





LAWRENCE STEIGRAD FINE ARTS

PORTRAITS
AND OTHER RECENT ACQUISITIONS

2008

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

23 East 69th Street, New York, New York 10021
Tel: (212) 517-3643 Fax: (212) 517-3914
www.steigrad.com e-mail: gallery@steigrad.com

FRONT COVER: AUGUSTUS WYNANTZ, No. 19 (*detail*)
INSIDE FRONT COVER: JOHN MACVICAR ANDERSON, No. 26 (*detail*)



Eighteen years ago we mounted our first exhibition of old master paintings and we are delighted to continue that tradition and present our 2008 exhibition catalogue. We hope you will come and view the exhibition in our gallery, and this year we will also be exhibiting at the Palm Beach Jewelry, Art & Antique Show, TEFAF, the International Fine Art and Antiques Fair in Maastricht, The Netherlands, and the International Fine Art Fair in New York.

This catalogue represents our latest acquisitions and includes paintings and drawings from the sixteenth through the twentieth century. You will find prime examples by artists such as Jan van Ravesteyn, Sir Joshua Reynolds and Sir William Beechey in portraiture, Pieter Claesz, Roelof Koets and Laurens Craen in still-lives, religious works by Colyn de Coter and Frans Francken, landscapes by Roelant Roghman and Robert Griffier, and genre starting in the seventeenth century with Dirck Hals and ending with an early Norman Rockwell in the twentieth century. There are also site-specific works including *The Binnenhof in the Hague*, *Piazza San Marco in Venice* and a view of *Westminster Abbey and the Houses of Parliament in London*.

All the works are on offer 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: Charles Beddington, Edgar Peters Bowron, Helen Brett, Martina Brunner-Bulst, Leo van der Drift, Charles Dumas, Rudolf E. O. Ekkart, Sabine Craft-Giepmans, Ursula Härting, Malcolm Hay, Jeremy Howarth, Kathleen Eagen Johnson, Rica Jones, Walter Liedtke, Fred G. Meijer, Catheline Périer-D'Iteren, Martin Postle, Lucia Prosino, Peter Rose, Edye Weissler and Rob Yasinsac.

Alexa Davidson was instrumental and invaluable in coordinating all facets of this catalogue as well as the logistics for our fair participation worldwide.

Peggy Stone & Lawrence Steigrad

1.

COLYN DE COTER (Active, Chiefly in Brussels, circa 1480 – 1525)

Christ as the Man of Sorrows

oil on oak panel

25³/₈ x 17 inches (64.6 x 43 cm.)

PROVENANCE

Marquis da Foz, Palacio Foz sale, Casimiro Candido da Cunha, Lisbon, May 3, 1901, lot 525 (with pendant, and as by Hans Memling)

Luis Navar, Madrid (with pendant)

José Lázaro, Madrid, until 1935 (with pendant)

Dr. Hans Wendland, Paris, 1935 (with pendant and as by Quentin Massys)

Goldschmidt Collection, Vienna, 1936 (with pendant)

With Theodor Fischer of Galerie Fischer, Lucerne, 1936-1937 (It was at this point that the panels were split apart with *The Mater Dolorosa* sold separately in the Goldschmidt sale, Galerie Fischer, Lucerne, November 5, 1936, lot 2293) where acquired by

Private Collection, November, 1937 and thus by descent in the family until 2003

By whom sold, Sotheby's, London, December 11, 2003, lot 3 where purchased by

Private Collection, New York until the present time

EXHIBITED

Brussels, Belgium, *L'Exposition Universelle and Internationale de Bruxelles*, in the rooms of the Prado Museum, Madrid, 1935 (with pendant)

LITERATURE

Max J. Friedländer, *Die altniederländische Malerei*, vol. XIV, P. Cassirer, Berlin, 1935, p. 96, no. 105 (as by Colyn de Coter)

E. Pelinck, "Cornelis Engelbrechtsz., de herkomst van zijn kunst", in *Nederlands Kunsthistorisch Jaarboek*, vol. II, 1948-49, p. 48 (as by Cornelis Engelbrechtsz.)

Max J. Friedländer, *Early Netherlandish Painting*, vol. IV, Leiden and Brussels, 1969, p. 87, supplement no. 133, plate 112 (as by Colyn de Coter)

Elisa Bermejo Martinez, *La Pintura de los Primitivos Flamencos en España*, Madrid, 1980, p. 191, nos. 1 and 2, figs. 172-3 (as by Colyn de Coter)

Catheline Périer-D'Ieteren, *Colyn de Coter et la technique picturale des peintres flamands du XV^e siècle*, Brussels, 1985, p. 155, fig. 285 (here recorded under *Oeuvres d'attribution plausible – Périer-D'Ieteren* notes in the entry "Sur base de l'examen des photographies en notre possession, l'attribution à Colyn de Coter nous paraît justifiée.", and dates the work to circa 1500-1505.)

Catheline Périer-D'Ieteren upon viewing the work on March 8, 2007 confirmed that the painting is by Colyn de Coter.

Continued



This work originally formed a diptych along with a *Virgin of Sorrows*, now in a private collection in the Netherlands.

Despite Colyn de Coter's importance to the development of painting in Brussels and beyond, little is known about his life. He is no doubt the "Colyn van Brusele" listed in the Guild of Saint Luke in Antwerp in 1493, and is recorded again in the accounts of the Confraternity of Saint Eligius in Brussels, for whom he painted a tabernacle in 1509-10. His works are grouped around three signed paintings: a *Saint Luke Painting the Virgin* (Parish Church of Vieuve, Cosne d'Allier), the altarpiece of *The Trinity* (Musée du Louvre, Paris) and a *Virgin Crowned by Angels* (German Private Collection). His style incorporated elements drawn from many sources, but chiefly the examples of Rogier van der Weyden and the Master of Flémalle. Although a generation apart, the influence of Van der Weyden on many of De Coter's compositions in which he employed the same type of figures and decorative motifs, was substantial. De Coter was the most notable follower of the period and responsible for prolonging the Rogerian survival until circa 1515. By maintaining the pictorial tradition of the Master who had dominated Flemish artistic production in the second half of the fifteenth century, De Coter's success was assured. The influence of the Master of Flémalle is evident in De Coter's sense of volume and form.¹

The overall graphic character that typifies De Coter's works with vibrant colors and strong chiaroscuro, separate him from his contemporaries. His linear quality began at the inception of his compositions with his highly personalized technique of continuous cross-hatching employed to render plasticity of form and intensify the work's play of light and shadows. This is a marked transition from artists at the end of the fifteenth century, such as Hugo van der Goes and Hans Memling, and those of the first half of the sixteenth century, such as Joos van Cleve. Essentially De Coter had broken down the highly structured and minutely detailed methodology of his predecessors to create a more passionate and less harnessed composition.²

This is immediately evident in the immense suffering De Coter's emaciated *Christ as the Man of Sorrows* displays, conjuring an image that transcends period and place. The artist's characteristic use of decorative effects such as the brilliant brocade patterned curtain with flowers in vases with stylized daisies scattered throughout (so often repeated by De Coter that it can be viewed as a signature), as well as sculptural drapery in delineated folds that are essentially geometric forms,³ serve as sumptuous foils to the horror they cover and frame. Echoing the chord tied around Christ's hands are the protruding rope-like tendons of his neck which intersect to form a sunken V. The intense scoring of the wounds from which almost jewel-like drops of blood seep along with the crown of thorns that sprout leaves, are unusual and possibly stem from the influence of contemporary Spanish art.⁴ Atypical also is the placement of the scene in an interior setting perhaps suggestive of a private commission.⁵

We are indebted to Catheline Périer-D'Iteren for her assistance in the writing of this entry.

¹ Périer-D'Iteren, op. cit., pp. 9-11, & 131.

² Ibid., p. 125.

³ Ibid., pp. 125-127.

⁴ Written communication from Catheline Périer-D'Iteren dated May 29, 2007.

⁵ Verbal communication with Catheline Périer-D'Iteren on March 8, 2007.



2.

FRANS FRANCKEN THE YOUNGER (Flemish 1581-1642)

The Adoration of the Three Kings

oil on copper

14 x 11 $\frac{3}{8}$ inches (36 x 29 cm.)

PROVENANCE

Private Collection, New York

This painting of *The Adoration of the Magi*, which I have studied in person, is an early work by the Antwerp painter of small figures, Frans Francken II (1581-1642). Frans Francken II lived and worked in Antwerp in the time of Peter Paul Rubens. Three generations of the Francken dynasty of painters were prominently involved in the artistic production of altarpieces in this Roman Catholic city, which today still stands under the protection of the Mother of God. Antwerp Cathedral is consecrated to her and until the present day images of Mary adorn facades of countless houses there. In Francken's oeuvre images of Mary are among the most favoured subjects.

In this painting, Mary is enthroned above all those who have come to honour the new-born Child; the three Magi and their pages, the common folk and the shepherds. One of the Magi, the grey and wise Melchior, in his robe of ermine, has laid down his regalia, the crowned turban and sceptre, and kneels humbly and bare-headed before the new-born King. Jesus is virtually framed by the crowd, but the graceful figure of Mary rises above the multitude and her halo shines upon the scene of many faces.¹

Francken was famous for his images with multiple figures; his small scenes with masses of people in which *the turmoil seemed to be without end* were already highly praised by his contemporaries. (Cornelis de Bie, 1662).

Mary's robe and Melchior's turban, set in front of her and the Christ Child, already show some of Frans Francken's later, extremely pronounced transparent and variegated glazing technique. The application of heightening with gold on the nimbus and on King Melchior's robe point to a date of origin for this small copper panel around 1610, as does the figure in an ermine robe in the right foreground, from the manner in which he is cut off by the edges of the image.²

Dr. Ursula Härting

¹ Under Francken's comparable compositions, see Ursula Härting, *Frans Francken d.J. (1581-1642) – Die Gemälde*, Freren 1989, cat. nos. 108-111, there is only one that also places Mary in a similar high position, cat. no. 109, Härting 1989, not illustrated. Perhaps the present painting is in fact identical with the latter work, which was recorded in the Barockgalerie Augsburg, when it was deaccessioned on October 22, 1948, Härting 1989, cat. no. 109, 36 x 29, 1 cm.

² Compare a similar motif of a cut-off figure in a painting that originated around the same time, Frans Francken II, *Ecce Homo*, Vienna, Kunsthistorisches Museum, Inv.No. 1056, Härting 1989, cat. no. 196. That painting also approaches the present one in its manner of glazing and dense painting technique.



3.

CIRCLE OF ANDRÉS LÓPEZ POLANCO

Portrait of a Spanish Nobleman Wearing a Splendid Flemish Three-Quarter Armor with Extravagant Gold Damascened Decoration

oil on canvas

48 x 39½ inches (122 x 100 cm.)

PROVENANCE

E.(?) P.(?) Mellon, 1030 Fifth Avenue, New York, and Louisville, Kentucky, 1929 (from an old Knodler & Company label on the stretcher)

New York Art Market, 1960s, where acquired by

Private Collection, Beacon, New York until the present time

This portrait was executed during the reign of Philip III of Spain (1578-1621) by one of the followers of Juan Pantoja de la Cruz (c. 1553-1606), court painter to Philip II. The ideals and traditions of Pantoja were retained and faithfully adhered to by the next generation of court portraitists.¹ Among this group our work most closely resembles that of Andrés López Polanco (c. 1580-1641), (see Polanco's portrait of Philip III in the Monasterio de Santo Maria la Real de Huelgas, Burgos, Spain, inventory number 00652188).

Our painting displays the traditional imagery employed when representing royalty, but at this point available to any individual of means. The sitter is shown in a three-quarter view, not quite facing front nor in profile. Directly lit, he stands erect, with closed mouth and an intense gaze. His outfit is reproduced in exquisite detail.² The black, red and gold color scheme was typical for court portraits.³ The interior is dark but filled with objects bearing dynastic associations.⁴ The red velvet cloth covered table upon which our sitter's right hand rests symbolizes loyalty to the state.⁵ On the table the helmet surmounted with the heraldic device of ostrich plumes denotes his family's lineage. The glove next to it is a further symbol of fidelity. The raised red velvet curtain trimmed with gold restates the implication of power and rank.⁶ The left hand that grasps the swept-hilt rapier connotes his readiness to serve the sovereign.

The most pronounced element of the portrayal is the armor. Intended to leave no doubt as to the status of the sitter, it is also reflective of the new grandeur that Philip III's reign ushered in at court. By this time, due to the invention of firearms and long-range weapons, the wearing of armor as well as a sword had become purely ceremonial. In portraiture, both served to convey a number of meanings, i.e.; authority, war, courage, victory, power, rank, status, entitlement and wealth.⁷ Our sitter's armor decorated by bluing⁸ with gilded ornamentation features a variety of scenes and figures, including jousts, soldiers, riders on horseback, shields, dragons, grotesqueries, foliage, swags and even a putto.⁹ The millstone ruff, matching cuffs and red velvet breeches embellished with gold embroidery serve to complete this testimonial to wealth, power, loyalty and ambition.

¹ Alfonso E. Pérez Sánchez, "Velasquez and the Baroque Portrait," exhibition catalogue Museo Nacional del Prado, Madrid, *The Spanish Portrait from El Greco to Picasso*, October 20, 2004 – February 6, 2005, p. 166.

² Sarah Schroth, "Veneration and Beauty: Messages in the Image of the King in the Sixteenth and Seventeenth Centuries", exhibition catalogue Seattle Art Museum, *1492 Spain in the Age of Exploration 1819*, October 16, 2004 – January 2, 2005, p. 130.

³ Leticia Ruiz Gómez, "Court Portraits in the Spanish Monarchy (1530-1660)", op. cit., p. 95.

⁴ Pérez, op. cit., p. 166.

⁵ Gómez, op. cit., p. 99. A ritual of the Spanish Court during royal audiences was that the king would stand motionless at a table throughout the visit.

⁶ Pérez, op. cit., p. 166.

⁷ Gómez, op. cit., p. 113.

⁸ Ibid., p. 114. Bluing was an innovation developed in Augsburg in which the plates for the armor were heated to extremely high temperatures until oxidation happened which caused the metal to turn blue. It proved an effective tool against rust as well as highly ornamentative when combined with etched and gilded borders.

⁹ So fanciful a design, it is a distinct possibility that the armor never existed but instead was a product of artistic invention.



4.

FLEMISH SCHOOL, CIRCA 1630's

Pigs Knuckles on a Pewter Plate with Oysters and Wine Glasses on a Draped Table

oil on panel

11 x 14 inches (28 x 36.8 cm.)

PROVENANCE

Private Collection, Boston, Massachusetts

The unusual mixture of expensive and modest elements in the same still life derives from a Netherlandish tradition that began in the early 1600's. Stemming from the parable of Lazarus and the Rich Man (Luke 16:19-21), contemporary moralists advocated a temperate lifestyle as opposed to one spent pursuing worldly riches. In response pendant panels that depicted a rich and poor man's meal became popular; the intent was to reveal the ephemeral nature of opulence by contrast. Eventually these motifs were combined in a single work as in our example.¹

From a raised vantage point on a slightly tipped tabletop the viewer is presented with crystal wine glasses, oysters, a worn pewter plate with pigs knuckles stripped of all meat on a rough hewn table draped with a plain cloth. Contrasting textures and shapes are defined by the clash of light and shadow within the panel. The restriction of the palette to brown, white, grey and silver serves to unify the composition while reflecting the sobriety of its message.²

Crystal wine glasses were expensive as was the wine they held. Beer was the common drink. The wealthy favored wine especially the more robust vintages from the Mediterranean, and young white wines from France and Germany that were mixed with honey and spices. Additionally, wine was considered an aphrodisiac.³ Oysters, also a luxury, were eaten in large numbers, especially in port towns such as Antwerp. They were felt to stimulate the appetite for food as well as for sex. Contemporary thought, as put forth by the famous Dutch doctor Johan van Beverwyck in his *Schat der Gesontheydt* (Treasury of Good Health) of 1636, did not regard this as particularly healthy.⁴ Pork on the other hand was regarded as healthy and often recommended for the sick.⁵ All levels of society enjoyed it and pork was abundant.⁶ Yet, with the stripping of all the meat from the bones the potential meal is spartan, with only the marrow left to consume. Pewter plates, derived from a mix of tin and lead, were common tableware.

The confrontation of temperance versus opulence has been clearly defined by a strategic use of elemental objects. The combination of wine and oysters would have been viewed as emblematic of gluttony and lust. Plain food and common objects were seen as the path to redemption.⁷

Fred G. Meijer knows of no other example of a Dutch or Flemish still life that features pigs' knuckles.

¹ Ildikó Ember, "Still-Life Paintings: The Hidden Meanings," exhibition catalogue Museum of Fine Arts, Budapest, *Delights for the Senses. Dutch and Flemish Still-Life Paintings from Budapest*, 1989, pp. 22-26 & 38, fn. 33.

² *Ibid.*, p. 25.

³ Peter G. Rose, "Dutch Foodways: An American Connection" exhibition catalogue Albany Institute of History & Art, *Matters of Taste, Food and Drink in Seventeenth-Century Dutch Art and Life*, 2002, p. 20.

⁴ E. de Jongh, "Jacob Foppen van Es" exhibition catalogue Auckland City Art Gallery, *Still-Life in the Age of Rembrandt*, 1982, p. 129.

⁵ Rose, "Caspar Netscher," *op. cit.*, p. 96.

⁶ Donna R. Barnes, "Jan Davidsz. De Heem", *Matters of Taste*, *op. cit.*, p. 76.

⁷ Rose, *op. cit.*, p. 18.



Ant. 1620





5.

JAN ANTHONISZ. VAN RAVESTEYN (?Culemborg c. 1572 – The Hague 1657)

Portraits of an Officer and a Noblewoman: A Pair of Paintings

both signed in monogram with the initials JR conjoined followed by f. and both dated

An ° 1630 in the upper left

both oil on panel

male: 26½ x 22½ inches (67.3 x 57.1 cm.)

female: 26¾ x 22½ inches (68 x 57.1 cm.)

PROVENANCE

Chez Varnick, Paris

Count Léon Mnischech

Collection of Count Léon Mnischech sale, Galerie Georges Petit, Paris, April 9-11, 1902, lots 168 (female) and 169 (male)

Durand-Ruel Galleries, New York

Holy Trinity Church

Private Collection, New York until the present time

LITERATURE

H. Gerson, "Jan Anthonisz. van Ravesteyn" in Dr. Ulrich Thieme & Dr. Felix Becker, *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, vol. XXVIII, Veb E.A. Seemann Verlag, Leipzig, 1907-50, p. 53

E. Benezit, "Jan Anthonisz. van Ravesteyn" in *Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, vol. 8, Librairie Gründ, 1976, p. 626

Jan Anthonisz. van Ravesteyn was one of the most successful portrait painters in Holland during the first half of the seventeenth century. Although traditionally described as a pupil of Michiel van Mierevelt, the claim is unsubstantiated, and Mierevelt's influence is only discernible after 1610. Ravesteyn is documented as being in Delft in 1579 and it is possible that he studied under another Delft master at this point. By 1598 he joined the Guild of Saint Luke in The Hague, and served as its dean in 1617. His earliest known work dates from 1599 of the future Remonstrant leader *Hugo de Groot at the Age of Sixteen* (F. Lugt Collection, Fondation Custodia, Paris). Only a few paintings are known from the following decade, with the majority of the surviving works dating from 1610 – 1640. Among his most important works are a series of twenty-five portraits of high-ranking military officers (Mauritshuis, The Hague) probably commissioned by Prince Maurits in 1611 and a portrait of Prince Frederick Hendrick (Dutch Royal Collection) of 1612. Ravesteyn's patrons tended to be dignitaries and prominent citizens from The Hague as well as other cities, often painted in pendants with their wives. He also executed several militia company group portraits, most notably *The Council Receiving Officers of the Civic Guard*, 1618 (Oude Stadhuis, The Hague on loan from the Gemeentemuseum). After 1641 the artist seems to have produced almost nothing, yet in 1656 he was invited to become a founding member of The Hague's newly formed artists' society Pictura.¹

¹ Biographical information taken from R.E.O. Ekkart: "The Portraits of "The Vrijdags van Vollenhoven Family" by Jan Anthonisz. van Ravesteyn" in *Hoogsteder-Naumann Mercury*, xii, 1991, pp. 3-14; Rudolf E.O. Ekkart, "Jan (Anthonisz.) van Ravesteyn" in Jane Turner, ed., *From Rembrandt to Vermeer*, St. Martin's Press, New York, 2000, pp. 265-266; and Walter Liedtke, "Jan van Ravesteyn" in *Dutch Paintings in the Metropolitan Museum*, vol. I, Yale University Press, New Haven and London, 2007, pp. 543-54.

Pendant portraits of married couples were extremely popular in the Netherlands of the seventeenth century. Our couple are portrayed as traditional companion pieces, with the man on the viewer's left and the woman on the viewer's right. They are seen in half-length, both turned slightly towards one another, while looking directly at the viewer.² Clothes and accessories were of enormous importance, indicative of social rank and fortune. Lace was often more expensive than fabric and even jewelry, and the emphasis in both portraits is telltale. It is in this area where Ravesteyn distinguishes himself from Mierevelt and excels in the rendering of textures of costume as well as skin tones and hair executed with meticulous attention to detail. The effect is further enhanced by his employment of flat dark backgrounds that serve to illuminate the sitter's contours and facial features.



² Peter C. Sutton, "Frans Hals", exhibition catalogue Museum of Fine Arts, Boston, *Prized Possessions, European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston*, July 17-August 16, 1992, p. 167.

6.

JOHN PARKER (British Active 1637 – after 1658)

Portrait of a Husband and Wife, Possibly Members of the Selby Family, circa 1635

oil on canvas

43¼ x 53½ inches (109.8 x 135.8 cm.)

PROVENANCE

The Selby-Lowndes family, Whaddon Hall, Bletchley, Buckinghamshire, by descent to

Lieut.-Colonel W. Selby-Lowndes

Property of Lieut.-Colonel W. Selby-Lowndes removed from Whaddon Hall, Bletchley, Buckinghamshire, Christie's, London, November 2, 1945, lot 128 (as Jonson)

Anonymous sale, Christie's, London, July 30, 1982, lot 3 (as G. Jackson)

Private Collection, United States

This beautiful portrait of a man and wife is a superb example of native English painting in the years leading up to the Civil War and strikes deep chords in English painting which resonate far beyond its period. The simple, direct style in which it is painted, and the artist's concern with the sitters' characters, the private narrative of their relationship and their connection with the landscape - and by extension the society - in which the painter places them look forward to the best of eighteenth century British painting. The subtle synthesis of the couple's apparent cheerfulness and the sunshine on unblemished landscape beyond says much to us not only of the relationship that Parker is depicting, and no doubt of his knowledge of these sitters, but of the fervent hopes of the English country gentry at this date.

The ease and unpretentiousness in Parker's execution must come from those qualities in himself, and from his complete familiarity with the world he is portraying. A couple just entering middle age are shown holding hands, an informal gesture of affection rare in painting at the time, against a backdrop which subtly places them in the social hierarchy as surely as it sets them in the geography of their own countryside. They are shown in their own clothes - the husband in the sober black of a gentleman, adorned only by the elaborate and fashionable lace collar he is wearing and the sword which establishes him as a figure of knightly authority - and in their own landscape, without any mythical or allegorical trapping. The tall spired church on a hill is their parish church as surely as the alert spaniel by the wife's side is her favourite lapdog.

Whether the firm grip that the husband has on his sword expresses the mood of the 1630s, the unwilling recognition that maybe not this year, nor next but soon that war was round the corner, or whether it merely emphasises the squire's authority in his lands is a matter of taste. But the gesture perfectly echoes the anxiety of the country gentry at this date: the class who heard the reports of war with Scotland, Puritan iconoclasm in London and the growing breach of Parliament with the Crown but still tried to believe they lived in 'so flourishing a kingdom of which the whole world grew jealous daily' whilst privately praying 'God send good issue; my despair begins to go above my faith.'²

Continued

¹ Oxenden family letters quoted in David Cressy, *England on Edge: Crisis and Revolution 1640 – 1642*, Oxford University Press, 2006, p.26.

² Edward Dering quoted, *ibid.*, p.40.



It is significant that although Parker was aware of Van Dyck's painting – his portrait of Eleanor Evelyn painted in 1634 derives from Pieter de Jode's engraving of Van Dyck's *Henrietta Maria* of 1632 (National Gallery, London) – the clasped hands of these sitters have no echo in the Flemish master's work, none of whose marriage portraits can equal this one in simple harmony and affection. Parker creates a world the viewer might be happy to inhabit. The artist and his contemporaries might appropriate Van Dyckian poses in their work, but Van Dyck's fantasy was a courtier's art, most suitable for 'patrons who spent so much of their lives in an atmosphere of masque.'³ The sitters in this portrait, a country gentleman and his wife, have their feet planted more firmly on the ground, and Parker, whose talent was to show his sitters as they saw themselves, was their painter in a way that Van Dyck could never be.

He was also possibly their friend. Parker was not a commercial jobbing portraitist, but a gentleman amateur, who painted for his own and his friends' pleasure. Until the 1950s he was known only as a name in one of the earliest works of English art history, Sir William Sanderson's *Graphice, The Use of the Pen and Pencil, in Designing, Drawing, and Painting* published in 1658. *Graphice* remains one of the more important contemporary sources for the early careers of well-known professional portraitists such as Gerard Soest – to whom Sanderson sat – Mary Beale, John Hays or Sir Peter Lely. But after listing the principal commercial painters of his time Sanderson continues:

*And to give honour to the Art of Painting man wealthy Gentlemen, ingenious in their private delight, are become Judicious practitioners herein; Namely Sir John Holland, Mr Guies, Mr Parker, Mr Springnall and others.*⁴

In 1953 a portrait signed and dated *Jo: Parker pinxit Ann^o Dom 1637* appeared on the London art market (Robinson and Foster, November 26, 1953, lot 124). This portrait established the distinctive characteristics of Parker's artistic style and enabled an existing body of work to be attributed to him. It shows a young woman, three-quarter-length with a watch beside her on a table, whose haunting, alert characterisation, is coloured by melancholy or anticipation through the use of the watch as a temporal allusion, or as a *memento mori*. The painter clearly delights in the meticulous depiction of costume – the intricate lace and ribbons of the sitter's dress – and the exact depiction of still-life elements in painting, the watch and chain upon the table, as well as the communication of emotion through a repertoire of expressive hand gestures.

As Parker's artistic personality became apparent, a sense of his circle of acquaintance and patronage also revealed itself. With sitters such as Eleanor Evelyn, who was the sister of the diarist John Evelyn, or Robert Lord Petre, - whose portrait dated to 1635 and that of his young son William dated to 1632 (both Petre family collection, Ingatestone Hall, Essex) were attributed to Parker by David Piper in 1956,⁵ Parker's circle of friends and patrons emerge: they were cultured members of the gentry and minor nobility, politically conservative and royalist, but not central figures at the court or in politics. The majority of his portraits appear to date as with the present example from the 1630s, although a portrait of Susan Hervey (Hanmer Collection, Bertisfield Park) dates from after marriage in 1646 to the horticulturalist Sir Thomas Hanmer 2nd – a friend and correspondent of John Evelyn – and, necessarily, the reference in *Graphice* shows that Parker was still practising in 1658.

³ Sir Oliver Millar and Margart Whinney, *The Oxford History of English Art 1624 – 1714*, Oxford University Press, 1957, p.73.

⁴ Sir William Sanderson, *Graphice or, The Use of the Pen and Pencil, in Designing, Drawing, and Painting*, London, 1658, p.20.

⁵ David Piper, *Petre Family Portraits*, Essex County Records Office Publications, 1956, p.8.

The names of the couple in this painting remains uncertain, although it is possible to speculate on their identity. The painting descended to 1945 in the collection of the Selby-Lowndes family at Whaddon Hall in Buckinghamshire, but the sitters are unlikely to be members of the Lowndes family. The Lowndes family, originally of nearby Winslow Hall, Buckinghamshire, achieved local prominence later in the seventeenth century, when William Lowndes was Secretary to the Treasury and one of Queen Anne's ablest financiers – the originator of the saying 'look after the pence for the pounds look after themselves.'⁶ His father Robert's main interests were in America – where he emigrated for the duration of the Civil War - and in any case it is improbable that such an important portrait of early ancestors would have lost its identity in the lifetime of their descendants. The landowning Barringtons – an old and distinguished family with whom the Lowndes intermarried in the eighteenth century and who brought family portraits into the Lowndes collection – were at this date notorious Puritans and political enemies of Charles I. As such religious radicals they would never have belonged to Parker's circle.

The Selbys, however, fit the pattern of Parker's patrons. Originally from Northumberland by the turn of the seventeenth century they were also established in the South at Ightham Motte in Kent, and family members held important provincial office under Queen Elizabeth and King James I. As Gentleman Porter of Berwick, for example, Sir William Selby of Ightham⁷ handed the keys of the town – and symbolically of the kingdom – to James I on his progress south to claim his Kingdom in 1603, and was knighted by him on that journey. Whaddon Hall was acquired in 1698 by James Selby, Serjeant-at-law, a scion of the distinguished Selby family, who lived at nearby Wavendon House, Whaddon, and passed in the next century to his descendant Thomas James Selby High-Sherriff of Buckinghamshire. As Selby had no blood heirs he willed the house to his best friend and neighbour William Lowndes, a major in the militia, on condition that he added the name Selby to his own. In 1783 William Selby-Lowndes the new owner took possession not only of the hall itself but the contents, which included the paintings hanging there. While it may prove impossible to establish the identity of the husband and wife in this portrait, it is most probable that they are members of the numerous and widespread Selby family or their relatives.

⁶ A. A. Hanham, *Dictionary of National Biography*, Oxford University Press, vol. 34, p.601.

⁷ A portrait of Sir William's wife Dame Dorothy Selby painted c.1638 - 1641 (National Trust, Ightham Motte, Kent) though presently unattributed has considerable stylistic affinities with Parker's work.

7.

HENDRICK VAN STEENWYCK THE YOUNGER (Antwerp 1580/81 – Leiden or The Hague 1649)

St. Jerome in a Gothic Church

Indistinctly signed and dated 1657 (the date appears to have been altered by another hand at a later time) on the base of the column on the left-hand side

oil on copper

6½ x 8½ inches (16.5 x 21.6 cm.)

PROVENANCE

Rafael Valls, London, 1978

Gottfried Dietze (d. 2006), United States

LITERATURE

This painting will be included and illustrated in Jeremy Howarth's forthcoming publication *The Steenwyck Family: Masters of Perspective*, under no. II D12.

Hendrick van Steenwyck the Younger painted in a similar style to his father (c. 1550 – 1603) who worked in Aachen, Antwerp and Frankfurt-am-Main and is credited with his master Hans Vredeman de Vries as rediscovering the art of perspective using realistic if imaginary architectural scenes as the main subject of his paintings.

Hendrick the Younger studied under his father in Frankfurt and went on to work in Antwerp, London and The Hague and to paint a wide range of subjects, including interiors of imaginary churches, prison scenes, imaginary Renaissance courtyards (some for backgrounds of portraits of King Charles I and Queen Henrietta Maria by artists such as Daniel Mytens and Cornelis Johnson)¹ and a number of religious interior scenes. He is renowned for his meticulous work and his very realistic impressions of architecture and light and shade that must have been astonishing to his contemporaries. In all cases his architectural themes predominated and the figures and the subject were subsidiary to the main purpose which was to display his talent for creating the illusion of reality and space. He found favour with King Charles I at whose court he worked for over 20 years² and was a friend of Sir Anthony van Dyck who drew Steenwyck's portrait in the early 1630s.³ His painstaking methods and technique were described by another of Steenwyck's contemporaries, Edward Norgate.⁴

This painting of St. Jerome translating the Bible from Greek into Latin in the early 5th century can be compared with several other depictions of the same subject by Steenwyck.⁵ One group shows St. Jerome working at a large desk set in a palatial room with a view behind into a small gothic chapel and is derived from a 1514 engraving by Albrecht Dürer. This variation puts more emphasis on the apse and the altar of the gothic church behind and shows the Saint seated at a small desk in a panelled ante-room on the left. Behind him the panelling helps to divide the space into separate compartments. His cardinal's hat hangs below various books and bottles which are placed on the top ledge. A number of letters are also shown which with a clock were probably intended as memento mori. St. Jerome's faithful lion is shown lying on the floor to his left.

This painting is typical of Steenwyck's work. A very similar, but smaller, signed version of this example was exhibited in London in 1958 and 1959 at the Alfred Brod Gallery.

Jeremy Howarth

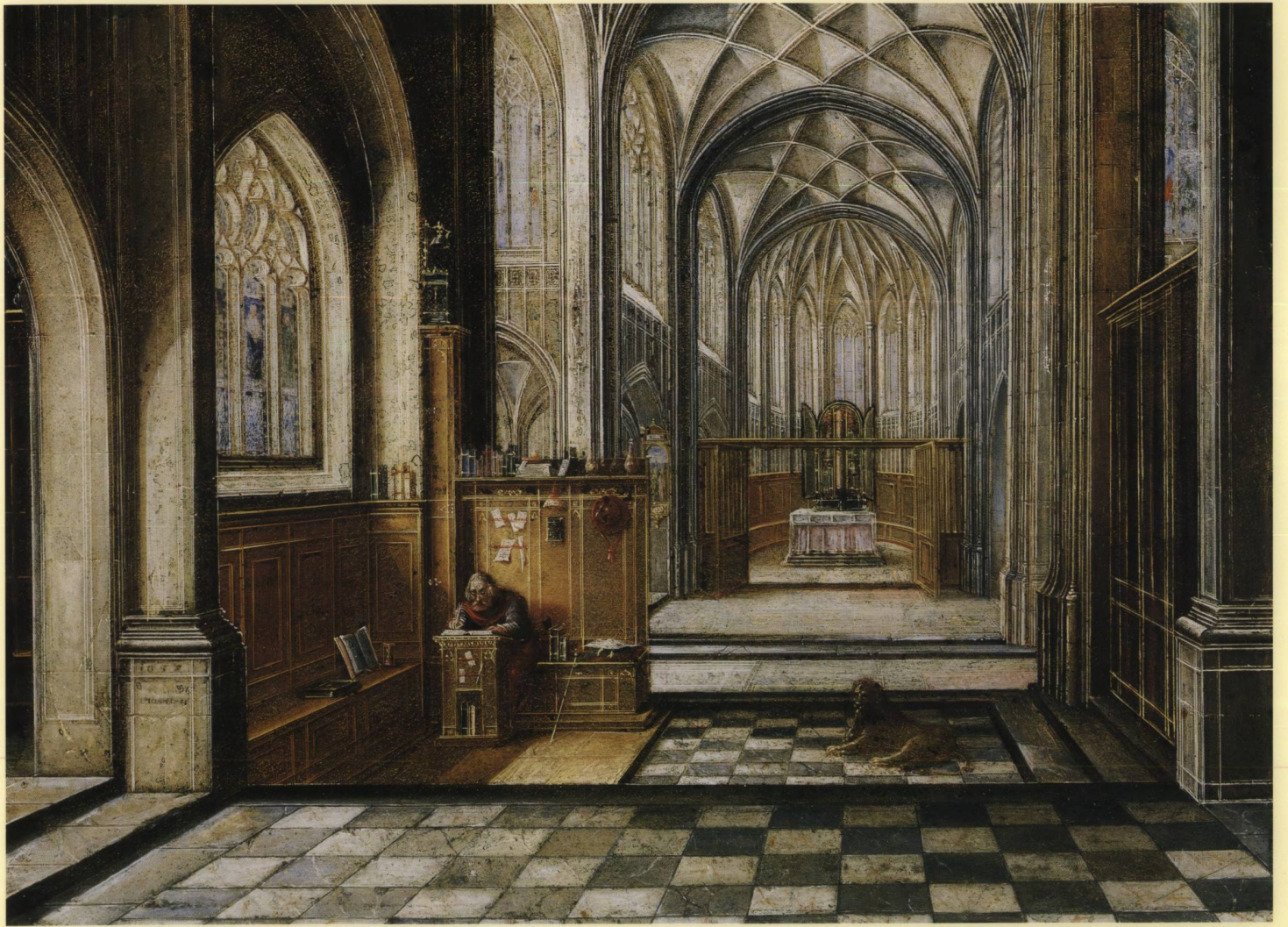
¹ Examples of architectural backgrounds by Steenwyck to royal portraits are held in the Royal Collection at Hampton Court, Turin Galleria Sabauda, the Dresden Gemäldegalerie Alte Meister, London, National Portrait Gallery and the Copenhagen Statens Museum for Kunst.

² The Royal Collection still holds some 11 paintings by or partly by Steenwyck.

³ Engraved and published in 1645 as part Paulus Pontius's *Iconography* of Van Dyck's drawings of contemporary leaders.

⁴ Edward Norgate, *Miniatura or the art of limning*, originally published in 1628; modern edition ed. J.M. Muller and J. Murrell, New Haven & London, 1997.

⁵ Examples of paintings by Steenwyck of St. Jerome working on his translation of the Bible can be found in Siena, La Pinacoteca Nazionale (attributed to Steenwyck the Elder), Vercelli, Civico Museo, Francesco Borgogna, London, Courtauld Institute Galleries, Heidelberg, Kurpfälzisches Museum, St. Petersburg, The State Hermitage Museum, Munich, Bayerische Staatsgemäldesammlungen, Alte Pinakothek and Cassel, Schloss Wilhelmshöhe.



8.

DIRCK HALS (Haarlem 1591 – Haarlem 1656)

An Elegant Company Playing Music in an Interior

oil on panel

13¾ x 20 inches (35 x 51 cm.)

PROVENANCE

Unidentified Collector's Seal on the reverse

Galerie Internationale, The Hague, 1929/30

Private collection, Massachusetts

LITERATURE

B. Nehlsen-Marten, *Dirck Hals 1591-1656. Oeuvre und Entwicklung eines Haarlemer Genremalers*, Weimar, 2003, p. 293, cat. no. 220

Dirck Hals was born in Haarlem, where he was baptised on March 19, 1591. His elder brothers Joost and Frans Hals, the famous portraitist, were born in Antwerp. Their parents brought the family to Haarlem shortly before Dirck's birth. Perhaps Dirck Hals was first trained as an artist by his elder brothers; Joost Hals was recorded as a painter (but no work by him is known today) and Frans Hals joined the Haarlem guild in 1610. Apart from several years spent in Leiden (probably the entire period of 1641-1648), Dirck Hals lived and worked in his native town of Haarlem. Like his brother Frans he served in the Civic Guard there and was a member of the chamber of rhetoric, up to about 1624. Dirck married Agniesje Jansdr. in 1620 or 21 and during the years between their marriage and 1635, seven children were baptised. Although dated works by Dirck Hals are known from 1619 until 1654, he only joined the Haarlem painters' guild in 1627. He was buried in Haarlem on May 17, 1656.

Dirck Hals devoted himself to the painting of merry companies, presented both indoors and outdoors. His early paintings were strongly influenced by the works of such pioneers in the field as Willem Buytewech (1592-1624), from whom he may have received some of his tuition, and Esaias van de Velde (1587-1630). Dirck must have attentively studied their paintings of elegantly dressed companies of young men and women making merry in a garden, often around a well provided table. From his early career up to about 1625 at least twenty-five of his painting of this subject are known. By the late 1610s, both Buytewech and Van de Velde had left Haarlem, leaving the market to Dirck Hals. Buytewech's work must also have inspired Hals to start painting merry companies in interiors, zooming in closely on the figures, as opposed to the more spacious settings outdoors. He produced many such works throughout his lifetime, from the first half of the 1620s onwards.

The painting presented here firmly belongs within this group. In terms of the restricted number of figures, it is close to Buytewech's examples, but the dress of the figures and the rather subdued palette suggest that this must be a somewhat later work. The collars indicate a date of about 1640 and the less abundant colouring is fully in keeping with the tendency towards a certain degree of monochromy during the 1630s in many areas of painting – landscape, still life, portraiture – to which genre painting was also subjected.

The theme of a musical company as represented here derives straight from the early genre scenes, the merry companies outdoors, which were also called 'gardens of love'. The two young couples playing music in this image no doubt refers directly to issues of love. Beside the similar frivolity of playing music and of making love, it is also essential for the participants to be attuned to each other and attain harmony, both in music and in love.

The flute player in this painting is a recurring figure in Dirck Hals's genre scenes. Among others, he features – in somewhat different attire – in several more elaborate, and probably slightly earlier genre interiors. Among them is a painting in the Museum der bildenden Künste in Leipzig (no. 1015) and a work from 1637 that was last seen in a Paris auction in 1907.



9.

PIETER CLAESZ (Berchem 1596 – Haarlem 1660) & ROELOF KOETS (Haarlem 1592/93 – Haarlem 1655)

A Still Life with a Roemer, Wine Jug and Stangenglas, a Roll, Oyster, and Lamb Roast on Pewter Plates, Silver Salt Cellar, Two Knives, Pepper, a Napkin, Hazelnuts, Walnuts, with Apples, Quince and Grapes in a Wicker Basket on a Cloth Draped Table

signed and dated A° PC 1650 in the lower right
oil on panel
35 x 48 inches (89.2 x 122.2 cm.)

PROVENANCE

Sir John Turing Bt.

Anonymous sale, Christie's, London, December 11, 1987, lot 14, where purchased by
Private Collection, London until the present time

LITERATURE

Martina Brunner-Bulst, *Pieter Claesz. der Hauptmeister des Haarlemer Stillebens im 17. Jahrhundert, Kritischer Oeuvrekatalog*, Luca Verlag, Lingen, 2004, pp. 310, 312, no. 183 illustrated, and p. 355, cat. 183

Martina Brunner-Bulst, "Pieter Claesz: The Rediscovery of the Painter and his Origins," exhibition catalogue Frans Hals Museum, Haarlem, *Pieter Claesz, Master of Haarlem Still Life*, November 27, 2004 – April 4, 2005 and traveling to Kunsthhaus, Zurich and National Gallery of Art, Washington, p. 139, fn. 30

Pieter Claesz is regarded as one of the most important still life painters in seventeenth-century Holland.¹ Roelof Koets was a Haarlem colleague whose first collaboration with Claesz was in 1634. Biographical information on both artists are scarce. What is known is that they both successfully worked in Haarlem for decades; and throughout their careers Claesz's influence on Koets's work is notable. From 1644 until 1652/53 only about nine more works are known to have been jointly produced.² Only one work in their collaboration is jointly signed.³ All of the others, as in this example, are signed with Claesz's monogram. It is most likely that the works were sold as solely by Claesz. Approximately 250 works are known by Claesz today, who was already copied by others artists during his lifetime.⁴ This monumental work thus represents one of the few existing examples of the coupling of these two artists' complementary talents.

By 1640 responding to the needs of a wealthy merchant class and stimulated by the still lifes of Jan Davidsz. de Heem and Abraham van Beyeren, which had begun to display an ever increasing baroque richness of style and objects, Claesz followed suit with his own often large-scale banquet pieces. Koets was enlisted to paint the fruit in these compositions, at which he excelled.⁵

Our work palpitates with color and light. Claesz's objects and food, on the right half of the panel, gleam incandescently. Contrasting surfaces and textures are realistically rendered, underlined by the folds of the foreground napkin. Koets's cascading fruit on the left, delivers the desired mastery of his subject that Claesz sought as well as a fulcrum of color. The artists' individual skills remain distinct but fully integrated. We are presented with a table all but overflowing with fine food and drink, which even within the wealthiest households of Haarlem would not have been standard fare. There is not only an omission of food usually consumed at such meals, but remarkably even lowly items such as the white roll was costly, whole wheat or rye being the norm. Depicting both domestic and imported delicacies and finery, the panel is more emblematic of various luxuries obtainable within this prosperous community than a reflection of reality.⁶

Martina Brunner-Bulst has viewed this painting on March 9, 2007 and confirms the painting to be by Pieter Claesz and Roelof Koets as well as dated 1650.

¹ Karel Schampers, "Foreward," exhibition catalogue *Pieter Claesz*, op. cit., p. 5.

² Brunner-Bulst, exhibition catalogue *Pieter Claesz*, op. cit., p. 57.

³ *Ibid.*, p. 57.

⁴ Pieter Biesboer, "Pieter Claesz in Haarlem," exhibition catalogue *Pieter Claesz*, op. cit., pp. 21 & 26.

⁵ *Ibid.*, p. 22.

⁶ Henry D. Gregory, "Narrative and Meaning in Pieter Claesz's Still Life," exhibition catalogue *Pieter Claesz*, op. cit., pp. 99-101.



10.

ROELANT ROGHMAN (Amsterdam 1627 - Amsterdam 1692)

Rocky Landscape with a Waterfall and Two Figures Resting

oil on canvas

40 x 47³/₈ inches (101.6 x 120.3 cm.)

A dark northern landscape features a rocky ravine with waterfall and rushing stream. Tall pine trees and fallen logs appear on both sides of the gorge. *Staffage* figures appear on a knoll in the foreground and walking along a path to the sunlit distance at the upper left. With its waterfall, craggy cliffs and tall pine trees, this mountain landscape is characteristic of Roelant Roghman's art. Although none of Roghman's landscapes are dated, he journeyed to the Alps in the mid 1650s, visiting France, Germany, and probably Switzerland. Roghman was in Augsburg in 1657 but back in his native Amsterdam by 1658. While little is known of his life, he came from an artistic family; his uncle was the accomplished mannerist landscapist and still life painter, Roeland Savery (1576/78-1639), for whom he was probably named and under whom he may have first studied, and he was the brother of the talented female printmaker, Geertruyd Roghman. The chronicler of artists' lives, Arnold Houbraken, informs us that Roghman was a friend of Rembrandt (q.v.) and Gerbrandt van den Eeckhout (1621-1674), both of whose dark and painterly landscapes offer points of comparison with Roghman's style. However, while Roghman is often grouped with the Rembrandt School, he is not known to have been a pupil of the master, and his vision of landscape was original and independent. In these regards he may be compared to the great imaginary landscapist, Hercules Seghers (1589/90-1633/38).

A prolific draftsman and engraver, Roghman not only produced an extensive series of 241 black chalk drawings of the castles and villas of the Netherlands in 1646/47, but also executed a large group of signed ink and wash drawings in a very free technique and in approximately the same format depicting mountains with crags, cataracts or rushing streams, boulders, tall trees and solitary travelers. Some of these sheets resemble the present painting in conception and design; see for example the *Mountain Landscape with Stream*, in the Witt Collection, London, no. 343. However there is no known preparatory drawing proper for the painting and most of these sheets seem to be freely invented compositions based on recollections of his travels rather than studies made from nature. (For a discussion of his drawings, see W. Th. Kloek and J. W. Niemeijer, *De Kasteel tekeningen van Roelant Roghman*, Alphenaaanden Rijn, 1990, and William Robinson, *Seventeenth Century Dutch Drawings. A Selection from the Maida and George Abrams Collection*, 1991, under cat. 62). Roghman's landscape paintings also appear to be imaginary but again effectively evoke the expansive scenery of the Alps. The present painting may be compared to two large mountain landscapes in the Rijksmuseum, Amsterdam (nos. A4218 & A760), and to other similar paintings: in the Musée des Beaux-Arts, Poitiers, (see Amsterdam, Rijksmuseum, *Hollandse schilderijen uit Franse Musea*, 1970-71, cat. 30, ill.); formerly with Bruno Meissner (see exh. cat., Amsterdam, Rijksmuseum, *Masters of 17th Century Dutch Landscape Painting*, 1987, cat. 79), exhibited at Montreal (Musée des Beaux Arts, *Rembrandt and his Pupils*, 1969, cats. 106 and 107); and in the Bottenwieser Collection, Berlin, 1927.



11.

GOVERT DIRCKSZ. CAMPHUYSEN (?Gorkum 1623/4 - ?Amsterdam 1672)

An Amorous Couple with Rustics, Cattle, a Hen, Cat and a Dog in a Barn

signed G. Camphuysen in the lower right

oil on panel

28 $\frac{7}{8}$ x 21 $\frac{3}{8}$ inches (60.6 x 54.3 cm.)

PROVENANCE

Pieter Cornelis, Baron van Leyden and Heer van Vlaardingen (1717-1788) by whom bequeathed to his son

Diderick, Baron van Leyden and Heer van Vlaardingen (d. 1811), Huis met de Hoofden, Amsterdam by whom sold with the rest of his father's painting collection to a consortium formed by

L.B. Coclers, Alexander Joseph Paillet and A. de Lespinasse de Langeac

Sale, Paillet-Delaroche, Paris, November 7, (3rd day), 1804 (delayed from June 5, 1804) lot 14, where purchased by

Hypolite Delaroche, art dealer, possibly for Lucien Bonaparte, Prince de Canino (1775-1840), (so stated in an annotated copy of the sale catalogue recorded in the Getty Provenance index)

Alexandre Joseph Paillet (1743-1814) sale, Paillet-Chariot, Paris, June 2, 1814, lot 3, where purchased by Charles Paillet or Antoine de Sauzay

Adolphe Schloss (1842-1910), Paris from whose heirs at the Château de Chambon, near Tulle, in April 1943, the work was confiscated

Pre-empted from export to Germany by the Louvre, Paris and subsequently restituted by the Louvre in 1945 to the heirs of Adolphe Schloss

Estate of M. Adolphe Schloss sale, Galerie Charpentier, Paris, December 5, 1951, lot 8 where acquired by Professor René Küss until 2006

LITERATURE

Dr. Alfred von Wurzbach, "Govaert Camphuysen I" in *Niederlandisches Künstler-Lexikon*, vol. I, Wien und Leipzig, Verlag von Halm und Goldmann, 1906, p. 240

E. Benezit, "Govert Dircksz Camphuysen" in *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, vol. 2, Libraire Gründ, Paris, 1976, p. 485

In the luminescent interior of a barn a maid and farm-hand cavort. A carrot has been suggestively placed in the maid's lap. In the foreground an overturned hat lays alongside a spilt basket of carrots and pot lids. Two herdsmen to the right leeringly follow the action. This work, which must be regarded as one of Camphuysen's masterpieces, is closely related to another panel by the artist entitled *Rustic Gallantry* in the Koninklijke Museum, Brussels. Of similar size and subject they both most likely date from circa 1650, a period regarded as one in which Camphuysen was at the height of his powers. These panels are part of a small group of works within the artist's oeuvre that recall the paintings of Isack van Ostade, in this case particularly *The Halting Place* in the Museum Boijmans van Beuningen, Rotterdam, as well as those of Cornelis Saftleven and Egbert van der Poel. More typical are Camphuysen's scenes that resemble Paulus Potter and landscapes influenced by Aert van der Neer.

Continued



The provenance of the painting is of particular importance, having been part of the eighteenth century collection of Pieter Cornelis, Baron van Leyden. He is best known as the most important of all Dutch print collectors whose collection forms the core of the Rijksprentenkabinet (see J.W. Niemeijer, "Baron von Leyden, Founder of the Amsterdam Print Collection", *Apollo*, June, 1983, pp. 461-468). His painting collection consisted of 126 works, almost all Dutch, that were divided between his two houses, no. 48 Rapenburg, Leiden (still standing), and Abtspool Castle, near Leiden. Included in the collection were outstanding works such as Johannes Vermeer's *The Concert* (Isabella Stewart Gardner Museum, Boston), Rembrandt's *Portrait of Jacob III de Gheyn* (Dulwich Picture Gallery, London), Gerard ter Borch's *Swearing of the Oath of Ratification of the Treaty of Münster* and Pieter de Hooch's *Interior with a Woman Drinking with Two Men and a Maidservant* (both National Gallery, London), Jan van Goyen's *Winter Scene near the Ruins of Merwede Castle*, (Louvre, Paris) and two Italianate landscapes by Jan Both now in the National Gallery of Art, Washington and the Wallace Collection, London. Other notable paintings among the group were by Adam Pynacker, Adriaen Brouwer, Gabriel Metsu and Caspar Netscher.

When his son Diderick inherited the collection it moved to the famous "House with the Heads" on the Keizersgracht, Amsterdam (see I.H. van Eeghen "Amoena Geertruyda Schey en de Kunstcollecties van Diederik Baron van Leyden," *Jaarboek Amstelodamum*, 1973, pp. 137-165), and when sold most of the works were unrestored and in their original frames. The 1804 Paillet-Delaroche sale catalogue, the only detailed listing of the collection ever done, noted the provenance of the majority of the works as having been acquired directly from the artists by Van Leyden's ancestors or purchased from Europe's leading collections.

It is believed that Govert Dircksz. Camphuysen probably studied with his cousin Rafel Camphuysen in Amsterdam. By 1643 he was active as a portrait painter. By 1652 he was recorded as working in Gottorff in Schleswig-Holstein. By 1655 he was a court painter to Queen Hedwig Eleanora of Stockholm, and was further recorded there in 1659, 1661 and 1663. By 1665 he had returned to Amsterdam where he spent the rest of his life.¹

¹ Biographical information taken from Richard Beresford, "Govert Camphuysen" in *Dulwich Picture Gallery*, Unicorn Press, London, 1998, p. 59 and John Ingamells "Govert Dircksz Camphuysen" in *The Wallace Collection Catalogue of Pictures, Dutch and Flemish*, vol. IV, Balding and Mansell, London, 1992, p. 60.



12.

LAURENS CRAEN (Active Middleburg 1649 – after 1664)

Still Life of a Roemer Surrounded by Vine Tendrils, Pasglas, Pipe, Oranges on a Pewter Plate, Lemon, Tobacco, Brazier and Tapers on a Draped Table

indistinctly inscribed including R____? Taback on the tobacco paper in the middle left

oil on canvas

25½ x 28½ inches (65 x 73 cm.)

PROVENANCE

Private Collection, Switzerland

Private Collection, 1981

Anonymous sale, Sotheby's, London, November 30, 1983, lot 83 (erroneously as by Hubert van Ravesteyn)

EXHIBITED

Amsterdam, Kunsthandel Hoogendijk, *Zeeldzame meesters uit de 17e eeuw*, 1932, catalogue no. 19

London, Marshall Spink Ltd., November 19 – January 28, 1981 (erroneously as by Hubert van Ravesteyn with a certificate from Dr. W. Bernt)

LITERATURE

N.R.A. Vroom, *De Schilders van het Monochrome Banketje*, Amsterdam, 1945, no. 107, illustrated 107 (as by Laurens Craen)

N.R.A. Vroom, *A Modest Message as intimated by the painters of the Monochrome Banketje*, Interbook International B.V., Schiedam, 1980, vol. I, pp. 139, 241-242, fig. 326, illustrated, vol. II, p. 44, no. 199, fig. 326 (as by Laurens Craen and as present location unknown)

Sam Segal, "Still-lives by Middleburg painters, Laurens Craen" in *Masters of Middleburg*, Kunsthandel K. & V. Waterman B.V., Amsterdam, 1984, p. 83, fn. 1 (as by Laurens Craen)

Only about twenty paintings by Laurens Craen are known. He was active in Middleburg by 1649 at which point he offered his services to the court in The Hague. His earlier works from the mid-1640s show the influence of Jan Davidsz. de Heem (1606-1684). It is believed that Johannes Borman (active by 1658) whose style reflects Craen's, was a pupil in Middleburg possibly during the early 1650s.¹

Although his known works are few they are easily recognizable. Characteristic features, as displayed in our work, include the use of oblique lighting that is simultaneously clear and soft with a palette comprised of brown, green, yellow and orange, with the compositions topped off by a vine. The underside of the vine is lightly colored. Small seeds, as from an orange, are scattered about along with thin sticks, or as depicted here, tapers. In our work by thickly applying paint to create a series of small lumps along the lemon's surface, Craen's realistic rendering borders on trompe l'oeil. The element of a curled lemon peel flowing from a roemer is also typical. His tables are wooden and usually partially covered by a cloth. Backgrounds, as again here in evidence, tend to be comprised of a vertical corner where the wall recedes, usually on the right side.²

The pipe and the glowing embers of the brazier indicate that this is a vanitas. The half empty glasses and tobacco refer to the fleetingness of earthly pleasures. The smoke produced by the tapers, brazier and pipe allude to the transience of life. Oranges are the traditional symbol for redemption as the lemon is for salvation.

We are grateful to Fred G. Meijer for also confirming the painting to be by Laurens Craen, and who believes it to possibly date from the 1650s.

¹ Fred G. Meijer, "Johannes Borman," in *The Collection of Dutch and Flemish Still-Life Paintings Bequeathed by Daisy Linda Ward*, The Ashmolean Museum Oxford, Waanders Publishers, Zwolle, 2003, p. 177.

² Sam Segal, op. cit., p. 81.



13.

SIMON VAN DER DOES (Amsterdam 1653 – Antwerp 1718)

A River Landscape with Cattle, Sheep and a Young Girl Playing with a Dog

signed S.V. Does in the lower right

oil on canvas

19 x 22³/₈ inches (48.2 x 56.7 cm.)

PROVENANCE

Henry P. McIlhenny, Rittenhouse Square, Philadelphia, Pennsylvania

Estate sale Henry P. McIlhenny, Christie's, New York, May 20 & 21, 1987, lot 138 where purchased by Private Collection, Chicago until the present time

Simon van der Does was a pupil of his father Jacob van der Does. Both specialized in landscapes with animals and their works are often confused. Simon's pastoral scenes feature both northern and southern landscapes. He also studied with Karel du Jardin, Caspar Netscher and Gerard de Lairese. Simon worked primarily in The Hague and London as well as for brief periods in Brussels and Antwerp. He was the teacher of Jan van Gool. The artist's works can be found in the collections of numerous museums including those of Amsterdam, Cologne, Copenhagen, Hanover, The Hague, Mulhouse, Munich, Plymouth and Vienna.

Henry P. McIlhenny (1910-1986), the former owner of this painting, was Curator of Decorative Arts at the Philadelphia Museum of Art from 1935-1964. He would later serve as a Trustee and ultimately their Chairman of the Board. Born into wealth (his grandfather invented the gas meter), Henry devoted his life to the study and acquisition of fine and decorative art. He was a student of Paul Sachs at Harvard and began seriously collecting while still in his twenties. This painting hung in his home on Rittenhouse Square (actually three houses combined into one), in which Henry loved to entertain surrounded by his collection. His hospitality was legendary and followed his dictum that "wealth must be used for the enjoyment of others". When he died the flags in Philadelphia flew at half-mast.¹ It is easy to discern why the quiet beauty of this softly illuminated scene would have appealed to such a man.

¹ Biographical information taken from Anne d'Harnoncourt's untitled essay and John Richardson "Henry McIlhenny Maccenas of Rittenhouse Square" in *Property from the Collection of Henry P. McIlhenny, Rittenhouse Square, Philadelphia*, Christie's, op. cit., unpaginated.



14.

BARENT GRAAT (Amsterdam 1628 – Amsterdam 1709)

A Baby Lamb with a Kid and a Goat

signed B. Graat in the lower left

oval, oil on panel

4 $\frac{7}{8}$ x 6 $\frac{1}{8}$ inches (12.5 x 15.5 cm.)

In an eighteenth century Neo-Classical Italian gilt frame

PROVENANCE

Harari and Johns, London

Bob P. Habeldt & Co., New York, 1986 from whom acquired by

Private Collection, Missouri

Barent Graat spent his entire career working in Amsterdam. His teacher was his uncle Hans, an animal and landscape painter. Graat's early landscapes were inspired by those of the Bamboccianti artist Pieter van Laer (1599 – 1642?). He populated these works with lively figures and exquisitely rendered animals. The encyclopedists Michael Bryan and George Stanley in the 1849 edition of their *Dictionary of Painters and Engravers* stated "The landscapes of Graat exhibit very pleasing scenery, and the figures and animals with which he embellished them are correctly drawn and touched with great spirit, particularly his sheep and goats, in which he excelled." Upon viewing our delightful panel one can only concur with this sentiment. These works met with great success which inspired Graat to expand his range with historical and mythological subjects, genre scenes, and both individual and group portraits. To enhance his knowledge of anatomy Graat founded an academy in his home where artists drew from life. Besides being a draughtsman he produced copper etchings mainly depicting animals.

An important legacy of the artist was his role as an instructor circa 1650 of Johann Heinrich Roos (1631-1685), the most important German animal painter of the seventeenth century. Roos's realistic scenes of cattle, goats and sheep in softly lit Italianate landscapes were widely imitated in Germany and Holland until the early nineteenth century. Directly related to our panel are Roos's numerous renderings, especially in drawings and etchings, of sheep and goats in a small format.

Graat's works can be found in the museums of Amsterdam, Brussels, Schwerin and Stockholm as well as the Royal Collection, London.



15.

BARTHOLOMAUS MATON (Leiden c. 1642 – Stockholm 1684)

A Young Man Seated at a Table Smoking a Pipe while Gazing into a Mirror

signed with the first three initials conjoined MATon in the lower left center

oil on panel with an arched top

13¾ x 10¼ inches (35 x 26 cm.)

In this humorous vanitas a flamboyantly dressed young gallant is seated at a table smoking and gazing at himself in an elaborately carved mirror. His expression can be read as slightly alarmed, contemplative or intoxicated,¹ it is hard to tell. The mirror is a traditional vanitas symbol, representing not only the sin of pride but also human frailty as it reflects the passing of time. Smoking in the seventeenth century was viewed as unhealthy, costly and at best a fleeting pleasure. Smoke as a vanitas emblem stemmed directly from Psalm 102:3. “For my days pass away like smoke”.² A condemnation for the indulgence in the sins of vanity and vice may be seen in the juxtaposition of the erect sword hilt on his hip and the drooping wick laid across the tabletop.

Bartholomaeus Maton was registered in the St. Luke’s Guild of Leiden in 1669 as a pupil of Gerrit Dou (1613-1675), and both his subjects and style of painting reflect those of his teacher. In 1674 he was elected twice as head of the guild. It is believed that in 1679 he traveled to Sweden. Specializing in genre and portraits, his works are often mistaken for those of Gerrit Dou or Frans van Mieris (1635-1681). The portrayal of young men smoking in a window arch, along with couples, an old man with an owl or a globe, and a violin player with an audience were favorite themes.

The artist’s works can be found in the museums of Amsterdam, Arnheim, Brussels, Finspong, Leiden, Mannheim, Mayence, Rotterdam, Schwerin and Vienna.

We would like to thank Fred G. Meijer for confirming the attribution to Bartholomaeus Maton after viewing the panel.

¹ Smoking and drinking were viewed as having the same consequences as both habits led to stupors. See Quentin Buvelot, *Frans van Mieris 1635 – 1681*, exhibition catalogue Royal Picture Gallery Mauritshuis, The Hague, October 1, 2005 – January 22, 2006, pp. 101 & 126.

² Raymond J. Kelly, III, *To Be, or Not To Be, Four Hundred Years of Vanitas Painting*, exhibition catalogue Flint Institute of Arts, Flint Michigan, 2006, p. 22.



16.

ROBERT GRIFFIER (London c.1692 – after 1762)

Fall Landscape in England with an Impending Storm, circa 1735

oil on panel

11 x 15½ inches (28 x 39.1 cm.)

PROVENANCE

Anonymous sale, Christie's, London, April 8, 1932, lot 17 where purchased by

A. Duits

This remarkable landscape, the trees rimed with frost and lashed by a violent gale seems eerie and dreamlike, and the vivid colouring and the twisting forms of the tendril-like branches suggest some fantasy of the painter's imagination. But this dramatic vision is rooted in his experience and close observation of the English landscape. The mountainous hills, so like the stern peaks of the West Riding in the background of Robert Griffier's *View of Gisburne Park, Yorkshire c.1735* (Christopher Hindley Collection), and the attention lavished on the details of the farmstead in the foreground - the great bundles of firewood collected in the orchard and the wood shoring protecting the trunk of the fruit tree - support Waterhouse's judgment that Robert Griffier and his brother John were 'the first decent topographical artists, with a bent for real landscape working in England.'¹

Robert Griffier travelled widely in England depicting his patrons' houses and estates from Surrey in the south through Derbyshire to Yorkshire and Lancashire in the north, and this painting marks a powerful emotional response to the wild landscape of northern England. It could be an imaginary view, but contrived prospects tend to be overloaded with picturesque elements; the spare and functional buildings here suggest the business end of one of the great estates Griffier was visiting at the time. The untidy orchard and the long ramshackle shelter – perhaps for the fruit harvest that would have been recently picked and despatched – feel like a true glimpse of a working farm captured in the lull just as the harvest has finally ended and the first presentiment of winter is being felt. Contrasting with the formal estate of regimented avenues, parterres and geometric groves where all Nature is bent to his patron's will, Griffier here conjures a tangling chaos whose only architect is the harsh autumn gale.

Certainly this painting's most remarkable - almost revolutionary - aspect lies in its evocation of the weather and the season. Decorative winter landscapes were produced in large numbers by the Griffier brothers and their studio as examples of genre, most showing skaters and revellers in an imaginary setting. John Griffier the Younger's most famous example produced in England, *The Frost Fair on the Thames, 1739* (Guildhall City Art Gallery) combines genre with topography but like the other examples it is a teeming study of human activity. In the present painting by contrast, all human labor has been abandoned for the moment, and the weather alone is the subject. The trees which are starting to lose their leaves set the scene for the onset of the Fall. The clear sky just clouding over and the frost trailing the edges of the branches and fences evokes the first chill of the season. The foreground plants and leaves might already be flattened by the frost but it is the unseen wind blasting the entire prospect that animates the composition. It brings on the storm clouds entering at the left, buffets the sturdy trees in the foreground and as far as the eye can see bends saplings almost double. Audaciously, people are wholly excluded, and in their place the trees' anthropomorphized contortion provides the emotional charge in the painting.

Robert Griffier worked very closely with John his elder brother. Both of them painted in the same remarkable range of genres and styles as John their father, and like him lived and worked both in England and Holland. In addition to views of country houses, they painted prospects of London and Greenwich, views of Windsor Castle, echoes of their father's Rhineland caprices painted in the style of Herman Saffleven as well as bird paintings in the style of Pieter Casteels. Vertue records that Robert could produce an elegant pastiche of David Teniers the Younger², while his masterpiece *Regatta on the Thames* (Duke of Buccleuch and Queensberry) painted in 1748 demonstrates a very able study of the style of Canaletto who had arrived in London two years previously. Distinguishing the work of the two brothers is problematic in the case of unsigned works. As John Hayes observes:

'Almost certainly the two brothers had a joint studio: the similarity of their production is difficult to explain otherwise... Even at his best, however, John was not nearly as distinguished an artist as his brother.'³

Not only does the present work display the compositional sophistication and refinement of execution typical of Robert Griffier's work but its striking high-keyed metallic palette reflects signed works by Robert Griffier - compared with John Griffier's often more muted tonality.

¹ Professor Ellis Waterhouse, *Painting in Britain 1530 – 1790*, London, 1953 p.114.

² Walpole Society, XVIII 1929 – 1930, *George Vertue Diaries I*, p.128.

³ John Hayes, "A Panorama of the City and South London from Montagu House by Robert Griffier," in *Burlington Magazine*, September, 1965, CVII, no. 750, p.458.



17.

DIRK LANGENDIJK (Rotterdam 1748 – Rotterdam 1805)

The Windmill Spaarne en Wind on Fire at the Zuider-Buiten Spaarne near Haarlem, with a Crowd of Spectators Looking On

Signed verso D:Langendijk

brush in grey and black ink, grey wash, brown ink framing lines

4¼ x 6¾ inches (107 x 172 mm.)

Dirk Langendijk was mainly active as a draughtsman, and to a lesser extent also worked as a painter and etcher. He was taught by Dirck Anthonie Bisschop (1708-58), an interior decorator and a painter of coats of arms and coaches. Langendijk was a productive artist, depicting primarily military scenes, a subject he took up already in the beginning of his career, as is clear from his early etchings of horses and soldiers (1769-77). Later on, Langendijk drew his main inspiration from the Dutch conflict between the Patriots and Orangeists (c. 1780 - c. 1800) and from the invasions of the Dutch Republic by the French and Anglo-Russian armies in 1795 and 1799 respectively.

Dated paintings by Langendijk are known only from the period of 1771-72 to 1780; these illustrate the life of the landed gentry and of soldiers, as in *The Encampment: A Group of Soldiers Attending to their Horses* (1774, Rotterdam, Museum Boijmans van Beuningen).¹ In marked contrast to the other great Dutch *chroniqueur* from the eighteenth century, Cornelis Troost (1696-1750), Langendijk always concentrated on crowds and seldom on individuals, depicting the interactions of groups of officers and soldiers before and during battle, often just by drawing with the brush, leaving pencil and pen aside. Especially his very detailed rendering of equestrian combat scenes inspired great admiration during the artist's own lifetime.

The present sheet offers a fairly rare example of the artist depicting a strictly civil occurrence. The drawing represents the windmill *Spaarn en Wind*, located just outside the city of Haarlem on the Zuider-Buiten Spaarne, during the spectacular fire in the year 1776, when the edifice was destroyed entirely. A crowd of spectators watches the event, while several men cross the river to offer their aid in quenching the fire. Several other artists have depicted this windmill, such as Jan ten Compe (1713-1761) in a painting dated 1750, showing the edifice in all its former glory;² and Cornelis van Noorde (1731-1795) in a sketch made after the fire, drawing the windmill in its decrepit state shortly before it was dismantled.³ The present drawing by Langendijk, however, is the only known representation of the actual fire as it took place.

We are grateful to Mr. Leo van der Drift for his help in identifying the windmill represented in this drawing.

¹ M.E. Deelen et al., *Dirk Langendijk (1748-1805): tekenaar tussen kruiddamp en vaderlands gevoel*, Rotterdam, 1982, p. 15, fig. 9.

² C. Dumas, L. Endedijk, *Meesters en Molens, Van Rembrandt tot Mondriaan*, Zwolle, 2007, p. 110, no. 62.

³ Op. cit., note 2, p. 128, no. 76a.



18.

THEODORUS ('DIRK') VERRIJK (Haarlem 1734 – The Hague 1786)

Shipping in an Estuary by a Village with a City in the Distance

signed D. Verryk i inv. et fec in the lower left

black ink with brown wash on laid buff-colored paper

8 $\frac{1}{8}$ x 10 $\frac{3}{8}$ inches (206 x 270 mm.)

PROVENANCE

V. Vander Vinne (from an inscription on the old backing)

Estate of Patricia Pattison Shuttles, Asheville, North Carolina

Beginning in the second quarter of the eighteenth century a new artistic genre emerged devoted to the topography of Holland. Dutch collectors developed a passion for depictions of their towns, villages, canals, castles, villas and farms. This led to the development of the "atlas". Atlases consisted of thousands of topographical drawings and prints, which occasionally included portraits and prints of historical events, that were collected by individuals. These prints and drawings were characterized by their meticulous attention to detail. The vogue for atlases also led to a large rise of private patronage as comprehensive collections were commissioned throughout the eighteenth and nineteenth centuries.¹

Dirk Verrijk was a draughtsman who specialized in river views, landscapes, street scenes and depictions of castles and villas. He worked not only in pen and watercolor but also pencil and gouache as well as oil color. Although he did Arcadian and moonlit scenes, interiors, flowers, the cycle of the twelve months and other imaginary scenes, they were not a large part of his output. Throughout his career Verrijk catered to the topography market executing hundreds of highly finished drawings. He is known to have worked in over one hundred towns and villages in Holland. His drawings were very popular and already sold at auction during his lifetime.² The artist's drawings can be found in the museums of Haarlem, Leiden, Rotterdam and Utrecht as well as the Metropolitan Museum in New York.

The topography market of the Netherlands was unmatched by any other European country. Although Italian artists, for example, produced hundreds of scenic views during this period, their purchasers were mainly tourists.³ Our delightful drawing can be viewed as a synopsis of the powerful nationalistic forces that fueled this trend. Encapsulating the essence of Dutch rurality in one sheet, the work displays the simplicity, order and peacefulness which lay at the nation's core.

¹ J.W. Niemeijer, "Some Aspects of Dutch Eighteenth-Century Art," exhibition catalogue The Minneapolis Institute of Arts, *Dutch Masterpieces from the Eighteenth Century: Paintings and Drawings 1700-1800*, October 7 – November 14, 1971, pp. 14-15.

² A.G. Schulte, *Dirk Verrijk, 1734-1786: tekeningen en schetsen: de provincies Noord-en Zuid-Holland, Utrecht en Zeeland*, Alphen aan den Rijn: Canaletto, 1993, pp. 25 & 30.

³ Niemeijer, op. cit., p. 14.



19.

AUGUSTUS WYNANTZ (Dusseldorf 1795 – The Hague after 1848)

The Binnenhof in The Hague with a View of the Ridderzaal with Soldiers and other Figures in the Courtyard

signed A. Wÿnantz and dated 1830 in the lower left, and inscribed with the date 1827 on the face of the clock on the tower

oil on canvas

20 x 30½ inches (50.8 x 80 cm.)

PROVENANCE

A. Staal Antiquaire, Amsterdam, 1932/1933 from whom bought by Alfred Cohen, Amsterdam and thus by descent in the family until the present time

The view that Augustus Wynantz painted is that of the Binnenhof (inner court) in The Hague. The structure in the center is the Ridderzaal (Knight's Hall), a rare example of profane gothic architecture in Europe. Built in the thirteenth century by Count Floris it measures 126 feet deep, 59 feet across and 85 feet high with a soaring oak roof. The building to the left is the Stadhouderskwartier, the quarters originally designated for the head of state. In the background is the Grenadierspoort, or Grenadier's Gate, built in 1634 (although not visible the Mauritshuis is situated diagonally opposite this gate). As early as the fifteenth century the local government functioned from these buildings. In 1585 it became the seat of the States General of the Republic of the Seven United Netherlands and would be the spot in which some of the most important events in Dutch history occurred. Today it is the heart of the Dutch government and contains the Houses of Parliament as well as other important government offices, such as the Ministry of Public Affairs, in the Ridderzaal and surrounding buildings. The Binnenhof is practically unaltered from the scene Wynantz painted in 1830.

The Ridderzaal came to be the most commonly used emblematic image for The Hague. There is a print in the collection of the Municipal Archives in The Hague (inventory number z.gr.26) which closely relates to this painting. Labeled Anonymous with a date of 1825, it is the opinion of Charles Dumas that in actuality the print is based on an as yet undiscovered drawing by Wynantz from 1827, that was later repeated with minor variations in the composition of our painting. This would explain the earlier date of 1827 on the clocktower that appears in our painting, having been taken directly from the prototype of the now lost drawing. The print in the Municipal Archives was in all likelihood erroneously dated when originally catalogued. This print was extremely popular and copied for the next fifty years in other prints and woodcuts.

Augustus Wynantz (or Wijnands, Wijnantz, Wijnantsz and Wynantsz) was known as a painter and draughtsman of cityscapes, interiors and military subjects. After serving in the cavalry as a musician Wynantz became a painter. He worked for King William II of Holland and painted in The Hague from circa 1829 until 1848. Favorite views of the artist, besides The Hague, included those of Amsterdam, Gand, Scheveningen and Utrecht. The artist's works can be found in the museums of Amsterdam including the Rijksprentenkabinet, Mainz and The Hague. The Gemeentemuseum, The Hague has three works by the artist including one of The Grenadier's Gate in the Binnenhof dated 1829.

We are indebted to Charles Dumas for his invaluable assistance in the writing of this entry.



HENRI-PIERRE DANLOUX (Paris 1753 – Paris 1809)***Portrait of a Young Man***

signed P.H. DANloux in the left center

in a painted oval, oil on canvas

21½ x 18¼ inches (54.5 x 46.3 cm.)

In its original eighteenth-century Neo-Classical French gilt frame

PROVENANCE

Art Market, New York, 1929 where purchased by

A member of the family of the American artist Elbridge Ayer Burbank¹, 1929 and then by descent in the family until the present time

Our painting, that assuredly must have been executed prior to the artist's departure for London in 1792, reveals a fresh-faced young man wearing a simple brown jacket, green vest and white stock. Displaying all the current trends in French portraiture in the years before and slightly after the start of the Revolution our sitter has been placed against a neutral background stripped of telltale attributes of class or profession. The overall coloration is subdued. Light emanates from his face and his expression is one of expectation. His right arm is raised away from his body adding to the overall impression that the sitter feels propelled into what can only be a bright future. The portrait is a perfect reflection of its time as it embodies hope in an image that is egalitarian and intentionally anonymous.

Henri-Pierre Danloux began his training with Nicolas Bernard Lepicié and first exhibited as a genre painter in the *Exposition de la Jeunesse* at the Place Dauphine in 1771. He was a close friend of Joseph Marie Vien, whose portrait he painted in 1775. When Vien was appointed head of the French Academy in Rome in 1775, Danloux went along although he never formally joined the academy. He remained in Rome until 1780, at which point he returned to France, settled in Lyon and established himself as a portrait and genre painter.² In 1787 Danloux married the noblewoman Antoinette de Saint-Rédan in Paris with a promise to give up his career. (An artistic career was still so poorly regarded that French fathers were unwilling to allow their sons to study the subject).³ Danloux and his bride traveled to Italy for over a year before returning to Lyon and eventually Paris, where he broke his vow and proceeded to develop a thriving portrait practice. His sitters included the sister and brother of Louis XVI, Madame Elizabeth and the Comte d'Artois. In 1791 he exhibited six paintings and one drawing at the Salon. Faced with the Revolution by early 1792 his aristocratic patrons fled, commissions vanished and Danloux was forced to emigrate to London, where he would remain until 1802.⁴

In London he set up shop in the home of auctioneer John Greenwood in Leicester Square, which was also the center of the French colony. An engaging self-promoter Danloux once again was able to build a lucrative portrait business, engraving his most important commissions and exhibiting regularly at the Royal Academy between 1792-1800⁵ (all portraits with the exception of a figure of Calypso).

In London the artist also came into contact with Sir Joshua Reynolds, Benjamin West, Sir William Beechey, John Hoppner, and George Romney whom he particularly admired. Danloux for them represented one of the most fashionable French artists in London, and their interaction resulted in an exchange of ideas and mutual influences.⁶ As soon as the 1802 Treaty of Amiens ended the hostilities, Danloux and his family returned to France.

The assimilation of current English trends within his work would prove instructive to his French colleagues, as they were previously unknown in Europe.⁷

¹ Burbank (1858-1947) was a noted portraitist, most famous for painting 125 different types of North American Indians.

² Biographical information taken from Pierre Rosenberg "Henri-Pierre Danloux" in *French Painting 1774-1830: The Age of Revolution*, The Detroit Institute of Arts and The Metropolitan Museum of Art, New York, 1975, p. 356 and Colin B. Bailey "Henri-Pierre Danloux" in *1789: French Art During the Revolution*, catalogue Colnaghi, New York, October 10 – November 22, 1989, p. 105.

³ Tony Halliday, *Facing the Public, Portraiture in the aftermath of the French Revolution*, Manchester University Press, 1999, p. 11.

⁴ Rosenberg, op. cit., p. 356 & Bailey, op. cit., p. 105.

⁵ Bailey, op. cit., p. 105.

⁶ Rosenberg, op. cit., p. 105.

⁷ Rosenberg, op. cit., p. 356 & Bailey, op. cit., p. 105.



21.

LOUIS-GABRIEL MOREAU, CALLED MOREAU L'AÎNÉ (Paris 1740 – Paris 1806)

Huntsmen in a Landscape at Dawn and a Promenade in a Park at Dusk: A Set of Pendants

Huntsmen signed with initials LM and dated 1784 in the lower right

both gouache on paper

Huntsmen sight size 8¼ x 11⅜ inches (195 x 265 mm.)

Promenade sight size 8⅓⁄₆ x 12⅓⁄₆ inches (225 x 310 mm.)

PROVENANCE

Private Collection, New York

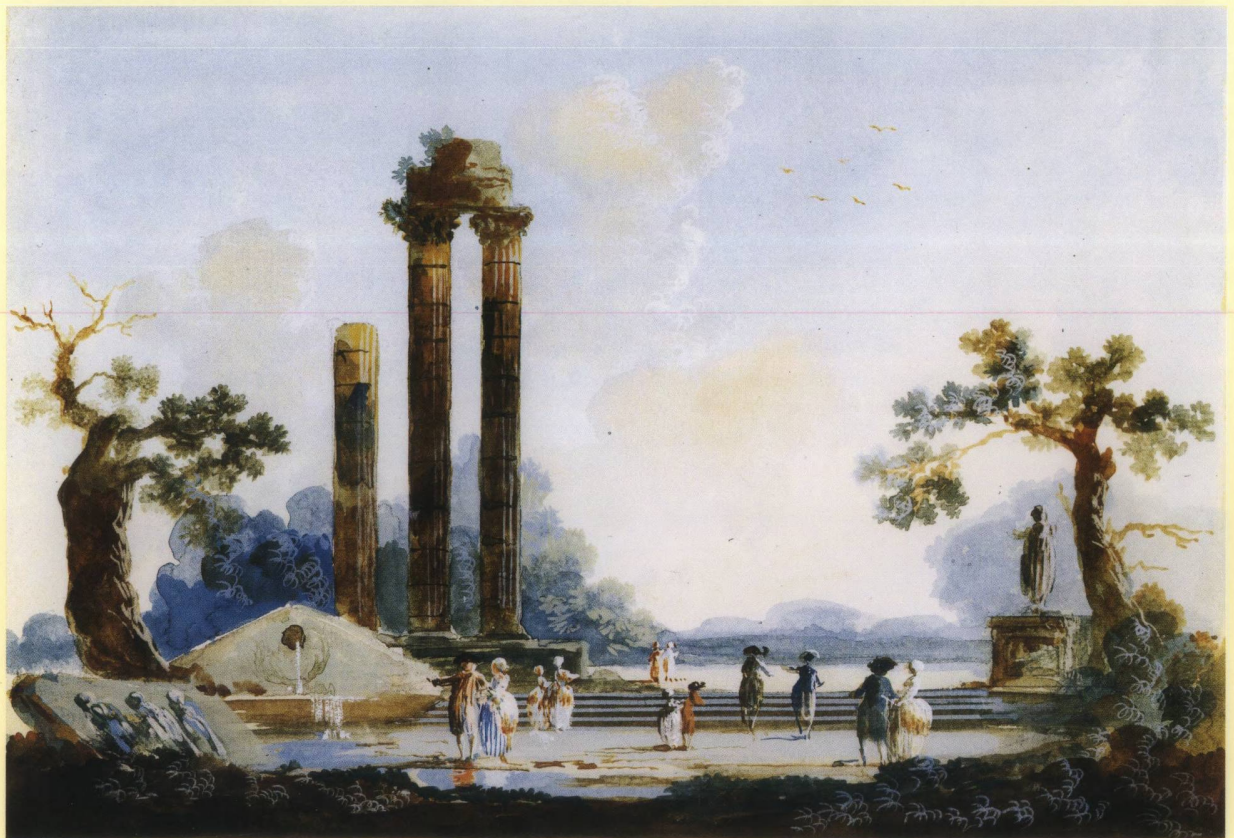
Louis-Gabriel Moreau was one of the leading Parisian landscape artists of the second half of the eighteenth century. He began his apprenticeship under the architectural painter Pierre-Antoine Demachy from whom he acquired the traditional taste for landscapes decorated with classical elements, but more importantly the custom of painting views of Paris and the surrounding environs. Undoubtedly caught up by the pervasive romanticism of the period, Moreau reinvented these scenes with a heightened sensitivity to nature's nuances and populated them with small elegant figures. Nature had come to be regarded as a haven for sensual and spiritual pleasure. Fields, woods and streams or the neglected areas of parks, dotted with fountains and fragments of the antique recalling a now lost golden age, became the embodiment of the desired escape from everyday reality.¹ These types of works captured the public's imagination and it was exactly the kind of visions at which Moreau excelled and our pendants typify.

The artist exhibited for the first time at L'Exposition de la Jeunesse in 1761. In 1764 he joined the Académie de Saint-Luc, exhibiting architectural landscapes and quickly rose to the position of officer in the Academy. In 1770 he married Marie-Catherine Villemont. In 1774 he again showed at the Académie de Saint-Luc and in 1778 at the Salon de la Correspondence. Moreau was named painter to the Comte d'Artois, the younger brother of Louis XVI. He tried in vain in 1787 and 1788 to gain admission to the Académie Royale, but landscape painters were routinely disallowed and further barred from participation in the Salons. The Revolution put an end to this practice and Moreau exhibited at the Salons of 1791, 1793, 1795, 1796 and 1799, with his final showing in 1804.

Although the artist did paint in oils, it is his work in gouache that is most prized. As with these works, he typically applied a ground of grey or blue as the initial base of a work, much as one would prime a canvas. This served to neutralize the texture of the paper, but was also mixed with the general palette of the composition. Gouache is a demanding technique, each stroke's placement must be controlled as it dries quickly and cannot be reworked, but it was the one that Moreau preferred and mastered.²

¹ William Howard Adams, *The French Garden 1500-1800*, George Braziller, New York, 1979, pp. 109, 114, & 138.

² Eunice Williams, "Louis-Gabriel Moreau, called Moreau L'Aîné" in *Claude to Corot, The Development of Landscape Painting in France*, catalogue Colnaghi, New York, November – December 15, 1990, p. 220.



22.

COLONIAL SCHOOL, LATE EIGHTEENTH CENTURY

Portrait of Don Juan de Dios Parreño y Pardo

inscribed Dⁿ Juan de Dios Parreño y Pardo. in the lower left
oil on canvas
28¼ x 21¾ inches (71.7 x 55.2 cm.)

PROVENANCE

Hearst Corporation

Hearst Corporation sale, Parke-Bernet Galleries, Inc., New York, May 17, 1963, lot 95, where purchased by
Mrs. S. D. Preston

A young navigator wearing a blue jacket with gold buttons, beige waistcoat, white shirt and neckerchief tied in a bow, is seated at a desk with an outspread map of an island, on which a caliper and octant rest.¹ He points to a sailing vessel upon open seas in the background. The plinth to the left of the sitter is an allusion to his classical training. The attributes surrounding Don Juan de Dios Parreño y Pardo identify him as a member of the newly elite group of mariners and navigators who rose to prominent positions in Spain, especially in the last quarter of the eighteenth century.²

Spain at this time controlled the largest overseas empire in the world, and it needed updated and more precise nautical charts of its holdings. This was undertaken through large expeditions organized in Spain in tandem with more localized explorations through its maritime departments in the Americas. Numbering more than sixty during the century the result was the drafting of hundreds of charts and maritime routes and astronomically positioned ports, bays, capes and reefs from Alaska, the Strait of Juan de Fuca, and California all the way to the Straight of Magellan, and from the Caribbean Islands and the Gulf of Mexico to Patagonia, along with the Philippines and some archipelagos in the Pacific.³ Put in positions of extraordinary first-hand knowledge of the monarchy's holdings by the hydrographical expeditions, these young mariners and navigators would rise to important administrative positions in various outposts as well as become key figures in commercial exchange, defense and the articulation of policies regarding the Americas.⁴ The brightness of his future as well as Parreño's enthusiasm for the forthcoming adventure emanate from the canvas.

While obviously painted at Parreño's new posting the country of origin remains obscure. Native born artists throughout Latin America were trained in the style of the Spanish court which would become the touchstone for Latin American portraiture. Because of the similarity of this training throughout Latin America, the portrait types of South America, Mexico and the Caribbean came to share more unifying than diversifying trends.⁵ Due to the commonality of imagery among mainly anonymous painters a defining country of origin as well as a particular artistic identity remains hard to pinpoint.

¹ Newly developed in the eighteenth century the octant measured the altitude of celestial bodies with greater accuracy than its precursor, the astrolabe. It had an arc of 24° and was used by navigators for measuring angles up to 90°.

² José de la Sota Ríos, "Spanish Science and Enlightenment Expeditions", exhibition catalogue Seattle Art Museum, Washington, 1492 *Spain in the Age of Exploration 1819*, 2004, p. 174.

³ *Ibid.*, p. 163.

⁴ *Ibid.*, p. 174.

⁵ Carolyn Kinder Carr, "Mirror Image – Portraiture in Latin America and the United States," exhibition catalogue El Museo del Barrio, New York, *Retratos – 2000 Years of Latin American Portraiture*, December 3, 2004 – March 20, 2005 and traveling, Yale University Press, New Haven, pp. 20, 22 & 23.



*D.º Juan de Dios
Porreño y Larco.*

23.

GIACOMO GUARDI (Venice 1764 – Venice 1835)

View of the Piazza San Marco Looking Towards the Basilica and Campanile

brown ink, grey and black wash on cream paper, watermark FC with a crown topped by a fleur-de-lis
10⁷/₈ x 16¹/₂ inches (274 x 419 mm.)

PROVENANCE

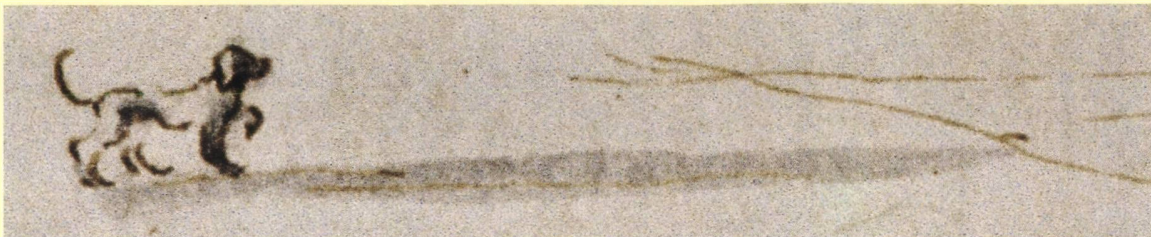
G. Powell Harper, from whom purchased by
P. & D. Colnaghi & Co. Ltd., London where acquired by
J. Farne, October, 1948
Private Collection, Ohio until the present time

Francesco Guardi's (1712 – 1793) studio was among the most successful in Venice in the selling of vedute views to both visiting and resident foreigners. Giacomo Guardi was Francesco's youngest son. Trained by his father he assisted in the workshop's production of these famous views. During the last decade of Francesco's life it is unclear to what degree Giacomo assisted his father and the drawings at least to some extent must be viewed as communal productions.¹ Sometimes it is quite clear that two hands are at work on the same sheet, while others are more oblique. Upon Francesco's death Giacomo inherited the studio.

Carrying on the traditions of the studio, Giacomo's work, as reflected by our drawing, is indebted compositionally as well as stylistically to that of Francesco. The subject of the Piazza San Marco is the quintessential Venetian view. Taken from a high vantage point the scene encompasses the most important church in Venice, San Marco, the Piazza which is the open square, flanked on the left by the Procuratie Vecchie and on the right by the Procuratie Nuove which are the chief government buildings. The bell tower of the basilica, the Campanile, is a soaring presence on the right side of the composition. Giacomo has filled the square with the vibrancy of everyday life. More than a hundred gentlemen wearing the traditional costume of a cape and three-cornered hat, ladies, street vendors, children and dogs course through the scene. The natural progression of the sun divides the square in half, its intensity underlined by the placement of the majority of the figures in the shade.

Quite significantly this drawing's provenance includes Colnaghi during a period when James Byam Shaw (1903 – 1992) was its drawings specialist as well as director, from 1937 – 1968. Shaw was the first serious scholar of Guardi drawings and the first to publish them in *The Drawings of Francesco Guardi* in 1951. In the book Shaw noted the importance of Giacomo being the only copyist of Francesco's drawings during his lifetime as well as for quite some time afterwards. He regarded Giacomo's work as "free copies and quite individual in style".

Drawings by Giacomo can be found in the Louvre, Paris; the Kupferstichkabinett, Berlin; the Albertina in Vienna and the National Gallery of Art, Washington, D.C.



¹ J. Byam Shaw, *The Drawings of Francesco Guardi*, Faber and Faber, London, 1951, p. 50.



24.

SIR JOSHUA REYNOLDS P.R.A. (Plympton 1723 – London 1792)

Self-portrait in Academic Robes, c.1773-79

in a painted oval, oil on canvas

30 x 25 inches (76 x 63.5 cm.)

PROVENANCE

Private Collection, New York

Joshua Reynolds painted more self-portraits than almost any other British artist, numbering at least thirty known paintings, including the present recently rediscovered work. In this fascinating portrait, Reynolds, aged around fifty years old, portrayed himself in a feigned oval, in the academic robes and cap that he had acquired when he was awarded an honorary doctorate of civil law by the university of Oxford on 9 July 1773. The doctorate was one of a series of honours heaped upon Reynolds in the course of his long and distinguished career.

Reynolds earliest known self-portrait dates from around 1740, a drawing made when the seventeen-year old artist commenced his apprenticeship with the portraitist, Thomas Hudson, in London. During the 1740s Reynolds made three further self-portraits in oils, including the dramatic image, now in the National Portrait Gallery, London, where he shades his eyes with his hand, as if looking forward in anticipation to the illustrious career that beckons him. In Italy, where Reynolds lived for three years, between, 1749 and 1752, Reynolds once more painted his own portrait, a work which was, like the present picture, recently rediscovered, and which is now in the collection of the Yale Center for British Art, in New Haven, Connecticut. In the Yale portrait, and in the present one, painted some twenty-five years later, the artist exudes an air of supreme self-confidence, which borders upon arrogance.

During the 1750s, and 1760s, Reynolds painted at least four more self-portraits, each one presumably commemorating some aspect of his public life; as for instance the picture he presented in 1766 to the Society of Dilettanti, upon gaining membership to this most sociable of clubs. It was, however, during the 1770s that Reynolds worked most intensively upon his self-image, following his election in December 1768 to the Presidency of the newly formed Royal Academy of Arts, and his knighthood by the king, George III, the following spring. In most of these self-portraits – numbering at least ten works – Reynolds depicted himself in his doctoral robes. Perhaps the first of such portraits, and one in which the artist's pose bears a close resemblance to the present work (albeit in reverse), was painted for the Corporation of Plympton when Reynolds was elected Mayor of his home town in September 1773. However, it was the invitation by the Grand Duke of Tuscany in 1775 to present his portrait to the Accademia di Belle Arte, Florence, to hang in the celebrated gallery of artists' self-portraits there, that caused Reynolds to embark upon his most intensive bout of self-scrutiny.

In his self-portrait for the Duke of Tuscany, Reynolds portrayed himself in his academic gown and cap, holding in his hands a sheaf of drawings by Michelangelo. The importance of the commission to Reynolds is suggested by the existence of two unfinished versions of the self-portrait, one of which is presently in the Tate Gallery, while the other is in a private collection. The present self-portrait, which is, like these former works, not entirely finished, may also relate to Reynolds's Florence portrait composition. However, is it also possible that it post-dates these works, and looks forward to the self-portrait that Reynolds painted around 1779 to 1780 for the Royal Academy, where he famously portrayed himself standing by a bust of Michelangelo – in a composition reminiscent of Rembrandt's celebrated painting of Aristotle Contemplating a Bust of Homer (Metropolitan Museum of Art, New York). Indeed, the present portrait in which Reynolds's forehead is shaded dramatically by his cap, is deliberately Rembrandtesque in its play of light and shadow across the face.

The early history of the present self-portrait is not known. It may possibly relate to the untraced self-portrait sold at Christie's in 1833 by the widow of Reynolds's friend, Sir George Yonge (26 February, lot 151). Interestingly, Yonge's own portrait by Reynolds – also in a feigned oval – was the previous lot in the same sale, and Yonge may have regarded the works as pendants, since Reynolds's portrait is described as 'A ditto [original portrait] of Sir Joshua Reynolds, by Himself, in a corresponding [carved and gilt] frame'. It is also possible that the self-portrait was among the ten self-portraits sold by Reynolds's niece, Mary, Marchioness of Thomond, at her posthumous sale at Christie's in May 1821 – the biggest and most prestigious sale of Reynolds's work after his death. Although some of these works can be identified with known self-portraits, a number of them remain untraced. They include three 'unfinished' works (11, 11a, 11b) sold on 26 May 1821. The first two were sold to the artist, John Jackson, while the third was purchased by none other than J.M.W. Turner, R.A.

Martin Postle



25.

SIR WILLIAM BEECHEY R.A. (Burford 1753 – Hampstead 1839)

Portrait of William Ellis Gosling, 1800

Inscribed on the reverse Master Gosling and numbered 536
oil on canvas
47 x 32 inches (119.3 x 81.3 cm.)

PROVENANCE

Carl Marr (the artist, 1858-1936) and thus by descent to
Joan Marr Pick, who in 1979 donated it to
West Bend Art Museum, West Bend, Wisconsin, deaccessioned in 2000

EXHIBITED

London, The Royal Academy of Arts, 1800, no. 536

LITERATURE

William Roberts, *Sir William Beechey R.A.*, Duckworth, London, 1907, p. 72

By 1800, the year that *Master Gosling* was exhibited at the Royal Academy, William Beechey's place in the highest ranks of society portraitists was assured. Knighted two years before, he had been Portrait Painter to her Majesty Queen Charlotte since 1793 and when the present painting hung on the Academy's walls it was accompanied by seven others of Beechey's work including a portrait of King George III and one of the King's daughter-in-law the Duchess of York. In the following year another eight pictures exhibited included portraits of the Duke of York and another of the King's sons Prince Augustus as well as Beechey's famous painting of Admiral Horatio Nelson.

It was a wish fulfilled for the young man who had doodled in the margins of his legal notebooks and run away to London from an apprentice lawyer's drudgery in Oxfordshire to pursue his dream of becoming a painter. After initial training under Johan Zoffany, Beechey progressed from a Norfolk practice in small-scale figure painting to the acme of society portraiture, painting a royal and aristocratic clientele on the scale of life and maintaining a prolific presence at the annual Royal Academy shows between 1776 - two years after he entered the Royal Academy Schools as a student - and 1839, which was one of the longest exhibiting careers for any painter. He was made an Associate of the Royal Academy in 1793 and a full R.A. in 1798, the year that the King knighted him for his vast royal group portrait *The King Reviewing the Dragoons*, 1798 (Royal Collection). At the date of this painting only his bitter rival John Hoppner (1756 – 1810) could equal him in popularity.

The present portrait epitomises the qualities that ensured his success. The young sitter is framed in an idyllic landscape that despite its tonal allusions to Italy is nonetheless recognisably the English Arcadia. Where comparison is possible it confirms that Beechey was accomplished in capturing a likeness, but this portrait of a young boy playing at being a drummer is imbued with a narrative quality that takes it far beyond a mere record of appearance. Beechey's paintings of children, far more perhaps than his portraits of adult sitters, blur the line between conventional portraiture and the make-believe, partaking in the moralising world of what were known as *fancy pieces*, and Beechey's children play many roles. Some speak directly to an adult audience over the heads of their young sitters. *Sir Francis Ford's Children Giving a Coin to a Beggar Boy* (exhibited Royal Academy, 1793 and now in Tate Britain) with its juxtaposition of the plump and rosy Ford children with a beggar boy emaciated to the point of starvation must surely have been an uncomfortable take on a rural reality normally given a more picturesque gloss in painting, as much a slap in the face as a homily on charity to its audience. Even at their most innocent-looking, Beechey's child sitters are seldom just children.

Continued



In this painting young Master Gosling is beating on a drum and playing at being a soldier. The drum is a toy and feathered hats like his are a feature of fashionable children's dress at this date - Sir Francis Ford's son wears just such a hat in the Tate portrait. But, despite the benign landscape, the suggestion of a drummer boy looking up and calling behind to the battalions he is leading is so keenly evoked that it seems to leap the bounds of William Gosling's game. The bareheaded hero whose hat is cast off in the heat of the moment is a cliché of contemporary battle paintings, and this simple effect superimposes in our minds the real world of actual warfare on a young boy's portrait, so that to look at it is to hear the cannon and the musket-shot.

For us, too few years separate young Master Gosling with his toy drum from the real drummer boys nine or ten years his senior for this portrait not to be a poignant image. But to Beechey and his patrons – congenitally more hard-bitten perhaps – the trials, and the rewards, of adulthood, were not to be shied away from. This may simply have been one of a number of pictorial conceits in which to portray a child, and valued by the artist simply as an opportunity to exercise his skill and to impress a likely patron. Certainly it was a great success. This was the first portrait the Gosling family commissioned from Beechey. According to the painter's surviving account books in 1817 Mary Gosling the sitter's mother paid £105 the last half payment for a three-quarter length portrait of 'Mr W Gosling', presumably William her husband although it could be a further portrait of the present sitter, and a double portrait of her two daughters Mary and Elizabeth.¹ In 1818 she paid £26 5s the first instalment for a portrait of her son Richard² and in 1823 commissioned a portrait of her youngest son Bennett for which she paid the first half of £31 10s.³

At the date this portrait was painted, young William Ellis Gosling (1794 – 1834) was the heir of one of London's banking families. Gosling's Bank was established on Fleet Street at least as early as 1743 in a building that still bears their name. William Ellis was fourth in line from Sir Francis who first set up business there. William Ellis's generation was no doubt intended as the penultimate stage in the family's social elevation, the laundering of their City lucre in a blue-blooded marriage, a preliminary to its apotheosis of ennoblement. His father, William had married Mary daughter and heir of Sir Ellis Cunliffe, but despite Cunliffe's baronetcy and an ancestor who was a godson of King Charles II, the Cunliffes were only fellow merchant-princes not members of the nobility.

Despite the martial suggestion of this portrait, however, Gosling did not die on one of Britain's many battlefields. Nor did he live to inherit Gosling's Bank, as he predeceased his father by only three weeks. He did not marry, but instead enjoyed a comfortable bachelorhood as a gentleman of private means, and his wealth freed him to be a connoisseur of contemporary art. Perhaps his greatest achievement was being among the first to employ the young Edwin Landseer. By his death Sir Edwin Henry Landseer, a favourite painter to Queen Victoria and the Prince Consort, was acknowledged to be the nineteenth century's most brilliant painter of animal subjects, a unique genius unequalled ever since in that *genre*. Gosling chose Landseer for monumental commissions when the painter was only twenty years old which is a tribute to his taste as a patron.

No painting of Gosling himself by Landseer is recorded, but his dog Neptune is the subject of some of Landseer's most spectacular early works. The breathtaking life size portrait of Gosling's Newfoundland Neptune (Sotheby's, New York, October 29, 1986, lot 212) was exhibited at the Royal Academy in 1824 no. 370, twenty four years after his master's portrait had hung on those same walls. He had already included Neptune in *Canine Friends – A Newfoundland and an Irish Terrier Beside a Stream*, 1822 (Sir Edwin Landseer studio sale, May 8, 1874, lot 318) and he appears in the animal subject picture *Two Dogs* in the Victoria and Albert Museum, London (see photograph 25a.), illustrating the poem by Robert Burns of the same name. The collaboration between artist and patron seems an unusually fortuitous one. Gosling enabled the painter to produce attention-grabbing works which secured his reputation at the very start of his career, at the same time recording his affection for a remarkable companion. Certainly Gosling evidently loved his dog – and his dog's portrait – so much that he employed the painter's brother Robert Landseer to engrave him in a head and shoulders composition which either reproduces the large 1824 canvas, or perhaps a further as-yet unidentified portrait.

¹ William Roberts, op. cit., p. 244.

² Ibid., p. 246.

³ Ibid., p. 255. The three male Gosling portraits are presently unlocated but the double portrait of Mary and Elizabeth Gosling sitting at a box piano was sold from the Sir Richard Spencer-Smith collection Sotheby's, London, February 19, 1958, lot 54, bt Leger £280.



(25a. Sir Edwin Landseer, *Two Dogs*, Neptune is the Newfoundland on the left-hand side of the painting.
Photo: V&A Images / Victoria and Albert Museum.)

26.

JOHN MACVICAR ANDERSON (British 1835 – 1915)

View of Westminster from Lambeth

signed and dated on the stern of the boat in the right center J. Anderson P, June 1859; dated 1859 on the stern of the docked boat with four seated figures in the lower right; signed in the lower right John Anderson; inscribed on the stern of the boat in the left foreground LONDON, on its side WALHAM GREEN, and dated 1859 as well as inscribed WESTMINSTER for LAMBETH; inscribed on the far left building a partial company name EME... & C^o; inscribed on the sign in front of a pile of blocks on the jetty HELMORE'S COAL*MAN; and inscribed on the shed to the right of the jetty piled with blocks NEW...NP.

oil on canvas

30 x 52 inches (72.6 x 132 cm.)

PROVENANCE

Private Collection, New Jersey, circa 1950's until the present time

This recently rediscovered painting predates by a year the smaller study *The Building of Westminster Bridge* by the same artist in the collection of the Palace of Westminster to which it is directly related in subject and execution. Although many artists were drawn to paint the new Palace of Westminster during the twenty years of its construction and subsequently, none have combined their emotional response to its magnificence with so exact an appreciation of its architecture.

When the Palace of Westminster was destroyed by fire in 1834 British architects seized at last on the great project of designing a new Parliament building to replace the ramshackle medieval complex, and Sir Charles Barry was chosen from a field of ninety-six entrants to design the new building. By the date of our painting, nineteen years after the foundation stone had been laid the Palace was very nearly complete. This is, therefore, an important record of its appearance as it finally approached its creator's vision, the last stage at which Barry would have seen it, since he died the following year.

The façade to the river has reached its final shape, but two of the Palace's most memorable features have yet to be completed. Victoria Tower still lacks its pyramidal cast iron canopy and flagpole and the famous clock fitted with its vast copper and gunmetal hands has yet to start. Our painting is dated June 1859 and the clock did not become operational until September 7th of that year. Elsewhere there are telling hints of the work in progress. A great wooden jetty projects into the river below Victoria Tower and a large consignment of stone blocks – the light Anston limestone that Barry himself sourced from Yorkshire - awaits the masons. Their studio had been sited there where the raw material could be most easily delivered and worked, and the painting offers a fascinating snapshot of its operation. A good deal of sculptural ornament was still being finished at this date, particularly the statue series of kings from Saxon times which John Thomas, Barry's master sculptor, was fashioning to be set into the stonework.¹

To the right Anderson shows the construction of Barry's new Westminster Bridge. By this date the previous bridge of thirteen narrow arches was too narrow and too eroded to be retained, and Barry designed a wider bridge carried on seven broad arches which was opened in 1862. Our painting shows the old bridge still in service as the new bridge was constructed alongside it, and here the arches of old Westminster Bridge, first painted by Canaletto in 1747 (Yale Centre for British Art) make perhaps their last appearance in the pictorial record.

Continued

¹ We are grateful to Malcolm Hay, curator at the Palace of Westminster for supplying this information.



Further imminent changes to Anderson's topography might have been less apparent at this date. In his painting he depicts the inlet of the Thames behind Victoria Tower, where on the bank alongside the stonemasons' jetty there stand jostled together red brick eighteenth century houses and warehouses that recall Canaletto's London. These were soon to be swept away as part of Sir Joseph Bazalgette's revolutionary drainage and sanitation project which led to the construction of the Victoria Embankment in the 1870s. In a second phase of this work the bank upstream of the Palace was extended with Barry's river terrace, and the site of this waterway is now occupied by gardens.

Anderson was to paint London topographies several times over the next two decades, but the later pictures, such as *Waterloo Bridge from the Thames* 1866 (Private Collection) or *Cleveland Market by Moonlight* (Private Collection) lack the engaging human scale of the present composition, and in trying to convey a monumental aspect by dramatic effects of light and weather diminish the architecture beneath a crushing sky and obliterate our sense of London as a city of men. In the present painting like a good architect – or like Canaletto whose vision of the city this painting recalls – Anderson emphasises that human traffic is the life of the city. The paddle-steamer packed with passengers in the foreground buzzes with the anticipation of a journey about to begin, and though as the other identical boats already plying mid-stream suggest this is just a routine trip up or downstream, the 1850s version of a bus, so Anderson paints it with a sense of excitement as bright as the coats of the bearskinned guardsmen at the stern. In the immediate foreground a group of workmen sit at their ease amid the barrels on a river skiff, and their leisure in comparison with the holiday bustle of the steamer leads one to suspect this is a Sunday afternoon. This slice of London genre vivid with robust, Dickensian life gives this painting its narrative edge, and the eye is drawn across the water from the bustle of daily life to the majestic solidity and permanence of government.

Anderson was articled to Clark and Bell Architects in his native Glasgow but he came to England on joining the London office of his uncle William Burn, most probably around 1853. This is the date on an exquisite measured drawing the young Anderson made of a Decorated Gothic window in the East Cloister of Westminster Abbey (RIBA drawings collections Victoria and Albert Museum). Burn was one of Scotland's foremost architects, with a broad practice ranging from country house building to gentlemen's clubs, insurance offices and churches. There is no surviving account of how Anderson combined his position as a junior member of the practice with a career as a topographical artist, and when he died in 1915 his obituaries focussed on his eminence as an architect and past President of the Royal Institute of British Architects rather than his earlier achievements as a painter. We lack, therefore, any exact information about his early training, beyond the obvious professional schooling as a draughtsman. The way, however, in which his ink drawing of the Gothic window at once stands out in the RIBA folio from the more laboured pieces of his young contemporaries with its faultless lines and conception of the tracery as kaleidoscope in monochrome reveals his enormous natural talent. Perhaps translating his experience of the city into paint was the natural response of a talented young man brought from the comparative provincialism of Glasgow to the then-greatest metropolis on Earth. It may also have provided a welcome escape from a curiously restrictive aspect of his uncle's working practice: unusually for an architect Burns did not permit his work to be published, and his designs were a secret shared only between himself, his builders and his clients. There is some irony in the fact that Anderson's talent celebrates the achievement of a rival architect so spectacularly, although it is of course also true that the Palace of Westminster, an achievement laden with superlatives, boasting, for example, the largest clock in the world and at the time the tallest tower, was the greatest modern building of its age and as much a monument of architecture itself as of its creators.

When William Burn died in 1870 Anderson inherited his practice. His first important commission shortly before his uncle's death was to design a home for seamen in Bombay. Anderson presumably had direction of the firm by 1869 because the design was exhibited at the Royal Academy that year (no.985) and then published in *The Builder*,² a clear statement that advertisement and instruction were crucial obligations for a practising architect. The seamen's home was a revolutionary design pre-fabricated in sections in England to be shipped out to India for construction. Ingeniously each floor was conceived as a unit to which others could be added according to the accommodation needed. This engineer's solution to the problems of the commission displays a truly Victorian ingenuity, and leads one to wonder how well he knew Isambard Kingdom Brunel who was a client of his uncle's in the 1850s.

The rest of his work continues the tradition of Burn's architecture, including newly designed and refurbished country houses - such as Addington Park, or his work at Althorp - generally in a Jacobean revival style as his uncle had used, as well as a flourishing practice in designing bank and insurance offices in the heavily-ornamented Baroque revival which was to become the prevailing style of late Victorian and Edwardian architecture. Among his surviving works the façade of Christie's on King Street in London is a good example of his restrained classical style and the former British Linen Bank on Threadneedle Street shows his exuberant baroque. It might seem surprising, however, that the man who so admired the Palace of Westminster or who understood the form of Gothic traceries so instinctively did not embrace the Gothic as a style. Partly this may be explained by family loyalty - Burns had been in the opposing architectural camp to the Gothic revivalists³ - and partly by the change in fashion as the nineteenth century progressed. But Anderson also worked in a strict architectural tradition where form was dictated by function. Country houses required neo-Jacobean buildings, offices might be baroque or neo-classical but the Gothic was appropriate only for churches. It is especially satisfying, therefore, that among Anderson's rare Gothic commissions should be one with which he was personally associated. As an Elder of the Scots National Church he was commissioned to build the new church of St Columba on Pont Street in 1884. The interior was plainly fitted out according to the requirements of Presbyterian observance - though Anderson allowed himself a magnificent flourish in the decorated Gothic exterior and traceries of the west window - but the bold upward statement of the bell-tower in the north west corner pays homage to Barry's Victoria Tower.⁴



² *Builder*, October 15, 1870.

³ Aston Webb, "John Macvicar Anderson : An Appreciation," in *Journal of the Royal Institute of British Architects*, June 26, 1915, vol. XXII, p.416.

⁴ Anderson's church was destroyed by bombing in 1941. The current building begun in 1955 though of distinct design retains Anderson's plan and the position of the bell-tower.

FRIEDRICH GEORG PAPPERITZ (Dresden 1846 – Munich 1918)***Portrait of a Lady***

signed Georg Papperitz in the lower right

oil on canvas

72 x 53 inches (182.8 x 134.6 cm.)

PROVENANCE

Property of an Estate, Chattanooga, Tennessee, 2007

Friedrich Georg Papperitz was the son of Gustav Friedrich Papperitz a landscape painter and engraver. From the age of fifteen until the artist was seventeen he studied at the Dresden Academy. In 1866 he went to Antwerp and studied with Joseph van Lerius at the Academy. In 1867 Papperitz traveled to Paris and then onto England and Italy. From 1870-71 he was in the army fighting the Franco-Prussian War. His output in the 1870's and 80's was mainly historical and religious works as well as female nudes. In 1888 he painted a series of twilight scenes. The artist also sculpted and wrote poetry.¹

By the 1890's his works became highly prized, but starting around 1900 his portraits of women, a number of which were painted in London, are the most celebrated. These portrayals are highly reminiscent of the paintings of Franz von Lembach and especially in the richness of their palette, Franz von Stuck. Munich was one of the main centers of the Jugendstil movement, and Papperitz had settled there at least by 1896. Stylistically his works are connected to the principles of Jugendstil² although mixed with Symbolist overtones. Yet he is something of a chameleon as his paintings always reflect the country in which they were created. In Italy he executed peasant genre scenes in an academic classicist style reminiscent of Eugene von Blaas and while in Antwerp work such as *The Toast* (Mak van Waay, Amsterdam, May 26, 1972, lot 448) pay homage to Vermeer.

Our painting explores distinctive elements of British painting through the eyes of a Continental artist, leaving the viewer uncertain whether it is a pure portrait, or like the studies of sultry Italian beauties, an exercise in national genre. The red-headed model may well be an English woman; she is certainly presented as such. The roses in a basket by her feet as much as the blue hairband are an explicit allusion to the accoutrements of the eighteenth century female portrait as much as to the complexions of their sitters, as is the subject's poise and decorous pose. The background, where the space of the sitter yields at once to an idyllic landscape beyond a curtain, is a further allusion to one of the most faithfully observed conventions of Georgian portraiture.

The only incongruent element of the composition is the expression of the sitter. The ironic smile, which gives the impression of the model momentarily caught out of pose and period, serves to turn the painting's intent on its head creating instead a joyful performance of pictorial wit.

Papperitz exhibited in Berlin in 1886, the Royal Academy, London in 1886 and 1888, and in 1900 at the Exposition Universelle in Paris where he was awarded an honorable mention. His works can be found in museums of Bautzen, Bucharest, Danzig, Munich, Sheffield, Würzburg and Zurich.

¹ Biographical information taken from Horst Ludwig "Friedrich Georg Papperitz" in *Münchener Maler im 19. Jahrhundert*, Bruckmann, München, 1982, p. 263.

² *Ibid.*, pp. 263-264.



Jean Ponceau

28.

BERNARD TE GEMPT (Batenburg 1826 – Amsterdam 1879)

A Recumbent Great Dane

signed Bte. Gempt. and inscribed a S.G. Prosch. in the lower left
oil on canvas
44 x 56 inches (111.75 x 142.25 cm.)

LITERATURE

This will be included and illustrated in the revised forthcoming publication by William Secord of *Dog Painting 1840-1940, A social history of dog in art*, scheduled for release in 2008.

Bernard te Gempt was known for his paintings of animals, particularly of dogs and especially pets. He studied under Johannes Franciscus Christ (1790 – 1845) in Nijmegen and Nicolaas Pieneman (1809 – 1860) in Amsterdam. From 1846 onwards Te Gempt worked in Amsterdam. He became a member of the Royal Amsterdam Academy in 1850 and exhibited in Amsterdam and the Hague from 1846 to 1878. His works can be found in the Amsterdam Historical Museum; Stedelijk Museum, Amsterdam; Stedelijk Museum Het Catharina Gasthuis, Gouda; Museum Bisdom van Vliet, Haastrecht; as well as a similar monumental work of a single dog, a St. Bernard, in the Rijksmuseum, Amsterdam.¹

In this work Te Gempt has beautifully portrayed a Great Dane besides a saddle, riding crop with silver handle and silver spurs. The Great Dane originated in Germany where it is known as the *Deutsche Dogge* or German Mastiff. During the middle ages they were referred to as Boarhounds and were used to hunt boars and wild stags wearing protective armor of strong, padded coats studded with spikes. In the seventeenth and eighteenth centuries they were greatly prized by German princes as well as the nobility and were called *Kammerhunde* (dogs of the chamber). During the nineteenth century a Great Dane was presented to the King of Naples which was believed to be the largest dog in the world, standing four feet high at the shoulder. They are known to have accompanied their masters to war, and a tapestry depicting the Siege of Blenheim shows Lord Cadogan with his Great Dane.² Revered as majestic, intelligent, powerful yet gentle and affectionate companions, Te Gempt's work incorporates and displays these notable characteristics.

¹ Biographical information taken from Pieter A. Scheen, "Bernard te Gempt" in *Lexicon Nederlandse Beeldende Kunstenaars 1750-1880*, Herzien Door P. Scheen, 's-Gravenhage, 1981, pp. 162-163 and Jean-Marie Duvosquel & Philippe Cruysmons, "Bernard te Gempt," in *Dictionary of Belgian and Dutch Animal Painters Born Between 1750 and 1880*, Berko, Knokke-Zoute, 1998, p. 252.

² William Secord, *Dog Painting, The European Breeds*, Antique Collector's Club Ltd., Woodbridge, Suffolk, 2000, pp. 65-66.



29.

NORMAN ROCKWELL (New York 1894 – Stockbridge, Massachusetts 1978)

The Plattsburgers: “Don’t Question Orders, I’m Corporal of this Squad, and You’ll do as I Tell You.”

signed in the upper left Norman Rockwell
grisaille, oil on canvas
22 x 16 inches (56 x 46 cm.)

PROVENANCE

Gift from the Artist to

Private Collection, Brookline Massachusetts, and thus by descent in the family until the present time

LITERATURE

Arthur Stanwood Pier, “The Plattsburgers”, *The Youth’s Companion*, April 26, 1917, reproduced on cover and p. 236

Arthur Stanwood Pier, *The Plattsburgers*, Houghton Mifflin Company, Boston and New York, 1917, frontispiece

Laurie Norton Moffatt, *Norman Rockwell A Definitive Catalogue*, volume II, The Norman Rockwell Museum at Stockbridge, Massachusetts, 1986, pp. 819, 823, number S734, illustrated, (as whereabouts unknown)

This important rediscovery of an early work by Norman Rockwell clearly demonstrates the artist’s classical training, virtuosity and sense of American drama. The publication of “The Plattsburgers” in *The Youth’s Companion* was the first story that Rockwell illustrated that dealt with the entry of the United States into The Great War, declared on April 6, 1917. Works of this type were critical to building enthusiasm for a war which was still viewed by many in an isolationist America as a dangerous folly.

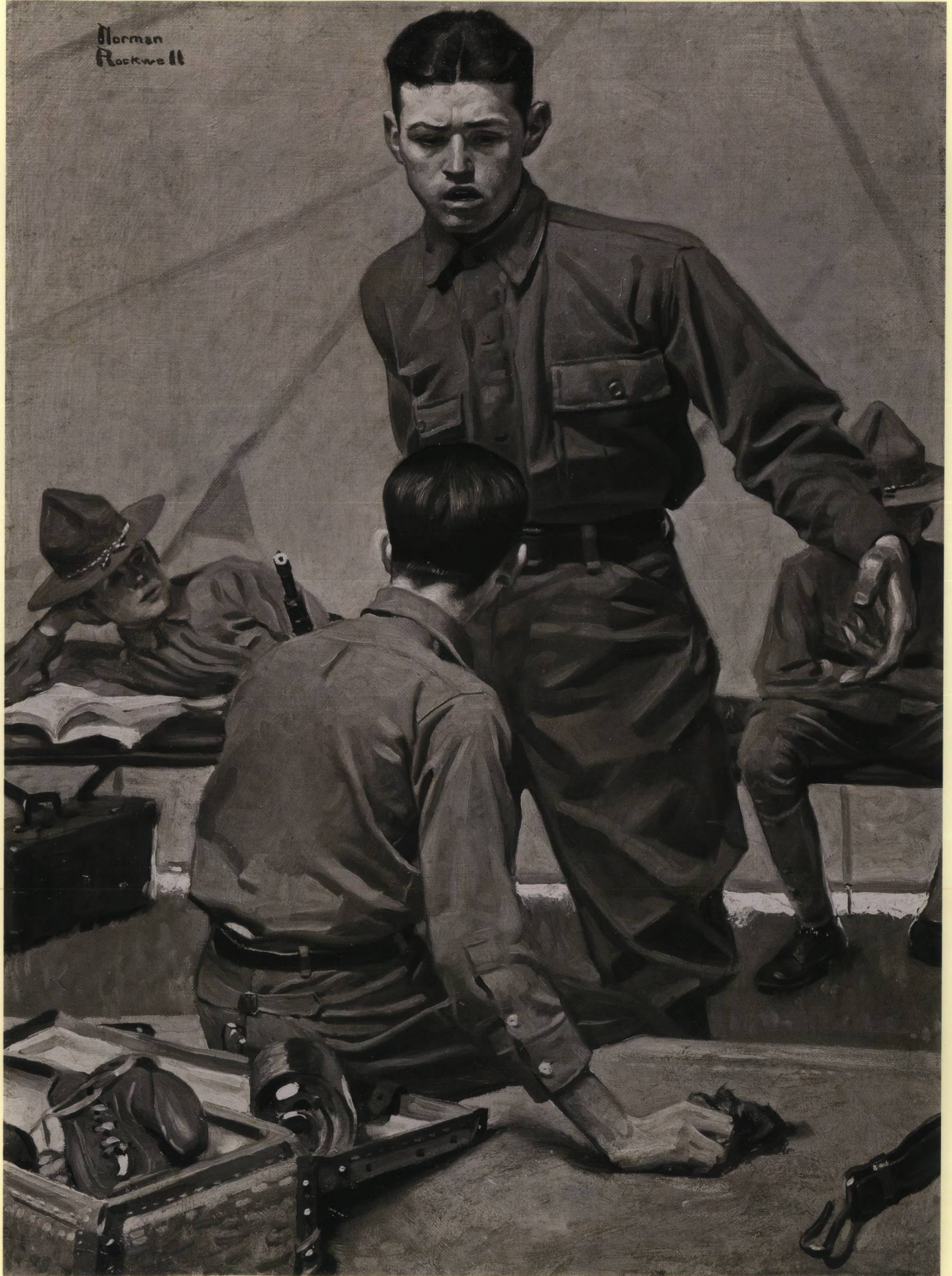
Arthur Stanwood Pier’s *The Plattsburgers* is the story of an undersized and inexperienced college freshman named Ted Ripley who has decided to spend a month of his summer vacation in Plattsburg at a military training camp. There he encounters Richard Greiner a prominent upperclassman who is disdainful of those he views as inferiors in his role as corporal – “the absolute boss of the tent”. The scene Rockwell has chosen to portray is Ripley’s first verbal clash with Greiner. Greiner has found that Ripley’s rifle is filthy and that his trunk has been improperly stowed. This humiliating scene is played out in front of his new bunkmates Charles Gray and Frank Bradford. As the story proceeds Ripley comes to earn the respect of his comrades, while Greiner is forced to accept his own shortcomings. At the end a mutual understanding is achieved and the two part friends.

The Plattsburgers was first published by *The Youth’s Companion* on April 19, 1917 in a series of installments that ran for nine weeks. Rockwell did fourteen illustrations of the story for the magazine. At this time many writers of juvenile books had their stories first serialized and then published in book form. After an artist finished illustrating a serialization the publisher then chose the best works for the book.¹ As this painting not only served as the cover of the April 26, 1917 issue of *The Youth’s Companion*, but also from the four selected for the book the frontispiece, it was obviously the one most well received. It was from such seminal works that Rockwell honed his talent for creating poignant scenes of daily life.²

¹ Laurie Norton Moffatt, op. cit., pp. 819-833.

² Ibid., p. 580.

Norman
Rockwell





**Sold to the Metropolitan Museum of Art, New York
Gift of the William Cullen Bryant Fellows**

UNIDENTIFIED AMERICAN ARTIST, C. 1850

A Family Group Portrait

oil on canvas

55 $\frac{3}{4}$ x 72 inches (141.6 x 182.9 cm.)



Sold to the Wallraf-Richartz-Museum & Foundation Corboud, Cologne

ANGELICA KAUFFMAN (Coire, Switzerland 1741 – Rome 1807)

Portrait of Thomas Reade, circa 1775

signed Angelica Kauffman Pinx in the lower left

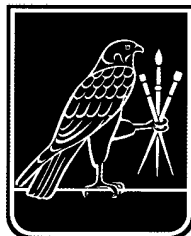
oil on canvas

30 x 24¾ inches (76.2 x 62.7 cm.)

PLEASE VISIT US AT THE FOLLOWING FAIRS:

PALM BEACH JEWELRY, ART & ANTIQUUE SHOW

February 15-19, 2008
West Palm Beach, Florida



March 7-16, 2008
Tefaf Maastricht
International Fine Art and Antiques Fair
Maastricht, The Netherlands

THE INTERNATIONAL
FINE ART FAIRSM
PAINTINGS DRAWINGS SCULPTURE

May 9-14, 2008
The Park Avenue Armory
New York City

BACK COVER: BARENT GRAAT, No. 14
INSIDE BACK COVER: JOHN MACVICAR ANDERSON, No. 26 (*detail*)

Printed in Hong Kong by Pressroom Printer & Designer



