### *A Wooded River Landscape in Summer with Travelers Arriving at an Inn*

oil on panel

15¼ x 25¾ inches (39 x 65.4 cm.)

#### PROVENANCE

Private Collection, Maryland

Antwerp in the first quarter of the seventeenth century was the most important art center in Flanders. Production, dealing, and collecting were at a high point, strictly controlled by the Guild of St. Luke which required dealers as well as artists to join. Paintings of all types were produced to meet the demands of an escalating mass market with ever-changing tastes.<sup>1</sup>

Jan Brueghel the Elder (1568 – 1625), one of the city's most influential artists of the period, was a catalyst in the movement of Netherlandish landscape painting towards a greater naturalism.<sup>2</sup> His employment of a more realistic viewpoint with a stronger horizontal emphasis, distinct color-scheme and subject matter complemented by minute detailing became a touchstone for decades.<sup>3</sup>

The appeal and popularity of Brueghel's landscapes created a number of followers, many still unidentified. Scores of artists are recorded in the guild archives to whom no known paintings can be attributed. Even within the body of works given to recognized artists, different hands emerge. A problem arises when a seventeenth century market is viewed from a twenty-first century perspective, one in which name recognition is paramount. When these artists painted the emphasis was on the end product not the individual, evident from contemporary estate inventories in which the majority of paintings are recorded only by subject and quality.<sup>4</sup>

Our painting, a reflection of its market and period, incorporates a number of Brueghel's innovations known by 1610. Replicated is the artist's wedge-shaped composition in which the road veers to one side while the water leads the viewer into the distance, framed on either side by houses and dense woods.<sup>5</sup> The placement of wagons and riders moving in opposite directions on the road underscores the illusion of depth.<sup>6</sup> The vibrant color pattern follows Brueghel's usage, favoring brown tones in the foreground, green in the mid-ground with a blue background ending in distant blue mountains merging with the sky.<sup>7</sup> Populated by twenty-four figures as well as pigs, chickens, a rooster, cows, dogs, horses, swans, herons, ducks, and other birds, homage is paid to Brueghel's legacy encapsulating the everyday reality of a Flemish village into a painted ideal.

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<sup>1</sup> Hans Vlieghe, *Flemish Art and Architecture 1585–1700*, Yale University Press, New Haven and London, 1998, pp. 6-7.

<sup>2</sup> Ibid, p. 180.

<sup>3</sup> Arianne Faber Kolb, *Jan Brueghel the Elder, The Entry of the Animals into Noah's Ark*, The J. Paul Getty Museum, Los Angeles, 2005, p. 81.

<sup>4</sup> Jeffrey M. Muller, "Private Collections in the Spanish Netherlands: Ownership and Display of Paintings in Domestic Interiors" exhibition catalogue Museum of Fine Arts, Boston, *Age of Rubens*, September 22, 1993 – January 2, 1994, p. 198.

<sup>5</sup> Vlieghe, op. cit., p. 180.

<sup>6</sup> Marjorie E. Wiesman, "Jan Brueghel the Elder", in *The Age of Rubens*, op. cit. p. 463.

<sup>7</sup> Klaus Ertz, "Some Thoughts on the Paintings of Jan Brueghel the Elder", exhibition catalogue Brod Gallery, London, *Jan Brueghel the Elder*, 1979, p. 12.



2.

**PIETRO DE LIGNIS (Mechelen 1577 – Rome 1627)**

***The Martyrdom of Saint Catherine of Alexandria***

oil on copper

26½ x 20½ inches (67.4 x 50.2 cm.)

**PROVENANCE**

Private Collection, Switzerland

Pietro de Lignis, alternatively known as Dubois, Van den Houte, Vandenaute, and Del Legno, was a painter of religious themes. He settled in Rome in 1599 and became a member of the Accademia di S. Luca in 1607. His son Angelo (1608 – 1656) also became a painter and member of the Accademia di S. Luca. Only two signed paintings by Pietro are known, one in the Prado depicting *The Adoration of the Magi*, the other a *Martyrdom of Saint Catherine of Alexandria* whose present location is unknown. For a very similar composition with a few minor variants, see *The Martyrdom of Saint Catherine of Alexandria* in the Staatliche Kunsthalle, Karlsruhe.

Paintings depicting Catherine's martyrdom are comparatively rare, the depiction of the mystic marriage being more commonplace. According to *The Golden Legend*,<sup>1</sup> Catherine of Alexandria was a fourth century queen who converted to Christianity. She was baptized by a desert hermit and in a vision underwent a mystic marriage with Christ. In our painting, the steps leading up to the martyrdom are depicted somewhat sequentially with the most important action placed in the foreground. When visiting Alexandria the Roman Emperor Maxentius, shown enthroned under a canopy on the left side of the middle ground, desired Catherine and tried to undermine her faith by argument. After failing, he sent fifty philosophers to plead his case but Catherine persuaded them instead to become converts. An enraged Maxentius had the philosophers executed, depicted in the middle background of the panel. For Catherine's execution, the Emperor created an instrument of torture consisting of four wheels studded with iron spikes to which she was bound. She is saved when an angel appears hurling thunderbolts. The wheel is broken and those that bound her destroyed. Maxentius in his frustration has her beheaded, pictured in the upper-right background. Catherine stands in the center foreground of the composition with her eyes heavenward, wearing a crown while another angel hovers above displaying the symbols of her passion, the martyr's palm and laurel wreath.

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<sup>1</sup> *The Golden Legend or Lives of the Saints* was compiled by Jacobus de Voragine, Archbishop of Genoa in 1275.





3.

**BRITISH SCHOOL, CIRCA 1620**

***Portrait of Thomas Morgan of Machen (b. 1568)***

inscribed Aetatis Suae. 52/ Thos. Morgan of Machen in the upper left and dated Ano Dm. 1620 in the upper right

oil on panel

In a "Tredegar House" pattern frame

42 x 32 inches (106.7 x 81.3 cm.)

**PROVENANCE**

By descent in the Morgan family of Tredegar House, Newport, Wales to

Evan Morgan, 2<sup>nd</sup> Viscount Tredegar, until sold

Christie's London, October 20, 1961, lot 7

Mr. and Mrs. Russell Speights, by whom given to

The Cheekwood Museum of Art, Nashville, Tennessee, until deaccessioned 2005

**LITERATURE**

J. Steegman, *Portraits in Welsh Houses, II*, Cardiff, 1962, p. 162, no. 8

**EXHIBITED**

Cardiff, National Museum of Wales, *Temporary Exhibition of Portraits*, February – April 1934, no. 4 (lent by Viscount Tredegar)

The sitter in the present portrait is identified, by a near-contemporary inscription, as 'Thomas Morgan of Machen' who was 52 years old in 1620. Thomas Morgan was probably a nephew of Thomas Morgan of Machen (c. 1534 – c. 1603) who married Elizabeth, daughter of Roger Bodenham. This branch of the Morgan Family who owned estates at Machen, near Caerphilly in South Wales, was closely related to the Morgans of Tredegar, near Newport. The present work remained with an important group of early Morgan family portraits at Tredegar House until they were dispersed at auction in 1961.

*Etatis Suae . 52 .*

*Thos Morgan Esq of Mochen*

*An<sup>o</sup> d<sup>ni</sup> . 1620 .*



## CIRCLE OF CORNELIS DE VOS (1584/5 – 1651)

### *Portrait of a Boy*

inscribed and dated upper right: Natus 4 Februarij 1623

et de pictus 11 Aprilis 1625

oil on panel

41½ x 28¼ inches (105.5 x 73 cm.)

The portrait shows a boy of two years old. His exact age can be determined with the help of the inscription in the upper right corner of the panel. Because of the absence of a coat of arms or any other inscription the identity of the child remains unknown. The general typology of the portrait refers undoubtedly to an Antwerp origin. In the middle of the 1620's a new idiom was developed by Cornelis de Vos, one of the most skilled painters of children's portraits of the seventeenth century. The composition of the painting fits perfectly well in his oeuvre. Around 1625 De Vos painted some ravishing portraits of members of the Vekemans family. The *pater familias*, Joris Vekemans, was a wealthy merchant in Antwerp (1590-1625). Some two years before he died, he ordered individual portraits of himself, his wife Maria van Ghinderdeuren, and his children. At that moment the couple had five children. Five portraits on panel survive. Four of them are preserved at the Mayer van den Bergh Museum in Antwerp and a fifth example is in the possession of a Belgian art dealer at this moment. The series is interesting as a point of comparison for the portrait here under discussion. The setting of the portrait as well as the body language and the accessories of the small boy are reminiscent of the working methods of the artist. The brothers Frans and Jan Vekemans are standing on a tiled floor and are holding a hat in their hand. Also the Vekemans brothers are still wearing robes as is the boy in our portrait. In the beginning of the seventeenth century boys and girls were similarly dressed. Additional accessories indicate the gender of the child. As in the Vekemans' portraits, this young boy holds a hat, plus the rectangular form of the lace collar and the dagger at his right side make clear that the child has to be a boy. In this portrait the gender is even more evident because of the presence of the dog, referring to male aristocratic hunting pleasures and because of the positioning of the diagonally draped coral necklace around his chest. The small cross refers to his catholic education but this jewel is not to be seen as gender specific, as it can also be seen in portraits by De Vos of little girls, for instance his daughter Magdalena in the Devonshire Collection, Chatsworth. In his right hand the boy holds another fascinating object. As far as we know, this attribute was not used by De Vos in other portraits painted before circa 1628 (see for other examples of the same object: Katlijne van der Stighelen, *De portretten van Cornelis de Vos (1584/5-1651): een kritische catalogus*, Brussels, 1990, cat. nrs. 55, 63). It might be possible that De Vos had been inspired by Rubens's example. In his double portrait of his sons Albert and Nicholas Rubens (Vienna, Liechtenstein Collection), the youngest of the two boys also displays a comparable toy in his right hand. The goldfinch, sitting on a perch with bells, refers to contemporary educational beliefs. The boy has to learn 'to sit up' and to behave just as this little bird has been trained to do so. From this point of view the finch becomes a metaphor for the adequate education of the child.

As previously discussed, the portrait must have been painted in the immediate entourage of Cornelis de Vos. It cannot be by his own hand because the execution of the head, the hands and the costume of our little model is completely different. The painting technique is less fluent and less refined. It is not impossible that the portrait had been inspired by an original of De Vos or that it was based on a preliminary sketch by his hand. Anyway, the portrait is an extremely decorative example of the way in which Antwerp citizens wished to see their children portrayed. The appearance in the beginning of the seventeenth century of the genre of the individual children's portrait also is an indication of the birth of the modern or the 'nuclear' family.

Katlijne Van der Stighelen

The young boy in our portrait wears a cream colored doublet with a long attached skirt. It is embroidered with horizontal and vertical stripes of green braid and covered with a design of acorns and oak leaves. This pattern was meant to symbolize the Tree of Life as well as physical and moral vigor. The skirt is open from the waist down revealing a batiste apron and a cream colored underskirt with horizontal bands of embroidered green braid. The raised linen rectangular collar is trimmed with the same lace as on the cylindrical cuffs. Leading strings (bands attached to the upper garments of young children so an adult could support the child when learning to walk) are visible on both sides. His shoes are grey tied with green bows. Coral bracelets are on both wrists as well as a coral chain across his chest. Coral was believed to ward off disease and evil spells as well as present an analogy. Coral once removed from reefs could be transformed into precious stones which paralleled the wish for the child's development.<sup>1</sup> The hilt of a sword emerges from his belt on his right side while a purse is slung from the left. His left hand holds a large broad-brimmed hat with a band of beads trimmed with white and grey feathers. Not normally dressed in this manner, the young boy's outfit is a statement for posterity as well as a testimony to his family's station.

<sup>1</sup> Katlijne Van der Stighelen, "Peter Paul Rubens" exhibition catalogue Frans Halsmuseum, Haarlem, *Pride and Joy, Children's Portraits in the Netherlands 1500 – 1700*, October 7 – December 31, 2000. p. 122.



5.

## THE MONOGRAMMIST WA (Flemish, active early Seventeenth Century)

### *A Christening Party*

signed with initials WA conjoined in a monogram and dated 1629 in the wood paneling above the door in the upper right

oil on panel

22½ x 34½ inches (56.2 x 86.7 cm.)

#### PROVENANCE

Madame J. Baron, Les Biolles, Tour-de-Peilz, Switzerland, 1921

Estate of Anne Hastings, Washington, D.C., 2005

The monogrammist WA is thought to possibly be Willem Anthonissone (Anthonis, Anthonisz., Anthonissen, Antonissens, Guliam Anthony or Giliam Anthonissens) who was born in Burgundy. He became a citizen of Antwerp in 1619, and the teacher of Abraham Willemsen (c. 1610 – 1672) in 1627 – 1628. Stylistically related to Louis de Caullery (c. 1594 – 1620) and Sebastian Vrancx (1573 – 1647), the quality of the draughtsmanship and attention to incidental detail are exceptional. As demonstrated by this and at least one other known work,<sup>1</sup> the artist employed a great deal of gilding richly decorating the surface details of frames, lamps and embossed leather wall coverings.

A fascinating view into seventeenth century life, our panel depicts a Christening celebration with extended family and friends in an expensively furnished and decorated dining room. The painting is representative of a trend whose roots lie in the sixteenth century, an early example of what has been labeled a genre portrait. Popular throughout the seventeenth century especially in the Southern Netherlands, such paintings employed a small-scale format for depictions of individuals informally posed while engaged in leisurely pursuits or celebrations. Intended as a reflection of the sitters' social status and cultural refinement, the finished panel served as a form of self-aggrandisement for permanent display.<sup>2</sup>

Interestingly in these works equal emphasis is given to the surroundings in which the sitters are placed.<sup>3</sup> It is unknown if these paintings document actual rooms or aspirations.<sup>4</sup> The dining room of our Christening displays an almost encyclopedic rendering of furnishings usually found in painted examples of the period. Always the most lavishly decorated, the dining room was probably the area most used for entertaining. The bare wood-planked floor, exposed beam ceiling, chandelier, gilded corbels, gold leather wall-hangings suspended from cornices, marble fireplace, brass firedogs, cupboard with plate and vessels, a covered draw-leaf table (in this case probably silken velvet trimmed with fringe), paintings and gilt patterned black leather chairs are all typical.<sup>5</sup> The presence of the bed is not unusual, as seventeenth century inventories reveal that beds were placed in rooms throughout the house.

Within these interior genre portraits the strongest indication of cultural refinement was the inclusion of art. The most important paintings hung in the dining room. Portraits of historical figures as well as scenes of edification were deemed appropriate subjects. In our panel the paintings in a symmetrical pattern above the cornice were probably based on a series of fifteen Roman Emperors by Otto van Veen (1556 – 1629). Fireplaces were regarded as the visual focal point of the room. Paintings hung on the chimney wall, (called *schouwstuk* or chimney pieces) were viewed as a key component.<sup>6</sup> In our work the painting is *The Expulsion of Adam and Eve from the Garden*, exactly matching the proportions of the chimney wall, whose importance is underlined by its double gold bordered frame. Apropos to the scene is *The Virgin and Child* that hangs above the cupboard.

We are indebted to Fred G. Meijer for his assistance in the writing of this entry.

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<sup>1</sup> Another example by the artist, featuring figures from the *Commedia dell'Arte* dancing in a similar interior, signed with monogram WA and dated 1628, was with Rafael Valls Limited, London in 1995.

<sup>2</sup> Marjorie E. Wieseman, "The Art of 'Conversatie': Genre Portraiture in the Southern Netherlands in the Seventeenth Century", exhibition catalogue Museum of Fine Arts, Boston, *The Age of Rubens*, September 22, 1993 – January 2, 1994, pp. 183 – 191.

<sup>3</sup> *Ibid.*, p. 183.

<sup>4</sup> Jeffery M. Muller, "Private Collections in the Spanish Netherlands: Ownership and Display of Paintings in Domestic Interiors", in *The Age of Rubens*, op. cit., p. 203.

<sup>5</sup> *Ibid.*, p. 183.

<sup>6</sup> *Ibid.*, pp. 196, 199 – 202.



6.

**SEBASTIAN STOSKOPFF (Strasbourg 1597- Idstein 1657)**

***A Still-life of Drinking Vessels, a Pineapple Cup, a Lemon, Bread and Two Small Books***

oil on canvas

In a mid-sixteenth century aged antique gold Venetian style frame with an open carved drum of slightly reversed position and auricular motifs in the carvings

19¼ x 23¾ inches (49.3 x 59.5 cm.)

**PROVENANCE**

Private collection, United States

Sebastian Stoskopff was born in Strasbourg, in the northeast of France, in 1597. At the age of 17, he was sent to Hanau, Germany, to study under the painter Daniel Soreau, initially for a trial period of six months. He must have been quite successful since after Soreau's death, four years later, Stoskopff was chosen from among the pupils to take charge of the studio. He remained in Hanau for several more years, working with Soreau's sons Isaak and Peter, both still-life painters, as well as Peter Binoit and Franz Godin. In 1622, the painter left Hanau and settled in Paris. During the late 1620s he journeyed to Italy, where Joachim Sandrart met him in Venice in 1629, but by 1630 he was back in Paris, where he would work for the next decade, although he was also recorded as working for Baron Guichard du Vouldys in Troyes in 1633. By 1641, he was back in his native city of Strasbourg where he spent the rest of his life.

Although, according to the records, the multi-talented Daniel Soreau educated his pupil in various fields, architecture and playing the lute among them, Stoskopff's main talent was obviously that of a painter. He seems to have been drawn to still-life painting from the outset of his career, even though the unfinished paintings by Daniel Soreau that he is known to have completed after the latter's death may not have been still-lives. Discussions about which paintings belong or do not belong in Stoskopff's early oeuvre have not ended yet, but from his earliest known dated painting, a still-life of books from 1625, the picture of the scope and development of his oeuvre can be quite clear.

Our still-life, which is a new addition to Sebastian Stoskopff's oeuvre, can be placed firmly among his known still-lives from the 1640s, and as such must have originated in Strasbourg. One of the artist's major works from this period, a large and impressive *Vanitas* still-life in the Musée de l'Oeuvre Notre Dame in Strasbourg, dated 1641, includes a row of three ostentatious silver-gilt cups-and-cover, interspersed with two silver beakers with gilt rims.<sup>1</sup>

These beakers and the pineapple shaped cup to the right in that painting are closely related to the examples in our still-life. It is interesting to note that, judging from a *repentir* that is still vaguely visible, Stoskopff may initially have planned a cup with a gold-mounted coconut in our still-life, before deciding on one of his favoured pineapple cups. The gold-rimmed cups appear in several other examples of the artist's works, also turned upside-down like here, and accompanied by a rummer like the one shown in our still-life.<sup>2</sup> The rummer, again together with a curly bread roll, re-appears in a still-life from 1644.<sup>3</sup> The larger bread in the present still-life does not appear to recur in any other known work by Stoskopff, but a very similar baking can be found in a still-life by Theodor Roos (1638-1698) that was clearly strongly inspired by Stoskopff.<sup>4</sup>

One may wonder whether still-lives such as this one have any profound intended iconography. Some of Stoskopff's still-lives are explicit *Vanitates*, others allude to the seasons or to learning, but a still-life such as this one would appear to have been painted primarily for its display of the artist's skill in rendering textures and the play of light. The two small books to the right may have been added intentionally, however, as 'food for thought' as opposed to the displayed physical food and drink. But most of all, such a painting must have been – and still is – food for the eye.

Fred G. Meijer

<sup>1</sup> Oil on canvas, 125 x 165 cm. B. Hahn-Woerle, *Sebastian Stoskopff*, Stuttgart 1996, cat. no. 49.

<sup>2</sup> Oil on panel, 49 x 60.3 cm. Hahn-Woerle (see note 1), cat. no. 58 (dated 1644, Private collection, Canada).

<sup>3</sup> Oil on canvas, 35 x 33 cm. Hahn-Woerle (see note 1) cat. no. 59 (Private collection).

<sup>4</sup> Strasbourg, Musée de l'Oeuvre Notre Dame, illustrated in exhibition catalogue, *Sebastian Stoskopff 1597-1657, Ein Meister des Stillebens*, Strasbourg/Aachen 1997, p.45, fig. 12.





7.

**JAN VAN BIJLERT (Utrecht 1597/8 – Utrecht 1671)**

***A Merry Musical Company***

oil on panel

20<sup>1</sup>/<sub>16</sub> x 27<sup>5</sup>/<sub>8</sub> inches (50.8 x 70.2 cm.)

**PROVENANCE**

Private Collection, Boca Raton, Florida

Anonymous sale, William Doyle Galleries, New York, January 20, 1988, lot 9, where purchased by Private Collection, New York until the present time

**LITERATURE**

Paul Huys Janssen, *Jan van Bijlert*, John Benjamins Publishing Co., Amsterdam, 1998, pp. 67, 158, 309, & 376, number 153, plate 126

Jan van Bijlert was a remarkably versatile artist, known as one of the Utrecht Caravaggisti, who also produced classical as well as realistic genre scenes and portraits. He was the son of Herman Beernts van Bijlert, a glass engraver, under whose tutelage it is presumed he first trained. Although lacking confirming documentation it is thought that Bijlert then apprenticed with Abraham Bloemaert (1564 –1651) about 1612 –1613. Around 1617, he traveled to France, arrived in Italy by 1621, and returned to Utrecht by 1624. In 1630 he joined the Utrecht St. Luke's Guild. Three of his students are believed to have been Bertram de Fouchier (1609 –1673), Abraham Willaerts (1613 – 1669) and Ludolph de Jongh (1616-1679).<sup>1</sup> During Bijlert's career, several works were acquired by royal collections including those of Stadholder Frederik Hendrik in the Hague and the Winter King, Frederik of the Palantine in Rhenen by the early 1630's.<sup>2</sup>

Paul Huys Janssen in his monograph on the artist dates our painting to 1635 –1645. In his discussion of the artist's small-figured genre scenes Janssen notes their correspondence to similar trends in Haarlem, Amsterdam and Utrecht where Bijlert's compositions most closely reflected those of Jacob Duck (1600 – 1660). The difference between the two artists appears to be intent, whereas Bijlert "generally preferred iconographic clarity," Duck regularly chose to cloud the issue with figures that gazed directly towards the viewer beckoning them into the scene creating moral ambiguity.<sup>3</sup>

In this painting Bijlert has left very little room for conjecture. In the midst of a very elegant brothel a provocatively dressed courtesan entertains a very drunk cavalier. He is so deep in his cups that he sits on her lap while she unbuttons his jerkin. To the left a musical trio, backed against the wood paneling of a bed, vigorously play while discretely averting their eyes. Drink, tobacco and music, regarded as earthly temptations were to be avoided, with the cavalier's laughable plight presented as a perfect example as to where such indulgences led.

In this context everyday objects become erotically charged with wine glasses flanking jugs, pipes laying by a brazier, an open book alongside a rolled scroll, a split lemon, a plate of oysters, a wall pouch speared by protruding missives, as well as bows laid across quivering fiddles. In the center of the back wall hangs a mirror, although an attribute of Venus, it is emblematic of the sins of pride, vanity, and lust. On the floor in opposite corners of the foreground, underlining the artist's pictorial point, are discarded shells (another attribute of Venus) and a dumped pipe with three trailing tapers.

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<sup>1</sup> Paul Huys Janssen, op. cit., pp. 38, 40, 42 – 43.

<sup>2</sup> Ibid, p. 50.

<sup>3</sup> Ibid, p. 67.



8.

**FRANS LUYCKX (Antwerp 1604 – Vienna 1668)**

***Portrait of an Aristocrat***

oil on canvas

85 x 59 inches (216 x 150 cm.)

**PROVENANCE**

Private Collection, Connecticut

The attribution to Luyckx can be corroborated by the general composition of the painting. It is very typical for Luyckx to put his model in an overwhelming context. Luyckx is a master in drawing sharp silhouettes. The contours of his figures are extremely refined and in the rendering of the details he manifestly illustrates that he also was an excellent draughtsman. The gestures of his models always are rather demonstrative, even theatrical, as the pointing index finger of the right hand of the man in the portrait illustrates. However, as a portrait painter he succeeds from time to time in bringing his sitters to life, as is the case here. Thanks to his 'body language' the proudly posing man offers the impression of being eloquent; although he speaks, we cannot hear him. In baroque portraiture perception really becomes reality and Luyckx did know this. As an artist he was aware of what the function of the 'portrait gallery' was going to be. This kind of portrait had to be exhibited above eye-level which offers a feeling of psychic superiority to the model on the wall. From within the frame he looks down upon the eventual passerbys. For 'Stage-reasons', the full-length pose shows the man even taller than he was in reality.

A broadly rendered, vibrating *décor* is really typical for Luyckx's rendering of the genre. The bravura of the diagonally spanned drapery as well as the floating contours of his cape deliver a dynamic effect to the model. The sketchy technique used for the execution of the background enforces the momentary effect of the scene. The execution of the head and the costume is much more refined. The handling of the face is very smooth and sculptural while the rendering of the clothing seems to be more descriptive. The expensive lace of the collar and the cuffs contrast with the stiff surface of the brocade of the jacket and the silk of the sleeves. His outfit, the column, the balcony as well as the drapery must reinforce the aristocratic appearance. The fact that the man is wearing a dagger and the presence of the coat of arms (too many suggestions for identification can be done on the basis of the rather unspecific heraldic information available) does indicate that he must have been an honourable or even aristocratic member of society. In Luyckx's portraits, the sitter nearly always looks out of the painting and seeks to obtain eye contact with the virtual onlooker. The man is posing and extremely aware of the presence of other respectable members of society.

The rather heavy colours of the background contrast with the black and white outfit of the posing protagonist in such a way that his colouring even leaves a rather 'modernist' impression. In his time Luyckx was very much appreciated as a painter of the upper class. As an artist he was able to put the self-flattering character of powerful and wealthy people into evidence. The fact that he himself was ennobled and that he received the permission to add 'von Luxenstein' to his name indicates that his social ambition was impressive and that he succeeded to integrate into the Vienna aristocracy. Just as Anthony van Dyck some five to ten years earlier in London, Frans Luyckx von Luxenstein became 'one of them' in Vienna.

Many points for comparison within Luyckx's oeuvre are to be seen in the portrait gallery of the *Kunsthistorisches Museum* in Vienna (inv.nrs. 689, 1732, 2754, 3163, 3185, 4508, 7150, 9425) and also in the collection of the Prado in Madrid (inv.nrs. T. 963, 1267, 1272, 2871, 2441). His style was as Flemish as it was international. His education in Antwerp and his contacts with the workshop of P.P. Rubens, made an excellent craftsman out of him. Since he became a master there in 1620 he travelled a lot in order to become familiar with the Italian (he stayed in Rome in 1635), Austrian and Spanish tradition. He developed a European style with an anecdotal touch that was mainly appreciated in the court environment.

The costume of the model makes a date circa 1635/45 possible. At that moment Luyckx mainly was active in Vienna where he became the court painter of Emperor Ferdinand III and from 1657 onwards of Emperor Leopold I. Around the middle of the seventeenth century he also received a lot of commissions from Archduke Leopold Wilhelm, an important Maecenas with a preference for Flemish painting. The prestigious setting of the portrait as well as its scale fits more adequately in a court context than in the domestic entourage of Antwerp citizens. This portrait by Frans Luyckx breathes a 'Hofstil' in any aspect. It can be seen as one of the most vivid and enchanting portrayals of Luyckx's repertoire.

Katlijne Van der Stighelen

This painting will be included in Katlijne Van der Stighelen's forthcoming book on *Flemish Portraiture (1500 – 1900)*.



9.

**WILLEM VAN HERP (Antwerp c. 1614- Antwerp 1677)**

***Interior of an Inn with Card Players***

oil on panel

24 x 36 inches (61 x 91.5 cm.)

**PROVENANCE**

Phillips Sale, New York, June 10, 1981, lot 73, illustrated, where purchased by  
Private collection, New York

In 1676, Willem van Herp declared that he was 62 years old, from which we may conclude that he was born *c.* 1614. He was first registered by the Antwerp guild of St. Luke as a pupil in 1625/6, so at about 11 years old, and first features as an independent master in the guild records of 1637/8. His oeuvre, only a small part of which is signed, consists mainly of religious, historical and mythological scenes, and genre paintings, representing both high and low-life. Van Herp was a successful artist who produced a lot of work for export, mainly to Spain, both through Antwerp dealers such as Musson and Forchoudt, and upon direct commissions from Spanish patrons. In 1654, he married Maria Wolffort, daughter of the painter Artus Wolffort. Two of his sons, Norbertus and Willem also became painters and he is known to have taught several pupils.

In an inn, some smokers by the fireplace are troubling a waitress; one of them has moved his hand under her apron, which is being tugged on by a small boy, while another man grabs her from behind. Although the girl tries to remove his hand from her hip, her expression seems to indicate that she is not really displeased with all this male attention. To the right, a man and a woman are playing cards, watched by a boy, while the landlady marks the guests' consumptions on a blackboard.

The man groping under the girl's apron has a game bag strapped on his back, which identifies him as a hunter, most likely in more than one way. The male card player is pointing at the winning ace of spades he has just placed upon the table, and the drinker in the centre appears to be charming the woman next to him, while he holds his clay pipe upright. The theme of this painting is obviously the 'games' between men and women. The cat and dog in the picture most probably also play a role in this: like the men are making a pass at the women, the cat is waiting for its chance to get to the dish the dog is licking.

Willem van Herp was undoubtedly inspired by the many genre pictures painted by David Teniers the Younger, while many of his history pieces were influenced by Rubens. The jauntiness of the latter's style clearly also had its impact on Van Herp's manner of painting genre scenes. As a result, even his low-life scenes have a degree of elegance that cannot be found similarly with Teniers and certainly not with the initiator of this type of image, Adriaen Brouwer. In Van Herp's genre paintings there are usually several equally significant groups of figures in action, in this case the suitors, the chatting couple and the card players. In the works of his contemporaries, the action is usually concentrated on just one single group of protagonists.

Many of Willem van Herp's paintings exist in more than one version. Also of our composition at least three other versions are known. The most elaborate one featured in a major exhibition on Flemish art in 1993.<sup>1</sup> The present version contains several pentimenti, which indicates that Van Herp has consciously reworked the image, rather than simply reproduced it. He omitted three figures in the background, while the dog has been moved closer to the centre. This has resulted in a composition that gives a more compact and intimate impression than each of the other versions, but which maintains all of Van Herp's characteristic liveliness.

Fred G. Meijer

<sup>1</sup> Oil on copper, 79 x 100 cm, exhibition *Rubens and his Age*, Boston, Museum of Fine Arts and Toledo, Toledo Museum of Art, 1993, cat. no. 74, colour ill. (catalogue entry by Peter Sutton). More recently it was with *Noortman Master Paintings*, Maastricht. The two other versions are, respectively, oil on canvas, 54 x 77 cm., in sale Copenhagen, Rasmussen, April 25/27, 1967, lot 14, ill. and oil on panel, 72.5 x 99 cm., sale London, Phillips, July 2, 1991, lot 50, colour ill.



10.

**SYBRAND VAN BEEST (c.1610- Amsterdam 1674)**

***The Munt Tower, Amsterdam with a Quack Prasing his Merchandise***

signed, lower right: 'Beest'

oil on panel

27 x 23 inches (69.5 x 59.5 cm.)

**PROVENANCE**

(probably) sale Amsterdam, July 10, 1805, lot 37 (2,10 guilders to Gruiter)

sale London, Christie's, July 20, 1973, lot 244. ill.

Art market, Zurich, 1975 where purchased by

Private collection, New York until 2005

Sybrand van Beest was probably born in The Hague, where as a boy he came into the service of Pieter van Veen, a successful lawyer and amateur artist, as personal secretary. Van Veen may have inspired him to paint, and perhaps gave him his first lessons. After Pieter van Veen's death in 1629, Van Beest shared a house with the latter's unmarried son, Symon, an amateur painter like his father, until Symon's death in 1661. Van Beest's (early) style is somewhat reminiscent of that of Adriaen van de Venne, under whom he may have studied. He did not join the guild at The Hague until 1640, although earlier dated works are known. He was a co-founder of the Confrerie Pictura, The Hague association of artist-painters, in 1656, of which organization he was a warden during the early 1660s. By 1670 he had moved to Amsterdam, where he died.

Sybrand van Beest is mainly known for his animated townscapes, often with vegetable or pig markets, while he also painted domestic genre scenes and some history pieces and historical scenes, among them the visit of the Russian envoy to The Hague in 1631.

The location of the present scene is a well-known spot in Amsterdam; the tower is the Munttoren, built in 1620, which still stands. It is located at the end of a street that leads to Dam Square, Kalverstraat, on which street Van Beest lived. The tower was built after a design of Hendrick de Keyser, on the spot of a medieval gatehouse, which had burned down in 1618. From 1672, the adjacent building was used to strike coins, which gave it the name Munt.

The Amsterdam location, the style of painting and the dress of the figures all indicate that this is a late work by Van Beest, painted after his move to Amsterdam, so during the first half of the 1670s. The scene is no less lively than Van Beest's earlier market scenes, but the emphasis is much stronger on the architectural setting, which appears to be topographically accurate. In his Hague market scenes landmarks such as the church tower, are rendered accurately, while the setting, as a whole, appears to be more or less fictive. Perhaps to compensate for the dominance of the architecture, Van Beest has introduced several figures pointing at the central scene.

Even though medical science was progressing enormously during the seventeenth century, quacks still played an important role. They offered their pills and potions on markets and fairs, traveling from town to town. They were often shown — and ridiculed — in paintings and prints, the latter often with added mottos such as 'The world wants to be deceived'. Van Beest shows the quack presenting his wares on a scaffolding, with a well-dressed assistant holding up his certificate with 'official' seals, while the woman seated at the back may well act as a cured patient. The quack has drawn quite a crowd, men, women and children, and attracts the attention of a young man, running towards the scene so as not to miss anything, and of a maid carrying out laundry, as well as of the occupants of the house across the street. A man and a woman feeding her baby, seated under the tree, appear to be discussing the quack's claims. The little wooden building adjacent to the Munt building appears to be used for doing laundry in. The maid carrying out her basket of sheets at the left is probably on her way to it, while the sitting man also appears to have brought a basket of linen.

Fred G. Meijer





11.

**ALLART VAN EVERDINGEN (Alkmaar 1621- Amsterdam 1675)**

***A Village Square with People Dancing Around a Maypole***

signed with monogram *AVE* in the lower right

pen and brown ink, brown wash, over traces of black chalk on beige paper laid down on cardboard  
104 x 93 mm

**PROVENANCE**

William Esdaile (1758-1837), London (Lugt. 2617)

Count Nils Barck (1820-1896), Paris/London (Lugt. 1959 in the lower left recto)

with P. Bataille, Paris, 1962 where purchased by

Eleanor Bostwick, Long Island, New York until 2005

Allart van Everdingen was the younger brother of the history painter Cesar van Everdingen (1616/7-1678). According to Houbraken, Allart studied with Roelant Savery (1576 – 1638) in Utrecht and Pieter Molijn (1595 -1661) in Haarlem. In 1644 he traveled to Norway and Sweden, documenting his journey in numerous annotated sketches. The subjects of these drawings had a profound effect on his paintings and etchings, and influenced a generation of Dutch landscape painters, most notably Jacob van Ruisdael (1628/29 – 1682). Everdingen had returned to the Netherlands by 1645, as is recorded by his marriage to Janneke Cornelisdr. Brouwers in Haarlem that year. In 1646 he joined the city's Guild of St. Luke and in 1652 he moved to Amsterdam, where he became a *poorter*, or citizen, in 1657. In the early 1660s Allart visited the Ardennes in the Southern Netherlands, as is documented by his drawings and etchings of Spa and its surroundings. Everdingen may also have been active as an art dealer; his widow's estate, sold in 1709, included works by Holbein, Raphael, Giorgione, Titian, Veronese, and Rembrandt.

Everdingen was a talented and prolific draftsman; over six hundred drawings and watercolors of Scandinavian and Netherlandish subjects by his hand are known. The majority of these were not preparatory for his paintings, but were created as independent works of art, as is attested by their finished nature. They display a wide variety of subjects, such as marines, coastal views, river landscapes, villages and farmhouses. He also drew a number of series of the Twelve Months, of which seven complete sets are known.

May tree festivities took place to celebrate weddings, births or the collecting of the harvest. These were held everywhere in Northern Europe, including the Netherlands, but the architecture in this drawing is not typically Dutch. Perhaps the present work reflects Everdingen's visit to Scandinavia, or the artist's sojourn in the Ardennes.

Stylistically, the drawing is related to a *Winter Landscape* in Hamburg (Alice I. Davies, *Allart van Everdingen 1621 – 1675, First Painter of Scandinavian Landscape*, Doornspijk, 2001, fig. 189) and the preparatory sketches for the artist's *Reynard the Fox* series of etchings (op. cit., e.g. fig. 171), which are all characterized by very loose brushwork.



(actual size)

12.

## GENOESE SCHOOL, CIRCA 1680

### *Three Children in an Interior Surrounded by their Pets*

oil on canvas

45 $\frac{1}{8}$  x 57 $\frac{1}{8}$  inches (114.6 x 145 cm.)

Anthony van Dyck was twenty-two years old when he arrived in Genoa in 1621. Over the course of approximately the next three years he would reinvent portraiture. Confronted with Rubens's Genoese paintings from twenty years earlier, although reflective of court taste circa 1605, they remained forceful, vibrant and original works that Van Dyck needed to study and surpass. He responded by setting a new level for portraiture in which a grandeur and naturalism were achieved that had previously been lacking, aided by a repository of realistic gestures that implied movement. Although many paintings from this period have been lost, more than sixty remain.<sup>1</sup>

In sixteenth century Italy, very few portraits of only children were known to have been painted, and in Genoa there was no previous tradition. In 1623 Van Dyck painted his first life-size portraits of children (*Filippo and Maddalena Cattaneo*, National Gallery of Art, Washington, D. C.) and basically began the genre in Italy.<sup>2</sup> Elements in our painting can be directly related to a number of the surviving portraits. The frontal inverted triangular composition featuring the youngest child in the center reflects Van Dyck's group portrait of *Luca, Giacomo, and Violante Spinola*, formerly in the Palazzo Durazzo Pallavicini, Genoa (see Barnes, 2004, op. cit. p. 208, no. II 67). Other passages in our work are also derivative, such as the small retiring dog (*Filippo Cattaneo*), the pictorial effect of the translucent apron and baby's gown as well as the central positioning of the large *carreau* (*Maddalena Cattaneo*), and the parrot with its placement by a red upholstered farthingale chair (*Portrait of a Boy*, formerly in the Palazzo Durazzo Pallavicini, see Barnes, 2004, op. cit. p. 217, no. II. 81).

As our group portrait demonstrates, the impact by Van Dyck on Genoese artists was substantial. Painters such as Giovanni Bernardo Carbone, who died in Genoa in 1683, devoted the latter part of his career to executing portraits in the style of Van Dyck. Italian Baroque portraiture remains a field not fully studied and although different attributions for our work have been suggested, including Enrico Vaymer (1665 – 1738) and Bartolomeo Guidobono (1657 – 1709), nothing has proven conclusive except agreement on its school and period.

While representative of an indigenous interpretation of Van Dyck, our painting is also a display of contemporary attitudes towards child rearing. Dogs and parrots were symbols of docility. They both exemplified how natural tendencies could be curbed by instruction and learning.<sup>3</sup> The whirligig that the boy presents is an emblem of potential folly. While its arms spin in different directions they remain rooted to their base, paralleling the wish for the child to become knowledgeable and worldly yet wise and steadfast.<sup>4</sup> A goldfinch tied to a string flies over the baby's head whose arms also appear readying for flight, but just as the bird is restrained the baby is held back. A goldfinch, emblematic of a virtuous life, was an easy bird to train and a common pet. Guidance, perseverance, and repetition applied to children and animals alike.<sup>5</sup> The contrast of lessons learnt and knowledge yet to come are charmingly displayed by the older and younger siblings and their pets.

<sup>1</sup> Susan J. Barnes "Van Dyck in Italy", in *Van Dyck, A Complete Catalogue of the Paintings*, Yale University Press, New Haven, 2004, pp. 145 – 148.

<sup>2</sup> Susan J. Barnes, *Van Dyck in Italy*, Ph.D. diss., New York University, 1986, pp. 130-131.

<sup>3</sup> Jan Baptist Bedaux, *The Reality of Symbols*, SDU Publishers, The Hague, 1990, p. 122.

<sup>4</sup> Simon Schama, *The Embarrassment of Riches*, University of California Press, Berkeley, 1988, pp. 491, footnote 11, 493 – 495.

<sup>5</sup> Katlijne Van der Stighelen, "Justus van Egmont", exhibition catalogue Frans Halsmuseum, Haarlem, *Pride and Joy, Children's Portraits in the Netherlands 1500 – 1700*, October 7-December 21, 2000, p. 250 & footnote 1.



13.

## ATTRIBUTED TO BRIANUS BIRDURUS

### *Portrait of a Lady Wearing Peeress's Robes Petting a Greyhound Seated by a Fountain*

oil on canvas

47 $\frac{7}{8}$  x 33 $\frac{1}{2}$  inches (120.7 x 85 cm.)

#### PROVENANCE

Private Collection, Massachusetts

Alastair Laing has suggested the attribution to Brianus Birdrus based on shared stylistic affinities between this painting and a portrait of *Mrs. John Cockayne neé Elizabeth Cust* in Belton House,<sup>1</sup> one of only four known works by the artist. Both Alastair Laing and Catharine MacLeod believe the painting to date from the early 1680's and to have been clearly influenced by the work of William Wissing (1656-1687), some of whose best known portraits hang at Belton House.

Under the Restoration, in response to the passion of the new King and Court, portraiture of beautiful women came to the forefront. Our painting embodies the period's defining elements of beauty. Sensuality was the goal and it is reflected in our sitter's gestures and accessories. Gazing directly at the viewer from heavily lidded eyes, wearing a half-smile, she caresses her curls. The gesture of holding one's hair derived from Renaissance depictions of Venus, the intent being a contemporary rendering of the goddess.<sup>2</sup> This is underscored by the figure of Cupid atop the fountain in the background. The pearls that hang from her ears and encircle her neck, bodice, wrists and waist were also associated with the adornments of the earthly Venus.<sup>3</sup> The apricot gown, a color often found in the clothing of Restoration portraits, both loose and flowing was meant to be suggestive of a state of undress. It was a style invented for these portrayals intended to be timeless and classical.<sup>4</sup> The evening landscape completes the statement.

The adoring greyhound is the most unusual aspect of the work. While many sitters were painted with King Charles spaniels to mark their allegiance to the King, this dog was probably a pet. A telling parallel to its mistress, the greyhound, was revered for its sleekness, grace and intelligence as well as its hunting prowess.<sup>5</sup>

We are indebted to Alastair Laing of The National Trust and Catharine MacLeod of the National Portrait Gallery, London for their assistance in the writing of this entry.

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<sup>1</sup> This portrait is half of a pair of painted ovals depicting *Mr. & Mrs. John Cockayne* signed Brianus Birdrus and dated [16] 86 at Belton House, Lincolnshire.

<sup>2</sup> Julia Marciari Alexander; "Louise de Kéroualle Duchess of Portsmouth" in *Painted Ladies, Women at the Court of Charles II*, National Portrait Gallery, London, 2001, no. 49, p. 143.

<sup>3</sup> James Hall, "Pearl", in *Dictionary of Subjects & Symbols in Art*, 1974, p. 238.

<sup>4</sup> Catharine MacLeod, "'Good, But not Like': Peter Lely, Portrait Practice and the Creation of a Court Look", *Painted Ladies*, op. cit. p. 58.

<sup>5</sup> Robin Gibson, "Prince James Francis Edward Stuart (1688 – 1766) and his sister, Louisa Maria Theresa (1692 – 1712)" in *The Face in the Corner*, National Portrait Gallery Publications, London, 1998, no. 6, p. 35.



14.

**WILLEM WISSING (? The Hague 1656 - Stamford, Lincolnshire 1687)**

***Portrait of a Young Gentleman in Roman Armour, circa 1683/4***

oil on canvas

50 x 40 inches (127 x 101.6 cm.)

**PROVENANCE**

Charles Augustus Stanhope 8<sup>th</sup> Earl of Harrington (1884 –1917), Harrington House, London  
Lord Harrington's posthumous sale, Christie's London, May 18, 1917, lot 63, (as The Duke of Monmouth in Roman Armour by Willem Wissing) sold for £60 to  
Thomas Agnew & Sons, London, by whom sold to  
Scott & Fowles, New York, January 20, 1920 (as The 2<sup>nd</sup> Earl of Rochester in Roman Armour by Willem Wissing) by whom sold to  
Edgar H. Wells & Co., 1922  
Anonymous sale, Christie's New York, June 15, 1977, lot 254, (as John Wilmot Earl of Rochester by John Baptist Closterman)  
The Estate of Morton Bradley, Beverly, Massachusetts, 2005

**LITERATURE**

To be included in Tabitha Barber's forthcoming catalogue raisonné of the works of Willem Wissing (Proceedings of the Walpole Society)

This outstanding portrait has been dated by Tabitha Barber to the earlier years of Willem Wissing's independent career. Sir Oliver Millar judges him 'of all Lely's pupils the most precocious and the one best qualified to inherit his fashionable clientele',<sup>1</sup> and this portrait radiates the polished elegance, luscious detail and atmospheric power which ensured Wissing's meteoric rise from studio assistant in 1680 to royal painter in all but name by 1683.

The young man, whose face exemplifies the 'Beautiful Likeness'<sup>2</sup> for which Wissing was famed, is depicted in the armour of a Roman officer, with breastplate, tasselled skirts and shoulders and an eagle-hilted sword. Although the sitter may be a serving officer, Roman armour was a fashionable portrait costume for soldiers and civilians alike. It conveys a timeless dignity, and lends the sitter overtones of Roman heroism. The costume is also ideally suited to show off the painter's virtuoso handling of tone and texture. The hard sheen of the breastplate, the plush velvet and gilding of the tassets and the swirl of the gold-fringed cloak enhance the young man's swagger and project an air of confident entitlement. The hand rested lightly upon the cloak-covered object in the foreground gives this otherwise sculptural figure a nervous tension, suggesting his youthful energy. Such psychological intensity is typical of Wissing's work, and enhanced by the broader device of framing the sitter within the shady armour, so that we focus on the sitter and on the gaze of his blue eyes which have been given all the depth and reflective power of life.

The background leads us from the timeless classical past into the world of Wissing's clients, and the stone building with its garden and fountain is probably intended to represent the sitter's mansion. This setting - and the way that it is revealed through a gap in the trees - is typical of Wissing and variations exist throughout his work. In his later paintings, such as *The Jones Sisters*, 1687 (Private Collection) or *The Daughters of the Earl of Rochester*, (?)1687 (Richard Green, London) palatial decorative architecture is supplemented by decorative floral painting by his assistant, fellow Dutchman Jan Vandervaart.

<sup>1</sup> Sir Oliver Millar and Margaret Whinney, *Oxford History of English Art 1625 – 1714*, 1957, p. 177.

<sup>2</sup> Bainbrigg Buckeridge, "An Essay Towards an English School of Painters" in R. de Piles, *The Art of Painting*, 1706, p. 477.





Wissing's remarkable talent - he was only about twenty-eight years old when he painted this portrait and only thirty at his death- gave rise after his death to the sort of romantic apocrypha that attach themselves to genius. In the next century the artist and antiquary George Vertue repeats the story that Wissing had been Lely's 'Livery man', a servant who was discovered by his master drawing in secret and at once promoted to his studio.<sup>3</sup> In fact, Wissing had enjoyed a solid artistic training at The Hague under Arnold van Ravesteyn (c.1650 - 1690) and Willem Doudijns (1630 - 1697). He came to England by July 1676,<sup>4</sup> and most probably joined Sir Peter Lely's studio as an assistant in that year. After his master's death in 1680 Wissing scaled the heights of patronage with extraordinary ease. King Charles II was so impressed by a portrait Wissing painted of his illegitimate son the Duke of Monmouth in 1683 (version National Portrait Gallery, London), that he commissioned his own portrait (Royal Collection) and that of his Queen Catherine of Braganza (private collection). Wissing also painted the King's niece Princess Anne (the future Queen Anne) in the same year (private collection) and again in 1687 (Scottish National Portrait Gallery). Anne's father, James II and his Queen Mary of Modena continued Wissing's royal patronage after their accession in 1685, when the painter was sent to Holland to paint James's daughter Princess Mary (the future Queen Mary II) and her husband the Prince of Orange (Royal Collection).

From 1685 until his death two years later, Wissing's practice flourished. Aristocratic clients responded to his 'mannered elegance and decorative baroque formality',<sup>5</sup> and as Bainbrigg Buckeridge records 'He drew most of the then Court, and was Competitor with Sir Godfrey Kneller who was at that time upon his Rise.'<sup>6</sup> Prudently, Wissing also entered into an arrangement with the print publisher Edward Cooper who ensured that mezzotint engravings of his work reached a wide audience, providing both revenue and advertisement.

The painter's last great patrons were John Cecil 5<sup>th</sup> Earl of Exeter, and his Cecil and Brownlow relatives in Lincolnshire. In 1687 Wissing was staying at the Earl's seat Burghley House, engaged on his most ambitious work, a vast canvas showing the Earl and his five grandsons at full-length. On September 10th the painter died, and as a mark of respect was buried by the Earl in his family's church at Stamford. Exeter himself commissioned a memorial whose Latin inscription praises his talent and echoes Buckeridge's judgment that 'Mr Wissing was a Person whose good Manners and Complaisance, recommended him to most People's Esteem.'<sup>7</sup>

Until 1917 this portrait hung at Harrington House, the London home of the Stanhope Earls of Harrington. At around the turn of the nineteenth century the portrait had been erroneously identified by an inscription as James Scott Duke of Monmouth (1647 - 1685). This identity cannot be supported by comparison with portraits of Monmouth, and the sitter is most probably a Stanhope ancestor.

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<sup>3</sup> Walpole Society, XX 1931 - 32 George Vertue Notebooks II 2.26.

<sup>4</sup> J.H. Hessels ed., *Archives of the London Dutch Church 1568 - 1872*, 1892 p.105.

<sup>5</sup> Tabitha Barber, *Willem Wissing*, *Oxford Dictionary of National Biography*, 2004.

<sup>6</sup> Buckeridge, loc. cit.

<sup>7</sup> Ibid.



15.

## ENGLISH SCHOOL, EIGHTEENTH CENTURY

### *Portrait Bust of John Milton (1608-1674)*

white marble bust on a later socle

26 inches (66 cm.) high

#### PROVENANCE

Dr. Roland Mushat Frye, 1922-2005

Milton was born on December 9, 1608 in Bread Street, Cheapside, the third son of John Milton, a scrivener and composer. He was educated by a private tutor, Thomas Young, who gave him a fine grounding in the classics, and then at St Paul's School. His earliest poems, English paraphrases of psalms 114 and 136, were composed when he was fifteen, and he wrote poetry in Italian, Latin and English throughout his years at Christ's College, Cambridge. He graduated with a Masters in the summer of 1632 and returned to live with his father who had retired to a house at Horton, Buckinghamshire, at which time he wrote his lyrical poems, *Il Pensero* and *L'Allegro* and the masque, *Comus* (1634) which was performed for John Egerton, 1st Earl of Bridgewater, in Ludlow. His last important early poem was written in 1637 in memory of his fellow at Christ's College, Edward King, *Lycidas*, in which he registers his growing disaffection with the Caroline church, the greed of the clergy and the power of the bishops in particular, themes to which he was to return to in his polemical tracts of 1641 and 1642.

In April of 1638 Milton traveled to the continent and visited France, Italy and Switzerland before returning to England fifteen months later where he took a house in Aldersgate Street, London, and began taking pupils. In 1643 he married Mary, eldest daughter of Richard Powell near Shotover, Oxfordshire, however the marriage was not a success and she returned to her father within the month, prompting Milton to write (1643-1645) arguing for more leniency in the grounds for the divorce. The notoriety that these pamphlets occasioned led to attacks on Milton from various clerics, and also parliament, who sought to suppress his writings which had been published without license, which in turn led to his publication of *Areopagitica* (1644) advocating tolerance towards unlicensed printing. In 1645, Milton's estranged wife returned to him and he reluctantly took her back and by her had three daughters, Anne, Mary and Deborah.

During the trial of Charles I in January of 1649, Milton wrote his *Tenure of Kings and Magistrates* and declared on the title page that 'it is lawful ... for any who have the power to call to account a Tyrant or wicked King and after due conviction, to depose, & put him to death', sentiments which may have prompted the republican parliament to appoint him Secretary for Foreign Tongues and authorized him to rebuff a number of pamphlets sympathetic to the Royal cause that appeared after the King's execution.

By 1652 he had entirely lost his sight, probably due to glaucoma, and was assisted in his duties for the Council of State by the metaphysical poet, Andrew Marvell, and continued his secretaryship during the protectorate of Richard Cromwell. In 1658 he began writing his most celebrated work, *Paradise Lost* which he completed in 1663, and which was greatly admired by his contemporaries, John Dryden and Andrew Marvell. Following the Restoration he was briefly arrested. The plague in 1665 drove Milton to retire to a cottage in Chalfont St. Giles, Buckinghamshire, where he wrote his final great poems, *Paradise Regained* and *Samson Agonistes* (published in 1671). He died on November 8, 1674 and was buried alongside his father in St. Giles's Cripplegate.

The present marble bust is an excellent example of the high-quality sculpted likenesses of Milton produced in the first half of the eighteenth century in England, fuelled by a revival of interest in the poet's work. Executed by an anonymous sculptor or workshop, the likeness is based on a contemporary line engraving executed in 1670 by William Faithorne (1616?-1691). Several versions of the present bust exist including a reduced version, measuring 18 inches high, in the National Portrait Gallery, London (NPG 3781).

Roland Mushat Frye was born in Birmingham, Alabama and received three degrees including his Ph.D., from Princeton University. After active service in World War II, he joined the faculty at Emory University in Atlanta before becoming a research professor at the Folger Shakespeare Library in Washington. However, he returned to teaching at the University of Pennsylvania in 1965 where he was Schelling Professor of English Literature until his retirement in 1983. A Presbyterian Church elder, much of his scholarship explored religious topics, particularly in the works of Milton and Shakespeare. One of his best known works was the award-winning, *Milton's Imagery and the Visual Arts*, published in 1978 by Princeton University Press.



16.

**ANGELICA KAUFFMAN (Coire, Switzerland 1741 – Rome 1807)**

***Portrait of Thomas Reade, circa 1775***

signed Angelica Kauffman Pinx in the lower left

oil on canvas

30 x 24¾ inches (76.2 x 62.7 cm.)

**PROVENANCE**

Sir John Reade, 5<sup>th</sup> Baronet (d. 1721)

Sir Chandos S. H. Reade, 8<sup>th</sup> Baronet (1851 – 1890) by 1882

Anonymous sale, Parke Bernet, New York, October 4, 1947, lot 277

Anonymous sale, Parke Bernet, New York, September 23, 1970, lot 81 bought by

Spanierman Gallery, New York, where purchased by

Peter Walch, Portland, Maine until 2005

Angelica Kauffman was one of the most distinguished artists of the eighteenth century. That she was one of the most successful female artists in the entire canon of post-renaissance art history has added deservedly to her fame and artistic stature. It is perhaps indicative of the social and economic constraints faced by English women in the eighteenth century that the two most successful female artists of their generation, Kauffman and Vigee Le Brun, were Europeans. Though they in turn faced the usual inane prejudice one would associate with male politics (Kauffman, for example, was refused access to life classes while training in Rome), it was the more enlightened, and even cultured, continental attitudes that first allowed such skills to be practiced seriously by women.

Kauffman's graceful, elegant style accorded well with the prevailing rococo taste of England in the eighteenth century, and there was much demand for her style of delicate and colourful portraiture seen here. However, Kauffman was by temperament a neo-classicist who preferred history painting. It is no surprise that the present portrait shows Thomas Reade allegorized in the manner of a history painting. His seventeenth century 'Van Dyck' dress was a conscious attempt by English portraitists, from Hudson to Gainsborough, to capture the elegant manner first practiced by Van Dyck himself. The practice was taken one step further by Kauffman, who, after a prodigious upbringing spent touring the courts of European dignitaries in her childhood (à la Mozart) was much influenced by pioneering neo-classicists and history painters such as Benjamin West, Gavin Hamilton and Nathaniel Dance when studying in Rome. This was a further indication not only of her talent, but determination to succeed in a male dominated world. History painting, with its large canvasses, complex narratives, and often tortured poses was then considered the most challenging type of art one could practice. Nevertheless, Kauffman emphatically succeeded. Her success in Rome was immediate, and she became known as both a history painter and portraitist, painting such travelling 'Grand Tourers' as David Garrick and Brownlow Cecil, Earl of Essex.

Kauffman soon accepted the inevitable invitation to continue her career in England. After her arrival in 1766 the whole of London went "Angelicamad", as one contemporary wrote. Kauffman became a favourite of Joshua Reynolds, himself an advocate of history painting. Gossip suggested that for the advances of one artist, she had forsaken another – Nathaniel Dance was sorely disappointed in Kauffman's refusal of his hand in marriage. In any case, Kauffman's easy manner and skill led to much society patronage, from Royalty downwards. She became a founding member of the Royal Academy in 1768.

After a disastrously brief marriage to an imposter with the improbable name of Count Von Horn, Kauffman left England for Rome once more. There, her studio became a focal point of the Grand Tour. She became friends with Goethe, Canova and Sir William Hamilton. Her patrons included the royalty of almost all Europe, such as Catherine the Great of Russia, and Joseph II of Austria. Her works can now be found in museums and galleries across the world.

Thomas Reade (1762 – 1837) was the second son of Sir John Reade Bt.. His twin brother John, by virtue of a few minutes headstart in life, inherited the family title and estates. Thomas Reade married Catherine, daughter of Sir John Hill and lived at Barton Manor in Berkshire. They had four children, the eldest of whom, John Edmund Reade, was a poet and author of some merit. This portrait of Thomas Reade is a superb example of Kauffman's success in painting male portraits. As a young, articulate and attractive woman she was more successful at revealing the characters of her sitters than other more formal, male, portraitists. As a result, her portraits are startling for their sensitivity, even vulnerability, and are thus quite unlike any other English portraits of the late eighteenth century.



17.

**FRANCISCUS XAVERIUS XAVERY (The Hague 1740 – The Hague after 1772)**

***Peasants and Cattle in an Italianate Landscape***

signed F:Xaverij.f in the lower center

oil on panel

14 x 21 inches (35.9 x 53.3 cm.)

**PROVENANCE**

Private collection, United States

Franciscus Xaverius Xavery was born in The Hague in 1740. He was the son of Jan Baptist Xavery (1697 – 1742/52). Franciscus specialized in landscape and marine paintings, and he is also known to have painted portraits. He was a student of his uncle Gérard Joseph Xavery and Jacob de Wit (1695 – 1754) in Amsterdam. Xavery was active in The Hague for most of his career, but he also worked in Rotterdam, where he is mentioned in documents at an early age, in 1758. His brother Jacob was also a painter, who specialized in still lifes. Paintings by Xavery hang in the museums of Amsterdam and Rotterdam.

Continuing a Dutch tradition that began in the mid-seventeenth century, Xavery in this panel has produced a personalized vision of an idyllic southern landscape. Although it is unknown if the artist actually traveled to Italy, he has brought an element of refinement to the subject not found in its seventeenth century antecedents.





18.

## ATTRIBUTED TO MARTINUS JOSEPHUS GEERAERTS

### *A Trompe L'Oeil of a Sculpted Putto*

oil on canvas

14⅞ x 12¾ inches (36.3 x 32.4 cm.)

Grisaille paintings became popular in the Southern Netherlands from 1730 onwards mainly due to the efforts of Martinus Josephus Geeraerts (1707 – 1781) and Jacob de Wit (1695 – 1754).<sup>1</sup> The success of these works reflected the mood of the times. A renewed interest in the antique had been stimulated by excavations at Herculaneum, Paestum, and Pompeii from 1738 – 1756. The archaeological finds, as well as other examples from antiquity, were illustrated, disseminated, and popularized through a series of books including those by Count Caylus, *Recueil d'antiquités égyptiennes, étrusques, grecques, romaines et gauloises* (1752 – 1767), Giovanni-Battista Piranesi, *Vedute di Roma* (1750) and *Antichità romane* (1756), as well as James Stuart and Nicholas Revett's, *Antiquities of Athens* (1762). Labeled neo-classicism, this became an artistic movement that embraced the so-called antique ideals of calm, simplicity, and noble grandeur. The only way of achieving these goals was believed to be by direct imitation of antique models.

Quite a number of grisaille paintings were done to meet the decorative demands of neo-classical interiors which side-stepped the greater cost of three-dimensional works. Putti were favorite subjects and worked well as inventive adaptations of the antique. Yet not all were done as substitutes, some paintings were done for the pure pleasure of deception. Our putto while reflective of its formative ideals, is an intimate work. Painted in varying shades of white and grey, the illusion of marble is maintained through light and shadow, cast from left to right by an unseen source playing across the surface, convincingly creating height and depth. It is its solidity and inherent stillness that set it apart, as well as its imitation of sculpture. The majority of these works were intended to represent relief.

Not a great deal of research has been done on the grisaille trompe l'oeil artists of this period. Very few works are signed or documented. Paintings traditionally catalogued as by Martinus Josephus Geeraerts's when viewed as a group actually represent several artists. We are left with a somewhat clouded attribution but with the quality and poetry of the painting intact.

We are indebted to Fred G. Meijer for his invaluable assistance in the writing of this entry.

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<sup>1</sup> David Oldfield, "Pieter de Gree" in *Later Flemish Paintings in the National Gallery of Ireland*, National Gallery of Ireland, 1992, p. 65.



19.

## SPANISH SCHOOL, CIRCA 1790 – 1800

### *Portrait of a Gentleman*

oil on canvas

26<sup>3</sup>/<sub>8</sub> x 21 inches (67 x 53.3 cm.)

#### PROVENANCE

Jim Allison, Oldwick, New Jersey and thus by inheritance to  
Jimmy Johnson, Oldwick, New Jersey

The end of the eighteenth century saw a marked increase in the number of portraits commissioned in the urban centers of Spain<sup>1</sup>. Artistic control was firmly exerted by the Royal Academy of San Fernando in Madrid and any painter not under its tutelage had very little hope of success in what had become a very competitive market. Anton Raphael Mengs (1728 – 1779), First Painter to the King and honorary director of painting at the Academy by 1763, basically established the standards for portraiture in Madrid for this period until the close of the eighteenth century.<sup>2</sup> Mengs succeeded in injecting into what had been a fairly formulaic approach to portraiture, a mood shift of encroaching subtlety towards individualism and genuine emotion. Sitters were viewed candidly with portrayals that are almost disarming in their directness and honesty.<sup>3</sup> Elegant outfits with exquisitely rendered details are donned by sitters wearing happy or content expressions<sup>4</sup> while maintaining the coolness and sobriety of neoclassicism.<sup>5</sup>

It is directly within this tradition that our portrait must be placed. Posed against a bluish-green background, our sitter wears a brown jacket with striking nautilus shell buttons of a geometric inlay design, red vest, white neckcloth, lace cuff, midnight-blue satin sash and a blue cloak with gold embroidered trim. The hair is powdered and brushed back, framing an intelligent face with keen brown eyes and a lively expression. A strikingly illuminated hand dominates the center foreground. Hands were generally regarded as difficult to paint, thus the cost of a commissioned half-length portrait rose when they were included. This development led to a competitive bravura of evocative hand displays among leading portraitists. In our painting the thrusting and high definition of the hand serves to breakdown the pictorial barrier between viewer and sitter.<sup>6</sup>

Startlingly, “the first comprehensive and detailed survey of the portrait as a genre to be held in Spain” took place at the Prado Museum, Madrid on October 20, 2004 - February 6, 2005.<sup>7</sup> The accompanying exhibition catalogue was described as “the first monograph on the history of Spanish portraiture”.<sup>8</sup> The exhibition was impressive, but given the scope of the covered time period, only a beginning. Although for the moment unattributable, our painting is representative of an evolving market of untested potential.

<sup>1</sup> Javier Portús, “The Varied Fortunes of the Portrait in Spain”, exhibition catalogue Museo Nacional del Prado, Madrid, *The Spanish Portrait from El Greco to Picasso*, October 20, 2004 – February 6, 2005, p. 51.

<sup>2</sup> Edward J. Sullivan, exhibition catalogue Meadows Museum, Southern Methodist University, Dallas, Texas, *Goya and the Art of his Time*, December 7, 1982 – February 6, 1983, pp. 11 – 14.

<sup>3</sup> Michael Helston, “Francisco Bayeu”, exhibition catalogue, National Gallery, London, *Painting in Spain During the Later Eighteenth Century*, 1989, p. 50, no. 10.

<sup>4</sup> Nigel Glendinning, “The Spanish Portrait in the Nineteenth Century”, *The Spanish Portrait From El Greco to Picasso*, op. cit., pp. 264 – 265.

<sup>5</sup> Sullivan, p. 13.

<sup>6</sup> José Luis Díez, “The Spanish Portrait in the Nineteenth Century”, *The Spanish Portrait From El Greco to Picasso*, op. cit., pp. 264 – 265.

<sup>7</sup> Rodrigo Uriá Mervendano, “Introduction”, in *The Spanish Portrait From El Greco to Picasso*, op.cit., unpaginated

<sup>8</sup> Portús, p. 19.



20.

**PIETER GERARDUS VAN OS (The Hague 1776 – The Hague 1839)**

***A Herd at Rest with a Milkmaid and Rider Conversing in a Pastoral Landscape***

signed P.G. Van Os with the first two initials conjoined and dated F. 1806 in the lower right  
oil on panel

14 $\frac{7}{8}$  x 20 $\frac{1}{4}$  inches (38 x 51.5 cm.)

**PROVENANCE**

Estate of Ernest Bretter, New York

Pieter Gerardus was a member of the Van Os family of painters, active between 1744 -1862. He was a student of his father Jan van Os (1744 – 1808) the flower painter, and the brother of Georgius Johannes Jacobus van Os (1782 – 1861) who also painted flowers. Pieter Gerardus specialized in landscapes with cattle and battle scenes. Further studies were undertaken at the Academy of Drawing in The Hague from 1794 – 1795, and for a while he worked with the landscape painter Jacobus Theodorus Abels (1803 – 1866). Around 1796 he was in Amsterdam, followed by Gravenland in 1810, Naarden in 1813, returning to Gravenland until 1819, followed by Hilversum until 1830, and then The Hague. His most notable pupils were Wouterus Verschuur (1812 – 1874), Simon van den Berg (1812 – 1891), Guillaume Anne van der Bruggen (1811 -1891), Jan van Ravenzwaay (1789 – 1869) as well as his son Pieter Frederick van Os (1808 – 1892) who went on to become the instructor of Anton Mauve (1838 – 1888). Paintings by Pieter Gerardus hang in the museums of Arnhem, Dordrecht, The Hague, Haarlem, Oss, Otterlo, and Rotterdam, as well as thirteen in the Rijksmuseum in Amsterdam.

The inspiration for Pieter Gerardus's landscapes were the golden pastoral views of the seventeenth century Dutch master Paulus Potter (1625 – 1654). Almost all of Potter's paintings were executed on a small scale. Featuring mainly cows, set in softly illuminated landscapes with minutely rendered foliage, they evoke an arcadia within reach. Potter's influence was to prove a lasting one, and because of it Pieter Gerardus van Os is regarded as one of the forerunners of The Hague School of Painters.<sup>1</sup>

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<sup>1</sup> The Hague School refers to a group of artists, starting in the 1870's, whose work came to be viewed as a renaissance of Dutch seventeenth century painting. Inspiration was once again drawn from the land and its inhabitants.



21.

**JOSEF KOROMPAY (Brno, died 1829)**

***Portrait of an Artist, Thought to be a Self-Portrait***

signed, inscribed and dated on the book in the upper right Jos: Korompay, pinxit MDCCCXIII (1813)

oil on canvas

30¼ x 22⅛ inches (76.8 x 56.2 cm.)

**PROVENANCE**

Private Collection, Maine

There are only a few basic facts known about the life of Josef Korompay. He was the son of Franz Laurenz and Heiratee Korompay. Franz Laurenz (1723 – 1779) was a painter of religious works. Another son, Leopold (d. 1829), was a minister as well as a painter of portraits and religious works. Josef's known works are five altar paintings in Nebotín near Olmütz, a *Saint Mathew* for the high altar in Delaney, two altar paintings in Premont, and some works for the Minoriten Cloisters in Brno. (All of these cities are in Moravia, now part of the Czech Republic.) No other works by the artist have appeared in the art market for decades, making this a rare and startling discovery painted at a historical crossroad.

Moravia by 1813 had been worn down by years of occupation and domination by Napoleonic forces. It was a period of change in which cherished historical, religious, and moral beliefs came under question. On October 16–19, 1813 Napoleon was defeated at the Battle of Nations, fought near Leipzig. This led to a period of peace as well as the formation of the Congress of Vienna. The suffering and unease that had permeated the area was replaced with hope.

The local center of the Romantic Movement, an ideology in which man is forever pitted against a world over which he has no control, was in nearby Vienna. While many of the artist's contemporaries depicted this conflict through turbulent landscapes, Korompay opted in this work, which in all likelihood must predate Napoleon's defeat, to confront it physiognomically. This intensely realistic yet stylized portrait depicts a wary gaze, electrified hair, and a head rigidly held in place by an upright shirt collar anchored by a double-knotted neckerchief, further constricted by the elongated collar of the waistcoat. The artist's body appears as tightly wound as the bound stacks of paper on the shelves of the background. Black and white attire, still unusual at the time, was a convention of the Romantics intended to embody feelings of isolation, unhappiness, and spiritual unrest.<sup>1</sup> Caught in the midst of a conflict not of his own making, artist as well as viewer nervously await an outcome.

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<sup>1</sup> Anne Hollander, *Seeing Through Clothes*, University of California Press, Berkeley, 1993. pp. 374 – 376.





22.

## FRENCH SCHOOL, FOURTH QUARTER OF THE NINETEENTH CENTURY

### *A Trompe L'Oeil of Paper Money, a Ledger, with Silver and Copper Coins and a Die in a Broken Glass Jar in a Niche*

oil on canvas

9 x 11 inches (22.8 x 29.2 cm.)

Stemming from a tradition that dates back to the fifteenth century our painter has filled a niche with a mixture of enigmatic objects that hint at a vanitas theme. Asymmetrical positioning, the element of disorder, the variations of surface and texture, as well as the play of light and shadow across the contents combine to create magic and illusion.<sup>1</sup>

In Europe, very few paintings of painted paper currency are known prior to 1877 although by mid-century paper money had become part of daily life.<sup>2</sup> The bills in our painting have been stuffed into the niche so haphazardly that they overflow its border. They are torn, bent, and dirty having passed through many hands. Neither the bills nor coins are identifiable as they are meant to be allegorical.<sup>3</sup> A ledger used for recording financial transactions bordered by stacks of bills are emblematic of greed, one of the seven deadly sins. The edge of the bill that protrudes from the top of the heap displays a winged helmet and staff, the symbols of Mercury. Mercury was the god of commerce as well as a trickster and cattle thief. The staff refers to Mercury's driving away a herd of cattle that Apollo was meant to guard. The cracked glass and die point to the transience of life as well as the fleetingness of fortune. Upon contemplation, the message could not be clearer.

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<sup>1</sup> Martin Battersby, *Trompe L'Oeil, The Eye Deceived*, St. Martin's Press, New York, 1974, pp. 91, 98, & 125.

<sup>2</sup> Bruce W. Chambers, *Old Money: American Trompe L'Oeil Images of Currency*, catalogue Berry-Hill Galleries, New York, November 11 – December 17, 1988, p. 12 & footnote 1.

<sup>3</sup> We are grateful to the numismatist Arthur Blumenthal for identifying the images as symbolic representations of world currency.



23.

**MARTIN JOHNSON HEADE (Lumberville, Pennsylvania 1819 – St. Augustine, Florida 1904)**

***Portrait Study of Oliver Cromwell***

oil on canvas

21¼ x 17 inches (54 x 43.2 cm.)

**PROVENANCE**

Joseph Bradley Heed (half-brother of the artist), Lumberville, Pennsylvania, to his son Charles Rittenhouse Heed, Gulph Mills, Pennsylvania, to his daughter Mrs. Renee Heed Grant, Gulph Mills, Pennsylvania, until 1972

**LITERATURE**

Theodore E. Stebbins, Jr., *The Life and Works of Martin Johnson Heade*, New Haven and London, Yale University Press, 1975, p. 230, no. 95, illustrated

Theodore E. Stebbins, Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, New Haven and London, Yale University Press, 2000, p. 210, no. 51, illustrated, (as location unknown)

This painting will be included in Theodore E. Stebbins, Jr.'s forthcoming third edition of his catalogue raisonné of Martin Johnson Heade's work.

Martin Johnson Heade was one of the most important American painters of the nineteenth century. Extremely versatile, his output included portraits, history, genre, landscape and marine painting as well as extraordinary floral still lifes and ornithological studies. He began his training in Pennsylvania with Edward Hicks (1780 – 1849). His earliest known work dates from 1839 and is a *Portrait of a Young Lady* now in the Newark Museum, Newark, New Jersey. Presently fifty-six portraits are known to have been painted by the artist.

Our portrait of Oliver Cromwell, which Theodore Stebbins's dates to circa 1865, was a study for the painting of Cromwell that now hangs in the Butler Institute of Youngstown, Ohio. The painting was commissioned by John Russell Bartlett for Brown University, Providence, Rhode Island when Heade was in London. He was paid \$350 for the work, which at that point marked his most expensive sale. Although the choice might seem odd for an American institution, Cromwell in nineteenth century America was regarded as a hero.<sup>1</sup> Revered for abolishing the monarchy in England and the establishment of a republic, his inclusion in a collection that otherwise consisted of prominent figures from Rhode Island's history was logical.<sup>2</sup>

Heade based this portrait on two miniatures by Samuel Cooper (1609 – 1672) and an anonymous cast. When Brown University's painting was exhibited at the Boston Athenaeum in October 1865 the *Boston Daily Evening Transcript* wrote:

Of all the portraits we have seen of this great man, there are none in our opinion which conveys so correct an idea of the man we suppose Cromwell to have been. In it we see the stern old puritan, statesman and soldier. Mr. Heade has made a capital picture, showing that in this department of his art he is as successful as in his landscapes, which gained him so much favor in London.<sup>3</sup>

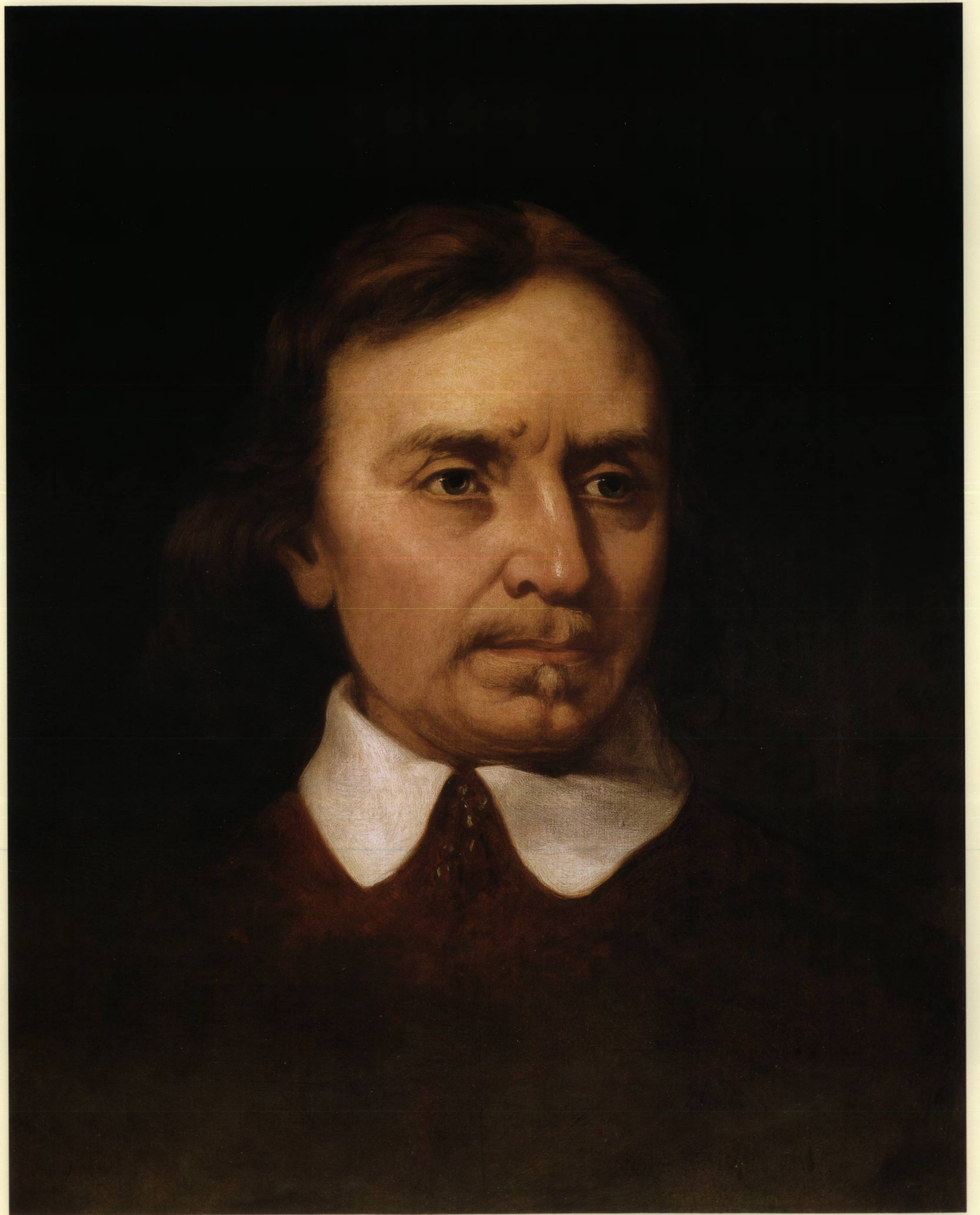
Our study was obviously just as treasured within the heart of Heade's own family.

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<sup>1</sup> Stebbins, op. cit., 1975 p.18.

<sup>2</sup> Stebbins, op. cit., 2000, pp. 17 & 210.

<sup>3</sup> Ibid, p. 210.



**PHILIPPE ROUSSEAU (Paris 1816 – Acquigny 1887)*****Chacun Pour Soi***

signed and dated in the lower left Ph. Rousseau 1864

oil on canvas

38½ x 51½ inches (97 x 130.5 cm.)

**PROVENANCE**

Galerie Talabardon et Gautier, Paris

Private collection, Paris

**EXHIBITED**

Paris, *Salon*, 1865, no. 1879

This painting will be included in the forthcoming exhibition *The Dog in Art from Renaissance to Post Modern*, (working title) at the Bruce Museum of Arts & Science, Greenwich, Connecticut, May 13, 2006 – August 27, 2006 traveling to The Museum of Fine Arts, Houston, Texas, October 1, 2006 – January 1, 2007.

**LITERATURE**

Ronald de Leeuw, *Philippe Rousseau 1816 – 1887*, exhibition catalogue Van Gogh Museum, Amsterdam, Waanders Uitgevers, Zwolle, 1993, p. 59, figure 60

Elisabeth Hardouin-Fugier, *Le Peintre et L'Animal en France au XIX Siecle*, Les Editions de L'Amateur, 2001, p. 28, figure 19, illustrated in color

Philippe Rousseau was regarded as one of the most popular artists of his day.<sup>1</sup> A painter of animals and still lifes, he is best known for combining both in large formats to which he added anecdotal elements. He is believed to have studied with Antoine-Jean Baron Gros (1771 – 1835) and Victor Bertin (1767 – 1842). He began exhibiting at the Salon in 1834 and was admitted to the Légion d'Honneur in 1852. Prior to his induction, in 1850 Rousseau was awarded his first state commission requiring him to paint a scene of cats with a dog. His response was an extremely elegant interior depicting a long-haired feline, with one nursing and three frolicking kittens, rising ferociously from a satin-lined basket on an oriental rug by an elegantly carved table leg. She is protectecting her brood from a very sheepish looking affenpinscher who has hesitatingly entered through parted embroidered damask drapes onto an inlaid marble floor. In the foreground, completely unperturbed, a grey kitten sporting a pink bow delicately laps milk from a gold-edged porcelain bowl.

Entitled *Un Importun* (An Intruder), measuring 97 x 130.5 cm, it is of the same monumental scale as *Chacun Pour Soi* (Everyone for Himself). Well received at the time, it is a testimony to contemporary taste which reveled in the display of a surface richness that enveloped entire canvases.<sup>2</sup> Originally hung in the Palais du Luxembourg it is now in the collection of the Musée d'Orsay, Paris.

Fourteen years later the impetus that led Philippe Rousseau to paint *Un Importun* would be turned inside out. From upstairs we have been sent below to the sordid kitchen of *Chacun Pour Soi*. Astride much humbler table legs a dog of indeterminate breed seeks scraps from dirty dishes in a basket while nursing two pups. Two others wrestle in a corner surrounded by turmoil. Discarded food, an overturned pot and used utensils litter the floor. Chaos has replaced order and it is indeed as the title states “everyone for himself”.

In the fourteen year interim between the two works, Rousseau had been exposed to Jean-Baptiste Chardin's (1699 – 1779) beautifully rendered still lifes of everyday objects. From 1780 until 1846 Chardin had fallen into obscurity, only to be resurrected with the publication of the first scholarly book devoted to the artist by Pierre Hédouin.<sup>3</sup> The acceptance of humbler subject matter created a new artistic catalyst, which was further compounded by Gustave Courbet's (1819 – 1877) doctrine of realism, that insisted upon painting scenes of ordinary life as a direct attack on the social and artistic hierarchies of the time, which shook all existing standards.<sup>4</sup> Given this atmosphere Rousseau could not have remained unaffected. While other animal painters chose to allude to class struggle via the confrontations of mixed and pure breeds on the streets of London and Paris,<sup>5</sup> Rousseau in *Chacun Pour Soi* focused solely on the downtrodden's struggle for survival.

It is a large step away from the “tempest in a teapot” of *Un Importun* and for the artist as well as the world, irreversible.

<sup>1</sup> Elizabeth Hardouin – Fugier & Etienne Grafe, “ Philippe Rousseau” in *French Flower Painters of the 19<sup>th</sup> Century*, Philip Wilson Publishers Limited, London, 1989, p. 347.

<sup>2</sup> Robert Rosenblum & H. W. Janson, *19<sup>th</sup> Century Art*, Harry N. Abrams, Inc., Publishers, New York, 1984, p. 249.

<sup>3</sup> Ronald de Leeuw, op. cit., 1993, p. 35.

<sup>4</sup> Robert Rosenblum & H. W. Janson, p. 243.

<sup>5</sup> Robert Rosenblum, *The Dog in Art from Rococo to Post-Modernism*, Harry N. Abrams, Inc., Publishers, New York, 1988, p. 45.



25.

**JULES CHARLES ROZIER (Paris 1821 – Versailles 1882)**

***The Préfecture of Versailles***

Signed in the lower right Jules Rozier and stamped Versailles on the reverse  
oil on canvasboard  
9½ x 13 inches (24.2 x 33 cm.)

Jules Charles Rozier was a student of Jean -Victor Bertin (1775 – 1842) and Hippolyte Delaroche (1797 –1856). Known as a painter and watercolorist of landscapes he specialized in views along the Seine, Normandy, and seascapes rendered in shimmering grey tonalities. He exhibited at the Salon from 1839 until 1882. Victor Alexandre Rozier was his son and pupil who exhibited at the Salon from 1864 – 1865. Works by Jules Charles Rozier can be found in the museums of Aix, Clamecy, Dieppe, Durham, La Rochelle, Nantes, Reims, Saint-Lo, and Samur.

Although a departure from the artist's usual subject matter, our painting is very much of its period and a natural extension of the doctrine of realism that Rozier so faithfully followed. By the 1860's a vogue for open-air scenes of fashionable leisure had commenced. In 1867 the architect Amédée Manuel (1814 – 1880) completed this structure at Versailles on the site of the former dog kennel of the King behind the *Grandes Écuries* (large stables). Intended to house the préfecture and the general council of Seine-and-Oise (today Yvelines) the well balanced exterior harmonized perfectly with its surroundings. It is composed of two floors, topped by a mansard roof that is bordered by a balustrade and a series of urns. The central loge is thrust forward from its wings surmounted by a pediment decorated with a relief of two nymphs that symbolize the waters of the Seine and l'Oise. Directly below on either side of the center window are two allegorical busts representing commerce and industry done by Georges Clère (1819 – 1901). The courtyard is enclosed by an iron grill. A fine example of the architecture of the Second Empire, its façade today remains virtually unchanged. The interior of the building's main floor is composed of a series of salons, the most famous being the *Salon des Aigles*, decorated with period objects and furniture as well as ornamental ceilings.<sup>1</sup> Now open to the public for tours the Préfecture is regarded as a monument to its time.<sup>2</sup>

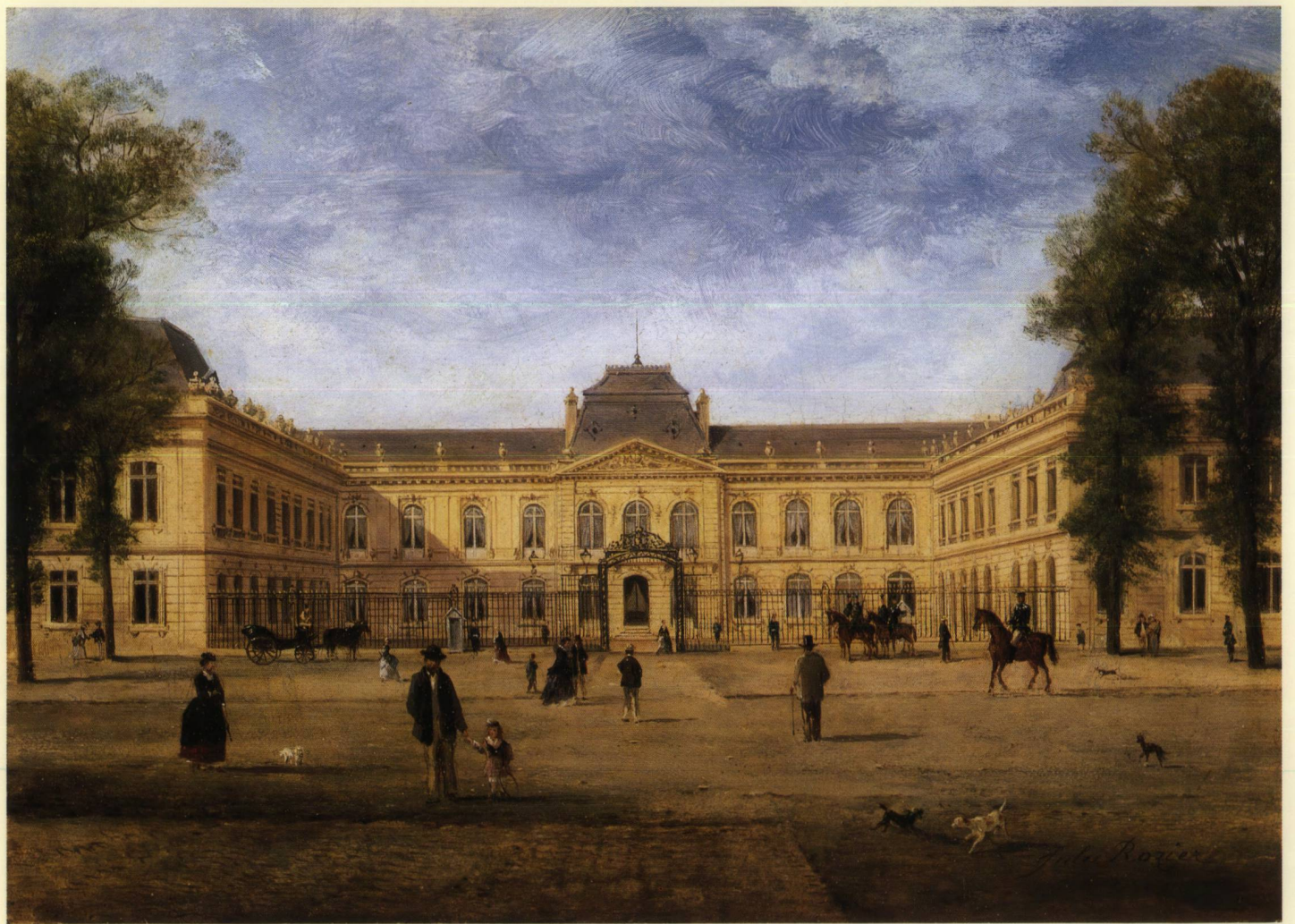
We are indebted to Jean-Marie Bruson of the Musée Carnavalet, Paris for his invaluable assistance in the writing of this entry.

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<sup>1</sup> Georges Poisson, ed., *Dictionnaire des Monuments d' Ile – de- France*, É. J. Hervas, Paris, 1999, p. 852.

<sup>2</sup> The address of the Préfecture is 11, Avenue de Paris, Versailles.





26.

**FREDERICK CALVERT (British, active 1807 –1844)**

***Liverpool, Lancashire from the River Mersey and New Brighton, Cheshire at the Mouth of the River Mersey: A Pair of Paintings***

Liverpool indistinctly signed F. Calvert in the lower right, New Brighton signed F. Calvert in the lower left, both dated 1838 on the reverse of the canvas, and both inscribed with their place names on the stretchers

both oil on canvas

both in their original gilt antique pattern frames with pierced corners and center pieces

10 x 14 inches (25.4 x 35.6 cm) each

**PROVENANCE**

The Parker Gallery, London, October, 1943 where purchased by

Lieutenant Millard J. Gaddis, Florida and thus by descent in the family until the present time

Frederick Calvert was a painter, watercolorist and engraver of topographical views specializing in shipping and coastal scenes. He was a native of Cork. In 1807 an aquatint by him of *Parliament Bridge, Cork* was published. In 1812 Calvert exhibited a *View near Rathfarnham* at the Society of Artists in Dublin as well as two Dublin views with the Hibernian Society in 1815. Around 1815 the artist moved to England and in that year published four of his drawings depicting *The Interior of Tintern Abbey* and a book *Lessons on Landscape Colouring, Shadowing and Penciling*. In 1822 he published a series of lithographs entitled *The Forest Illustrated*.

In 1827 he moved to London, exhibiting from his studio in Pall Mall views of Dover Castle and Broughton Castle. From 1827 until 1844 he exhibited at the British Institution and at Suffolk Street. In 1830 he published *Picturesque Views of Staffordshire and Shropshire*, a collection of thirty-nine plates. He also worked for the *Archaeological Journal*. Watercolors by Calvert are in the collections of the British Museum and the Victoria and Albert Museum. Oil paintings are in the National Maritime Museum, Greenwich, the Derby Museum and Art Gallery as well as the Walker Art Gallery, Liverpool. The Walker Art Gallery's painting entitled *Shipping in the Mersey* (inventory number 1493) dated 1830, depicts a similar view to our Liverpool, Lancashire sight but in calmer waters and from a further vantage point making for a less defined shoreline.



27.

**CESARE SCHEGGI (Italian, Nineteenth Century)**

*A Young Girl and Boy Seated on a Rock Surrounded by Flowers*

signed

white marble

height 18¼ inches (46.2 cm)

**PROVENANCE**

Private Collection, Massachusetts

Cesare Scheggi was active in the second half of the nineteenth century and is believed to have had a studio based in Florence, a renowned center for marble carvers. He seems to have worked exclusively in marble, specializing in images of children, young women, and mythological subjects such as Apollo and Diana.

Scheggi's works consistently demonstrate a refined technical skill combined with an ability to bring life and personality to his pieces. The innocence and sentimentality conveyed by this figural group transcends time.





28.

**HOWARD CHANDLER CHRISTY (Morgan County, Ohio 1872 – New York 1952)**

***Portrait of Edward, Prince of Wales***

signed Howard Chandler Christy and dated 1923 in the lower right  
oil on canvas  
42½ x 32 inches (107.9 x 81.2 cm.)

**PROVENANCE**

Private Collection, United States

**LITERATURE**

Major Frank E. Verney, "The Prince who Does Not Want to be a King", *McCall's Magazine*, September, 1924, p. 13, illustrated in color

Unpublished scrapbook compiled by Christy's wife Nancy Palmer Christy documenting the artist's career in the Special Collections of the David Bishop Skillman Library, Lafayette College, Easton, Pennsylvania

"An Important Prince of Wales Painting is For Sale", *Duke & Duchess of Windsor Society*, Issue 3 – 2005, pp. 2, 9 – 10, color illustration and reproduced on cover

Howard Chandler Christy from 1895-1920 was one of the most important illustrators working in America. Having begun his studies at the Art Students League under William Merritt Chase (1849 –1916), he went on to work for periodicals such as *Life*, *Harper's* and *Scribner's*. In 1898 he was commissioned to travel with Teddy Roosevelt's Rough Riders in Cuba during the Spanish-American War and the ensuing drawings of the Rough Riders and the Battle of Santiago brought acclaim. Besides his magazine work, Christy illustrated books, some of which he also wrote, and in the teens created posters for the war effort.<sup>1</sup>

By 1921 until the end of his life, the majority of his work would be devoted to portraiture, although he also painted historical scenes, landscapes, and nudes.<sup>2</sup> Christy became one of the most sought after portraitists of the 1920's. His clientele, the equivalent of what constituted American royalty, included Mr. & Mrs. William Randolph Hearst, Lillian Russell, General John J. Pershing, Will Hays, President Warren G. Harding, President & Mrs. Calvin Coolidge, Marion Davies, Norma and Constance Tallmadge, Captain Eddie Rickenbacker, and Amelia Earhart.<sup>3</sup>

In July of 1923 Christy embarked on his first trip to England aboard the U.S.S. Leviathan. Also on board was the American Ambassador to the United Kingdom George Harvey whose portrait Christy painted during the crossing. Although likely, it is unknown if Christy met the Prince during this trip. *McCall's Magazine* commissioned Christy to paint this portrait to accompany an article on the Prince for a September 1924 publication, timed to coincide with a New York visit.<sup>4</sup> Written by Major Frank E. Verney, a personal friend of the Prince, the article stated that if given a career choice the Prince would be a simple military officer. Written with the special permission of the Prince one can only assume that his portrait met with similar approval.

<sup>1</sup> *Illustrating the American Ideal, 1898–1950*, exhibition David Bishop Skillman Library, Lafayette College, Easton, Pennsylvania, December 2000, p.2.

<sup>2</sup> Almost completely intact are approximately fifty murals of nudes in lush landscapes executed in 1934 and 1942 for the Café des Artistes in New York City. Christy resided above the restaurant at the Hotel des Artistes until his death.

<sup>3</sup> Mimi C. Miley, "The Artist: His Life and Work", exhibition catalogue Allentown Art Museum, Allentown, Pennsylvania, *Howard Chandler Christy, Artist Illustrator of Style*, September 25 - November 6, 1977, unpaginated.

<sup>4</sup> The Prince of Wales took a holiday in Canada and the United States from August 23-October 21, 1924. For a photograph of the Prince standing in a newspaper office in New York during the visit, see *The Duke & Duchess of Windsor, The Public Collections, Sale, Sotheby's New York*, September 11-19, 1997, p. 136.



Our painting, executed with Christy's direct rapid-fire brush strokes that enabled the artist to capture character,<sup>5</sup> represents the Prince in his role of choice – an officer. The uniform is the formal dress of a captain in the Royal Navy. The Prince was promoted Captain on September 8, 1919. The hat just visible under his right arm is the cocked hat worn with formal dress by all officers, and in his left arm he is cradling his dress sword. The shoulder aguilletes and lanyard cord are part of formal dress. The most prominent medal is the star of the Order of the Garter to which the Prince was appointed June 2, 1910, when his father became King George V, the same date on which he became Prince of Wales.

The most distinguished of the medal ribbons is the Military Cross (MC) which is the white and purple ribbon in the middle of the top row. This medal normally awarded for "gallantry in the field", was given to the Prince June 3, 1916. Edward bitterly regretted that he was never allowed near enough to the fighting in the Great War to be in any danger- although on one occasion his chauffeur was killed by friendly (French) fire- and he had earlier remarked in a letter to his father "I feel so ashamed to wear medals which I only have because of my position." (See Duke of Windsor, *A King's Story. Memoirs of HRH The Duke of Windsor KG*, New York, 1951, p. 118). His desire to see real action on the Western Front was quite genuine. The medals that initially shamed him in his letter to his father were the French Legion of Honour and a Russian order, neither of which he appears to be wearing in this portrait.

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<sup>5</sup> Miley, op.cit.





29.

**COUNT ADOLFO MULLER-URY KCSG (Airolo, Switzerland 1862 – New York 1947)**

***Portrait of Sir Joseph Duveen***

signed 'A. Muller Ury' in the upper right  
oil on canvas  
33¼ x 24½ inches (84.4 x 62.2 cm.)

**PROVENANCE**

Lawrence Steigrad Fine Arts, New York, 1989  
Private Collection, United States

**LITERATURE**

The New York Herald, Sunday, April 22, 1923, p. 24, 'Painter of Popes is this New York Artist' (final illustration showing the artist working on the portrait)

Stephen Conrad, 'Reintroducing Adolfo Muller-Ury (1862-1947): The artist, two dealers, four counts and the Kaiser: a hitherto unknown episode in international art history' in *The British Art Journal*, Volume IV, No. 2. Summer 2003, p.58 (reproduced from an original photograph as unlocated)

Meryle Secrest, *Duveen: A Life in Art*, New York, 2004 (reproduced in colour on the cover).

To be included in the forthcoming publication by Colin B. Bailey, *Building The Frick Collection: Introduction to the House and Its Collections*, scheduled for release October 2006.

Joseph Duveen was born on October 14, 1869 in Hull in Yorkshire, England, the eldest son of the thirteen children of the future Sir Joseph Joel Duveen who founded the famous art dealing business with his brother Henry. On the death of his father in 1908 Joseph took control of the company and began selling masterpieces by the Old Masters to America's new millionaires, many of whose acquisitions became the foundations of America's museum collections. A generous patron and benefactor, in England, France, Cyprus and elsewhere, he was knighted in 1919, created a Baronet in 1926, and finally elevated to the Peerage in 1933. He died at Claridges Hotel, London, on May 25, 1939.

Muller-Ury first met the young Joseph Duveen in early 1891 when he apparently borrowed from Duveen Brothers' Fifth Avenue gallery a Chinese vase and antique table for inclusion in his very large portrait of Mrs Theodore Havemeyer (Preservation Society of Newport, Rhode Island). The success of the portrait of Mrs Havemeyer launched Muller-Ury on a highly successful career as New York's 'Painter to the 400'. In the present state of knowledge one can only speculate that, since he soon became socially prominent and would portray many sitters from New York's upper class, it is probable that he would have recommended Duveen Brothers to many of his wealthy sitters as the purveyors of artistic luxuries just as they may have introduced the artist to many of their valued clients. Certainly by the time that Joseph Duveen became head of the firm at the age of 29, Muller-Ury and Duveen Brothers would have found this arrangement of continual mutual benefit. It is documented on several occasions that the two men travelled together, and after Duveen bought and exhibited the late J. Pierpont Morgan's collection of Antique Chinese Porcelain in 1919 he allowed Muller-Ury to paint pictures of many of the vases at his Fifth Avenue gallery. Important Duveen clients whom Muller-Ury painted over the years include J. Pierpont Morgan, Benjamin Altman, Michael Friedsam, William Salomon and Henry Huntington. And, of course, he also painted three portraits of Duveen himself (the last being commissioned by Duveen in October 1935), though in fact the first portrait he painted for his friend was a full-length of his daughter Dorothy in 1914. *American Art News*, April 12, 1914 reported as follows: 'A. Müller-Ury has recently completed an unusually attractive life-size, standing portrait of little Miss Dorothy Duveen, daughter of Mr. Joseph Duveen, wearing a black velvet dress. A landscape background enhances the composition and the delicate modeling of the childish flesh.' He also painted a bust-length portrait of her in early 1925 that was displayed at his exhibition at the Duveen Galleries, 720 Fifth Avenue, New York, April 6 - 18, 1925, No. 7, as "MISS X". Both portraits are now lost.



The present portrait of Duveen appears to have been executed in early 1923 when the sitter was nearly 54. The portrait was reproduced in an almost completed state on the easel in *The New York Herald* picture article of the artist in his studio, no doubt published because Muller-Ury had completed several portraits of Pope Pius XI in the summer of 1922 and in March 1923 he had been honoured by the pope with a Knighthood of St. Gregory the Great. The caption to the photograph reads 'Although Muller-Ury never laughs during a sitting, Sir Joseph Duveen has just told an anecdote that compels the artist to break his rule.' Meryle Secrest has recently described the present portrait as 'particularly sympathetic...uncharacteristic and revealing' and one cannot doubt that after more than thirty years acquaintance Muller-Ury had indeed been able to portray something of the inner restlessness that drove his friend. When he came to paint his extremely fine, but smaller, second portrait of Duveen in 1929 (Private Collection, Switzerland) the hands, cigar and papers were eschewed and the expression became more serious and somewhat haughty. When he executed his third portrait of the now Baron Duveen of Millbank about 1938 (lost) he returned to the frontal pose, but with the hands now empty, his depiction of his mortally ill friend recaptured perhaps only a little of those qualities that make the present portrait so revealing.

Stephen Conrad



THE FOLLOWING PAINTINGS WERE PURCHASED  
BY MUSEUMS FROM PAST EXHIBITIONS



**WILLIAM AIKMAN (Cairnie, Forfar 1682 - London 1731)**

***Portrait of Colonel Alexander Campbell of Finab***

inscribed Alex Campbell of Finab. AD. 1715 Aetatis 46. in the lower left, and  
inscribed Alexander Campbell of Finab. / Aet. 46 AD. 1715. / Aikman Pinxt.  
on the reverse

in a painted oval, oil on canvas  
29 x 24½ inches (73.7 x 62.3 cm.)

**Sold to The Black Watch Regimental Museum, Balhousie Castle, Perth, Scotland**



**ANTHONY JANSZ. VAN DER CROOS (1606/7 – *The Hague in or after 1663*)**

***A View of Leiden with Figures Resting in the Foreground***

indistinctly signed with initials on the railings in the lower center

oil on panel

18½ x 25¾ inches (47 x 65.5 cm.)

**Sold to The Utah Museum of Fine Arts, Salt Lake City, Utah**

## WORKS ON LOAN TO MUSEUMS



### FLEMISH SCHOOL, LATE SIXTEENTH CENTURY

#### *Portrait of a Noblewoman, Traditionally Called Queen Elizabeth I*

oil on panel transferred to canvas

47¾ x 37½ inches (121.3 x 95.3 cm.)

Currently on loan to the American Museum of Natural History, New York for the show *Pearls, A Natural History*, traveling to the National Science Museum, Tokyo, October 8, 2005 – January 22, 2006 and the Natural History Museum of London, April 15 – August 6, 2006





**FLEMISH SCHOOL, CIRCA 1620**

*A Vanitas Still Life with a Skull, Flowers in a Glass, Quill in an Inkpot, Quill Case, Hourglass, Burning Candle, Open Book, and a Timepiece on a Ledge*

inscribed in Dutch with the meaning of each of the objects and their reflection on the brevity of human life  
oil on panel

17 x 26 inches (43.2 x 66 cm.)

**On loan to the Flint Institute of Arts, Flint, Michigan for the exhibition  
*To Be or Not to Be: 400 Years of Vanitas Painting*, February 4 – April 2, 2006**

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International Fine Arts & Antique Fair  
Maastricht, The Netherlands

BACK COVER: CIRCLE OF JAN BRUEGHEL THE ELDER *A Wooded River Landscape*, No. 1 (*detail*)

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