





LAWRENCE STEIGRAD FINE ARTS

PORTRAITS AND OTHER RECENT ACQUISITIONS

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

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FRONT COVER: JOOS DE MOMPER, No. 4 (*detail*)
INSIDE FRONT COVER: JAN HENDRIK VERHEYEN, No. 26 (*detail*)
FRONTISPIECE: ALEXANDER HUGO BAKKER KORFF, No. 27 (*detail*)



The year of 2009 marks our Twentieth Anniversary of marketing paintings and drawings to public institutions and private clients from our gallery in New York as well as exhibiting at Fine Art Fairs around the world.

This year's catalogue is representative of our holdings but not all-inclusive. Our complete inventory can be viewed on our website at www.steigrad.com.

Consistent with the past publications the majority of our offerings have been purchased privately and have not been on public view for decades. Several of our pictures have been recently restituted to their rightful owners or heirs since they were lost or confiscated during World War II. A number of these paintings are by very familiar artists, while others are less well known but impressive works nonetheless. Still others remain anonymous but are included because of their quality, condition, subject matter and rarity – something for everyone, as the saying goes.

All the works are on offer subject to prior sale.

We would like to thank the following people for their assistance, advice, entries and expertise in the preparation of this catalogue: Dr. Brian Allen, Charles Dumas, Dr. Wolf Eiermann, Rudolf E. O. Ekkart, Gert Elzinga, Karen Hearn, Dr. Gunnar Heydenreich, Jeremy Howarth, John Ingamells, Dr. Paul Huys Janssen, Marijke C. de Kinkelder, Fred G. Meijer, Ludwig Meyer, Dr. Martin Postle, Malcolm Rogers, Norman Sasowsky, Dr. Bernhard Schnackenburg and David Taylor.

Alexa Suskin has continued to successfully coordinate the logistics of our exhibitions including TEFAF Maastricht as well as oversee the printing of this catalogue all while keeping our New York gallery doors open for viewing and we are exceedingly grateful.

Peggy Stone & Lawrence Steigrad

1.

WORKSHOP OF LUCAS CRANACH THE ELDER, 1511-1514

The Martyrdom of Saint Barbara

oil on panel

19¼ x 15¼ inches (49 x 38.39 cm.)

PROVENANCE

D. Heinemann, Munich, 1936 (as Lucas Cranach the Elder)

possibly Victor D. Spark, New York, 1971

Anonymous sale, Christie's, New York, January 9, 1981, lot 180 (as School of Lucas Cranach the Elder) where purchased by

Bob Guccione, New York, until 2007

LITERATURE

possibly D. Koepplin & T. Falk, *Lukas Cranach. Gemälde, Zeichnungen, Druckgraphik*, Kunstmuseum Basel, Basel/Stuttgart, 1974/76, pp. 550-552

Lucas Cranach the Elder (c. 1472-1553) was one of the most important artists working in sixteenth century Europe and his influence on the development of German painting would be almost unparalleled. His workshop in Wittenberg was in operation for almost five decades and the artist's patrons when commissioning a painting were fully aware that it would not be executed solely by the Master. Cranach had a reputation for being able to produce numerous works in short periods of time and his capacity for speed was one that was applauded during his lifetime.¹ The artist's success and sustained reputation were due to the workshop tradition he established in order to maintain the quality of his output and meet the ever-rising tide of demand.²

In 2007 Dr. Gunnar Heydenreich undertook the first cohesive study of Cranach's workshop practices, techniques and use of materials. By investigating the artist's working methods a clearer definition of authenticity, dating, display and function emerged. His findings were published in *Lucas Cranach the Elder: Painting materials, techniques and workshop practice*, Amsterdam University Press, 2007 and his essay "Virtuosity and Efficiency in the Artistic Practice of Lucas Cranach the Elder" in *Cranach*, exhibition catalogue, Royal Academy of the Arts, London, November 23, 2007 – February 17, 2008, pp. 29-47. In 2009 Dr. Heydenreich made an in-depth study of our *Martyrdom of Saint Barbara*, applying a range of analytical methods, whose results were compared with the characteristic workshop practices of Lucas Cranach the Elder and Lucas Cranach the Younger. More than 300 paintings by the Cranachs served as reference material with the aim of gaining a deeper understanding of the work and to draw conclusions about its date and author.³

The prototype of our painting is thought to have been the Metropolitan Museum's panel *The Martyrdom of St. Barbara* from about 1510-1512 (see: Max J. Friedländer & Jakob Rosenberg, *The Paintings of Lucas Cranach*, Wellfleet Press, Secaucus, New Jersey, 1978, no. 21, p. 72), presumably produced for the Rehm Family of Augsburg, whose coat-of-arms appears in the lower right corner. It is also possible that our work followed another model of the subject that no longer exists. Pictorial sources for the composition are believed to be Cranach's early woodcut of the same theme (c. 1509) as well as an engraving of *The Martyrdom of St. Barbara* by the Master MZ (c. 1501). Our panel deviates from the Metropolitan's painting only in the omission of a few small details such as Barbara's halo and the flock of birds near the left tower, as well as minor changes most likely stemming from the need to adjust the composition to a smaller format with deviating proportions. It is also apparent that Cranach liked to have small variations in compositions when replicated.⁴ Besides the Metropolitan and our painting, only one other smaller version (38 x 29 cm.) possibly from the Cranach workshop is known. Last seen in the Edward Götzschel Collection, Frankfurt in 1926, its details closely

Continued

¹ Heydenreich, op. cit., 2007, pp. 22-23.

² Heydenreich, op. cit., 2007/2008, p. 46.

³ Dr. Gunnar Heydenreich, *Report on the Examination of the Painting Martyrdom of Saint Barbara*, Dormagen-Rheinfeld, January 2009, p. 1.

⁴ Heydenreich, op. cit., 2007, p. 300.



parallel our panel. Examination of the existing photograph suggests this work may be a copy of our panel as some details refer to its painted surface and do not reflect the underdrawing of our work or that of the Metropolitan's.⁵

The preliminary underdrawing was executed with a quill pen and diluted black ink (see 1a). Outlines and volumes are given with a few impulsive curved strokes and shadows are rarely indicated by hatching. There are no changes detectable in the free-hand drawing. This type of underdrawing is typical of many paintings by Cranach the Elder and his workshop. The reliance on outlines and a tendency towards simplification are characteristic of the majority of Cranach's underdrawings after 1510. Some deviations between the underdrawing and the final painting are also common with many Cranach paintings.⁶

The fine cracks in the ground are similar to those in several other works from the Cranach workshop.⁷ There are hardly any changes noticeable within the painting process.⁸ Consistent with other paintings by Cranach are for example the grayish undermodeling of the sky, parts of the landscape, the blue garment of the witness, the armour of the soldier and the leg dress of Dioscorus. The stippling application of blue paint, done to add the illusion of depth, as well as the mixture of pigments (here probably azurite partially mixed with white and black) of the sky and garment are also characteristic. An x-radiograph reveals that the modeling for the faces was achieved in a few layers, probably within a relatively short period. The final drawing of contour lines, hair and eye lashes was applied in short lines and by comparison with other works by Cranach himself with relatively little routine.⁹

Within Cranach's workshop no evidence exists of a co-operative painting process in which various assistants were given designated tasks in an assembly-line production. Different work seems to have elicited different combinations of labor and the extent of the Master's involvement is unclear. Cranach's earliest output lacks a defining style that can be used to mark his own work. He is constantly experimenting and the workshop carries on the tradition. Assistants worked on paintings by the Master just as Cranach aided in works executed by assistants, all to varying degrees in different areas. Workshop participation was enormous and it is important to state that the overriding aim of this type of collaboration was to produce a product of such quality that a separation of hands would prove almost impossible.¹⁰

From records it is known that by 1512 three apprentices were members of the workshop along with as many as ten journeymen. In Dr. Heydenreich's opinion our panel dates from 1511-1514, executed when the Metropolitan Museum's *Martyrdom of St. Barbara* was still in Cranach's studio c. 1512, or shortly thereafter copying a now lost replica. Noting its very painterly quality but marking deviations that exist with paintings labeled as solely by the hand of Lucas Cranach the Elder, Dr. Heydenreich has designated this work as "painted by a remarkably skilled member of Lucas Cranach the Elder's workshop."¹¹

According to the story that appears in the *Golden Legend*, Barbara was locked by her father Dioscorus into a tower because of her singular beauty. There she learned about Christianity and converted. When her father found out about her new faith he drew his sword to kill her but she miraculously escaped into the mountains and hid in a cave shown here in the background. Betrayed by a shepherd, Barbara was condemned to be tortured and put to death by beheading. The panel represents the moment when she kneels in front of the cave and her father is about to carry out the death sentence. Four witnesses attend the scene. The man with a crook in his hand may represent the shepherd, although dressed in a sumptuous coat.¹²

The complete results of Dr. Gunnar Heydenreich's technical analysis are available upon request.

We are extremely grateful to Dr. Gunnar Heydenreich for his research and assistance in the writing of this entry.

⁵ Heydenreich, op. cit., 2009, pp. 1-2, 5-6.

⁶ Taken verbatim from Heydenreich, 2009, p. 3.

⁷ Very similar cracks have been observed in the chalk-glue grounds of several paintings from the Cranach workshop, which date from 1506 to c. 1515 (see: Heydenreich, 2007, p. 66, fig. 43). The formation of such early cracks might relate to the presence of moisture during the application of the ground that could have caused the support to swell. Taken verbatim from Heydenreich, 2009, p. 3.

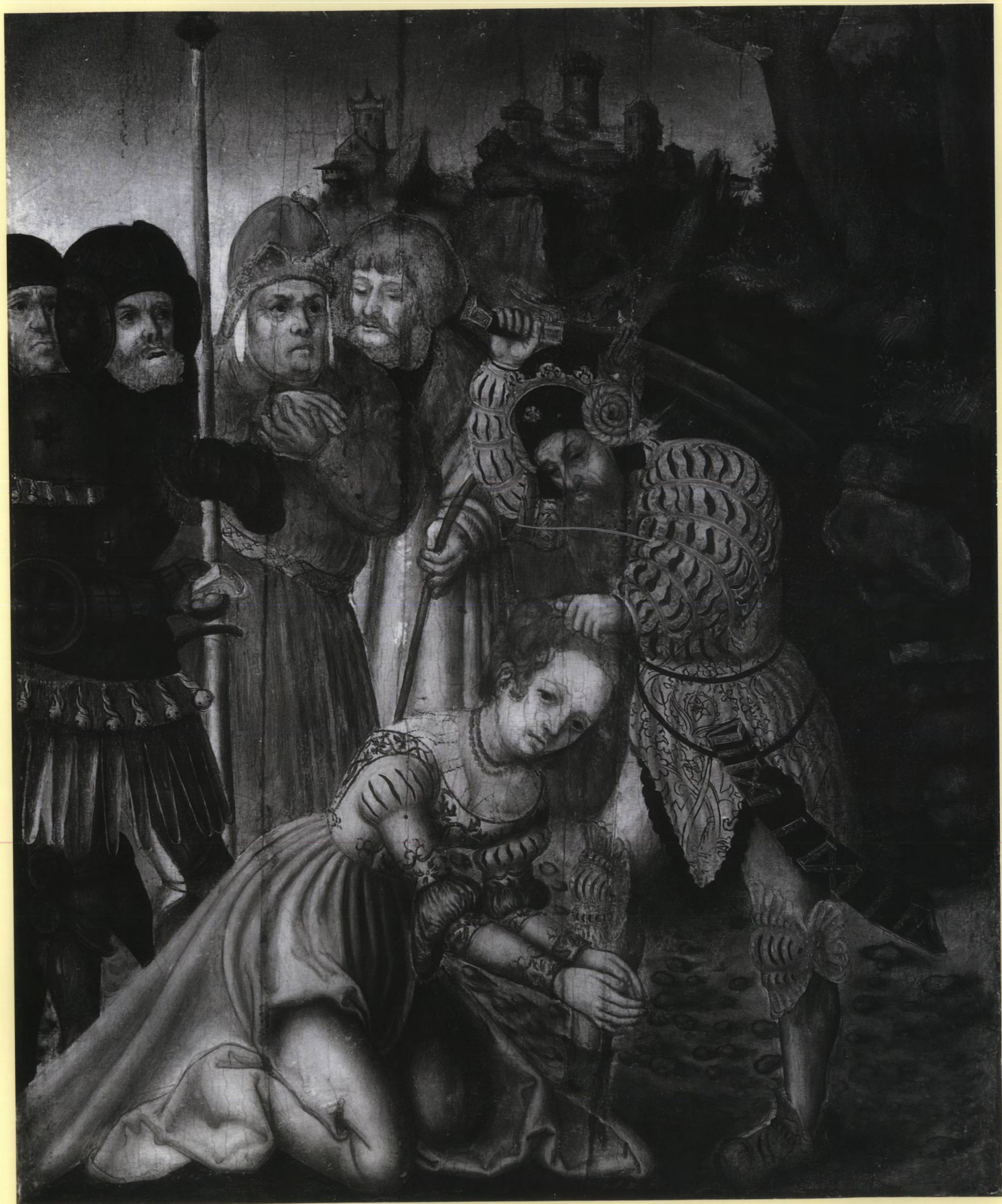
⁸ Ibid., p. 3.

⁹ Taken verbatim in parts from Heydenreich, 2007, pp. 4-5.

¹⁰ Heydenreich, 2007, pp. 293-294, 298.

¹¹ Heydenreich, 2009, pp. 5-6.

¹² Taken verbatim in parts from Heydenreich, 2009, p. 1.



(1a. the underdrawing)

2.

NORTHERN NETHERLANDISH SCHOOL, 1577

Portrait of a Young Girl Age Three

dated in the upper left A° · 1577 · and inscribed in the upper right Aetatis Suae · 3 ·
oil on oak panel with an arched top in an integral frame
15 x 11½ inches (38.5 x 29 cm.)

PROVENANCE

European Private Collection

Viewed in three-quarter length our young sitter stands slightly turned to the right with clasped hands against a gold-colored background. She wears a black high-fastening bodice with red striped trim and a small white ruff with matching cuffs. Between the bodice and the sleeves are wings which are bands of stiffened material that hide the join between the sleeve and armhole. The black close fitting sleeves are also trimmed with red bands. A maroon skirt peeks out from under a lighter-colored maroon apron of patterned fabric decorated with a single band of trim. Aprons were typically worn by small children, and do not appear in portraits of older girls, the dividing line seems to occur after the age of three.¹

A silver chain hangs from her waist, ornamented midway with a pair of golden clasped hands that end in a gold pomander. The clasping of hands, as in the marriage ceremony, carries the symbolic meaning of union. In the context of this portrait the charm embodies a wish for the young girl's future happiness and marriage, while also being a testament to the success of her parent's union. A pomander held a mixture of aromatic substances often formed into a ball whose function was to prevent infections. The fruit-shaped golden vessel is typical of the shape and material used for these containers. The child's hair has been pulled back into a fashionable black cap studded with red beads and a braided golden band from which gold beads hang down across her forehead. A small red Greek Cross is suspended above her head, marking her as a member of the Church of Christ.

This charmingly understated portrayal of a shy three-year old pulls at the heartstrings of the viewer in the same manner in which it would have appealed to her proud parents. Filled with hopes and dreams, plus practical and spiritual precautionary measures with just a hint of parental pride, this portrait bears testimony to the emotional bond of the family that over 400 years later remains unchanged.

The oak panel and arched top of this portrait are indicative of its Dutch origin. Although bearing stylistic resemblances to artists working in the circle of Ludger Tom Ring the Younger (1522-1584) centered in Braunschweig, oak panels with arched tops were not commonly used in Germany but were popular in Holland. Other than Barthel Bruyn the Younger (1530-1607) in Cologne, only Dutch artists would have used this type of panel and format for portraits.²

¹ Saskia Kuus, "Children's Costume in the Sixteenth and Seventeenth Centuries", in *Pride and Joy, Children's Portraits in the Netherlands 1500-1700*, exhibition catalogue, Frans Halsmuseum, Haarlem, October 7 – December 31, 2000, p. 81.

² Written communication with Ludwig Meyer of the Archiv Für Kunstgeschichte dated Munich January 13, 2009.



A° 1577

Aetatis Suae 3

3.

FLORENTINE SCHOOL, MID-SIXTEENTH CENTURY

Portrait of a Young Man

oil on oak panel

28 x 22 inches (71.1 x 55.9 cm.)

PROVENANCE

Bradley Collection

Private Collection, Upperville, Virginia, until 2008

The present painting belongs to an exciting period in the history of Italian portraiture. Artists of the sixteenth century advanced the formal conventions introduced in the *quattrocento* and began to explore a range of different poses other than the traditional profile. In addition, there was a greater suggestion of relief and movement as sitters began to interact more intimately and directly with the beholder.

Our painting reflects this transition in *cinquecento* portraiture, as the sitter is portrayed in a self-conscious yet dignified pose, gazing directly at the viewer. The young man appears to be around the age of fifteen and is depicted in a plain interior with a single window revealing a distant background with a figure possibly reading, or drawing. The calipers and carpenter's square on the table may reveal an aspect of the sitter's identity. His fashionable costume is rendered exquisitely with intricate detail. The artist included a marble shelf in the background, parallel to the picture plane, which is often found in the works by Agnolo Bronzino. A sculpture is visible below the window.

This handsome portrait has hitherto defied a firm attribution. The style and execution of the work suggest a date in the mid-sixteenth century, no later than 1570. Presumably, the artist was Florentine and aware of the works by Jacopo Pontormo, Agnolo Bronzino and Cristofano Allori. These artists were among the greatest practitioners in establishing a prototype for the portrayal of the patrician and ruling classes in sixteenth century private portraiture. The pivoting pose of the sitter in the painting is also present in the works by Bronzino, who endeavored to enliven his male portraits by borrowing techniques of depicting movement from Michelangelo. In 1532, Bronzino began a series of portraits of young men. One portrait from Bronzino's series, *Young man with a book* (Metropolitan Museum of Art, New York), appears to have influenced the artist of the present work. Bronzino's later portraits of *Giannettino Doria* (Palazzo Doria, Rome) and *Lodovico Capponi* (Frick Collection, New York) also reveal certain similarities.

It is important to note the uncanny resemblance of the sitter's pose in the portrait with the *Portrait of Alfonso V de Aragón* by the Spanish painter Juan de Juanes (also known as Juan Maçip). This may merely be a coincidence, or it could indicate the presence of Florentine artists working in Spain in the sixteenth century. Also supporting this premise is the fine quality of oak panel on which the painting is executed. Usually, such oak panels are associated with Northern sources; however, there was an enormous exchange of goods between the Netherlands and Spain during the sixteenth century—much greater than that between the Netherlands and Italy—which included the wholesale shipping of valuable oak or pre-cut oak panels to Spain. Therefore, it is more likely that a panel of this quality would be imported from the Netherlands to Spain.

Though the mysteries surrounding the painting still prevail, the handsome features of the young man as he gazes directly at the beholder, the delicate rendering of his costume, and the artist's fine quality of execution make this work an exceptional archetype of sixteenth century Italian portraiture.



4.

JOOS DE MOMPER
(Antwerp 1564 – Antwerp 1635) and
JAN BRUEGHEL THE YOUNGER
(Antwerp 1601 – Antwerp 1687)

A Winter River Landscape with Travelers on a Bridge and a Town in the Distance

oil on panel

21¼ x 30¾ inches (54.5 x 78 cm.)

PROVENANCE

Kunsthütte, Chemnitz, 1927

Kunsthandel P. de Boer, Amsterdam

Salomon Anholt, Amsterdam by 1930

Looted by the Nazi authorities, after May 1940

Jan Dik, Junior, Amsterdam, 1944-45

Dr. Hans Herbst, Vienna, 1944-45

Sale, Dorotheum, Vienna, July 29, 1944 where bought by

Hermann Voss [(1884 – 1969), second director of the Führermuseum]

Collection of the Führermuseum to be built in Linz, 1944

Recovered by the Allies and returned to the Netherlands after World War II

Dutch National Art Collection who loaned it to

Bonnefantenmuseum, Maastricht until 2008

Restituted in 2008 to the heirs of Salomon Anholt

EXHIBITED

Chemnitz, Städtischen Museum, *Joos de Momper 1564-1635*, organized by Karl Lilienfeld and Kunsthütte zu Chemnitz, September 4 – October 2, 1937, pp. 15 & 25, no. 28, illustrated

Amsterdam, N.V. Kunsthandel P. de Boer, *Tentoonstelling van Werken van Joost de Momper*, December 6, 1930 – January 15, 1931, no. 5, illustrated (on loan from Salomon Anholt)

LITERATURE

B. Merema, *Vereniging voor Aesthetische Vormgeving voor het Onderwijs, Beeldende Kunst*, fourth edition, no. 5, illustrated (from the collection of Salomon Anholt)

Karel van Mander, *Het Schilder-Boek*, Haarlem 1604, revised edition Amsterdam, 1936, p. 553, illustrated (from the collection of Salomon Anholt)

Klaus Ertz, *Josse de Momper der Jüngere Die Gemälde mit Kristischem Oeuvrekatalog*, Freren, 1986, pp. 133, 135-136 & 586, catalogue no. 443, illustrated fig. 113

Rijksdienst Beeldende Kunst, *Old Master Paintings an Illustrated Catalogue*, Waanders Uitgevers, Zwolle & Rijksdienst Beeldende Kunst, Den Haag, 1992, p. 211, no. 1789, illustrated (from the Bonnefantenmuseum, Maastricht)

Continued



On the outskirts of a Flemish town set along a hillside a wintry sky casts a muffled glow over the snow-laden roofs of its church, houses and windmills. In the foreground a horse-drawn wagon filled with supplies approaches an arched stone bridge, from which travelers and a couple herding two pigs have just crossed. A hunter on horseback with his attendant and pack of dogs are in the midst of crossing. A parent and child walk gingerly across another bridge in the mid-ground, while nearby two men assess the probability of freeing their rowboat from the ice. Other figures are viewed trudging through the snow towards the town or going about their daily business. Birds course through the sky and two magpies come to roost on frozen scrub in the foreground. Spindly tree branches act as a framing device along the upper edge of the panel.

Winter landscapes in sixteenth century Flanders were produced as part of a series depicting the four seasons or twelve months. Pieter Brueghel the Elder in 1565 with his *Winter Landscape with a Bird Trap* (Brussels, Musées Royaux des Beaux-Arts de Belgique, inv. 8724) would be the first to introduce it as an independent genre. Always a popular subject, the theme would be further developed in the late sixteenth century by such artists as Lucas van Valkenborch and Jacob and Abel Grimmer.¹ Klaus Ertz has suggested that perhaps Joos de Momper's most important artistic achievement can be viewed in his winter landscapes.² Traditionally Flemish snow scenes of the sixteenth century employed an elevated horizon line from a panoramic bird's-eye view with bright local coloring set in a square composition. Incorporating and building upon these traits, De Momper's works would gradually proceed towards a more realistic rendering of these views.³

This painting, to which Jan Brueghel the Younger contributed the staffage, belongs to an innovative group of snow scenes that Ertz dates to the 1620s placing ours at the end of the decade.⁴ Shared characteristics of these works are a flatter more naturalistic scene viewed from a lower vantage point in a wider horizontal format with a more monochromatic tonality.⁵ It is a striving towards simplification by a reduction of both design and technique to essential elements that Ertz feels dominates De Momper's style after 1620.⁶ The pictorial scheme of this panel also includes two of the artist's favorite devices, the diagonal road placed at the center of the foreground and an arched stone bridge. The road is used to underline the depth of the space while the bridge adds volume to the illusion.⁷ The sense of depth is further enhanced through the use of carefully defined lighting effects and the employment of a double vanishing point created by the opposing paths of the flowing river and rising mounds of snow banks, which serve to draw the eye into the far depths of the composition. The mood created by the frozen landscape and overcast sky is one of harmony underscored by the contrast of the reds and blues of the staffage. The paint having been applied in a light and loose manner adds like the snow, to the overall sense of a blurring of edges as well as reality.⁸ The artist succeeds in capturing the fantasy of a picturesque world from which the viewer is forever loathe to depart.

¹ Marjorie E. Wieseman, "Joos de Momper and Jan Brueghel the Elder (?)", in *The Age of Rubens*, exhibition catalogue, Museum of Fine Arts, Boston, September 22, 1993 – January 2, 1994, p. 472.

² Ertz, op. cit., p. 445

³ Wieseman, op. cit., p. 472.

⁴ Ertz, op. cit., p. 586.

⁵ Wieseman, op. cit., p. 473.

⁶ Hans Vlieghe, *Flemish Art and Architecture 1585-1700*, Yale University Press, New Haven and London, 1998, p. 184.

⁷ Ertz, op. cit., p. 442.

⁸ *Ibid.*, p. 445.

Joos de Momper was born in Antwerp in 1564, the son of the painter and art dealer Bartholomeus de Momper (1535 – after 1589) and Suzanna Halfroose. His grandfather Joos de Momper the Elder (1500-1559) was also a painter. Trained by his father, he became a master in the Guild of St. Luke at the early age of seventeen during his father's term as dean. It appears that De Momper traveled to Italy shortly thereafter, where it is believed that he may have worked in the studio of Lodewyk Toput, *il Pozzoserrato*, in Treviso. By September 4, 1590 the artist was back in Antwerp when he married Elisabeth Gobijn. They had ten children including Philippe (1598 -1634) and Gaspard who also became painters. In 1596 they purchased a house, *De Vliegende Os*, on the Vaartplaats, the same street where Tobias Verhaecht and Sebastian Vrancx lived. In 1610 De Momper was elected assistant dean of the Guild of St. Luke, and in 1611 head dean. Known to have worked in his studio are Hans de Cock, Fransken van der Borch, Loys Sollen and Peer Poppe, as well as his nephew Frans de Momper (1603 -1660). The artist collaborated with the figure painters Jan Brueghel the Elder and the Younger, Hendrick van Balen, Frans Francken the Younger, Hieronymous Francken II, David Teniers the Younger, Tobias Verhaecht and Sebastian Vrancx. Very few of De Momper's works are signed and only one painting and two drawings are dated.⁹ His work was popular in Antwerp among collectors and artists alike, and are often included in the *Kunstkammer* paintings of imaginary collections done by his Antwerp associates.¹⁰

Jan Brueghel the Younger was the son of Jan Brueghel the Elder (1568-1625). From the age of ten he began training in his father's studio. From 1622 on he traveled extensively in Italy, including a few months in 1624 spent with his childhood friend Anthony van Dyck in Palermo. In 1625 his father died and Jan returned home to Antwerp to take over the studio. Also continued were its collaborative practices, which included working with Hendrik van Balen, Peter Paul Rubens and Joos de Momper.¹¹ In later years Jan would become De Momper's preferred painter of staffage.¹² Jan's style was based on that of his father's and the motifs added to De Momper's paintings were often drawn from Brueghel the Elder's repertoire,¹³ as is the case in this panel. In 1625 Jan joined the Guild of St. Luke, and in 1626 married Anna Maria Janssens, the daughter of the painter Abraham Janssens. In 1630-31 he was appointed head of the painters' guild. His wide range of subjects include landscapes, religious works, allegories, mythological scenes, flowers and still-lives.¹⁴

⁹ Vlieghe, op.cit., p. 184.

¹⁰ Peter C. Sutton, "Joos de Momper the Younger & Jan Brueghel the Younger" in *Dutch and Flemish Paintings, The Collection of Willem Baron van Dedem*, Frances Lincoln Limited, London, 2002, p. 167.

¹¹ Klaus Ertz, *Jan Breughel der Jungere (1601-1670), Die Gemälde mit Kritischem Oeuvrekatalog*, Freren, 1984, pp. 95 & 102.

¹² Peter C. Sutton, op. cit., p. 167.

¹³ Wieseman, op. cit., p. 473.

¹⁴ Ertz, op. cit., 1984, pp. 96, 99-101.

5.

CORNELIUS JOHNSON THE ELDER (CORNELIS JANSSENS VAN CEULEN)
(London 1593 – Utrecht 1661)

Portrait of a Young Boy

inscribed and dated Aetatis Sua .6./ 1629 in the upper left

oil on panel

30 x 25 inches (76.2 x 63.5 cm.)

Portrait of a Young Girl

inscribed and dated Aetatis Sua 2 mens 10 ../1629 in the upper right

oil on panel

30 x 25 inches (76.2 x 63.5 cm.)

PROVENANCE

London Silver Vaults, circa 1920 where acquired by
Private Collection, London, and thus by descent to
Private Collection, New York until the present time

These portraits are works of extraordinary freshness that offer insight not only into Cornelius Johnson's technique but into his appeal for his patrons. The true face of the English upper class in the years before the Civil War is to be read less in Van Dyck's baroque fantasies, than in the quieter poetry of Johnson's portraiture, which show the aristocracy of Court and country as they saw themselves and each other.

Johnson's talent as a portraitist is the ability to suggest simultaneously the public and private aspects of the sitter's character. The tranquillity of their expression is never a mask, and always admits a suggestion of their inner life. This is apparent as much in the series of portraits he painted over two decades for Thomas Coventry Lord Keeper (e.g. National Portrait Gallery, London), which combine the signs of outward status with the sense of inner reflection as it is in the present brother and sister.

Child portraits of such plausibility and unaffected naturalism are extremely rare at this date. Their hypnotic quality lies in capturing the balance between engagement and shyness. They enquire of the viewer but still keep much of themselves hidden. An arresting and mobile likeness is suggested by glazey layers of lightly applied strokes, in a technique comparable with a watercolourist's, enhanced by the meticulous stroke by stroke creation of the hair.

Balancing the depiction of individual character, the artist deliberately places his sitters in contemporary social space in which, of course, costume serves as the great indicator. In both portraits Johnson displays his trademark delineation of the intricate lacework that marks the children as members of the class that could afford such an extravagant commodity. The boy's beautifully-cut suit – whose long coats would within a year be given up for hose when he was breeched – and the feathered hat, which he carries with a precociously cavalier swagger, point to the gentlemanly station he will enjoy in later life. His sister holds a spring of cherries emblematic of her innocence – the same device is employed in Johnson's vast group portrait *The Family of Sir Thomas Lucy*, 1625 (Charlecote Park, National Trust) - but the eye-catching pendant of four large and up to twenty smaller diamonds at her breast points to a more worldly future. The whole conception is then expressed as a visual harmony, playing around tones of silver-whites and reds ranging from the pinks from the highlights of the boy's suit and his sister's ribbons to the deep crimson of the cherries and mid-tones of his suit.

Despite the apparent opulence, to judge from the boy's collar which seems to be a little behind the fashion of 1629, these may well be the children of a country gentleman, rather than a courtier. It is an important illustration of the breadth of Johnson's patronage at this date and throughout his English career. In the same year he painted figures who were at the very heart of Court and Government, including the royalist intellectual Lord Falkland (Viscount Falkland Collection), Lord Coventry the Lord Keeper (formerly Frewen Collection) and a magnificent study in arrogance, the French King's ambassador Charles De L'Aubespine (formerly Galway Collection). Johnson's success, and the enduring appeal of his vision refutes the conventional notion that painting in England was in a backward condition before Sir

Anthony Van Dyck settled there in 1632. Johnson's portraiture was a sophisticated product abreast of Continental fashions, but this is unsurprising given his cosmopolitan background and the international culture of painting in England at this date.

The artist was born in London in 1593 to Flemish or German émigré parents. There is no record of his training or work in this country before 1619, the date of his earliest known portraits, and it seems likely that he was trained in the Netherlands, most probably¹ in the studio of Jan Anthonisz. van Ravestyn or Michiel Jansz. van Mierevelt. A typical product of Mierevelt's studio such as *Elizabeth Queen of Bohemia*, 1623 (National Portrait Gallery, London) is comparable in its composition and smooth execution. Johnson collaborated in England with his contemporary Daniel Mytens² who is also believed to have studied with Mierevelt, and an early association between the two in his studio seems very plausible.

After 1619 Johnson's career is relatively easy to chart due to his innovative habit of invariably signing and/or dating his works. The present portraits are unsigned, but the characteristic inscription in elegant italics giving the date of the work and the age of his sitters is in the artist's handwriting, and in a form which he employs consistently from 1619 to the late 1630s. He seems to have enjoyed Court patronage swiftly, and among his earliest works is a portrait of the King's cousin Lady Elizabeth Stuart (formerly Northwick Park). His style appears also to emerge nearly fully-formed, and the subtle beauty and exquisite execution of *Susanna Temple Lady Lister*, 1620 (Tate Britain) stands comparison with any of the later works.

The artist is recorded living in Blackfriars – the district of London popular with artists, especially immigrants from the Low Countries – in 1622 when he married his wife Elizabeth Beck. The birth of their son, also called Cornelius, in 1634 is recorded as taking place in London, but by the mid 1630s the family had moved to Bridge in Kent.³ In December 1632 King Charles I had appointed him *his Majesty's servant in the quality of Picture drawer*⁴ but although Johnson worked on Royal commissions throughout the 1630s – three small panel portraits of the King's children dated 1639 are now in the National Portrait Gallery, London – Van Dyck's arrival in April of that year had an undeniable effect on his patronage at Court, and he may have decided to concentrate on his practice among the country gentry.

Nonetheless he was eager to explore this new influence to the advantage of his own work. His study of Van Dyck's 1632 *Family of King Charles I* (Royal Collection) to which he would have had privileged access in Whitehall Palace brings a new compositional fluidity to his group portraiture – replacing the Jacobethan overtones of *The Lucy Family* – and *The Capel Family*, 1640 (National Portrait Gallery) is considered his masterpiece. The small portrait of Charles Prince of Wales (Weiss Gallery), based on the figure in Van Dyck's group, shows how assiduously he studied the Flemish master, though the process was a two-way traffic and Van Dyck recognised that for single portraits English clients responded well to Johnson's direct head-and-shoulders composition and included it in his repertoire accordingly.⁵

In 1643 Johnson left England. Neither from the point of patronage nor personal safety was it worthwhile to remain in a country entering its second year of civil war. With his family he moved to Middleburg, and then via Amsterdam to Utrecht, where he settled and as works such as *Portrait of an Unknown Woman*, 1646 (Tate Britain) show, wholly absorbed the native manner preferred by his new patrons. He prospered as a Dutch artist – now signing himself Cornelis Janssens van Ceulen – and continued painting until his death in 1661, though latterly he may have been assisted by his son, who is recorded as an independent artist as late as 1700.⁶

¹ Karen Hearn, "The English Career of Cornelius Johnson", *Dutch and Flemish Artists in Britain 1550 – 1750*, Leids Kunsthistorisch Jaarboek 13, Primavera, 2003, pp. 116 – 120.

² Sir Oliver Millar, "An Attribution to Cornelius Johnson Revisited", *Burlington Magazine*, no. 90, 1948, p. 322.

³ Karen Hearn, ed., *Dynasties: Painting in Tudor and Jacobean England 1530-1630*, exhibition catalogue, Tate, 1995, p.228.

⁴ Hearn, op. cit., 2003, p. 120.

⁵ *Ibid.*, p. 121.

⁶ Karen Hearn, "Cornelius Johnson (bap. 1593, d. 1661)", in *Oxford Dictionary of National Biography*, Oxford University Press, 2004.

Ætatis Suae 6 ..

1629



Ætatis Suae 2 mens 10 . . .
1629 .



6.

JOOS DE MOMPER
(Antwerp 1564 – Antwerp 1635)

Skaters on a Frozen River Alongside a Town

oil on canvas

28½ x 33 inches (72.5 x 82 cm.)

PROVENANCE

W. Sabin, until June 1936

Kunsthandel P. de Boer, Amsterdam, June 1936 – September 1936 from whom purchased by
Jesaia Hakker, Amsterdam, September 1936-1940

Looted by the Nazi authorities, after May 1940

M. J. A. M. Schretlen Kunsthandel, Amsterdam, 1941, from whom purchased by

Marcus de Vries, art dealer, 1941-1942

Jan Dik, Junior, Amsterdam, 1944 who sold it to the

Collection of the Fürhermuseum to be built in Linz, August 5, 1944

Recovered by the Allies and returned to the Netherlands after World War II

Dutch National Art Collection who loaned it to

Limburgs Museum, Venlo until 2008

Restituted in 2008 to the heirs of Jesaia Hakker

EXHIBITED

Dordrecht, 1959

LITERATURE

Klaus Ertz, *Josse de Momper der Jüngere Die Gemälde mit Kristischen Oeuvrekatalog*, Freren, 1986, pp. 144 & 606,
catalogue no. 525, illustrated fig. 127 (by Joos de Momper as a fragment)

Rijksdienst Beeldende Kunst, *Old Master Paintings an Illustrated Catalogue*, Waanders Uitgevers, Zwolle & Rijksdienst
Beeldende Kunst, Den Haag, 1992, p. 210, no. 1787, illustrated (as by Frans de Momper)

In the center of a Flemish town in the midst of winter skaters revel on a frozen river. A group of children in the foreground glide, slide and tumble on the ice. A family group of spectators approach the merriment via the river's planked entranceway. Although the riverbanks and gabled rooftops of the brick houses are snow covered, the streets are clear and the rest of the townsfolk pursue their daily routine. A herd of pigs are being driven through one of the main thoroughfares, their herders seemingly unaware that one has escaped and heads towards the river. Horse-drawn carts rest and roll along its banks. Travelers gather around a bench outside a tavern whose chimney puffs smoke into a wintry sky.

Executed with loose and rapid brushstrokes and carefully delineated lighting effects, De Momper in this work has begun to display a more naturalistic view spied from a somewhat lower vantage point. Following the skaters' progression and the course of the river under the bridge whose mouth mirrors ever distant buildings, the viewer's eye is taken into the far recesses of the composition to create a compelling sense of depth. The artist has also placed a greater emphasis on the buildings and figures, which more often than not serve as subtext in his landscapes. Yet always an important element in his paintings, De Momper consistently collaborated with the best staffage painters, i.e.: Jan Brueghel the Elder and the Younger, Hendrick van Balen, Frans Francken the Younger, Hieronymous Francken II, David Teniers the Younger, Tobias Verhaecht and Sebastian Vrancx. In this work the overall mood created by the grays and whites of the frozen landscape and intense blue of the sky and ice is that of a crystallized world, further enhanced by the yet to be identified staffage artist's skillful employment of the contrasting hues of the pink houses and the blues, reds and greens of the figures.

For a discussion of the evolution of Flemish winter landscapes and Joos de Momper, as well as a biography of the artist, please see entry no. 4.



7.

GILBERT JACKSON
(British, active 1621 – 1643)

Portrait of a Gentleman, Possibly a Member of the Poulett Family, Late 1620s

oil on canvas

80 x 45 inches (203.3 x 114.2 cm.)

PROVENANCE

Private Collection, Vermont

Private Collection, Massachusetts

In works such as this magnificent portrait Gilbert Jackson represents the last flowering of one of the most poetic and distinctly English phases of British painting. By this date painters of the Netherlandish school such as Paul van Somer, Cornelius Johnson and Daniel Mytens had been making claims on fashionable patronage for over a decade. Jackson's career demonstrates not only the continuing popularity of the native English style, but also its evolution after the deaths of Robert Peake the Elder and William Larkin in 1619.

As our portrait shows, this is a style with its roots in the linear, emblematic tradition of Elizabethan portraiture. The sitter is placed in the foreground of a space whose depth is suggested by the illusionistic perspective of a tiling floor. An elaborate costume and accessories act as the crucial indicators of his rank. But within this bare formula, which Jackson later repeats with variations in his masterpiece, *John Lord Belasyse of Worlaby*, 1636 (National Portrait Gallery, London), Jackson conjures a vivid, highly atmospheric sense of the man and his world, and a static pose is brought alive with aristocratic swagger. The sitter is poised in the balance of two hands, one bare, placed solidly on the table, the other, in perhaps the finest passage of the portrait, rests gloved on his hip, the gauntlet pulled down in a froth of trimmings to show the rich red lining. This touch of foppish elegance is juxtaposed with the elaborate swept-hilt of his rapier, a hint of the martial steel that was as much a part of being a gentleman as an elegant costume.

We do not know the identity of our sitter. Many of Jackson's named sitters can be placed in distinct patronage circles, and this sitter may relate to four brothers whose portraits are attributable to Jackson.¹ Three were formerly in the collection of the Earl Poulett at Hinton St George (Sotheby's, London, March 5, 1969, lot 1) and a fourth was later sold from an unknown collection (Christie's, London, April 26, 1985, lot 81). There is a clear family resemblance between the boys and our sitter, and their representation in terms of costume and pose is strikingly similar. The Hinton St George portraits may date very slightly later than ours - the boys' hair is longer and the points at their waists attaching their breeches to their doublets are more elaborate, following the fashion of c.1630 - but the apparent kinship is tantalising. Jackson was patronised by the Pouletts' more famous relative the Earl of Winchester, and it seems possible that the four brothers - and therefore our sitter - are a connection of that extended family.

Continued

¹ Private correspondence with David Taylor.



In this portrait, the minute delineation of detail has a rhythmic quality: the fall of light along the tassels of this sitter's gloves, the precise attention to the embroidered points to his doublet and the way in which these counterpoint the myriad shades of silver in the panelled doublet form a complex pictorial harmony. The painter, however, advances beyond 'neo-medieval' conventions of Elizabethan art. He is more attuned to the private as well as the public character of his sitter's lives. In Lord Belasyse's portrait the painter extends a formal – and imaginary – interior of geometric tiling and Solomonic column into the real space of the sitter's bedchamber, complete with his wife's picture on the wall and his coat tossed casually on the bed. Jackson is aware that his sitters inhabit not only a social space, but also their own private world, and this gives his sitters' flashes of simple humanity: they are foremost people of flesh and blood, like the nineteen year-old Marchioness of Winchester, 1627 (Powerscourt sale, Christie's, September 24-25, 1984, lot 28) who is framed by a stately curtain and seat of authority but allowed a disarming half-smile. Sir Roger Mostyn, 1634 (Private Collection) is shown in a tiled and columned hall, but his florid face and spurred boots suggest the squire who might rather be out on a horse.

Waterhouse describes Jackson as 'probably itinerant'² but this suggestion, with all its connotations of unfashionability, makes the conventional error of forgetting how closely county families were bound to London and how much time they routinely spent there. Jackson's earliest patronage was in London from the great officers of Court and State, not only the Marquesses of Winchester and Worcester but the Lord Keeper John Williams Bishop of York, 1625 (St John's College, Cambridge). Bishop Williams – whose portrait is Jackson's most extravagant exercise in armorial pomp and official dignity – may well have introduced the artist to the Welsh gentry Jackson painted in the 1630s. Certainly Sir Roger Mostyn was a relation of the Bishop's by marriage. The names of other sitters at this period such as Sir Frederick Villiers, 1630 (Private Collection) convey a flavour more of Court than country.

It is true, though, that after the mid-1630s Jackson's output seems to suffer a diminution in vision. The arrival of Van Dyck had made even Jackson's Dutch rivals seem old-fashioned. After the high-point of *John Lord Belasyse* Jackson's commissioned work seems to be a succession of – largely forgotten – sitters in sub-Van Dyckian attitudes. It is especially satisfying, therefore, that one of his last works should rekindle the spirit of his old invention. *A Young Lady with a Child*, 1640 (Tate Britain) is a work of great freshness and immediacy and all the life that simmers under the surface of his painting is brought out in this one exuberant portrait. In the same year Jackson was made free of the Painter Stainers' Company, his first appearance in the written record.³ His last known work was a portrait of Chief Justice Sir John Banks dated 1643 (Kingston Lacy, Dorset), which must have been painted in Oxford where the sitter remained with King Charles I until his death the following year.

We are grateful to David Taylor, Senior Curator of the Scottish National Portrait Gallery for confirming the attribution to Gilbert Jackson.

² Professor Ellis Waterhouse, *The Dictionary of 16th and 17th Century British Painters*, Antique Collectors' Club, 1988, p.139.

³ Arianne Burnette, "Gilbert Jackson (fl. 1621–1643)", *Oxford Dictionary of National Biography*, Oxford University Press, 2004.



8.

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

A Nocturnal Feast in the Interior of a Temple

signed 'H.V.S.I' on the base of the column in the lower left
oil on panel (a fragment)

8⅜ x 19⅛ inches (21.5 x 48.5 cm.), originally part of a larger painting, probably c. 19½ x 25½ inches (50 x 65 cm.)

PROVENANCE

Private Collection, London, circa 1920s and thus by inheritance to
Private Collection, New York, until the present time

Hendrick van Steenwyck the Younger painted in a style similar to that of his father (c. 1550–1603) who worked in Aachen, Antwerp and Frankfurt-am-Main and is credited, together with his master Hans Vredeman de Vries, with 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 painting a wide range of subjects, including interiors of imaginary churches, prison scenes, imaginary Renaissance courtyards (including some as the backgrounds to portraits of King Charles I and Queen Henrietta Maria, working with artists such as Daniel Mytens and Cornelius Johnson)¹ as well as a number of religious scenes and domestic interiors. 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 illusions 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

Among the most curious paintings by Steenwyck II (with possibly some also by Steenwyck I), are his series of paintings of pagan worship, including those of Baal's (or Bel's) priests and their families consuming the Babylonian people's offerings at night. These paintings were based on the story of Daniel, who disabused King Cyrus of the claims by the priests of Baal that their god was able to consume the great quantities of food and drink offered by the Babylonians, demonstrating that the food was consumed by the priests and their families.⁵ These paintings, sometimes confused with

Continued

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 at Hampton Court still holds some 11 paintings by or partly by Steenwyck II, mainly scenes of the *Liberation of St. Peter*.

³ Steenwyck's portrait was engraved and published in 1645 as part of 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 The story is told in 2 Kings X, vv. 18-28. It also appears in the Apocrypha, the Book of Bel and the Dragon and is further referred to in 1 Corinthians, 8.



scenes of the Agapes (early Christian banquets), are all set in imaginary gothic style temples and are quite comparable with his other gothic church interiors, apart from the altar, the idol and the subject matter. How he or the staffage artists came to paint this unusual subject a number of times remains something of a mystery. Probably it was the mystery of the subject that appealed, like his prison scenes, to Steenwyck's imagination and gave him ample scope to portray a sense of secrecy in a dimly lit environment.

It is also possible that the concept originated in Protestant Switzerland in response to a demand from Protestant patrons for scenes of uncontroversial (in religious terms) Old Testament subject matter. In the late 16th century some drawings of a similar subject by Marten van Heemskerck had been engraved and in 1574 Hans Vredeman de Vries drew an exterior of the Temple with Daniel and King Cyrus (Vienna Akademie der bildenden Künste, Inv. 4845). The Steenwycks and their patrons would have known these examples, although there are few known examples of paintings of this subject by Steenwyck I, apart from one painting signed and dated 1599 and a painting in the Maidstone Museum apparently initiated by Steenwyck I and completed by Steenwyck II.⁶ There are a few other contemporary examples by Dirck van Delen, Wolfgang Avemann, Pieter Neeffs & Frans Francken, Bartholomeus van Bassen and Rembrandt suggesting that this subject enjoyed some popularity in the early to mid 17th century.⁷ The dates of the earlier Steenwyck examples (1591 for the father and 1609 for the son) suggest that the Steenwycks were the first artists to turn to this subject after Heemskerck.

King James II and VII owned a painting of this type, attributed to Steenwyck I, as did the Amsterdam collector Petrus Scriverius in 1663⁸ and the Archduchess Isabella.⁹

Steenwyck II also painted a number of smaller scenes of pagan worship, usually of two figures, sometimes Mordecai and Esther, placed at the entrance of a Gothic temple. It is likely that these were painted for similar reasons to those of Baal's priests to appeal to those wishing to own a painting of an (uncontroversial) Old Testament subject.¹⁰

This fragment of a once larger painting of the priests of Baal and their families consuming the offerings of the people was originally set in a large Gothic temple,¹¹ quite similar in its architecture to a number of Steenwyck's Gothic Church Interiors. This remaining part displays the feast in a (truncated) architectural setting, but still shows Steenwyck's mastery of perspective, light and shade and his sense of the mysterious. The figures are probably by the hand of Steenwyck himself.

Jeremy Howarth

⁶ This painting is signed (or inscribed) HENRI VAN / STEINWICK / INVENTOR / 1591 (the Elder) and HENRI VAN / STEINWICK / FECIT / 1624 (the Younger). Apart from Maidstone similar scenes can be found at the Hartford (Conn.) Wadsworth Atheneum, Museum of Art (Inv. 1940. 196, attributed to Hendrick van Steenwyck the Younger) and in Aschaffenburg, Staatsgemäldesammlung (Inv. 6286).

⁷ Hollstein, *Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700*, 2 vols., compiled by Peter Fuhring, Rotterdam 1997, Vol. XLVIII, No. 534-543. See also Schneider, J., "Daniel und der Bel zu Babylon," *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, XV, 1954, p. 96.

⁸ Frederiks, J.G., "Het kabinet schilderijen van Petrus Scriverius," *Oud Holland*, 12, 1894, pp. 62-63.

⁹ M. de Maeyer, *Albrecht en Isabella en de schilderkunst*, Brussels 1955, p. 419 (inventories of 1633 and 1650); "Een ander perspective en de tempel met een banquet."

¹⁰ Examples of pagan temple scenes by Steenwyck II can be found in public collections in Brunswick, Städtisches Museum am Löwenwall (Inv. 1200-0805-00), Bitonto (Bari) Galleria Nazionale and Washington, D.C., National Gallery of Art (Inv. 2006.20.1).

¹¹ A very similar central part appeared in a painting sold in the Empress Eugenic sale, Christie's, London, December 16, 1921, lot 119 as oil on panel, 19½ x 25½ inches. It is likely that this fragment came from a painting of similar dimensions.



9.

NORTHERN NETHERLANDISH SCHOOL,¹ 1632

Portrait of a Musician Playing a Bagpipe

inscribed AE .⁵ (with the A and E conjoined) SUE 57 and dated A.^o 1632 in the upper center
oil on panel

15¾ x 11¾ inches (40 x 30 cm.)

PROVENANCE

Private Collection, Germany

This unusual picture depicts a musician of the early seventeenth century. He stands with the tools of his trade, an elaborately decorated bagpipe, on the wall behind him a violin and bow and to the right a simple meal on a cloth covered table. Although upon initial viewing the painting appears to be a straightforward portrait of a musician the work also incorporates themes of vanitas and genre. His fanciful dress and gold-hoop earring add a note of exoticism to the portrayal.

Few visual sources documenting professional musicians survive from the period. Portraits of musicians are not common² and this work provides a fascinating recording of folk instruments that were traditionally played at country dances, weddings and other celebrations. The bagpipe consists of a shawm or single reed pipe blown through a bag with usually one or more drones that are cylindrical pipes which sound only one tone. Violinists at this stage did not use chin rests. The instrument would be held against the chest, the upper-arm, shoulder or collar-bone. The bow was more convex than is common today as well as ending in a long and tapering point.³ While staring directly at the viewer and posed as if ready to begin playing the sitter draws his audience into the composition, breaking down the pictorial barrier. The seventeenth century viewer could readily imagine the type of music that was about to be played.⁴

A common vanitas theme is the association of music's fleeting nature with that of time. The bagpipe and violin's particular connection with peasant revelries further link them to the sin of gluttony, as drinking and feasting were regarded as vices best avoided. Although this might seem an overstatement of interpretation, the artist's inclusion of a broken string on the violin leaves little doubt of the intent. The bagpipe is embellished with a gold and silver coin stamped with an eagle, possibly suggesting a Hapsburg connection, which hang from a silver chain. These also may be viewed as emblematic of the transient nature of earthly riches.

In this context, the instruments also embody the sin of lust. The bagpipe at times carried an erotic connotation as a symbol for male genitals.⁵ The playing of a violin was a common metaphor for lovemaking, the bow representing the male and the instrument the female. There is an etching by

Continued

¹ In written communications from Ludwig Meyer of the Archiv Für Kunstgeschichte dated Munich January 13, 2009 and Gert Elzinga of the Fries Museum, Leeuwarden dated January 20, 2009 both suggest the panel to be by an artist working in the Northern Netherlands.

² Louis Peter Grijp, "Confusions and Perspectives", in *Music and Painting in the Golden Age*, exhibition catalogue, Hoogsteder & Hoogsteder, The Hague, Waanders, Zwolle, 1994, pp. 119, 202.

³ Louis Peter Grijp, "Survey of Musical Instruments", in *Music and Painting in the Golden Age*, op. cit., pp. 270, 365.

⁴ Louis Peter Grijp, "Confusions and Perspectives", op. cit., p. 113.

⁵ Edwin Buijsen & Paul Verbracken, "Jasper van der Lamén", in *Music and Painting in the Golden Age*, op. cit., p. 204.

A. S. SUE 57 A. 1632



Adriaen Matham, (1599-1660) of a *Violinist* (Rijksprenten Kabinet, Amsterdam) that depicts an old violinist lasciviously staring at the viewer while playing his instrument. Bagpipes hang from his belt, while the print's inscription leaves no room for doubt: 'My strings are still stiff, as well as all the rest / But if my Aeltie helps / then it works best'.⁶ Another print done by Crispijn de Passe the Elder (1564-1637) circa 1600, *Rustic Couple with a Bagpipe*, has a man and woman seated facing each other with a bagpipe in-between, the woman fondles the top and bottom of the sack while the man leers.⁷ Although the seriousness of the expression of our sitter belies a sexual connotation, the resplendent head of Pan with his goat-like face, pointed ears and horns crowning the reed pipe claim otherwise. Pan, the Greek god who charmed the nymphs with his pipes, personifies lust.

The musician's Spartan meal represents temperance, stemming from a tradition that began in the early 1600s of contrasting the rich and poor man's meal in pendant panels.⁸ Contemporary moralists advocated a temperate lifestyle as the road to salvation in opposition to one spent in the pursuit of worldly pleasures. Thus various vanitas themes converge within this seemingly simple portrayal of a fifty-seven year-old musician and his instruments offering both temptation and redemption.

⁶ Edwin Buijsen, "Jan Steen", in *Music and Painting in the Golden Age*, op. cit., pp. 290, 292.

⁷ See Margret Klinge & Dietmar Lüdge, *David Teniers der Jüngere 1610-1690*, exhibition catalogue, Staatliche Kunsthalle, Karlsruhe, 2005, p. 48.

⁸ Ildikó Ember, "Still-Life Paintings: The Hidden Meanings" in *Delights for the Senses, Dutch and Flemish Still-Life Paintings from Budapest*, exhibition catalogue, Museum of Fine Arts, Budapest, 1989, pp. 22-26, 38, fn. 33.



10.

DUTCH SCHOOL, 1630s

A Winter Landscape with Kolf Players

oil on panel

22¼ x 29¾ inches (56.5 x 75.6 cm.)

PROVENANCE

Bob P. Habeldt, Inc., New York, 1984, from whom acquired by
Private Collection, New York, November, 1984, until the present time

In the midst of winter a village lies covered in snow along the banks of a frozen river with a city visible in the distance. In the left foreground a man and a woman with a child bundled on her back trudge through snow towards the village. The infant's exposed naked feet send a chill through the viewer. An excited dog alerts a man wearing a heavy cloak drawn protectively over his mouth against the biting cold, to the approach of the threesome. Another man and his dog stroll the riverbank while a rider on horseback led by a dog depart the town. All of the buildings including the church tower are shuttered against the freeze, no visible smoke rises from the chimneys. In the midground a frozen well further illustrates the hardships brought on by the cold season. Yet on the ice a holiday mood prevails as the true nature of winter is revealed and the result of the season's severity enjoyed. In the right foreground an elegant group of four men wearing large hats, lace collars and wide-legged breeches without skates play a game of kolf. The predecessor of today's ice hockey and golf, kolf is a mixture of the two's principles.¹ Everyone else on the ice wears skates, a number carry poles, one man rests on a boat stuck in the ice, two push sledges, while another answers the call of nature. Singly or in pairs the skaters form a serpentine line that leads the eye into the depths of the composition. Colorful accents are provided by the blues and reds in the various figures' clothing. A band of light hovers over the horizon, while the rest of the blue sky is cloud covered, producing the intermittent effect of spotlighting the landscape. Large twisting trees dance across the scene marking both width and depth. The combination of a vantage point somewhat set back from the scene along with an elevated horizon line blend to create an expansive vista.

Hendrick Avercamp (1585-1634) was the first Dutch artist to specialize in winter scenes. His first dated winter scene was executed in 1608. Avercamp's work met with great success and inspired other Dutch artists to take up the theme. Soon winter landscapes became a staple in many artists' repertoire throughout Holland.² Wolfgang Stechow wrote "In many ways the Winter Landscape is the Dutch seventeenth century landscape *par excellence*".³ Our painting incorporates all the standard characteristics of the tradition; i.e. a wide frozen body of water receding diagonally from the foreground between two riverbanks displaying structures clustered predominately to one side, while on the ice's seemingly endless surface groups revel in seasonal activities under a looming sky, with the composition's edges framed by bare trees.⁴ Although unattributed, stylistically the panel appears to date from the 1630s. The right side of the work to some extent recalls Anthonie Verstralen (circa 1594-1641), while the left-hand side is a bit reminiscent of Haarlem school works.⁵ Although a charming hybrid, it captures the perceived essence of seventeenth-century Holland, while confirming the reason for the popularity of such scenes throughout the centuries.

¹ George S. Keyes, "Hendrick Avercamp and the Winter Landscape", in *Avercamp Frozen Silence*, catalogue K&V Waterman, B.V., Amsterdam, 1982, p. 37.

² Albert Blankert, "Hendrick Avercamp", in *Avercamp Frozen Silence*, op. cit., pp. 15, 23, 31-32.

³ Wolfgang Stechow, *Dutch Landscape Painting of the Seventeenth Century*, Hacker Books, 1980, p. 82.

⁴ C. J. de Bruyn Kops, "Aert van der Neer", in *Masters of 17th-Century Dutch Landscape Painting*, exhibition catalogue, Museum of Fine Arts, Boston, Massachusetts, February 3 – May 1, 1988, p. 385.

⁵ Written communication with Marijke C. de Kinkelder dated November 25, 2008.



ADRIAEN VAN OSTADE
(Haarlem 1610 – Haarlem 1685)

Three Boors Drinking and Smoking in a Tavern

traces of the signature along the left edge of the table

roundel, set into a rectangular format

oil on panel

5½ x 5¼ inches (14 x 13.3 cm.)

PROVENANCE

Kunsthandel P. de Boer, Amsterdam, 1958, from whom acquired by

Salomon Anholt, New York, and thus by descent in the family until the present time

Dr. Max J. Friedländer in a photo-certificate dated Amsterdam April 1, 1947 states that the panel is in good condition and a characteristic work by Adriaen van Ostade.

In this work three men are gathered around a table in a triangular composition whose intimacy is enhanced by its circular format. The execution done in a free and sketchy manner is typical of Ostade at the start of his career.¹ Earlier paintings are also notable for a palette of earthy tonalities that in this work range from dark to a lighter reddish brown. The shadows of the left and right sides serve as a framing device. The boor on the right holds an earthenware jug in his left hand while gesturing with his right, engaging his companions in conversation. The two smokers whose faces are half hidden beneath ungainly hats, a feature characteristic of the artist, appear amused. A pipe, brazier and cloth lay on top of a barrel in the foreground. This jovial moment of shared conviviality belies the overriding sentiment of the period which viewed smoking and drinking as vices best avoided. Although Ostade certainly painted numerous scenes of the uproarious consequences of over-indulgence, in this panel the only visible condemnation is suggested by the coarseness of its characters and their dwelling. As the 1640s and 50s progressed and the artist gained in stature and wealth, the roughness of his figures softened while their quarters grew in size and amenities. The underlining meaning of these works also shifted away from satire towards an idealization of rural life.²

Ostade's early paintings typically feature itinerant musicians, peddlers or rustics in cottages or taverns. Groups of these figures in a round format are common for the artist from circa 1639 to 1643. His first etching (Bartsch, no. 13) also falls into this category. Dr. Bernhard Schnackenburg dates this painting to about 1642, pointing out comparative panels in the John G. Johnson Collection, Philadelphia Museum of Art, *Peasants Making Merry*, signed and dated 16??, 22.8 cm. diameter (no. 531 and Hofstede de Groot, no. 330) along with its pendant *Three Peasants Drinking*, signed and dated 1640, 22.8 cm. diameter (Hofstede de Groot, no. 345), as well as one with Johnny van Haeften, London in 1985, *Three Peasants Smoking and Drinking*, signed and dated 164?, 23.5 cm. diameter³.

Adriaen van Ostade was the son of the weaver Jan Hendricx van Eyndhoven and Janneke Hendriksdr. There were eight children including his brother and pupil Isaak van Ostade (1621 – 1649). There is no documented evidence of his training, but according to Arnold Houbraken in *De Grootte Schouburgh der Nederlantsche Konstschilders en Schilderessen*, (three volumes written in 1718–1721, which was the first comprehensive study of Netherlandish art since Carel van Mander published his *Schilderboeck* in 1604), Ostade was a pupil of Frans Hals (1581/5-1666). Houbraken also states that Adriaen Brouwer (1606-1638) was a pupil of Hals at about the same period. Brouwer, a Flemish painter of low-life and tavern scenes, lived in Haarlem until 1631. Whether this is the case or not, where there is no detectable influence from Hals, Brouwer's strong effect on Ostade's early work is undeniable. By 1632 Ostade was active as a painter, entering the Haarlem Guild of St. Luke by 1634. He was elected a *hoofdman* (leader) of the guild in 1647 and 1661 and made *deken* (dean) in 1662. He married twice, in 1638 and again in 1657. He painted a few history paintings and portraits, but ultimately must be regarded as one of the most important

Continued

¹ Written communication with Dr. Bernhard Schnackenburg dated November 29, 2008.

² William Robinson, "Adriaen van Ostade" in *Masters of Seventeenth Century Dutch Genre Painting*, exhibition catalogue, Philadelphia Museum of Art, Philadelphia, March 18 – May 13, 1984, pp. 283-284, 287.

³ Written communication with Dr. Bernhard Schnackenburg dated November 29, 2008.

Dutch painters of peasant genre scenes. Remarkably productive his known works number more than 800 paintings, numerous drawings and about 50 etchings. Besides his brother, Ostade's pupils include Cornelis Bega (1631/2 – 1664), Cornelis Dusart (1660-1707), Michiel van Musscher (1645-1705) and Jan Steen (1625/6-1679).⁴

We are grateful to Dr. Bernhard Schnackenburg for confirming the painting to be by Adriaen van Ostade and for his assistance in the writing of this entry. We would also like to thank Fred G. Meijer for confirming the attribution to Ostade and who dates the panel to the early to mid-1640s.



(Actual size)

⁴ Biographical information taken from Robinson, op. cit., pp. 281-282; Arthur K. Wheelock, Jr., "Adriaen van Ostade", in *Dutch Painting of the Seventeenth Century*, National Gallery of Art, Washington, 1995, pp. 184-185; and Peter C. Sutton, "Adriaen van Ostade" in *Dutch and Flemish Paintings, The Collection of Willem Baron van Dedem*, Frances Lincoln Limited, London, 2002, p. 178.

12.

ANTHONIE DE LORME
(Doornik ? circa 1600/1610 – Rotterdam 1673)

The Interior of a Renaissance Cathedral by Candlelight

oil on panel

13 x 16 inches (33.5 x 41.2 cm.)

PROVENANCE

Anonymous sale, Sotheby's, New York, March 13, 1985, lot 55 (as Attributed to Bartolomeus van Bassen)

Bob P. Haboltd, Inc., New York, 1985 from whom acquired by

Private Collection, New York, December, 1985 until the present time

Antonie de Lorme devoted his career to the painting of church interiors. Few facts are known about the artist's life, the earliest documentation being a deed he witnessed in 1627 on behalf of his teacher Jan van Vucht. He was married in 1647 to Maertje Floris. It is thought that he ran a shop selling paintings and art supplies.¹ De Lorme's formative influences came from Van Vucht as well as Bartholomeus van Bassen, both painters of architecture. Also evident throughout his career was the impact of the Haarlem painter Pieter Saenredam, especially after 1652 in all his compositional patterns. Yet from the start his earliest known work *A Church Interior by Candlelight* dated 1639 (see Johnny van Haften, *Dutch and Flemish Old Master Paintings*, catalogue no. 5, entry no. 9) with its off-center orthogonal recession down the entire transept intersected by the opening spaces of the choir and nave on either side, recall Saenredam. Common to all three of these somewhat older artists was the usage of a frontal perspective scheme, a method that De Lorme employed throughout his career.²

His works of the 1640s are characterized by imaginary church interiors often lit by candlelight, as displayed in our panel. An exemplary trait here in evidence is the artist's use of light. By distributing the light unevenly throughout De Lorme heightens the drama of the scene while underlining its otherworldliness. The nave's softly illuminated coffered barrel vaulted ceiling as well as the cast-shadow on the floor from the globes of the chandelier, (possibly inspired by the cast-shadow demonstrations illustrated in popular perspective treatises such as those of Samuel Marolois in 1628³), further develop this theme.

Equally remarkable is the employment of the frontal perspective scheme with a single vanishing point used to create this voluminous off-center recession into space. Still visible in the paint surface on the center of the base of the column to the right of the chandelier is the eye point mark used to create the perspective. It was the artist's standard practice to drive a small nail into the paint surface to set a mark for the main perspective lines.⁴ The arches of the two storied side aisles, choir and apse as well as the steep pitch of the iron stairway railings complete the sensation of endlessly projected space. The

Continued

¹ Jeroen Giltaij, "Anthony de Lorme," in *Perspectives: Saenredam and the architectural painters of the 17th century*, exhibition catalogue, Museum Boymans-van Beuningen, Rotterdam, September 15 – November 24, 1991, p. 237.

² Walter A. Liedtke, *Architectural Painting in Delft*, Davaco, Doornspijk, 1982, p. 70.

³ *Ibid.*, p. 71.

⁴ Giltaij, *op. cit.*, p. 239.



muted colors of the night of browns, grays, blacks and white move the work from the terrestrial towards the celestial. The prominent position of the organ in the upper right side of the foreground plays an additional ethereal note as its music was regarded as capable of transporting the listener to other worlds.⁵

The figures are believed to be later additions. The couple who meet clandestinely in the center, with their respective servants to the right, appear to be painted by a later Flemish hand and wear the fashion of the 1670s. The gentleman and his page who stroll into the scene from the left cannot be dated before 1700. Many of De Lorme's church interiors were painted without figures.⁶

Responding to the new fashion of painting interior views of known churches, under the influence of the Delft artists Gerard Houckgeest and Hendrick van Vliet, De Lorme around 1652 painted his first view of the St. Laurenskerk in Rotterdam. The subject must have been popular as the artist devoted the rest of his career to the recording of its interior.⁷ Their high level of accuracy and detail were such that they would later prove an invaluable reference to the restorers of the St. Laurenskerk after World War II.⁸

Marijke C. de Kinkelder has confirmed the painting to be by Anthonie de Lorme and we are grateful for her help in the preparation of this entry.

⁵ Peter Williams, "The Use of Organs in Dutch Churches," in *Dutch Church Painters*, exhibition catalogue, National Gallery of Scotland, Edinburgh, July 6 – September 9, 1984, p. 42.

⁶ Written communication from Marijke C. de Kinkelder dated November 25, 2008.

⁷ Biographical information taken from Homan Potterton, "Anthonie de Lorme" in *Dutch Seventeenth and Eighteenth Century Paintings in the National Gallery of Ireland*, The National Gallery of Ireland, Dublin, 1986, p. 85 and Giltaij, op. cit., p. 241.

⁸ Liedtke, op. cit., p. 69.



GILLIS VAN HULSDONCK
(Antwerp 1625 – in or after 1669)

A Still Life on a Marble Table Partly Covered with a Dark-Red Velvet Cloth with Fringe. On the Table sits a Pewter Plate holding a Half-Peeled Lemon, an Orange, a Plum and some Cherries, Next to a Flat Wooden Box with a Chinese Porcelain Bowl on Top, which Contains Grapes, a Whole and a Halved Peach. A Bunch of White Grapes Lies in Front and Delicate Wine Glasses Stand Behind it. The Left Background Offers a View Outside to some Trees, and a Tasseled Curtain Hangs to the Right.

oil on canvas

22¼ x 18⅝ inches (54 x 47.3 cm.)

PROVENANCE

Private Collection, from whom acquired by

N.J. Wilk, Amsterdam (sold with certificates of authenticity from Gustave Glück and Professor Vogelenzang dated September 9, 1940 as by Jan Davidsz de Heem), from whom purchased by

Alfred Cohen, September 1940, who consigned it to

Firma D. Katz, Dieren, November 1941

Looted by the Nazi authorities after November 1941

In the possession of Louis de Jong Tuyl, Amsterdam

In the Custody of the Dutch Government after October 1950

Restituted to the heirs of Alfred Cohen, New York, by 1954, and thus by descent in the family until the present time

This intimate still life exudes an atmosphere of luxury. The entire setting is one of high quality, decorated with costly materials and fabrics and lavishly filled with fruits. Such paintings were popular with collectors as they served as a symbol of their status. In fact, many portraits from the same period, the 1660s, showed the sitters in a very similar setting in order to give the viewer the impression that they owned, or could at least afford, a country house with a richly draped interior and views of a garden or estate filled with lush trees, where one could enjoy the out-door life as an antidote to hard and rewarding labour in the city.

Gillis van Hulsdonck was the son of the successful Antwerp still life painter, Jacob van Hulsdonck (1582-1647), who was most probably his teacher. Gillis did not join the Antwerp painters' guild. It appears that shortly after the death of his father he moved north to Amsterdam where he married a local girl in January of 1655.

Rather than working in his father's style, which had become out-dated by that time, Gillis van Hulsdonck painted still lifes in a distinctly Dutch manner while also allowing his style to be influenced by contemporaries working in other cities. His works draw from the idiom of Jan Davidsz. de Heem, the most successful still life painter in Antwerp during the years Gillis received his training, but the influence of artists such as Willem Kalf, who had settled in Amsterdam in about 1652, is equally apparent. The elegantly profiled marble table in this still life is a characteristic feature of the Amsterdam school of still life painters like Kalf and Willem van Aelst. The latter had spent time in Paris and at the Medici court in Florence and had developed into a master of refined elegance there. The half-peeled lemon is a common motif in both Dutch and Flemish still life painting and is featured in the monochromatic breakfast pieces of Pieter Claesz., in De Heem's opulent compositions, and Kalf's atmospheric displays.

The inclusion of such a lemon provided artists with an opportunity to show their mastery in rendering both the translucence of the fruit's flesh and the thick, rough peel, which was often painted with a thick impasto. Moreover, the lemon brings a bright, accent of color to the composition and the curl of the peel adds a touch of elegance and movement. Iconographically, a lemon can represent temperance, since its juice was often used to temper the taste of white wine. Lemons and oranges were certainly luxury items. Although occasionally grown in greenhouses in Holland, most were imported from southern Europe. Grapes, peaches, cherries and plums were grown locally, but the abundance Gillis van Hulsdonck has arranged here is surely meant to represent sheer luxury. The clear wine glasses are also costly items, as is the imported Chinese porcelain bowl from the Wanli period (early seventeenth century). The model shown here was commonly called *klapmuts*, rimmed cap, because its shape is reminiscent of that type of hat. The heavy, gold-fringed table cloth and the tasseled curtain provide the finishing touch of Hulsdonck's image of opulence.



14.

JAN VAN GOYEN

(Leiden 1596 – The Hague 1656)

Three Fishermen Hauling a Net and Baskets on the Bank of a River Landscape with a Castle and Village in the Distance

signed VG with the initials conjoined and dated 1649 in the center foreground

oval, oil on panel

23³/₈ x 31¹/₂ inches (60 x 80 cm.)

PROVENANCE

G. Oppenheimer, 1928, from whom acquired by

Kunsthandel P. de Boer, Amsterdam, 1928, from whom purchased by

Jesaia Hakker, Amsterdam, before May 1940

Looted by the Nazi authorities, after May 1940, from whom sent to the looting bank of

Lippman, Rosenthal & Co, who consigned it to

Collection A. sale, S.J. Mak van Waay, Amsterdam, April 14-15, 1942, lot 7, illustrated

In the custody of the Dutch Government after World War II

Restituted to the heirs of Jesaia Hakker, New York, 1950's, and thus by descent in the family until the present time

LITERATURE

Hans-Ulrich Beck, *Jan van Goyen 1596-1656*, volume III, Davaco, Doornspijk, 1987, p. 160, no. 151, illustrated

Jan van Goyen is one of the most important Dutch landscape artists of the seventeenth century. His father Joseph Jansz. Van Goyen was a cobbler in Leiden who wanted his son to train as a draughtsman and glass painter. He set up apprenticeships for him with Coenraet Adriaensz van Schilperoort, Isaac Nicolai van Swanenburgh, Jan Arentsz. de Man and with the glass painter Hendrik Clock in Leiden. For instruction in painting he was later sent to Willem Gerritsz. in Hoorn, circa 1610-1615. Around 1617 he apprenticed with Esaias van de Velde in Haarlem, and it is his works that Van Goyen's paintings before 1626 reflect. In 1618 he married Annetje Willemsdr. Van Raelst in Leiden and had three daughters Elsgen, Maria and Margaretha. Maria would marry the still life painter Jacques de Claeuw and Margaretha, Jan Steen. In 1632 Van Goyen moved to The Hague.¹

From approximately 1626 until circa 1638 Van Goyen's works move towards a more "tonal" style, evident also in fellow Haarlem artists Pieter de Molijn, Salomon van Ruysdael and Jan Porcellis. The style was characterized by a more naturalistic interpretation of their surroundings executed in simplified compositions with a limited palette. This combination of elements proved especially poignant for Van Goyen, who traveled all over the Netherlands sketching scenes for later use in paintings that would be executed in his studio. The technique of these drawings would be transplanted onto his painted surfaces, copying their numerous and continually broken-up lines, grouped together in irregular patterning, which were applied over a thin brown ground that was never completely covered and played an integral part in the composition.² Subjects mainly consisted of village, dune and river landscapes set along diagonal lines.³

Continued

¹ Biographical information taken from Peter C. Sutton, "Jan van Goyen" in *Masters of 17th Century Dutch Landscape Painting*, exhibition catalogue, Rijksmuseum, Amsterdam & traveling, October 2, 1987 – January 3, 1988, pp. 317-318 and Hans-Ulrich Beck, *Jan van Goyen 1596-1656*, catalogue Richard Green, London, April 17-May 11, 1996, unpaginated, 1st and 2nd page of "Biography and Method of Working".

² Sutton, op. cit., pp. 318, 328.

³ Beck, op. cit., 1996, 2nd page of "Assessment of his Life's Work".



Around 1638 Van Goyen's landscapes begin to open up into expanded vistas with water being their predominant component.⁴ Executed from low vantage points featuring equally low horizon lines, land accounts for only about one quarter of the composition now lying dwarfed under soaring skies besides seemingly endless bodies of water.⁵ The emphasis moves away from the diagonal to a horizontal format and the coloring once again turns more realistic. Fishermen tend to provide the narrative of these works in their boats as well as ashore. These innovative panoramic views come to full fruition in the 1640s.⁶

In his seascapes of the 1650s Van Goyen would reach the full maturity of his powers. Beck characterized these works as of "striking perfection", most notably depictions of marine scenes at the end of the day imbued with a realism and heightened spirituality previously unseen.⁷ Van Goyen's career was devoted to the development of different innovative types of landscapes whose effects on the tradition were immeasurable as well as directly inspirational to numerous artists.⁸ Some of his immediate followers were Pieter Jansz. Van Asch, Cornelis de Bie, Pieter de Bloot, Jan Coelenbier, Anthony Jansz. van der Croos, Jacob van der Croos, Pieter van der Croos, Abraham van Cuylenborch, Willem van Diest, Frans de Hulst, Adriaen van der Kabel, Wouter Knyff, Willem Gillisz. Kool, Hendrik de Meyer, Pieter Molyn, Pieter de Neyn and Johannes Pietersz. Schoeff.

Oval shaped panels that depict dunes or river landscapes are known only from the period of 1641-1649.⁹ Our painting is a typical example of Van Goyen's oeuvre of the 1640s. In the foreground three fishermen on a riverbank are engaged in pulling up their net and draining baskets. Water fills the majority of the remaining fore and midground slowly meandering towards a distant horizon in which a hazily conceived town is just visible. The few boats gliding along its surface cast reflections but otherwise do not disturb its glass-like surface. Along the riverbank on the right a charming hodgepodge of buildings including a castle and towers with onion domed spires are visible. White and grey clouds intermix with a blue sky. No specific place name has been linked to this scene. Another unique trait of Van Goyen's was his penchant for combining widely dispersed topographical elements, recorded during his travels, into new imaginary landscapes upon his return to the studio. He did not paint outside his studio and built up such an extensive stock of motifs that he never repeated himself.¹⁰ This panel embodies Van Goyen's inventiveness and skill, a testimony as to why he inspired many fellow artists in the seventeenth century and still remains so highly regarded.

⁴ Ibid.

⁵ Peter C. Sutton, "Jan van Goyen," in *Dutch and Flemish Paintings, The Collection of Willem Baron van Dedem*, Frances Lincoln Limited, London, 2002, p. 108.

⁶ Beck, op. cit., 1996, 3rd page of "Assesment of his Life's Work".

⁷ Ibid.

⁸ Sutton, op. cit., 2002, p. 108.

⁹ Beck, op. cit., 1996, no. 35.

¹⁰ Ibid, 1st page of "Biography and Method of Working."



15.

THEODOOR VAN THULDEN
(Den Bosch 1606 – Den Bosch 1669)

Time Revealing Truth

signed in the lower right on the book T V T

oil on canvas

58¾ x 42½ inches (149.3 x 107.8 cm.)

PROVENANCE

Possibly identical to the painting 'Daer de Tyd de Waerheyd ontdekt, van Theodoor van Tulden' (Where Time discovers Truth, by Theodoor van Thulden), sale, Amsterdam, May 6, 1716, Lot 9, f 90¹

Art Market, France, 1950's where acquired by

Private Collection, California and thus by descent to the present time

Theodoor van Thulden received his education in Antwerp in 1621/22 under the little known Abraham van Blyenberch (before 1600?-after 1622?). In 1626 Van Thulden was registered as 'master painter' with the same guild. In 1635 he married Maria van Balen, daughter of the painter Hendrick van Balen and godchild of Peter Paul Rubens. The following year Van Thulden acquired citizenship in Antwerp.²

Generally Theodoor van Thulden is listed as one of the followers of Rubens, although he was not his pupil. But he was one of the many painters who apparently could not evade the influence of the greatest master of the Flemish Baroque. Together with Jacob Jordaens, Cornelis de Vos and Jan Boeckhorst among others, Van Thulden was asked by Rubens to paint the decorations for the triumphal entry of Archduke Ferdinand of Austria into Antwerp in 1635. The *Pompa Introitus Ferdinandi* consisted of a number of large sized paintings that were installed in different spots throughout the town. The central theme was to honor the glorious deeds of the Archduke and the Habsburg dynasty. The paintings were unveiled during the tour of Ferdinand of Austria through Antwerp. Nearly all of these paintings have been lost, but due to the town magistrates of Antwerp commissioning Van Thulden to engrave the works their images were recorded and published in 1642. In 1636 Rubens asked Van Thulden to participate in another large scale project, that was for the *Torre de la Parade*, a hunting pavilion in Madrid that was decorated with a large number of hunting scenes. During the 1630s and early 1640s he painted several altarpieces for churches in Antwerp. In the same period he made numerous drawings and prints.

In 1643 Theodoor van Thulden returned to his native Den Bosch, a minor art center, certainly compared with Antwerp and Brussels. The artist's fame was well established and so the apparent remoteness did not stop him from receiving important commissions. For the Town Hall of Den Bosch he painted three large allegorical paintings (1646/1650). For churches in Antwerp and Paris he made

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¹ G. Hoet & A. Terwesten, *Catalogus of Naamlyst van schildereyen, met derzelver pryzen, zedert een langen reeks van jaaren zoo in Holland als op andere plaatzen in het openbaar verkogt*, 3 vols., The Hague, 1752-70, vol. 1, p. 194.

² On his life and work, see A. Roy, *Theodoor van Thulden, Een zuidnederlandse barokschilder, Un peintre baroque du cercle de Rubens*, Zwolle/Den Bosch/Strasbourg 1991; and P. Huys Janssen, 'Theodoor van Thulden', in *Meesters van het Zuiden, Barokschilders rondom Rubens*, Ghent/Den Bosch, 2000, pp. 85-117.



important altarpieces. He was asked to make a grand contribution to the decoration of the so-called Oranjezaal palace in Huis ten Bosch in The Hague. No less than six paintings were made by him between 1648 and 1651. Other painters who worked for the Oranjezaal came from Antwerp, like Jacob Jordaens, Gonzalez Coques and Thomas Willeboirts Bosschaert. An equal part was done by painters from the Dutch Republic, including Gerard van Honthorst, Salomon de Bray and Ceasar van Everdingen. Late in his career Van Thulden made the designs for three stained glass windows for the cathedral of Saint Michael in Brussels (1656/1663). A late commission came from Fredrik William Elector of Brandenburg, who contracted the painter to make two large allegories, representing *The Peace of Oliva* (1660) and *The Siege of Magdeburg* (1666). These paintings were hung in the Elector's Alte Schloss in Potsdam near Berlin, where they were destroyed during World War II.

Van Thulden generally painted history, mythological and allegorical scenes, as well as portraits. His extant oeuvre consists of a total of 170 works of art. He is represented in major museum collections, like the Prado in Madrid, the Louvre in Paris and the Kunsthistorisches Museum in Vienna. Several of his paintings are still in situ, in the churches or palaces for which they were painted.

The painting *Time Revealing Truth* was rightly attributed to Theodoor van Thulden by Julius Held. He also correctly suggested a date circa 1650.³

The subject is a well-known theme in mythological literature and it also has proverbial significance. It was described by the Greek poet Menandros (342-291 B.C.) and became better known due to Andreas Alciatus (*Emblemata*, 1542, 1602) and Cesare Ripa (*Iconologia*, 1593, 1603). The book by the latter was translated into Dutch by Dirck Pietersz Pers in 1644,⁴ and was widely used by artists.

Chronos, god of Time, places the naked figure of Truth before the sun. By this means Truth is shown in full light and it is clear that she has nothing to hide. Many artists have chosen this scene as the subject of a work of art.⁵ Van Thulden shows Chronos as an old man with two wings attached to his shoulders. These refer to the swiftness of Time. He takes away a red and golden cloth from Truth and thus reveals her nakedness. The naked body of the young woman is beautifully rendered. In her hand she holds a sun, her traditional attribute. On the title-page of the book behind her is a text that is partly visible. In my opinion it must be read as: *Sol et Tempus, Veritas Detegunt* (Sun and Time, Reveal Truth). Beneath the woman lies a mask. This symbolizes the lies that are overcome by Truth.⁶ The pillar behind refers to perseverance and honor, whereas the demolished pillar in the background on the left symbolizes transience and mortality.⁷

The artist executed another work with a similar subject that is however different in its iconography. It is a painting done in 1657 (now in the Hermitage in St. Petersburg) after a drawing in London (Victoria and Albert Museum). It shows how the naked Truth is liberated by Chronos. He rescues her from Envy and Foolishness, who are both represented as allegorical figures.⁸

Dr. Paul Huys Janssen

³ In 1962 this painting was viewed by Julius Held who dated it to circa 1650 and put forth the attribution to Theodoor van Thulden. During the same period his wife Ingrid M. Held, an art conservator at The New York Historical Society, cleaned the work.

⁴ C. Ripa, *Iconologia of uytbeeldinghe des verstands*, Amsterdam, 1644. For the subject of Truth see pp. 589-591 *sub voce* 'Verita, Wæerheyt'.

⁵ A. Pigler, *Barockthemen, Eine Auswahl von Verzeichnissen zur Ikonographie des 17. und 18. Jahrhunderts*, 3 vols., Budapest, 1974, vol. 2, pp. 524-527.

⁶ Ripa, *op. cit.*, p. 309 *sub voce* 'Bugia, Logen'.

⁷ Ripa, *op. cit.*, p. 204 *sub voce* 'Sublimita della Gloria, Hoogheyt van Eere'.

⁸ Roy, *op. cit.*, cat.no. 56.



16.

GEORG HINZ

(Altenau 1630 – Hamburg 1688)

A Still Life on a Marble Table, Partly Covered with a Red Velvet Cloth: A Tall Venetian-style Glass Cup and Cover, Surrounded by a Silver-Gilt Mounted Ivory Tankard, Chinese Porcelain Plates of Fruit and Nuts, and, at the Front, a Pewter Plate Carrying a Half-Peeled Lemon, Hazelnuts and a Knife with a Handle of Semi-Precious Stone

oil on canvas

35½ x 32 in. (90.2 x 81.2 cm.)

PROVENANCE

Frost & Reed Ltd, London, 1945 (as by Barent van der Meer) from whom purchased by Private Collection, London and thus by descent in the family until the present time

Unlike Holland and Flanders, Germany had little if any tradition of still life painting during the seventeenth century. Often Dutch artists, rather than local painters, were commissioned by German collectors for such paintings. Georg Hinz (also spelled Hainz) was one of the few German artists who produced attractive still lifes of high quality.

The composition of this elegant still life is one of Georg Hinz's standard formulas. Many of his still lifes contain a similar display on a marble table partly covered by a costly tablecloth, either an oriental tapestry or a soft, shiny velvet one, as seen here. He often placed a large Chinese porcelain dish of fruit, tilted left, on the right side of the canvas and had a tall, richly decorated object dominating the center of the composition. That object may be a silver-gilt cup and cover, a sculpted vase or, as in this case, an elaborate wineglass. The fragile and intricately modelled tall glass in this painting is in the full style of the Venetian glass artists, but could have been produced in many places in Europe, since the Venetians and their craft had spread all over the continent in the course of the first decades of the seventeenth century. It may just as well be that the glass Hinz shows us is a product of his own fantasy, based on models he had seen, since none of the glasses in his paintings are identical. Hinz's style and handling of still life subjects are rather consistent from the mid-1660's on, and as a result, it is almost impossible to date a still life such as this one with any accuracy.

Little is known about the life of Georg Hinz. It is unknown where or by whom he was trained as an artist. He is known to have lived and worked in Hamburg from 1663 until his death in 1688. In 1668 he acquired citizen's rights in that city. He had a workshop there and we may assume that some of the lesser variants and copies of his work were produced by assistants under his guidance. The still life painter Ernst Stuken (c. 1657-1712), who later had some success in Holland, was his pupil. The painter and author Joachim von Sandrart, in his *Teutsche Academie*, published in 1675, mentioned that 'Hinz findet gleichfalls unter den berühmten Maler platz, ist auch in stilligenden Sachen sehr gut' (...also belongs among the famous painters and is very good at painting inanimate objects). At that time, Sandrart reports, Hinz was at the height of his career. He was probably the first active still life painter in Hamburg. Hinz is also known to have produced history pieces, but no examples are known to us today. A painted ceiling of an allegorical scene in Hamburg was lost to fire in 1842.

Continued



Georg Hinz obviously had a penchant for costly objects. The decoration of the two Chinese porcelain dishes in this painting belongs to the transitional period of the middle of the seventeenth century. These dishes were desirable modern objects, recently imported from China, probably by the Dutch. The jug to the left, decorated with ivory carvings, is a typical German object. Hinz may have based it on an example by his contemporary Joachim Henne (active c. 1663-1707), who was a great specialist in this field. Hinz portrayed several of that sculptor's works in his well-known paintings of showcases (*Kunstammergale*) of which there are excellent examples in Hamburg and Schloss Sankoussi, Berlin.

While the objects Hinz depicted are of a high quality and luxury status, the compositions of his still lifes are often restricted in their opulence. He usually concentrated on a few items in each painting, which he would render to their best advantage – well arranged and dramatically lit. In this respect he reveals the influence of the Dutch still life specialist, Willem Kalf (1619-1693), which started to spread soon after Kalf had settled in Amsterdam in the early 1650s. The Amsterdam artist Barent van der Meer (1659-1692/1703), to whom this still life was attributed at one time, was also influenced by Kalf. Like Georg Hinz, Kalf preferred a dark background against which his objects could stand out. While Kalf aimed for a soft sheen combined with bright highlights, Hinz's style is defined by sharp outlines and high linear definition, which is clearly manifest in the present painting.

Fred G. Meijer



17.

KLAES MOLENAER

(Haarlem 1628/1629 – Haarlem 1676)

A Winter Landscape with Numerous Figures on a Frozen River Outside the Town Walls

signed K. Molenaer in the lower left

oil on panel

13 x 17 inches (33 x 43 cm.)

PROVENANCE

Anonymous Sale, Christie's, New York, June 18, 1982, lot 106 where bought by
Private Collection, New York, until the present time

Outside the old stone walls of a Dutch town a frozen river is filled with skaters and sledges. In the foreground on a bank of frozen grass a lone seated spectator wearing a fur-trimmed red cap watches the scene. The flow on the ice commences in the lower left with a kneeling boy adjusting his skate near groups of townsfolk conversing around a horse-drawn sledge. A father and his young daughter stand at the heart of the scene alongside the sledge's snow-white horse. As the river proceeds into the distance the groups of skaters thin out but remain visible into the farthest depths of the composition, well past the isolated house of the right background. A single exiting figure is visible in the passageway of the stone walls. The bare ground and rooftops of the town are flecked with snow. The sky is a wintry mix of white, grey and purple.

Molenaer has adeptly captured the reflection of a winter's day in mid-seventeenth century Holland. The start of the action at the painting's edge, as well as the placement in the center foreground of an empty bench creates visual markers for observation and participation within the scene. The low vantage point of the composition combined with the sharp diagonal across the foreground which leads the eye to the distant and equally low horizon point serve to further this feeling of immediate accessibility. The artist's employment of red accents in the clothing of the figures again draws the eye through the scene and onto the open ice. Even the frozen tree branches of the foreground all sway to the right paralleling the foot traffic, while the branches in the middle ground which frame both sides, point towards the distant horizon. Through the artist's technical virtuosity viewer and subject are melded.

Klaes Molenaer is best known for his winter scenes. These works reflect the influence of his contemporary and fellow Haarlem artist Jacob van Ruisdael as well as Isaak van Ostade. The youngest of seven siblings, he is the brother of the artists Bartholomeus and Jan Miense Molenaer. He specialized in landscapes and genre, which included beach scenes, river views and peasant gatherings in taverns and villages. His early works show the influence of Jan van Goyen and he is thought to have studied with Salomon van Ruysdael. He joined the Guild of St. Luke in Haarlem in 1651. He was particularly skillful at depicting and recording contemporary Dutch life, with his most notable pupils being Nicolas Piemont and Thomas Heeremans.¹

¹ Biographical information taken from E. Benezit, "Klaes Molenaer" in *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, vol. 7, Librairie Gründ, 1976, p. 462; Homan Potterton, "Klaes Molenaer" in *Dutch Seventeenth and Eighteenth Century Paintings in the National Gallery of Ireland*, 1986, pp. 95-96; and Görel Cavalli-Björkman, "Nicolaes Molenaer" in *Dutch and Flemish Paintings II*, Nationalmuseum, Stockholm, 2005, p. 328.



18.

QUIRINGH VAN BREKELENKAM

(Zwammerdam (?) near Leiden circa 1623 – Leiden 1669 (?) or after)

A Housewife and Maid with a Fish

signed and dated Q. Breklenkam 1664 in the lower right

oil on panel

17 $\frac{5}{8}$ x 15 $\frac{1}{3}$ inches (44.6 x 38.9 cm.)

PROVENANCE

D.N. Teengs sale, Monnickendam, September 23, 1824, lot 7
Right Hon. Viscount D'Abernon, Esher Place, Esher, England
Schieffer Gallery, Amsterdam, 1928, from whom purchased by
Alfred Cohen, Amsterdam, 1931, who consigned it to
Firma D. Katz, Dieren, November 1941

Looted by the Nazi authorities, after November 1941

In the custody of the Dutch Government

Restituted to the heirs of Alfred Cohen, New York, by 1954, and thus by descent in the family until the present time

LITERATURE

Angelika Lasius, *Quiringh van Brekelenkam*, Davaco, Doornspijk, 1992, pp. 59, 76, 130, no. 176

Although very little is known about the life of Quiringh van Brekelenkam it is likely that he received his artistic training in Leiden. In 1648 he joined the newly founded Guild of St. Luke in Leiden. It is also from this year that his earliest dated work is known, *Domestic Cares* in the Stedelijk Museum, Leiden. His career spanned two decades from 1648-1668, and with the exception of a few still lifes and portraits, Brekelenkam devoted himself to genre.¹ Angelika Lasius in her monograph records a total of 238 accepted works.

During the first decade of his career the artist painted simple domestic scenes as well as hermits. These works reflect his close ties to the Leiden school of *fijnschilders*, a group of artists centered around Gerrit Dou, but as early as the 1650s Brekelenkam would begin to formulate a more individualized style, one which would reflect the influence of Gabriel Metsu. From 1653-1664 the majority of his paintings depict the workshops and stalls of different crafts and tradesmen, such as the shoemaker, barber-surgeon, apothecary, tailor, coppersmith, lace-maker, fruit, shrimp and vegetable seller. No other contemporary Dutch artist would represent these subjects as often. In the 1660s his works would also include the newly fashionable conversation pieces in elegant interiors and within this group depictions of housewives with maids would dominate. During this period his palette would brighten and become more luminous, reflecting the influences of Jan Steen, Gerard ter Borch, Pieter de Hooch and Jacob Ochtervelt. By this point he had also developed a distinctive hand characterized by broad fluid brush strokes, thinly applied paint, carefully crafted figures and objects with slightly blurred faces and contours, clothing consisting of a few well modeled folds, all covered in a fine glaze.²

Continued

¹ Lasius, op. cit., pp. 7-8, 15, 69.

² Ibid, pp. 69, 148.



Brekelenkam and his fellow artists rarely worked for individual patrons but instead in an open market whose main outlets consisted of auctions and dealers. As competition was fierce, artists tried to stand out by specializing in certain subjects or by the introduction of original themes, which would then be associated exclusively with their name. It is possible that Brekelenkam was the first artist to portray the general subject of this panel, a housewife examining goods purchased by a maid.³ Images of housewives supervising their maids would become the most popular domestic theme in seventeenth century Dutch genre painting.⁴ Ochtervelt and De Hooch both painted such scenes, but it is unclear who did so first.⁵

Lasius considers Brekelenkam's finest works to date from 1660-1664. She lists six known versions of a *Housewife and Maid with Fish*, all believed to have been executed circa 1663-1664.⁶ In this panel the mistress of the house,⁷ seated in a well-appointed room, is resplendent in gold satin dress, ermine trimmed jacket and clustered pearl earrings; a striking contrast to the maid's brown, white and red dress whose chief ornaments are the household implements that hang from her waist. The mistress engaged with her toilet has been interrupted by the maid in order to inspect a fish. Contemporary domestic conduct books, such as Jacob Cats' *Houwelyck* (Marriage) of which there were at least 50,000 copies in circulation by the middle of the seventeenth century, detailed at great lengths the housewife's obligation to oversee her servants. By doing so both mistress and maid fulfill their expected roles as supervisor and subordinate, the painting's underlying message is one of tacit approval as well as a nod to worldly order.⁸

³ Ibid, pp. 37, 70-71.

⁴ Wayne E. Frantis, *Paragons of Virtue, Women and Domesticity in Seventeenth-Century Dutch Art*, Cambridge University Press, 1993, p. 100.

⁵ Lasius, *op. cit.*, p. 37.

⁶ Lasius has given this painting no. 176 an incorrect date of 1661 (?) instead of its actual date of 1664.

⁷ The image of the young housewife is repeated frequently in paintings of the 1660s, distinctive due to her shoulder-length blond curly hair and high forehead, see Lasius, p. 37.

⁸ Frantis, *op. cit.*, pp. 5-6, 100-101.



Simon Verelst
(The Hague 1644 – London between 1710-1717)

Still-life of Flowers in a Glass Vase on a Marble Ledge

oil on canvas

31¾ x 25¼ inches (80.4 x 64 cm.)

Simon Verelst's mastery of flower-painting lies not merely in his ability to represent the expensive, ornamental flowers of the late seventeenth century, but to make a silent, frozen drama of them, in which the disposition of each stem in its relation to the others appears as significant and as loaded with meaning as the gestures of the actors in a Baroque history painting. Verelst himself was aware that there was something almost necromantic in the lithe tensions he imparted to so simple a subject as a painter, and as a man it affected his perception of himself considerably. Anecdotes concerning his vanity are numerous, although the most indicative is the instance in which he failed to remove his hat before the Lord Chancellor the Earl of Shafestbury since 'the King could make a chancellor of whom pleas'd but could not make a Verelst.'¹

Few works are signed by the artist, and dated works are extremely rare.² The present painting, dated by Fred Meijer to the later part of Verelst's career in London circa 1705, demonstrates the qualities that had first enchanted Samuel Pepys, a discerning connoisseur of painting, to his work. Pepys records a visit to Verelst's studio on April 11, 1669, when the painter was newly arrived in London and was a friend of Jan Looten, a Dutch painter who had earlier settled in London. Pepys was unimpressed by Looten's talent, but was directed by him to:

'a Dutchman newly come over, one Everelst, who took us to his lodging close by and did show us a little flower pott of his doing, the finest thing that I ever think I saw in my life – the drops of dew hanging on the leaves, so as I was forced again and again to put my finger to it to see whether my eyes were deceived or no. He doth ask £70 for it; I had the vanity to bid him £20 – but a better picture I never saw in my whole life, and it is worth going twenty miles too see.'³

In the present painting there are dewdrops on the leaves, which, along with the fly that crawls the leaf in the immediate center, would have delighted contemporary observers as a triumph of *trompe l'oeil*. Along with this perhaps faint aura of the vanitas, a remnant from the heritage of Verelst's Dutch tradition, are the less quantifiable effect of the floral drama, in which the harmonies of colour and placing, and the way in which the different flowers turn upon each other and almost seem to react, create a complex visual music.

Verelst's popularity in London and, especially, at the Court, was such that Charles II bought six of his paintings, and Lord Pomfret, an *arbiter* in artistic matters, bought nine. He also painted portraits of members of the court including the Duke of Buckingham as well as Mary of Modena. Verelst's excursions into High Life enmeshed him in one of the Court's great divorce scandals, when in 1691 he appeared as a witness in the divorce of the Duke and Duchess of Norfolk. The Duchess earnestly hoped that Verelst – who had painted her portrait – would pretend to own a shirt and waistcoat that belonged to her lover Sir John Germaine and which had been found in the Duke's closet at Windsor. No amount of bribery could persuade him, however, and he proved incorruptible.

Verelst was one of the three painter sons of Pieter Harmensz Vereslt (1618 – 1668), all of whom received their training with their father in The Hague. His brothers, Johannes (1648 – 1700) and Herman (1641/2 – 1700) are known for portrait painting. The Verelsts were something of an artistic dynasty, and Herman's daughter Maria (1680 – 1744) enjoyed a successful practice as a portraitist in the next century.

We are grateful to Fred G. Meijer for confirming the attribution to Simon Verelst.

¹ George Vertue, "Notebooks II", *Walpole Society*, vol. XX, Oxford, 1931-32, p. 132.

² Adriaan van der Willigen & Fred G. Meijer, "Simon Verelst" in *A Dictionary of Dutch and Flemish Still-Life Painters Working in Oils, 1525-1725*, Primavera Press, Leiden, 2003, p. 204.

³ Samuel Pepys, *Diary IX*, pp. 514 -515.



SIR PETER LELY
(Soest 1618 – London 1680)

Portrait of Elizabeth Capel Countess of Carnarvon (1633 – 1678), Circa 1662

Inscribed COVNTESS OF CANARVAN on the stone wall to the right of the sitter

oil on canvas

50 x 39 inches (127 x 101 cm.)

PROVENANCE

Bank of America Art Collection

LITERATURE

To be included in the forthcoming *catalogue raisonné* of the paintings of Sir Peter Lely, by the late Sir Oliver Millar, Diana Dethloff and Catherine MacLeod, for the Paul Mellon Centre for Studies in British Art.

This rediscovered portrait exemplifies the sophisticated assurance of Lely's mature style in the years around the Restoration, when he was pre-eminently England's most fashionable painter, secure as the heir to Sir Anthony van Dyck's reputation and position, and in the patronage of a courtly circle whose world he defines. Equally, although Lely could produce quite breathtakingly inventive work until his death, this period is free from the sense of repetition and thematic exhaustion which were the inevitable consequence of a studio-factory serving a vast clientele from the 1670s.

This portrait can be dated on stylistic grounds and hairstyle to c.1662, comparable with *Elizabeth Butler Countess of Chesterfield* (Chevening) and with *Anne Hyde Duchess of York* (Scottish National Portrait Gallery, Edinburgh). The contemporary inscription identifying the sitter is identical in form to that on the Edinburgh painting and would have been applied in the studio. The Vandyckian tone of Lely's work in the previous decade has now become more extravagantly Baroque, in comparison with the portrait of the present sitter with her sister Mary Duchess of Beaufort (1630 – 1715) painted c.1658 (Metropolitan Museum of Art, New York, see illustration 20a). Yet despite the tumbling drama of the curtain, like the great swags that frame the Duchess of York there is still the same direct, unpretentious treatment of character. There is also, of course, the same virtuosity of handling. The briskly painted draperies and the execution of the hands are notably outstanding, especially the modelling of the open palm against which Lady Carnarvon is resting her head, and the languor conveyed in her loose grip upon the leaves of ivy that she is holding at her lap.

The ivy provides the key to the mood of the painting. The sitter has retired from the world, expressed not only in her glance directed away from the viewer but by the curtain which shuts away all but a slight part of the prospect beyond the stone embrasure in which she is sitting. The portrait is contemporary with Lely's iconic full-length portrait of the King's mistress Barbara Villiers (Knole, Kent) with her head on her hand - a pose derived from paintings of the Penitent Magdalen (for example Guido Reni's 1633 painting in the Museo Nazionale d'Arte Antica, Rome) - but although the Knole portrait spurred a fashion for the pose among Lely's female sitters - a portrait of Lady Carnarvon employs it c.1663 (Sotheby's, London, July 13, 1988, lot 26) - it is unlikely given its sensual overtones that this is the inspiration for the present painting. It is instead an attitude of melancholy, seen in earlier male portraiture¹ and represented in Albrecht Durer's engraving *Melencolia*. Ivy is traditionally associated with immortality, since it is an evergreen, and, because of the way it binds, with marital fidelity. Yet this is not a mourning portrait since with the exception of two sons yet unborn all of Lady Carnarvon's immediate family were living at this date. Lady Carnarvon's father Arthur 1st Lord Capel of Hadham (1604 – 1649) had been beheaded by Parliament for his part in the Second Civil War, and it possible that he is the subject of her reverie, especially as she is enjoying the fruits of Restoration which he did not live to see. Lord Capel wrote a book of *Daily Observations and Meditations, Divine, Morall*, published posthumously in 1654. Lady Carnarvon's apparent melancholy might be rather a moment's reflection to remember her father and to continue in the habits which he surely taught her. Nevertheless the world beckons, and the spray of oak leaves appearing to the right has intruded over the sill within inches of touching her elbow almost consolingly. Oak branches appear frequently as part of the background foliage in Lely's paintings, but here it may be an explicit allusion to King Charles II and thus to the Restoration, the conclusion to the sufferings of Lady Carnarvon's family.

Continued

¹ Julia Marciari Alexander, in *Painted Ladies Women at the Court of Charles II*, National Portrait Gallery, London, p.120.



COUNTESS OF
CANARVAN

The suggestion of a woman's intellectual life is exceedingly rare in Lely's portraiture, or in the work of any artist of this period, since society itself scarcely acknowledged such a thing. Yet this is far from a fanciful interpretation, and entirely in tune with what one knows of the Capel family. In the earlier double portrait showing Lady Carnarvon with her sister the painter has taken pains to show her holding not an emblematic plant but a signed example of one of her own flower paintings, of which she was justly proud.² The family shared a love of plants and gardening: the famous group portrait *The Capel Family* (National Portrait Gallery, London) is dominated by a view of the family's formal garden at Little Hadham; Mary Duchess of Beaufort went on to create a much-celebrated garden at Badminton, and Sir Henry Capel 3rd Lord Capel (1638 – 1696) her brother began the Royal Botanical Gardens which still flourish at Kew.

Elizabeth Capel married Charles Dormer 2nd Earl of Carnarvon (1632 – 1709) in or before 1653. Lord Carnarvon was the son of Robert 1st Earl of Carnarvon (d.1643) a prominent Royalist general who had been killed at the battle of Newbury. He was also the grandson of Philip Herbert 4th Earl of Pembroke, one of the 'noble defectors' who sided with Parliament, and like the 1st Earl of Carnarvon a great patron of Van Dyck. The Dormer and Herbert families also patronised the miniaturist and copyist Richard Gibson (1615 – 1690), the dwarf painter whose miniatures of Lord and Lady Carnarvon offer a delicate counterpoint to Lely's oil portraits, and it was probably whilst working alongside each other for these patrons that the two painters became friends and associates.

Lely's work for the family, in itself a vital document of the way in which the aristocracy normalised relationships within itself in the wake of the Civil War, includes some of his most magnificent work. In the same year that Elizabeth Capel married, her brother Arthur 2nd Lord Capel, later created Earl of Essex (c.1632 – 1683) married Lady Elizabeth Percy, daughter of the Earl of Northumberland, another 'noble defector' for whom Lely had painted two portrait groups of the captive Royal family in 1647 (Northumberland Collection, Syon and National Trust, Petworth). The double portrait of Lord and Lady Essex c.1655 (National Portrait Gallery, London), the portrait of the Countess of Carnarvon and the Duchess of Beaufort c.1658 and the group portrait of *The Family of the 2nd Earl of Carnarvon* c.1659-1660 (Christie's, London, July 8, 2008, lot 19) are not only a *tour de force* of painting but proof that even before the Restoration the principal aristocratic families had already regained much of their former authority and social presence. When viewing the Capel portraits at the Essex seat at Cassiobury- which included *The Duchess of Beaufort and her sister the Countess of Carnarvon* and *Sir Henry Capel* (Metropolitan Museum of Art, New York) - George Vertue said that they were:

*'of the best and highest perfection that I ever saw painted by S. P. Lelly especially so many & so compleat together. - not excepting the Beauties at Windsor which I have seen more than once'*³

Elizabeth Capel's portraits remain distinct, however, because they are so strongly marked with a sense of her own character. This may be muted in *The Family of the 2nd Earl of Carnarvon* where she is one element in a dynastic whole, but in her single portraits⁴ and that with her sister she is a distinct and engaging personality, captured with an immediacy more frequently seen in portraits of the painter's friends and fellow artists, and there is a sense common to them all that Lely found Elizabeth Capel to be one of his most interesting and rewarding sitters. Lady Carnarvon predeceased her husband in 1678. Of her five children two sons died infants and the heir Charles Viscount Alscott died a minor before 1673. Her daughters survived, happily, and Elizabeth married Philip Stanhope 2nd Earl of Chesterfield, becoming grandmother to the famous Philip Dormer Stanhope Lord Chesterfield, and Isabella married Charles Coote 3rd Earl of Mountrath, and examples of Lely's Capels portraits have descended to the present in both families.

This remarkable family not only helped Lely immeasurably by providing him with consistent patronage through and beyond the 1650s when he was establishing his practice, but by giving him precious access to the paintings by Van Dyck in their houses. At a time when the Royal Collections had been dispersed by auction this was undoubtedly the formative artistic experience of his career and enabled his transformation from a Dutch painter newly-arrived from the Hague into the artist whose Baroque style would become a touchstone of British portraiture. Furthermore the broad political base of this circle enabled him to operate favourably under the Interregnum regime – one of his best known commissions of the period is a portrait of Cromwell (Birmingham City Museums and Galleries) - and through his friendship with Elizabeth Capel's brother Henry the close acquaintance of active Royalists left him well-placed at the Restoration.

² A painting by Elizabeth Capel in the Royal Collection was exhibited in *Escape to Eden: Five Centuries of Women and Gardens*, National Portrait Gallery, London, 2000-2001.

³ Vertue, "Notebooks IV", in *Walpole Society*, vol. XXIV, 1935-1936, p.17.

⁴ An unpublished head and shoulders portrait of Elizabeth Capel, c.1658 (Private Collection, Edinburgh) which appears to relate to the double portrait in the Metropolitan Museum of Art is an exceptionally direct likeness and says much about Lely's friendship with the sitter.



(20a. Sir Peter Lely, *Mary Capel, Later Duchess of Beaufort and Her Sister Elizabeth, Countess of Carnarvon*, signed and inscribed, oil on canvas, 51¼ x 67 inches, The Metropolitan Museum of Art, Bequest of Jacob Ruppert, 1939.)

21.

JOHANNES LEEMANS
(The Hague c. 1633 – The Hague 1688)

A Trompe l'Oeil Still Life with a Bird Cage, Birdcalls, and a Powder-Bag

oil on panel

11 $\frac{3}{8}$ x 11 $\frac{5}{8}$ inches (28.8 x 29.5 cm.)

PROVENANCE

Private collection, Doorn, The Netherlands

Born into a family notorious for violent behavior, Johannes Leemans seemed destined for a less than ordinary life. His elder brother Anthony (1630-before 1673) fled The Hague after he had stabbed down a man at a kermesse, and Johannes would not prove much of an exception. According to a document dating from 1674, Leemans had murdered an army sergeant, a certain Herman Gorel, nine years previously. According to the artist's son, named Anthony after his great-grandfather, his grandfather, and his paternal uncle, Leemans was a drinker who regularly turned his son's house upside down. Fortunately for posterity, Leemans not only knew how to handle weapons, but also how to paint them with astonishing accuracy.

Well known for his *trompe l'oeil* still lifes with rifles, hunting gear, bird cages, and occasionally dead game, usually depicted against whitewashed walls, Leemans may have received first-hand knowledge as a weapons expert from his grandfather, who is mentioned in the The Hague archives as an armourer. Leemans's father was active as a wine trader and cloth merchant. Leemans may have taken over his father's business, for he is mentioned as a wine trader in the archives more often than as a painter. He may have dabbled a bit in real estate as well, for he is mentioned many times in the 1670's and 1680's, purchasing a number of houses in The Hague.

Leemans's brother Anthony, mentioned above, was active as a still life painter working in very much the same vein as Johannes. There may have been a third brother who was a painter as well, since several paintings are known which are signed "H Leemans"; indeed, Johannes had a younger brother named Herman. However, Herman never registered as a member of the painters' guild, and several early paintings by Johannes are signed with initials J and L connected with a hyphen, which can be easily mistaken for an H.

Dated works by Johannes are known from the period 1664-1684. Most of his works are on a large format, usually 30 by 40 inches or bigger, and often follow the same compositional scheme: a bird cage in the center, a powder-bag below, bird-whistles to the left and right, flanked by bird-caps, powder-horns, trumpets and other paraphernalia, and a rifle over the bird-cage. Rather more unusual are his few small-scale compositions, such as the present painting, which are painted in a more subtle technique, with delicate light effects and gentle, subdued colors. Even though his oeuvre shows little change throughout the decades, it should be noted that Leemans rarely repeated the exact same compositional elements. Especially his rifles show a high degree of variation, and form a valuable source for weapons' historians.



22.

JOHANN GEORG VON BEMMEL
(Nuremburg 1669 – Nuremburg 1723)

A Study of Dogs, Horse with Rider, Donkey, Troughs and a Bucket

signed with monogram B.B. in the lower left

inscribed and numbered on the reverse 1302/22 Georg Christoph von Bemmell 1738 – 1794

black crayon and gray wash on beige paper

5½ x 7¾ inches (140 x 196 mm.)

PROVENANCE

Hohenzollern-Sigmaringen Collection

Schaeffer Galleries, New York (as by Johann Noah von Bemmell), from whom acquired by

Private Collection, New York

Johann Georg von Bemmell specialized in landscapes, battle and hunting scenes. He was the son of the Utrecht born landscape painter Willem van Bemmell. Johann Georg was trained by his father as well as Johann-Philipp Lembke, the battle-scene painter. Lembke traveled to Italy in 1653 where he studied the work of Pieter van Laer, and returned from Rome in 1663. Until 1683 when Lembke departed Nuremburg for Sweden, Johann Georg worked in his studio. Afterwards he joined the workshop of his father, contributing the staffage to his landscapes (along with Heinrich Roos), his riders and dogs being especially noteworthy.

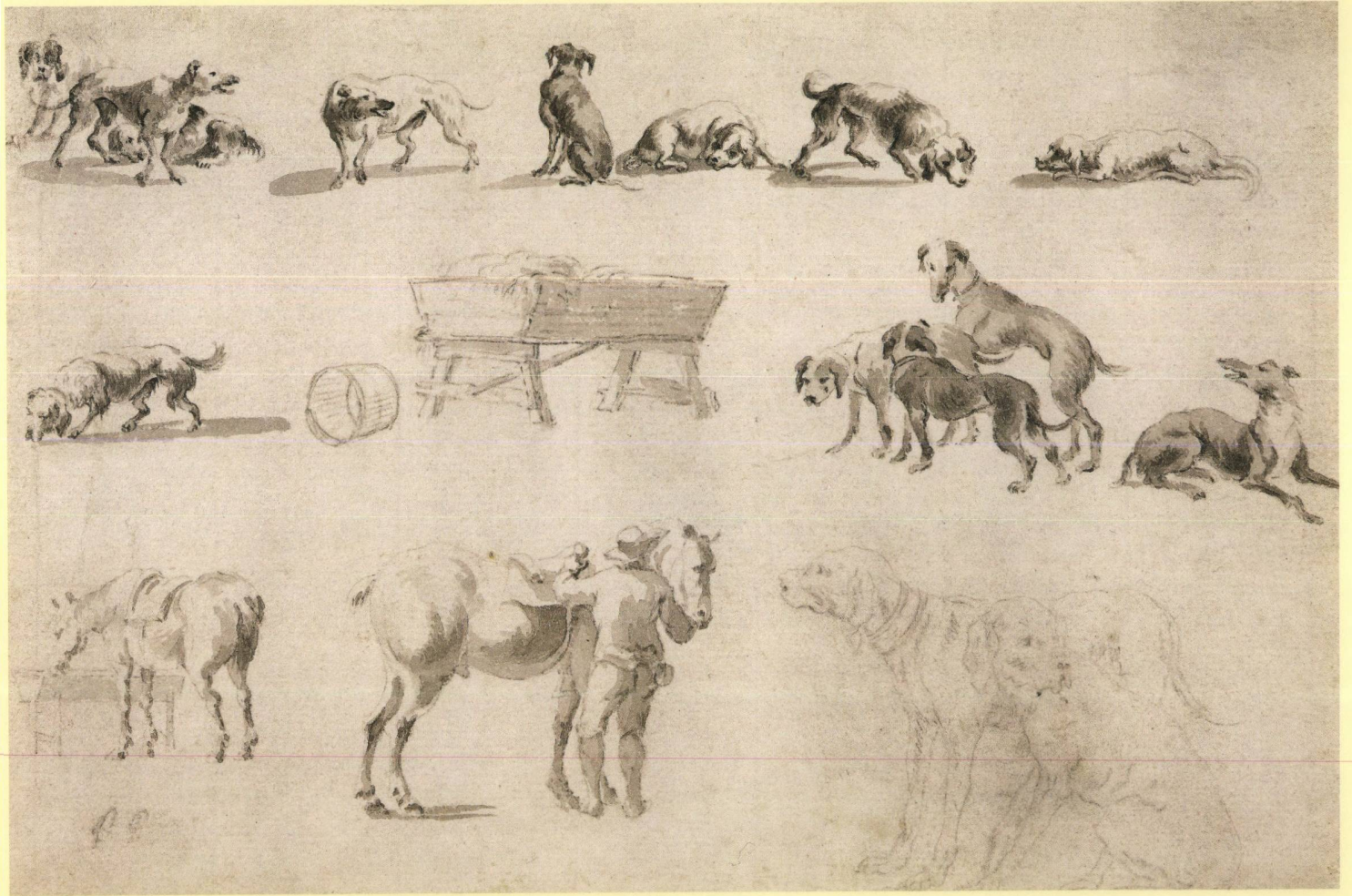
The majority of paintings and drawings that Johann Georg executed independently and after his father's death in 1708 were unsigned or signed in such a manner that they do not clearly designate Johann Georg as the artist. This is made evident by the confusing history of our own drawing, which has been attributed both to his son and grandson at different times. Both imitated his style but were not proficient enough to be up to this level of quality. Dr. Wolf Eiermann, author of the monograph on Willem van Bemmell (1630-1708),¹ in a written communication dated Stuttgart October 21, 2008 has confirmed the attribution to Johann Georg. He has noted that the use of the double BB monogram is something the artist experimented with as it has only been found on one other drawing. Dr. Eiermann has further connected individual elements within our drawing to other works by Johann Georg. The dog in the uppermost left corner staring straight out at the viewer is reproduced in the painting entitled *Zärtlicher Abschied* (Tender Farewell, see Georg Biermann, ed., *Deutsches Barock und Rokoko*, Leipzig, 1914, p. 42 or Bildarchiv Foto Marburg no. 70064). The dog drinking water in the top row second from the right corner, is repeated but faces the opposite direction in a drawing sold at Nagel Auktionen, Stuttgart, September 20, 1992, lot 3148, *Hirtenpaar mit Einer Herde Kuhe und Ziegen an der Tranke in Einer Romischen Ruinenlandschaft* (Shepherds with a Herd of Cows and Goats by a Watering-Hole in a Classical Landscape), although most likely erroneously signed and dated J.G. v. Bemmell 1701.

Johann Georg was the first of the Bemmells to execute hunting scenes. This study's rider steadying his horse and packs of dogs at rest or attention are details for such scenes, revealing the artistic process at work. Five consecutive generations of the Bemmell family were artists working primarily on landscapes being taught by and often copying one another, just as Johann Georg did under Willem, the patriarch of the family. This not surprisingly, has caused great confusion in the sorting out of the different hands, making the confirmation of this drawing by Johann Georg important, a charming addition to a small group of definitive works.

Paintings and drawings by the artist can be found in the museum collections of Dessau, Dresden, Nuremburg, Sacramento, Stockholm and Stuttgart.

We are very grateful to Dr. Wolf Eiermann for confirming the drawing to be by Johann Georg von Bemmell and for his assistance in the writing of this entry.

¹ See Wolf Eiermann, *Willem van Bemmell (1630-1708): Monografie mit Kritischem Werkverzeichnis der Gemälde*, M. Imhof, Petersburg, 2007.



RR

23.

**ATTRIBUTED TO THOMAS FRYE
(Edenderry 1710 – London 1762)**

Portrait of Sir Watkin Williams Wynn 3rd Bt, MP (?1693 – 1749) late 1730s

inscribed S^r Watkin Williams Wynn Bar^f. in the upper left

oil on canvas

50 x 40 inches (127 x 101.2 cm.)

PROVENANCE

Private Collection, New York, 1940's, and thus by inheritance to

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

This newly-published portrait is a highly important addition to the iconography of 'the Great Sir Watkin,' leader of the Tory country squires, who on inheriting the estates of Wynnstay from his mother in 1719 became the greatest Welsh landowner of the mid-eighteenth century. He was also the nation's leading Jacobite, whose support for the restoration of the exiled Prince James Edward Stuart was an open secret.

It is testament to the strength of his far-reaching power in North Wales and his personal authority that Sir Watkin survived the aftermath of the Jacobite Rebellion in 1745 to die in a hunting accident and not on the scaffold. It is also a mark of his prudence: although Sir Watkin was known to have publicly burnt the King's picture in 1720, and to have been a founder member of the Cycle of the White Rose, a Jacobite Club at Wrexham in 1723, he kept secret his treasonous correspondence with the Pretender as well as his visits to France to confer with Louis XV, and he pledged no open support to an insurrection unless it was accompanied by a French invasion. Nonetheless, he did his best in Parliament to make the way clear for the Pretender's army, and his otherwise uncharacteristic vote for the Government on January 23, 1745 to maintain troops in the Low Countries was clearly aimed at stripping the country of its defences. When the Pretender arrived without the necessary French support Sir Watkin hurried to London and compliantly sat out the Rebellion under the Government's eyes in Parliament. Active Jacobites such as Lord Lovat suffered the extreme penalty but Henry Pelham looked on Sir Watkin almost indulgently, feeling that the embarrassment of so great a gentleman was punishment enough.

Sir Watkin, son of Sir William Williams 2nd Bt, was elected to the family seat of Denbighshire in 1716, and with one interruption in 1741 – which he successfully disputed – held the seat until his death. In Parliament he was the most persistent and vocal of the Tory squires who opposed the Prime Minister Sir Robert Walpole. At one stage the Prime Minister tried to buy Sir Watkin's compliance with an earldom, which Sir Watkin with immense pride declined, being 'well content with the honours that he had... and resolved to live and die Sir Watkin.'¹ Sir Watkin's first wife Ann Vaughan died in 1748. He married secondly Frances Shakerly of Cheshire, who was the mother of his heir, the great patron Sir Watkin Williams Wynn 4th Bt, who was still a baby when his father died falling from his horse.

This portrait is an interesting alternative to the more familiar icons of this sitter. These, from the 1729 portrait by Michael Dahl (Wynnstay), through Thomas Hudson's portrait of the late 1730s (engraved John Faber c.1740), Allan Ramsay's portrait of 1741 (Wynnstay), to Hudson's second portrait of the later 1740s (formerly with Lawrence Steigrad Fine Arts), employ a standing pose to conjure the unshakeable authority of a man known only half in jest as 'the Prince of Wales.' Our painter by contrast shows Sir Watkin at a table, half-turned as if about to address the viewer. His bearing still commands respect, but the greater sense of familiarity that our portrait conveys may suggest it was commissioned for a family member or friend of comparable rank.

Continued

¹ Peter D. G. Thomas, "Sir Watkin Williams Wynn 3rd Bt (?1693 – 1749)", *Oxford Dictionary of National Biography*, Oxford University Press, 2004.

S^r. Watkin Williams Wynn Bar^t.



Frye's portraits show a deft appreciation of the gradations of manner and nuances of decorum familiar to his subjects. *A Gentleman of the Lloyd Family* (Christie's New York, May 22, 1998, lot 94) is shown similarly turning towards the viewer but it is a conversational likeness of a more modest sitter without the awesome dignity which Frye conveys in the present portrait. Of other more formal portraits *Frederick Prince of Wales* 1737 – 38 (Royal Collection) suggests a sense of frivolity and the illusion of familiarity, well-suited to the Prince's character, whilst *Sir Charles Towneley as York Herald* (College of Arms) signed and dated 1740 approaches Sir Watkin's cool hauteur but with a self-conscious air wholly lacking from Sir Watkin's bullish sense of self.

Frye arrived in London from Ireland c.1735. His earliest known works are a pair of pastel portraits of two young boys (Earl of Iveagh Collection) dated 1734 apparently influenced by Rosalba Carriera, but he was an extremely versatile artist and as accomplished in oils as he was in pastels as well as in mezzotint engraving. A pastellist's technique is apparent in our portrait not only in the moulding of the face, and delicate application of the whites in the wig and linen, but also in the powdery shimmer that he gives to the velvet coat, which shows Frye's characteristic silvery highlights. This textural richness is apparent in *Mr Crispe of Quex Park* signed and dated 1746 (Tate Britain) and shows how distinct Frye's work is from the slicker, more polished products of the contemporary drapery painters such as Joseph Van Aken. Frye gained important patronage early, and having become part of the Prince of Wales's circle in 1737 he was exposed to the influence of Jean-Baptiste Van Loo who arrived in England in that year. Sir Watkin's portrait, datable on details of the sitter's wig and by his age to roughly this period, is significant in showing a strong flavour of the French painter's work, although the portrait's pose and solidity remain quintessentially British. The loose suggestion of an architectural background with a single pilaster to the right of the sitter echoes the rather imprecisely-conceived features that form the backdrop to *Mrs Wardle* signed and dated 1742 (Christie's, London, January 17, 1947).²

Pentimenti visible throughout the sitter's coat, showing the previous placement of the buttons at front and back, reveal that at a late stage in execution the sitter's body was moved to the right. This marks the portrait as a prime work, but also suggests something of Frye's willingness to experiment, as well, perhaps, as hinting at Sir Watkin's demands as a patron. Frye's career is marked by his unwillingness to remain fixed in one mould. In 1744 when his career as a portraitist was at its height he became one of the founders of the Bow porcelain works, and continued as manager of the factory for fifteen years until forced to retire by ill-health, perhaps a victim of his own tireless industry. He continued to produce portraits in watercolour and oil during this period, and when he left the Bow factory in 1759 he went on a tour of Wales to recover his health, during which he is known to have accepted commissions. In 1760 he returned to London where he took up his portrait practice again, although the best known of his later works is the double series of 'character' heads engraved in 1761 and 1762 after studies in the style of Giambattista Piazzetta. These show his lifelong interest in the subtleties of facial expression and fascination with the work of Continental artists.

Frye died at Hatton Garden on April 3, 1762 and for the next forty-five years retained a high reputation with connoisseurs and his fellow artists. His subsequent obscurity was undeserved and he has re-emerged as a subtle and inventive portraitist as well as an important pioneer in the introduction of Continental taste into English art in the mid-eighteenth century.

We are grateful to Dr. Brian Allen of the Paul Mellon Centre for Studies in British Art, in consultation with colleagues Dr. Martin Postle and John Ingamells, for proposing an attribution to Thomas Frye on the basis of a photograph.

² Michael Wynne, "Thomas Frye (1710 – 1762)", *Burlington Magazine*, CXIV, February, 1974, pp.79 – 84.



John Michael Rysbrack R.A.
(Antwerp 1694 – London 1770)

Two Maenads, A Study

inscribed Mich^l Rysbrack Inven^t in brown ink and sculptor in pencil on the mount
 brown wash with white highlights and brown ink on paper adhered to the mount
 6⁷/₈ x 4³/₄ inches (175 x 120 mm.)

PROVENANCE

Private Collection, New Jersey, circa 1960 until the present time

From his arrival in London in October 1720¹ Michael Rysbrack's work and his patrons' aspirations matched seamlessly. Margaret Whinney considers that 'perhaps more than the work of any other artist [Rysbrack's] reflects the taste of Augustan England...his importance in the history of English sculpture can hardly be sufficiently stressed.'²

The elegant line and assured draughtsmanship of this drawing are typical of Rysbrack's execution and this ink and wash technique is familiar from sculptural designs such as *Studies for a Statue of Inigo Jones* (Victoria and Albert Museum) and his finished presentation drawings such as *The Resurrection of Christ* (City of Bristol Museum and Art Gallery). The present example might belong to either category; the figures are clearly not intended to be executed in the round, but with its suggestion of a landscape background, the composition would translate well to a relief panel, just as the design has ease and spontaneity which Rysbrack demonstrates in drawings made for friends and collectors.

The classical subject is key to Rysbrack's repertoire. In the 1720s the fascination which British patrons had begun to share in the Roman past, as a guide to correct taste in building and gardening, had begun to gather momentum. The great neo-Palladian architects and designers, Lord Burlington, Colen Campbell, William Kent and James Gibbs were among Rysbrack's earliest and most loyal clients. Their works would be recognisable without Rysbrack's ornamentation, but it is Rysbrack's highly-wrought overdoors, friezes and chimneypieces which give the interior of their great houses such a distinctive accent and his statuary which peoples their gardens.

This drawing typifies the elements which delighted his new patrons. The subject, two of the female followers of Dionysus or Bacchus, shows familiarity with classical art and literature and lends the Augustan gentleman-statesman the aura of the Roman senator whose cultural heir he believed himself to be. The source may indeed be an ancient relief – it is comparable with a Bacchic plinth brought from Rome to Newby Hall in the 1760s – but if so it is likely to have been inspired by engravings or later sculptures after the original. Rysbrack's classical vision echoed his patrons' not least because like many of them he had not visited Rome himself, and his Romanizing sculptural style, influenced by his Flemish master Michael Van der Voort and the work of François Duquesnoy, is viewed through a prism of the Renaissance and the Baroque.³ The left-hand figure recalls the robust carving of ancient sculpture, but her companion alludes to contemporary Rococo lightness. This fluidity in which past and present, realism and monumentality, are effortlessly combined is Rysbrack's signature, and it is apparent throughout his works from the *Portrait Bust of Daniel Finch, Earl of Nottingham*, early 1720s (Victoria and Albert Museum, London) which first made his reputation to the *Hercules*, 1744 (Stourhead) which reasserted his technical superiority when cheaper rivals such as Peter Scheemakers and Louis-François Roubiliac had begun to encroach on his practice. Rysbrack's reputation remained second to none throughout his life. His devotees included Queen Caroline, Sir Robert Walpole, connoisseurs such as Henry Hoare at Stourhead or Lord Westmoreland at Mereworth and his fellow artists. When Rysbrack died in 1770 his epitaph might still have been the remarks published nearly forty years before that he '...wrought more for Reputation than for any other Recompense.'⁴

¹ "The Notebooks of George Vertue V, "Walpole Society", XVIII, 1929 – 1930, p.76.

² Margaret Whinney, *English Sculpture 1720-1830*, Victoria and Albert Museum, London, 1971, p. 119.

³ J.D. Stewart, "New Light on Michael Rysbrack: Augustan England's 'Classical Baroque' Sculptor", *The Burlington Magazine*, 1978, vol. 120, no. 901, pp. 215-222.

⁴ *Free Briton*, August 16, 1733, quoted in Rupert Gunnis, *Dictionary of British Sculptors 1660 – 1851*, London, 1968, p.334.



25.

KARL ANTON HICKEL
(Ceska Lipa 1745 – Hamburg 1798)

Portrait of Sir George Yonge Bt., M.P., K.B. (1731 – 1812)

signed and dated Anton Hickel/ p:1794 in the lower right

in a painted oval, oil on canvas

24 x 20 inches (61 x 50.9 cm.)

PROVENANCE

Estate of Percival H. E. Leach, Waterloo Village, New Jersey, 2008

This portrait is a preliminary study for one of the most spectacular pieces of eighteenth century political painting, Hickel's *House of Commons* (National Portrait Gallery, London, see illustration 25a). This vast canvas, measuring 127 x 177 inches, shows the interior of the Commons as it existed before the fire of 1834 with the Prime Minister William Pitt the Younger addressing a packed House. In all ninety-six members plus the Speaker are depicted, each one the result of a life study.

The gargantuan project seems to be entirely the painter's own conception. Emotionally he may have been responding to the debates in February 1793 on the execution of King Louis XVI and the declaration of war on France. The French Revolution had led him to England, since until its outbreak he had been painting portraits for Marie Antoinette, a fellow Austrian, and her circle. He may also have been inspired by the commercial success of John Singleton Copley's *Death of Chatham* (Tate Britain), which was profitably issued as an engraving. For such an unknown painter it was an audacious means of securing in a single painting popular reputation and access to some of the country's greatest potential patrons.

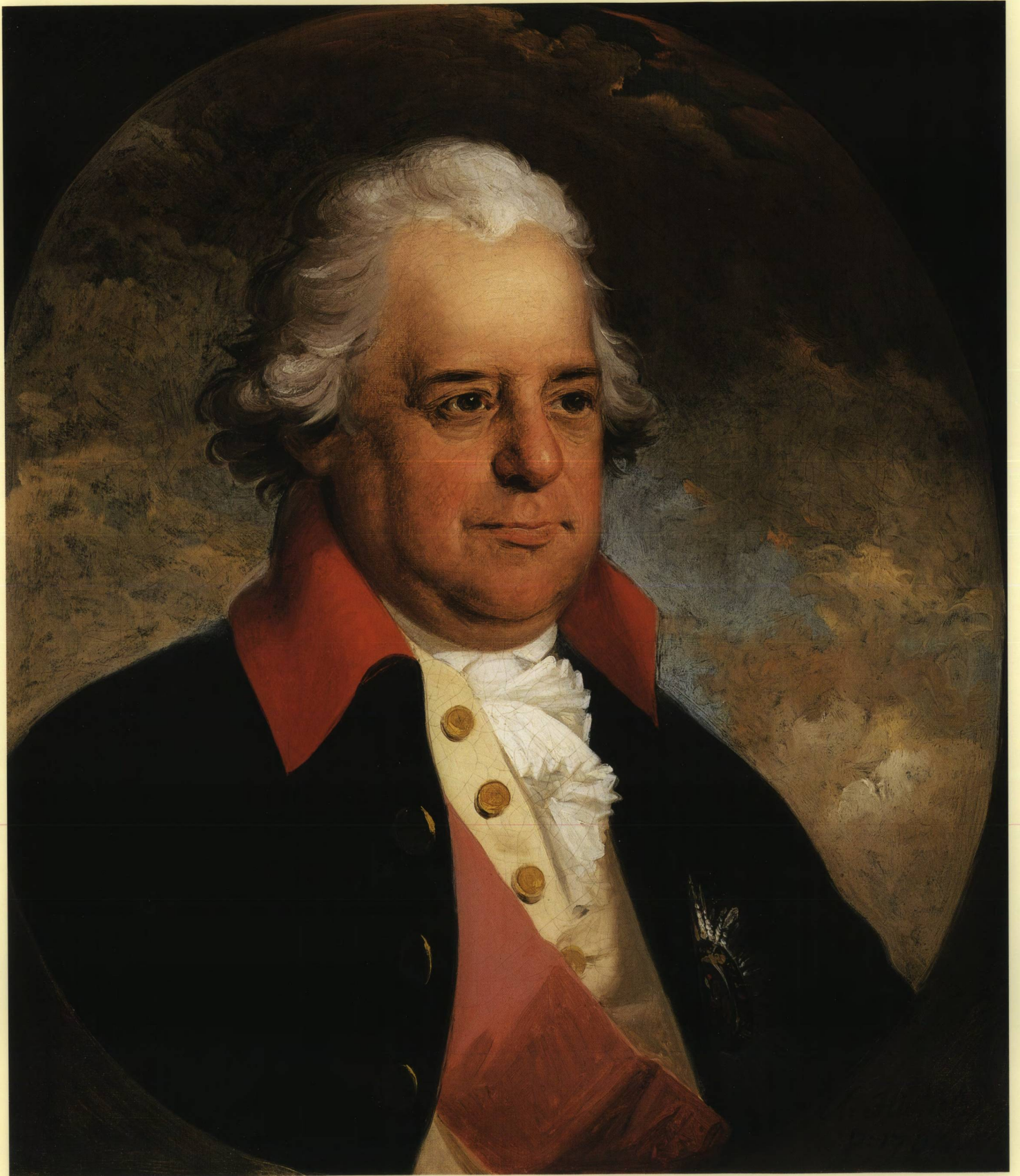
Sir George Yonge's portrait is conspicuous among surviving studies for its high degree of finish. Few of the sketches stand alone as complete portraits, and none arguably displays this tonal richness and sheer sense of three-dimensionality and presence. George Canning, reveals the more usual practice in his Diary: Hickel begged the honour of including Canning, who writes: 'There was no resisting immortality at so easy a rate, especially when he added that he took his likeness in half-an-hour and asked nothing for taking it.... The painting of course is a daub – but the likeness is most formidable and astonishing.'¹

Many of these studies are indeed 'daubs,' mere visual *aides-memoirs* for the finished work, but Sir George Yonge's portrait is clearly of a different order, and must have been rather longer in the making. Why Hickel chose to produce more highly worked examples of some sitters is unclear. Yonge was not a leading member of the Government, though it is possible that his pivotal position compositionally – he sits at the very centre of the left-hand third of the canvas – made a more exact study necessary. He is also dressed in one of the most visually arresting costumes of any of the sitters. The red-collared 'loyal coat'² and riband and star of the Order of the Bath demand careful treatment.

Continued

¹ George Canning's *Journal*, May 31, 1794, (quoted in Richard Walker, *Regency Portraits*, National Portrait Gallery, 1985, vol. I, p. 599).

² A navy blue coat with red collar and cuffs known as a 'loyal coat' became the livery of the party loyal to King George III, during the Regency Crisis 1788-89. It was adopted in reaction to the 'blue and buff' worn by the Foxite Whigs, inspired by the uniform of George Washington's Continental Army.



Hickel's is the most insightful known portrait of this remarkable sitter, and the one that gives the best suggestion of his character. Yonge had earlier sat to Sir Joshua Reynolds, 1767 (location unknown) and to the American painter Mather Brown, 1790 (engraved Edmund Scott) wearing a Windsor Uniform, but the former with its shy, downturned gaze is almost deliberately elusive whilst the latter wears a dour, phlegmatic mask more suited to a victorious general than a man who had forfeited his estates to his political career and who in a decade would have sold almost everything he had. This portrait suggests a benign and engaging good humour, and an openness which may have been closer to his true character. Yonge was saved from total ruin by the rewards of his unswerving loyalty to the powerful Pitt family, and by his friendship with King George III, no small recommendation since the King was a stern judge of men.

In 1794 Yonge was the Member for Honiton in Devon - the family Borough near the former seat at Colyton which he had represented in five Parliaments since 1753 – and like his father before him Secretary for War. The stoic optimism of the painting becomes poignant when one learns that four years later Yonge was to be shunted from that office to the Mastership of the Mint, disbarred by reason of that office from sitting in Parliament and finally so crippled by debts that he was forced to seek sanctuary from his creditors at Holyrood in Edinburgh.

Rescue came in 1798 when he was awarded a Pocket Borough by Thomas Pitt Lord Camelford and then appointed Governor of Cape Colony by the Prime Minister. This was a curious misjudgement on the part of his friends. The Cape, gateway to British India, was a strategic possession with an intransigent Dutch population who had until recently been under their own government. The complexities of the posting needed a far more experienced hand than the West Country M.P., and in 1801 Yonge received news of his recall.

The King was touched by the misfortunes of his old friend, who

Had received his recall in better temper than he expected and had said in his despatch that he hoped so old a servant of the crown would not be suffered to starve...[The King] added that he never was a man of business... but that means must be found to prevent him from starving.³

Yonge reached England in 1802 where the King received him and his wife Elizabeth at Weymouth 'with a gracious reception.'⁴ Without a Parliamentary seat he was given refuge by the King at Hampton Court Palace. He and the Government found a partial solution to his difficulties, and in 1807 he was made nominal Governor of Tortola in the Virgin Islands. He died at Hampton Court on September 25, 1812.

The provenance of this portrait before its ownership by Percival H.E. Leach⁵ is uncertain. Since Hickel did not charge his sitters for their portraits the vast majority of the known examples have descended in their subjects' families. Yonge's straitened circumstances obliged him to sell the vast majority of his possessions throughout the latter part of his life – most notably in March 1806⁶ when he auctioned the great Old Master collection which had belonged to his wife's father Bouchier Cleve. This included masterpieces such as Claude Lorraine's *Landscape with the Roman Campagna*, (Metropolitan Museum of Art, New York) but no family portraits. A posthumous sale of the contents of Lady Yonge's apartments at Hampton Court (Dawson Auctioneer, February 26, 1833⁷) included a mere handful of oil paintings, and the only portrait of Sir George still in her possession was his likeness as a young man by Sir Joshua Reynolds. Whether the present portrait was received into Sir George's collection in his heyday in 1794 and suffered under the gradual reduction of his establishment subsequently must be a matter of conjecture.

³ *Glenberrie Journals* i, p. 235, add. mss. 37308, 148, quoted in *The History of Parliament House of Commons (1790-1820)*, R.G. Thorne V Members Q – Y, Secker and Warburg, London, 1986.

⁴ Document in the Public Record Office (PRO 30/8/193 ff 80-98), Secker and Warburg, 1986, loc.cit.

⁵ Leach was an interior designer as well as founder of the recreated colonial town Waterloo Village, New Jersey. His cousin Archibald is best known as the actor Cary Grant.

⁶ White's Auctioneers, London, March 24-25, 1806.

⁷ Frits Lugt, *Répertoire des Cataloges de Ventes Publiques*, no. 13212.



(25a. Karl Anton Hickel, *The House of Commons 1793-94*,
oil on carvas, 127 x 177 inches, National Portrait Gallery, London.)

26.

JAN HENDRIK VERHEYEN
(Utrecht 1778 – Utrecht 1846)

A Dutch Street Scene Along a Canal

signed and dated J. H. Verheyen (with the first three initials conjoined) f. 1811 in the lower left on the right stone base of the sluis

oil on panel

20¾ x 26 inches (53 x 66 cm.)

PROVENANCE

Frost & Reed, London, 1930s where acquired by
Private Collection, London and thus by descent to
Private Collection, Massachusetts until the present time

The visual feast that Jan Hendrik Verheyen has laid before us is one of pure fantasy. The artist adhering to the principles of Romanticism, a movement that lacked a specific style but embraced an attitude that swerved from reality into dreams, has blended the real and imaginary into a representational townscape.

This panel is a capriccio of an ideal town in which certain elements are based on existing architecture while others are strictly inventions. The amazing central structure which surely never existed, displays architectural elements from Holland, Flanders, Germany and Italy among others. Another oddity is the large church at the far right, which consists only of a gothic choir (similar to that of St. John's Cathedral in Bois-le-Duc) without a main building, but including a tower which would normally be found on a small seventeenth century Dutch church. In their quest for new empirical truths the Romantics observed everything acutely. Just as Verheyen applied minute observation to the architectural components re-created to form a fictional whole, an exacting amount of attention has been paid in the individualizing of the faces, costumes and actions of the multiple figures which populate the scene. All levels of society and age groups are represented living in harmony.¹ The crystalline clarity of the light serves to further underline the idealization of the scene. It is an exuberant example of the transformation of eighteenth century Holland's passion for realistic topographical painting and drawings, also characterized by meticulous attention to detail, into a more romantic reproach at the start of the nineteenth century.

Verheyen began a career as a notary, but gave it up at the age of twenty-one to devote himself to painting. His first instructor was Nicolaas Osti of Utrecht, who specialized in painting carriages and ornaments. This was followed by a period of self-instruction in which he devoted himself to an intense study of nature and copying works by Jan van der Heyden as well as Job and Gerrit Berckheyde, to whom the artist's architectural scenes are indebted. He joined the Amsterdam Academy in 1822. Although Verheyen painted landscapes and portraits, the majority of his output was devoted to townscapes and it is those works that are most prized. These views are mainly imaginary, but a few to a certain degree are topographically correct, such as the *View of the Chancel and Tower of the Domkerk in Utrecht* in the Centraal Museum, Utrecht. Other museums where the artist's work can be found include those of Amsterdam, Boston, Cheltenham, Glasgow, The Hague, London, the Pierpont Morgan Library as well as the Metropolitan Museum of Art in New York, Otterlo and Rotterdam.²

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

¹ Robert Rosenblum, *19th Century Art*, Harry N. Abrams, Inc., New York, 1984, pp. 78-79.

² Biographical information taken from John Denison Champlin, Jr. & Charles C. Perkins, "Jan Hendrik Verheyden" in *Cyclopedia of Painters and Paintings*, Charles Scribner's Sons, New York, vol. IV, 1900, p. 352; Dr. Ulrich Thieme & Dr. Felix Becker, "Jan Hendrik Verheyen" in *Allgemeines Lexikon der Bildenden Künstler*, Veb, E. A. Seeman Verlag, Leipzig, vol. XXXIV, 1908, p. 253; and Pieter A. Scheen, "Jan Hendrik Verheijen" in *Lexicon Nederlandse Beeldende Kunstenaars 1750-1880*, s'Gravenhage, 1981, p. 540.



ALEXANDER HUGO BAKKER KORFF
(The Hague 1824 – Oegstgeest 1882)

High Tea

signed and dated A. H. Bakker Korff 66 in the lower left
 oil on panel
 in its original nineteenth century Second Empire gilt frame
 8½ x 8¾ inches (21.6 x 22.2 cm.)

PROVENANCE

Priscilla Henderson Bartlett, by whom bequeathed to
 Sarah Bartlett Jones, circa 1979, and thus by descent to
 Private Collection, Massachusetts, 2005, until the present time

Alexander Hugo Bakker Korff, regarded during his day as one of the best modern artists in Holland,¹ was called the Dutch Meissonier.² The son of the writer Johannes Bakker-Korff, Alexander Hugo began his training in the studio of Cornelis Kruseman along with David Bles, Herman ten Kate, Jan and Philip Koelman and Lodewyk Anthony Vintcent. He also studied with J.E.J. van den Berg at The Hague Academy and later worked in the studio of Huib van Hove. From 1845 – 1848 under Gustaf Wappers and Nicaise de Keyser at the Antwerp Academy he specialized in history painting.³ He first exhibited in 1845 at the *Tentoonstelling van levende meesters* (Exhibition of works by living artists) in The Hague with a drawing of *Bathsheba* (no. 406). He was an excellent draughtsman, at this point much indebted to the works of Alfred Rethel and John Flaxman. His oil paintings were devoted to biblical and historical subjects, of which *Death Bed of Frederick Henry* (Paleis Het Loo, Nationaal Museum, Apeldoorn) is a representative example.⁴

After 1849 until 1859, he exhibited only one work *Eene Keuken* (A Kitchen) in 1852. This ten-year period marked a turning point in Bakker Korff's career during which plagued by failing eyesight, he stopped painting for a number of years. Starting again in 1859 until his death in 1882 he regularly took part in contemporary exhibitions, but with drastically changed subject-matter. Larger-scale historical works were abandoned in favor of small-scale highly realistic genre scenes.⁵ Featuring narratives of domestic life, Bakker Korff came to be best known for affectionately portraying aging ladies in sumptuous interiors engaged in satirical situations. His sisters (as is believed to be the case with our panel) often served as his models.⁶ This change of direction was a result of the artist's eye problems, which must have made working from a model more than a few feet away impossible, eventually forcing him to rely on photographs for visual support. In 1850 the albumin print, a type of photograph, was introduced and subsequently employed by Bakker Korff to capture his compositions. Yet, from this indebtedness a highly developed almost miniaturistic style of gem-like surfaces evolved. The intervention of photographs between artist and subject also led to Bakker Korff seeking to emulate the opaqueness of their surfaces. This was achieved by a concerted effort to do away with any visible brushstrokes.⁷

Our panel's depiction of two elderly ladies in mobcaps wantonly imbibing while displaying palpable joy at engaging in such naughty behavior in the midst of so conventional a setting, serves as an enduring testimony to the artist's skill as well as his sense of humor.

¹ John Denison Champlin, Jr. & Charles C. Perkins, "Alexander Hugo Bakker-Korff", in *Cyclopedia of Painters and Paintings*, Charles Scribner's Sons, New York, vol. I, 1900, p. 94.

² Bryson Burroughs, "Alexander Hugo Bakker-Korff", in *The Metropolitan Museum of Art Catalogue of Paintings*, New York, 1926, p. 10.

³ Biographical information taken from Dr. Ulrich Thieme & Dr. Felix Becker, "Alexander Hugo Bakker-Korff", in *Allgemeines Lexikon der Bildenden Künstler*, Veb. E.A. Seeman Verlag, Leipzig, vol. II, 1908, p. 381; Pieter A. Scheen, "Alexander Hugo Bakker Korff", in *Lexicon Nederlandse Beeldende Kunstenaars 1750-1880*, s'-Gravenhage, 1981, p. 286; and Geraldine Norman, ed., *Dutch Painters of the 19th Century Marius*, Woodbridge, Suffolk, 1988, p. 114.

⁴ Maarten Wurfain, "Alexander Hugo Bakker Korff and Photography", in *Oud Holland*, 1996, vol. 110, pp. 94-95.

⁵ *Ibid.*, pp. 94, 96-97.

⁶ Norman, pp. 113-114.

⁷ Wurfain, pp. 97-98, 100.



28.

ANGEL-ALEXIO MICHAUT
(Paris b. 1879)

A Kermesse on St. George's Day and A Feast at Harvest-Time with the House of Drij Toren in the Background: A Pair of Paintings

both oil on panel

both 7½ x 9½ inches (19 x 24 cm.)

PROVENANCE

Oatway Collection, London

Hiram Burlingham, New York

Anonymous sale, Christie's, New York, June 18, 1982, lot 149 where purchased by

Private Collection, New York until the present time

Angel-Alexio Michaut (or Michault) was a painter and miniaturist. He was trained by his father and began exhibiting works in 1899 at the Salon des Artistes Français. He also exhibited at the Salon des Independants from 1925-1946.¹ There is surprisingly little else known about his career, a fact which must be attributable to his custom of doing small works after earlier masters.² Further confusion has been caused by these works not being signed, or when done in pairs with only one signed and later split apart, the artist's identity became lost.

This pair were executed from prints after David Teniers the Younger. (For a similar set of panels by the artist after David Teniers the Younger see: Christie's, New York, June 5, 1980, lot 258, *Figures Dancing Outside an Inn*, and *Figures Feasting Outside a House*, both signed A. Michaut .F. and inscribed D. Teniers, both oil on panel, and both 7¾ x 10½ inches).

The *Kermesse on St. George's Day* features a large crowd dancing and drinking to the music of a bagpiper and a hurdygurdy. Crowds are jammed into a covered porch of a tavern from whose top window a St. George's flag extends. Frolicking dogs as well as one gnawing on a bone are featured in the foreground. In the right foreground we view the side effects of overindulgence. A man lies on the ground while his wife struggles to help him to his feet. Close by, on the other side of the fence, is a pigsty from which two pigs' heads protrude. The proximity of the two vignettes can only be meant as a general reference to the old proverb "Whoever is a pig belongs in the pigsty."³ A heap of refuse from the party also lies in close proximity further reinforcing this idea. A fight has broken out in the right corner of the rear yard and a mob has rushed in to push the knife-wielding assailant out of the gate. Outside of the tavern yard, walkers stroll along a green that runs beside a town and church. The prototype of this painting was a *Kermesse* that Teniers painted in 1646 that was eventually purchased by Catherine the Great, and now hangs in the Hermitage. Jacques-Philippe Le Bas engraved it in 1737. Another smaller engraving was begun in 1771, by Martini, a pupil of Le Bas, and then finished

¹ Biographical information taken from E. Benezit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Librairie Grund, 1976, vol. 7, p. 385; René Edouard-Joseph, *Dictionnaire Biographique des Artistes Contemporains 1910-1930*, Paris, 1930-1934, vol. 3, p. 284; and Suzanne Vincent, ed., *Catalogue Raisonné du Salon des Independants 1884-2000*, Paris, 2000, p. 476.

² For an example of a work done by Michaut after another artist, in this case Leopold Louis Roberts (1794-1835), *Le Retour du Pèlerinage à la Madone de l'Arc* which hangs in the Louvre, see Christie's, New York, October 23, 1996, lot 18.

³ Margaret Klinge, *David Teniers the Younger*, exhibition catalogue, Koninklijk Museum voor Schone Kunsten, Antwerp, May 11 – September 1, 1991, p. 156.

by Le Bas for *Recueil d'Estampes gravées d'après les Tableaux du Cabinet de Monseigneur le Duc de Choiseul*, Paris chez Basan, 1771.⁴

In *A Feast at Harvest-Time* peasants drink, eat and dance to the music of a bagpiper. In the midground through its open windows we see an overcrowded tavern, from whose doorway a servant has emerged carrying a tray of food. An excited dog runs in the center foreground while couples to the left begin to feel overcome by the alcohol they have consumed. Lying nearby beneath a tree a man has succumbed to his stupor while another tries to steady himself against a signpost. In the left foreground a pile of dishes, baskets, barrels, tub, jug, stool, brazier, pipe and a broken bench seem to restate the condition of these revelers. Beyond are open fields with haystacks and figures picnicking bordered by a river next to the country estate of Drij Toren. Drij Toren at Perk near Vilvoorde was purchased by Teniers from Jan van Brouhoven, the second husband of Helena Fourment, by 1662. It is believed that Teniers painted *A Feast at Harvest-Time* in the late 1660s and it is now part of the collection of Queen Elizabeth II. It was engraved by G. Mol in *Collection de cent vingt Estampes, gravées d'après les Tableaux & Dessins qui composoient de M. Poullain*, Paris, chez Basan, 1781.⁵

Whereas Teniers in these scenes predominantly employed an overall color scheme of various shades of brown with accents of red and blue on the figures' clothing, Michaut, although working from black and white engraved models, must have willfully changed the coloration of his works to soft pastels to better match the taste of his clientele.

⁴ Ibid., pp. 156-157.

⁵ Christopher White, "A Feast at Harvest-Time, with the House of Drij Toren in the Background", in *The Later Flemish Pictures in the Collection of her Majesty The Queen*, Royal Collection Publications, 2007, pp. 345-346.





29.

REGINALD MARSH

(Paris 1898 – Vermont 1954)

A Study Sheet of Female Nudes with Embracing and Dancing Couples

black ink on cream paper

9 x 12 inches (230 x 305 mm.)

A Study Sheet of Female Nudes with Two Standing Figures in the Foreground

black ink on cream paper

8⁷/₈ x 11³/₄ inches (226 x 297 mm.)

PROVENANCE

Acquired from the artist by

Edward Laning (who inherited Marsh's studio) to

Jack Henderson (executor of Edward Laning's estate) from whom acquired by

Private Collection, New York, until the present time

Reginald Marsh was a painter, draughtsman, illustrator and etcher. He studied at Yale University where he contributed drawings and cartoons to the *Yale Record*. In the early 1920s he studied at the Art Students League in New York with John Sloan, George Bridgeman, George Luks and Kenneth Hayes Miller, while also working as a staff artist for the *Daily News* and a cartoonist at *The New Yorker*. During his sojourn at *The New Yorker* (1925-1931) Frank Crowninshield asked him to visit Coney Island and make a page of sketches for *Vanity Fair*, a place that he had never previously visited. Marsh fell in love with its crowds, sights and throbbing vitality which afforded him lifelong subject matter. All of New York City further captivated Marsh with its ever changing landscape, especially the Bowery, Harlem, the harbor, its subways, burlesque shows and even the opera. From 1935 until his death in 1954 Marsh taught at the Art Students League. He was a member of the National Institute of Arts and Letters, National Academy of Design and the Royal Society of Artists in London. His work can be found in numerous museums throughout the United States. Due to his devotion to New York City Marsh left his audience an unequalled recording of modern city life. Yet at the heart of his urban kaleidoscope lay humanity and this was always his ultimate subject.¹

¹ Biographical information taken from Edward Laning, *The Sketchbooks of Reginald Marsh*, New York Graphic Society Ltd., Greenwich, Connecticut, 1973, pp. 23, 48, 58; Norman Sasowsky, *The Prints of Reginald Marsh*, C.N. Potter, New York, c. 1976, pp. 9-10; Glen B. Opitz, ed., *Mantle Fielding's Dictionary of American Painters, Sculptors and Engravers*, Apollo Book, Poughkeepsie, New York, 1986, p. 584; and Deedee Wigmore, *Reginald Marsh (1898-1954) Urban Realist Master of Many Media*, catalogue D. Wigmore Fine Art Inc., New York, 2008, pp. 5, 7.

Marsh drew incessantly, from an early age. His childhood drawings were preserved by his parents.

Throughout his mature life, as part of his artistic practice, he returned to drawing from nature. The subjects that interested him were wide ranging. But, by far, it was the human figures that held his greatest interest.

These two superb sheets of drawings were probably created in the 1940s, around the time when he was an ardent student of human anatomy. This included medical anatomical dissection studies. In addition, he studied the great old master drawings, anatomical and artistic – Vesalius, Rubens, and Michelangelo among others. As a result of the activities a book was published, *Anatomy for Artists*, in 1945.² In addition he left an unpublished manuscript for another anatomy book.

Marsh would hire professional artist's models, as well as actors and actresses. He definitely seemed to be most interested in female models judging by the frequency he portrayed them.

The primary purpose of these drawings was for study of the human figure in action and thus he favored short poses, perhaps no more than 30 minutes, as opposed to longer more traditional staid postures. Some of the individual figures, because of the difficulty of the pose, were probably created in five minutes, as can be seen in each of the sheets. The studies became part of his vocabulary and might be used literally or remembered in his paintings; he internalized the human figure.

These two drawings are excellent examples of his late work and offer a great variety, some are larger individual figures, more developed, and others just suggesting the action. In the earliest part of his career, he created figure studies using pen and ink, and other media. Later on he made larger studies of single figures in red chalk. But by the 40s and later, he truly mastered the use of pen and ink, using either a Waterman fountain pen or fine English steel nibs. His choice was generally to use a nib that was flexible and very sensitive to his touch, so that the line he laid down was totally responsive to his hand to what he was observing, and his experience. Notice in these drawings both the careful observation and the quality of the lines, as if they were actually drawing on the flesh. A single line of varying thickness gives the viewer the volume of the forms and cross-hatching technique adds to the volumetric effect. Pressure on the nib yields variations in the thickness of each line. There is great fluidity in these later pen and ink drawings. One feels as though the drawn figure is palpable, and could be lifted from the page, and is alive.

There is great joy in these drawings, and appreciation of the wonders of the human form in action. They dance across the page and create a unique composition of figures in visual relationships if not in actual interactions. Studies such as these laid the groundwork for large paintings, obviously synthesized rather than observed as a whole from nature. Large figure compositions, filled with figures in action, were a major part of Marsh's Coney Island Beach subjects when he was making large ink wash paintings in the 40s and 50s.

The Metropolitan Museum of Art in New York has an extensive collection of Marsh's small figure drawings.

Norman Sasowsky

Norman Sasowsky was mentored by Marsh in the last two years of Marsh's life. Sasowsky became the "curator" of Marsh's Estate upon his death in 1954 and served in this capacity for twenty-five years. He is Professor Emeritus, University of Delaware, Newark, Delaware.

² See Reginald Marsh, *Anatomy for Artists*, American Artists Group, New York, 1945.







Sold to the Flint Institute of Arts, Flint, Michigan

FLEMISH SCHOOL, CIRCA 1620

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

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

17 x 26 inches (43.2 x 66 cm.)



Sold to the El Paso Museum of Art, El Paso, Texas

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.)



Sold to Tredegar House, Newport, Wales

BRITISH SCHOOL, CIRCA 1620

Portrait of Thomas Morgan of Machen (b. 1568)

Inscribed Aetatis Suae. 52/ Thos. Morgan of Machen in the upper left and dated Ano Dm. 1620
in the upper right
oil on panel

42 x 32 inches (106.7 x 81.3 cm.)

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