





Louis J. Pauley

LAWRENCE STEIGRAD FINE ARTS

PORTRAITS AND OTHER RECENT ACQUISITIONS

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

FRONT COVER: HENDRICK BERCKMAN, No. 7
INSIDE FRONT COVER: LOUIS EDMOND POMEY, No. 19 (*detail*)
FRONTISPIECE: DAVID-EMILE-JOSEPH DE NOTTER, No. 15 (*detail*)



For over two decades we have been exhibiting old master paintings and drawings at our gallery in Manhattan and at fine art fairs around the world. As always we are pleased to offer a catalog which presents the past year's discoveries, the majority of which have been in private collections for decades.

Researching artists, iconography and the provenance of art works, as well as interacting with the scholars whose specialty they encompass, always constitutes a wonderful journey. This year proved likewise and we are especially gratified to have a large selection of portraits once again. The catalog is representative of our holdings but not all inclusive. For a complete listing with images and fact sheets of our paintings, drawings and sculpture please visit our website at www.steigrad.com.

All the works are on offer subject to prior sale.

We would like to thank the following people for their invaluable assistance, advice, entries and expertise in the preparation of this catalog: George Bisacca, Dr. Andrew Cormack, Sabine E. Craft-Giepmans, Charles Dumas, Stefaan Grieten, Dr. Ursula Härting, Marijke C. de Kinkelder, Marie-Pierre Loye, Fred G. Meijer, Dr. Anne Miller, Arent Pol, Dominique Sauvegrain, William Secord, Robert Simon, Dr. Dario Succi, and James A. Welu.

Our director Alexa Suskin has once again been very busy helping us to coordinate our exhibitions as well as facilitating the production of this catalogue and we are most grateful.

Peggy Stone & Lawrence Steigrad

1.

FOLLOWER OF HENDRICK VAN CLEVE III
(Active Southern Netherlands, Late Sixteenth-Early Seventeenth Century)

The Tower of Babel

oil on copper

13¼ x 17 inches (33.7 x 43.2 cm.)

PROVENANCE

Pelsers Collection, Haarlem, who sold it in the 1970s to

H. Savelkoul, Haarlem, until 2006, and thus by inheritance to

E.A.D.P.G. Deveze, until 2010

The representation of the *Tower of Babel* in paintings was quite popular in the Southern Netherlands from the second half of the sixteenth century until the early part of the seventeenth. Other closely related popular subjects of the period that featured fantastic architecture, drama and historic exoticism were the *Seven Wonders of the World*, *The Destruction of Troy*, as well as landscapes in general littered with ancient ruins. These themes carried various connected meanings such as the lost paradise of a united community and warnings against tyranny, pride, discord and megalomania¹- in essence the idea of vanitas represented architecturally.

The story of the tower of Babel occurs after the Great Flood when only the descendants of Noah are left and can be found in the Book of Genesis 11.1-9:

Now the whole earth had one language and the same words. And as they migrated from the east they came upon a plain in the land of Shinar and settled there. And they said to one another "Come, let us make bricks, and burn them thoroughly." And they had brick for stone, and bitumen for mortar. Then they said, "Come, let us build ourselves a city, and a tower with its top in the heavens, and let us make a name for ourselves; otherwise we shall be scattered abroad upon the face of the whole earth." The Lord came down to see the city and the tower, which mortals had built. And the Lord said, "Look, they are one people, and they have all one language; and this is only the beginning of what they will do; nothing that they propose to do will now be impossible for them. Come, let us go down and confuse their language there, so that they will not understand one another's speech." So the Lord scattered them abroad from there over the face of all the earth, and they left off building the city. Therefore it was called Babel, because there the Lord confused the language of all the earth.

The top of this tower was intended as the gateway to heaven. Divine judgment decreed an end to this overreaching by man, meeting out punishment for such hubris by spreading him throughout the world and mixing tongues. It is also the biblical explanation for the origin of languages.²

The imagery of a huge tower with ramps was popularized in book illumination of the fifteenth and sixteenth centuries. But it was Pieter Brueghel the Elder's paintings of the *Tower of Babel* (the two famous paintings of the scene are in the Kunsthistorisches Museum, Vienna dated 1563 and the Museum Boymans-van Beuningen, Rotterdam, datable circa 1564) that set the standard in painting combining the iconography of the earlier sources with an extraordinary central architectural element

Continued

¹ Written communication from Stefaan Grieten dated November 22, 2010.

² Bruce M. Metzger & Roland E. Murphy, *The New Oxford Annotated Bible*, Oxford University Press, New York, 1994, p. 14.



probably derived from the Colosseum in Rome.³ Copies of Brueghel's paintings are known as early as 1568 (i.e. Lucan van Valckenborch, *Tower of Babel*, 1568, Alte Pinakothek, Munich).⁴

Our painting relates to a number of important works that have been attributed to Hendrick van Cleve III, (examples can be found in the Rijksmuseum Kröller Müller, Otterlo; Kunsthalle, Hamburg; and Stockholm University, Stockholm) that depict the tower. Paintings attributed to Van Cleve and his followers regularly display a tower in the center of the composition built on a platform that is either rectangular or oval shaped. The platform is connected to the foreground by two expansive bridges with houses around its base. The tower is round or oval and each level has buttresses and porches. The upper stories have an unfinished open area (a Brueghelian element probably also based on the Colosseum) that reveals the inner construction where masons and other craftsmen toil. Trees, boulders, and buildings have all been incorporated into the body of the tower (again, additions first painted by Brueghel). The foreground generally features a building-site with chalk ovens, huts for stonemasons, transportation of material and a village for the workers. The background is a panoramic fantasy landscape with a port and town.⁵

While our painting conforms to the general type of the Van Cleve grouping the level of fantastic decoration employed throughout as well as the inclusion of *all* the traditional iconography of the story combined with the choice of copper as the support far exceeds the standard rendering of the subject.⁶ In the corner of the left foreground of our painting King Nimrod, who according to tradition ordered the tower's erection,⁷ is seated on a throne before a genuflecting architect who reports on the building's progress. Extravagantly marking the King's grandeur as well as his ultimate fate, are the remnants of a classical building that top his throne, and the broken column that lies at its base. A monkey, the traditional symbol for evil, folly and heresy, sits on the throne's steps mimicking the King's majestic gesturing. A lovely detail is the pair of elephants in the right mid-ground used to enhance the exoticism of the setting. Clearly the painter never saw elephants in the flesh but sourced them from prints. The town that has sprung up at the base includes not only a cathedral but also a palace and a town hall. A large golden statue presides over the harbor. A windmill protrudes from the tower's side. The central main entrance's positioning and elaborate decoration crowned with the statue of a golden warrior is probably unique.⁸ The background's town and port are painted a mystical blue, yet the scene sits under darkening skies in which a storm cloud has appeared. God's wrath is about to be felt and the full folly of the enterprise revealed. In concluding remarks on this work Stefaan Grieten noted "one could even say that it was painted with exclamation marks instead of brushes". Either painted on commission or for the red-hot art market that was centered in Antwerp at the time, the painting's shimmering surface as well as its underlying message continue to resonate.

We are extremely grateful to Stefaan Grieten of the Architecture Archives of Provincie Antwerpen for his invaluable assistance in the writing of this entry.

³ Wolfgang Stechow, *Pieter Bruegel the Elder*, Harry N. Abrams, Inc., New York, 1968, p. 82. Brueghel was probably familiar with images of the Colosseum from a series of prints done by his main publisher Hieronymous Cock.

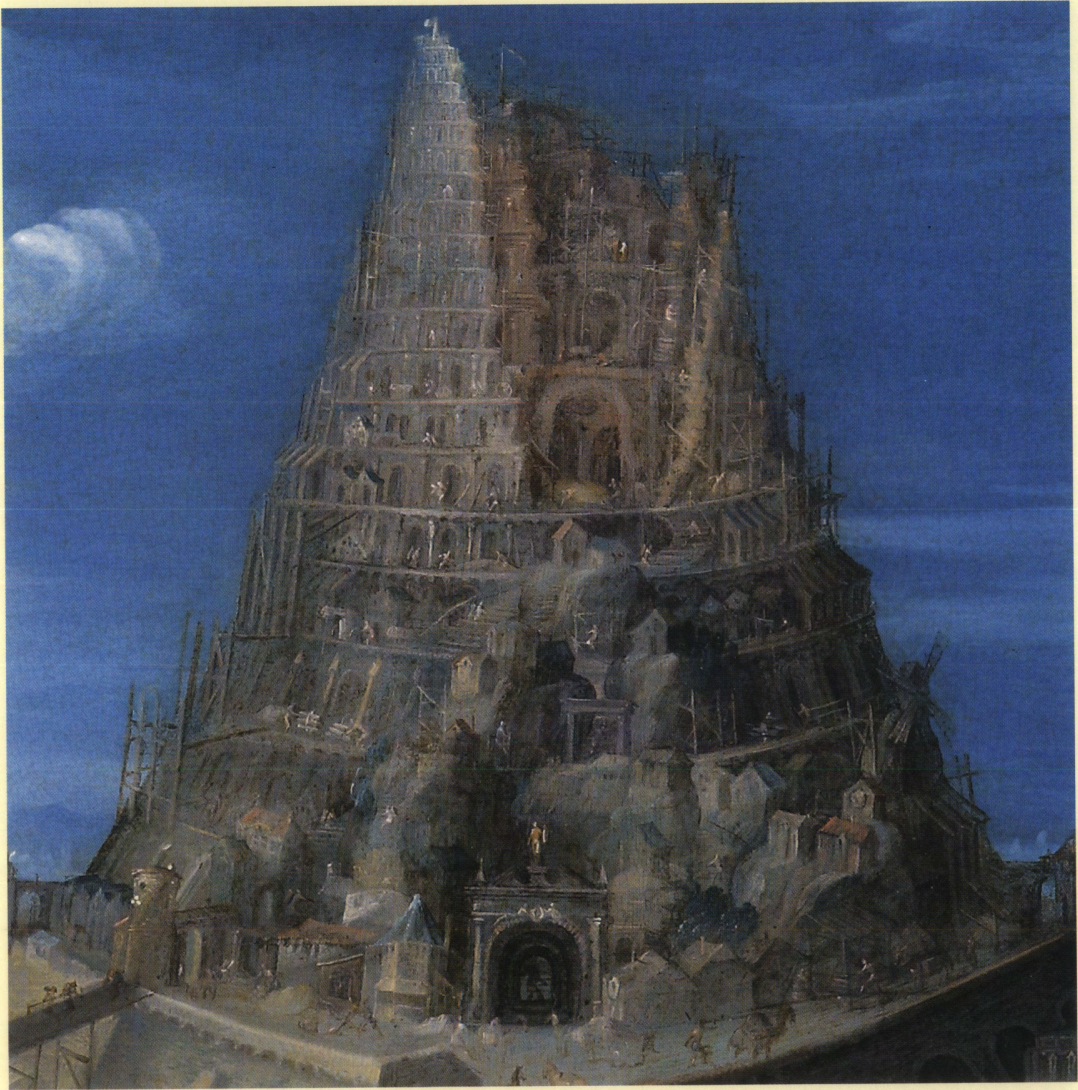
⁴ *Ibid.*, p. 86.

⁵ Stefaan Grieten, *op. cit.*

⁶ *Ibid.*

⁷ Wolfgang Stechow, *op. cit.*, p. 82. Nimrod is not mentioned in the Book of Genesis but was suggested by the Roman historian Flavius Josephus, *Antiquities of the Jews*, chapter 9, published in AD 93-4.

⁸ *Ibid.*



2.

DUTCH SCHOOL, 1619

Portrait of Hendrik van Coeverden

inscribed and dated HENRICVS A COVERDEN / JOANNIS FILIVS AETATIS (with the A and E conjoined) 4 / VLTIMO MAIJ / ANNO 1619 in the upper left

oil on canvas

37½ x 26¾ inches (95.2 x 67.8 cm.)

PROVENANCE

Private Collection, South America

LITERATURE

S.E. Craft-Giepmans, "Hendrik van Coeverden, wie van de drie?" in *De Nederlandsche Leeuw*, 127, 2010, pp. 2-4, no. 1, illustrated twice including the back cover

EXHIBITED

Utrecht, Geldmuseum, 'Waardeloos' Van Betaalmiddel tot Siervoorwerp, ("Useless?" From Tender to Ornaments), April 9 – October 31, 2010 (via photographic illustration and image used as their announcement poster for the exhibition)

This painting captures Hendrik at the age of four standing on a tiled floor against a brown wall. He wears an orange doublet with silver buttons and gold embroidery of a flower and leaf pattern with flat wings and matching sleeves accompanied by a long attached grey and orange patterned skirt. The skirt is split in front to reveal a yellow underskirt with black trim topped by a green apron. Looped through an apron string is a large white linen handkerchief edged with lace that matches the lace of the cuffs and ruff. Lace at this time was often more costly than woven fabrics and jewelry, and was regarded as an important fashion statement as well as a mark of prosperity.¹ A large gold coin on a white ribbon hangs around Hendrik's neck. (Arent Pol, curator of Medieval and Modern coins at the Geldmuseum, Utrecht, believes the coin is one of the Portuguese 4 cruzados, which were produced during the reign of Kings Philip II and III (1598-1621-1640), whom were also the Kings of Spain and there called Philip III and IV. The side shown in the painting is a simple cross with the inscription *IN HOC SIGNO VINCES* ("under this sign you will gain the victory" - words spoken to the Roman emperor Constantine the Great in a dream by God before a decisive battle in 330 AD). The reverse would have depicted the king's coat-of-arms. The inscription can be partially read on the coin in the painting, and this type of Portuguese gold coin was an accepted currency in Holland. The coin was likely randomly chosen because of its impressive size rather than for any religious or iconographic reasons.²) Attached from his shoulders are leading strings (bands sewn to the upper garments of young children so an adult could support the child when learning to walk but by this point purely decorative). Hendrik's right hand holds a bunch of grapes and his left an apple. A bunch of grapes was the traditional symbol for fruitfulness. Its meaning conveys not only a wish for a happy full life for the child, but is also emblematic of the success of his parent's union. The perfection of the raised grapes is further reflective

Continued

¹ Santina M. Levey and Patricia Wardle, *The Finishing Touch*, Frederiksborg Museum, Denmark, 1994, p. 4.

² Written communication from Arent Pol dated April 27, 2010 and December 28, 2010.

HENRICVS A COVERDEN
IOHANNIS FILIVS AETATIS 4
VLTIMO REGIS
ANNO 1619



of the concept that the child should be well bred. It was believed of central importance to a fruitful marriage, not so much the quantity, but the quality of the children produced. The symbolism of the apple parallels the ideology of the grapes.³ Both boys and girls at this age wore skirts and aprons, and there does not appear to be a set point at which it was felt appropriate to transfer young boys into breeches. The average age appears to have been about seven but this was not a steadfast rule.⁴ Hendrik would normally not have dressed in such elegant fashion. Instead, the portrait is a testament to the family's position as well as an embodiment of the timeless and universal feelings of love and aspiration parents have for their children.

Hendrik van Coeverden tot Walfort (May 31, 1615 – March 28, 1685) was the child of Johan van Coeverden tot Rhaen and Frederika Margaretha van Lintelo. In total they had nine children. Interestingly the baptism records for Hellendoorn where Hendrik's parents baptized their children record a child every year between 1614-1617, but there is no mention of Hendrik. There is a record on June 11, 1615 of a son named Johan being baptized, which only through the dynastic chronicles from 1616 of his uncle the nobleman Sweder Schele, are we able to discover that Johan is actually Hendrik. Apparently "Johan" was called Hendrik within the family which followed the aristocratic tradition for naming children, whereby the eldest son was called after the grandfather on the father's side (in this case the eldest Gosen after Gosen van Coeverden tot Rhaan) and the second son after the grandfather on the mother's side Hendrik van Lintelo. The date on this painting must therefore commemorate his fourth birthday on May 31, 1619.⁵

In 1630 Hendrik was a pupil at the grammar school of Coesfeld, Westphalia. On July 14, 1642 he was admitted to the Knighthood of Zutphen. On June 21, 1646 Hendrik married Adriana van Lintelo (d. 1671) the daughter of Willem van Lintelo tot de Ehze and Johanna van Dorth in Zutphen. He inherited the manor house Walfort in Aalten (still standing) which remained in the Van Coeverden family until 1729.⁶ His possessions were inherited by the Van Lintelo family and are now part of the collection at Keppel Castle.⁷ He is also distantly related to the founder of Vancouver, Canada – George Vancouver.⁸ (For an in depth discussion of the family history see S.E. Craft-Giepmans, "Hendrik van Coeverden, wie van de drie?" op. cit., pp. 2-4.)

Sweder Schele in his chronicles describes family portraits that hung in the hall of his manor house at Weleveld. Only two examples are known from Hendrik's immediate circle, a family portrait of his sister *Johanna Reiniera van Coeverden with her husband Gijsbert van Hemert and their Children* and a portrait of a woman, possibly Hendrik's wife, *Adriana van Lintelo* (see Rijksinstituut voor Kunsthistorische Documentatie, The Hague, IB 72081 and IB 21663 respectively).⁹

We are extremely grateful to Sabine E. Craft-Giepmans of the Rijksbureau voor Kunsthistorische Documentatie, The Hague, and Arent Pol of the Geldmuseum, Utrecht for their invaluable assistance in the writing of this entry.

³ Jan Baptist Bedaux, *The Reality of Symbols*, Gary Schwartz ISDU Publishers, The Hague, 1990, pp. 103, 132.

⁴ 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, pp. 79-82.

⁵ S.E. Craft-Giepmans, op. cit., p. 77.

⁶ Ibid., pp. 2-4.

⁷ Keppel Castle is located in Laag-Keppel a small village between Doetinchem and Doesburg in The Netherlands.

⁸ Written communications from Sabine Craft-Giepmans dated February 15, 2010 and February 16, 2010.

⁹ S.E. Craft-Giepmans, "Hendrik van Coeverden, wie van de drie", op. cit., p. 4.



3.

CORNELIS DE BAELLIEUR THE ELDER
(Antwerp 1607 – Antwerp 1671)

The Virgin and Child Surrounded by Seven Music-Making Angels

oil on copper

21½ x 17¼ inches (54.6 x 43.8 cm.)

The painting of *The Virgin and Child Surrounded by Seven Music-Making Angels* is a work by the Antwerp small-figure painter Cornelis de Baellieur (1607-1671); the picture is known to me in the original. Cornelis de Baellieur was mentioned as a student of Anton Lisaert in Antwerp in 1617; afterwards the young painter probably continued his artistic education as a member of the atelier of the famous Antwerp small-figure painter, Frans Francken the Younger (1598-1641).¹

The Enthroned Virgin is shown seated before gothic architectural elements, illuminated in gold against a dark background. On Mary's right side (our left) there are two angels singing from a songbook, another playing the bass viola and another, the lute. On the right, a lute playing angel looks heavenward to The Holy Spirit in the form of a dove, who appears over this harmonious scene in a nimbus of gold. From the aureole divine light falls in fine gold strands over this winsome group, over which the dove protectively spreads its wings. The upper gloriole is the counterpart to Mary's saintly halo, indicating that she is the Queen of Heaven.

The prototype for this composition stems from Frans Francken the Younger (1581-1642), and it exists in several versions by the master and different assistants from his studio.² There are always variations between the number of music making angels and the instruments that they play.³ The popularity of this composition probably derives from its role as a private devotional image, showing the gracefulness of the Virgin and the harmony of the music playing angels.

The copper support enhances the finesse of the colors and adds to their sumptuousness. The local color in the angels' drapery and their wings as well as the overall light effects is characteristic of the style of Cornelis de Baellieur. The artist's contemporaries would have been aware of the passage in the bible, where in Paul's letters the music of the angels is referred to as sound we earthly mortals cannot hear. In 1732 Johann Sebastian Bach composed a canto with verses of heavenly music, where "never an ear can hear", nor "any eye can see". Even today we can appreciate in this painting the silent prayer and the "spiritual ear" of the devoted worshipper.

Dr. Ursula Härting

¹ For Cornelis de Baellieur see Ursula Härting, *Studien zur Kabinettbildmalerei des Frans Francken II*, Hildesheim, 1983, p. 46. Signed works in Brussels, Musées Roy. des Beaux-Arts; Paris, Louvre; and Braunschweig, Herzog Anton-Ulrich-Museum.

² See Ursula Härting, catalogue, *Frans Francken II – Die Gemälde*, Freren, 1989, p. 119, catalogue no. 115, illus. no. 100, (Musée Chateau Gontier).

³ See one version in Dessau/Anhaltische Gemäldegalerie by Hieronymus Francken II, and one in a private collection by Hieronymus Francken III in the exhibition catalogue *Himmelschöre und Höllenkrach, Musizierende Engel und Dämonen*, Hamm, 2006, U. Härting, pp. 103-106; for further examples of the iconography of Mary surrounded by heavenly architecture.



4.

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

Portrait of a Young Boy thought to be Lucius Cary, 3rd Viscount Falkland, Circa 1637

signed with initials C. J. fecit and dated 163? in the lower left, inscribed by the artist *Ætatis Suae.5* - in the upper left
oil on panel

30 x 24 inches (76.2 x 61 cm.)

PROVENANCE

William W. Pearce, London, by 1872

His sale, Phillips Son & Neale, London, April 23-24, 1872, lot 41 (as A Portrait of the Prince of Orange) where bought by Bodley and thus by descent to

Miss I. A. Bodley, Bournemouth

Estate of Miss I.A. Bodley, Sotheby's, London, May 14, 1930, lot 29 (as a Portrait said to be the Prince of Orange as a Boy) where purchased by

P. & D. Colnaghi, Ltd., London

Private Collection, South America

This signed three-quarter length portrait, inscribed in the artist's characteristic handwriting with the sitter's age and dated to the 1630s, is one of Cornelius Johnson's most beautiful images, combining the natural expressiveness of his child portraiture with an aloof dignity suggesting the role for which the sitter is intended in later life. The half-turn away from the spectator introduces a sense of movement and tension not often found in Johnson's portraiture, and reflects the artist's careful study of Sir Anthony van Dyck's work in that decade. The swagger echoes Lord Russell's pose in the contemporary *George Lord Digby and William Lord Russell*, circa 1637 (Earl Spencer Collection, Althorp), but Daniel Mytens's *Portrait of James 1st Duke of Hamilton* (Scottish National Portrait Gallery, Edinburgh) shows the same stance in 1629. The boy stands not-stiffly, but drawn up in the model of contemporary deportment, his right hand resting on his hip, his left holding his hat by his side. In the language of courtly gesture we recognize at once that our sitter must be a great man's son and heir, and the hand-on-hip pose, elegant and composed defers to none. Interestingly, however, this is one of the earliest appearances of this pose in Johnson's English portraiture. Other near-contemporary examples include *Portrait of Thomas 1st Earl of Elgin* signed and dated 1638 (Suffolk Collection) and *Portrait of a Boy called the Earl of Effingham*, signed and dated 1638, establishing the pose in Johnson's oeuvre as a shorthand of aristocratic command. In the following decade the pose became a standard one among Johnson's Dutch sitters, who appreciated its air of cool and unassuming authority.

The boy's luxurious costume of slashed pink doublet trimmed with silver and gold thread and lace collar and cuffs is depicted with the meticulousness that Johnson's patrons appreciated. A century later Bainbrigg Buckeridge, the father of British art history, praised his "neat finishing, smooth painting and labour in drapery,"¹ and the play of light over the costume lovingly reveals the weight and texture of the fabric. Doublets with slashed sleeves appear in Johnson's painting throughout the 1630s, for example *Portrait of Sir Thomas Hanmer*, 1631 (National Museum of Wales, Cardiff). The plain doublet in *Portrait of a Gentleman*, 1634 (Christie's, New York, May 22, 1998, lot 61) suggests that this fashion was becoming outmoded for courtiers by mid-decade, but *Portrait of King Charles II*, signed and dated 1639 (National Portrait Gallery, London) shows that it remained formal dress for their sons.

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. As with all of Johnson's sitters they enquire of the viewer

Continued

¹ Bainbrigg Buckeridge, 1706, *An Essay Towards an English School of Painters*, quoted in Karen Hearn, "The English Career of Cornelius Johnson", in *Dutch and Flemish Artists in Britain 1550 – 1750*, *Leids Kunsthistorisch Jaarboek*, volume 13, Primavera, 2003, p. 114.

Ætatis Suae, 5 ~



but still keep much of themselves hidden. This expressiveness is suggested by glazy layers of lightly applied strokes, in a technique as Karen Hearn has observed comparable with a watercolorist's.² The result is an arresting and mobile likeness, enhanced by the stroke by stroke creation of the hair. These qualities appear very early in Johnson's art, and the subtle and suggestive beauty and exquisite costume of *Susanna Temple Lady Lister*, 1620 (Tate Britain, London) stand comparison with any of the later works.

Johnson 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,³ perhaps in the studios of Arnoldus van Ravesteyn or Michiel Jansz. van Mierevelt, whose works are comparable in composition and smooth execution. Johnson also collaborated in England with his contemporary Daniel Mytens⁴ who is also believed to have studied with Mierevelt, and an early association between the two in his studio seems very plausible. Perhaps it was under Mytens's aegis that Johnson gained Court patronage, and among his earliest works is a portrait of the King's cousin Lady Elizabeth Stuart (ex. Northwick Park, London).

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.⁵ In December 1632 King Charles I had appointed him “his Majesty's servant in the quality of Picture drawer”⁶ but although Johnson worked on Royal commissions throughout the 1630s 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 regional nobility and 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, London) is considered his masterpiece. He studied the Flemish master assiduously, though Karen Hearn points out that the process was a two-way street and Van Dyck recognized that for single portraits English clients responded well to Johnson's direct head-and-shoulders composition and included it in his repertoire accordingly.⁷

In 1643 Johnson decided to leave England. From the point of patronage it was not worthwhile to remain in a country entering its second year of civil war and his wife feared for his safety. With his family he moved to Middelburg, and then via Amsterdam to Utrecht, where he settled and wholly absorbed the native manner preferred by his new patrons. He prospered as a Dutch artist – now signing himself Cornelis Janssens van Ceulen – painting William of Orange, the future King William III (version Knoke, Kent) in 1657, 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 1700.⁸

Our sitter was identified in the mid-twentieth century as Lucius Cary, 3rd Viscount Falkland (1632-1649), son of the celebrated Lucius Cary 2nd Viscount who died at the Battle of Newbury in 1643. Previously the painting had been through a sale in 1872 as a portrait of Prince William of Orange (1626-1650) the father of the future King William III. This is not uncommon: many portraits of forgotten great-great aunts and uncles have become Prince Rupert, or Nell Gwynn or William of Orange in country house inventories or by the time they reached the salesroom. There are no other portraits of the 3rd Viscount for comparison, but the sense of likeness is compelling. There is a kinship about the eyes with the sitter's cousin *Henry Cary Viscount Dover* (Private Collection), and the present Viscount Falkland has noted a resemblance between our sitter and the 3rd Viscount's grandfather Sir Lawrence Tanfield (portrait by Johnson,

² Conversation with Karen Hearn in 2009.

³ Karen Hearn, op. cit., 2003, p. 116.

⁴ Sir Oliver Millar, “An Attribution to Cornelius Johnson Revisited”, *Burlington Magazine*, 90, 1948, p. 322.

⁵ Karen Hearn, ed., *Dynasties: Painting in Tudor and Jacobean England 1530-1630*, exhibition catalogue, Tate, 1995, p.228.

⁶ Karen Hearn, op. cit., 2003, p. 120.

⁷ Ibid., p. 121.

⁸ Karen Hearn, “Cornelius Johnson” in *Dictionary of National Biography*, Oxford University Press, 2010

Private Collection). It would be surprising if the 3rd Viscount had not sat to Johnson, since his father and grandfather were among Johnson's most dedicated patrons. The portraits that Johnson has left us of the 1st and 2nd Viscounts and their families during the 1620s and '30s, give us a remarkable glimpse of an English family projecting solidity and quiet optimism during a period of impending crisis. The face of the English aristocracy can be read in Johnson's painting more truly perhaps than in the visions of Van Dyck's *Arcadia*.

The 3rd Viscount's father, Lucius Cary 2nd Viscount Falkland is often cited as a quintessential victim of the Civil War. Falkland was the son of Sir Henry Cary, coloniser of Newfoundland who was appointed Lord Deputy in Ireland and created Viscount Falkland in 1620. The 1st Viscount was a courtier and a politician, but without any great wealth until his marriage to the heiress Elizabeth Tanfield, daughter of Sir Laurence Tanfield, Lord Chief Baron of the Exchequer. It was from Sir Laurence Tanfield his grandfather that Lord Falkland inherited estates at Burford and at Great Tew. The bare bones of Falkland's career fit a standard courtier's pattern. After an education at St John's Cambridge, and then at Trinity College, Dublin while his father was Lord Deputy in Ireland, Falkland fought on the Continent in the Dutch Wars, before returning home in 1633 to take up his father's estates on his succession to the title. What makes Falkland a remarkable figure is his intellectual life and the free-thinking circle that he encouraged at Great Tew. In an age given to religious schism, Falkland's trust in enquiry rather than dogma was almost unprecedented. At Great Tew, with the University of Oxford nearby, he assembled a great library and enjoyed the company of poets and writers including John Suckling and Abraham Cowley, and perhaps Ben Jonson, philosophers such as Thomas Hobbes and William Chillingworth, and politicians such as Sir Edward Hyde, the future Earl of Clarendon and chief minister to King Charles II. There free from the political chaos of London they could imagine a world where the threatening storm could be kept at bay with reason.

Politically Falkland trod a course between the extremes of King and Parliament, while continuing to do his duty as a loyal servant. In Parliament he opposed the abolition of the Bishops, though he agreed with the King's opponents that they were an invention of man not God, and supported the attainder of the Earl of Strafford for his conduct in Ireland. Duty obliged him to fight in the King's army in the Bishops' War against the Scots in 1639 and duty again saw him in arms for the King in 1642, having been appointed Secretary of State that year. Falkland himself was never under any illusion that the lurch to Civil War was not ruinous. In September 1642 he carried the King's last peace overtures to Parliament, and after they had been rejected he fought at Edgehill on October 23rd. When he saw that the world he and his friends had imagined at Great Tew was of no account in the cataclysm, and would soon be swept away, he gave up to despair. Neither side, he believed, would honor his high ideals in victory and as Clarendon records that: "often after a deep silence, and frequent sighs [he] would... ingeminate the word Peace Peace and would passionately profess that the very agony of the war, and the view of the calamities and desolations that the Kingdom did, and must endure, took his sleep from him and would shortly break his heart."⁹ Falkland became increasingly reckless of his own safety. In 1643 he exposed himself to constant danger at the siege of Gloucester, but survived unscathed. Finally at the First Battle of Newbury on September 20th of that year he turned his horse straight into a gap in a hedge where the enemy fire was heaviest and was killed instantly, proving his words to his friends just before, "that he was weary of the times, and saw much misery to his own Country and did believe he should be out of it ere night".¹⁰

Falkland's son Lucius, our possible sitter, succeeded as 3rd Viscount while still a child. His mother Lettice, daughter of Sir Richard Morison of Tooley Park, was a staunch Royalist and Arminian; she saw no purpose in remaining in a country likely to fall to her enemy and removed with her son to the Continent, where they settled at Montpellier. Sadly the young Lord Falkland did not see England again as he died there of illness in 1649, to be succeeded by his younger brother Henry 4th Viscount. That same year King Charles I was executed and as Johnson was establishing himself as a painter with a new life and a new career in Holland the world that Falkland's father had thought and then fought to preserve was swept away until the Restoration in 1660.

⁹ Edward Hyde Earl of Clarendon, *History of the Rebellion*, volume III, p.189, quoted in David L. Smith, "Lucius Cary 2nd Viscount Falkland", in *Dictionary of National Biography*, Oxford University Press, 2010.

¹⁰Bulstrode Whitelocke, *Memorials of the English Affairs*, 1732, pp. 73-74, quoted Smith.

5.

LODEWYK DE VADDER
(Brussels 1605 – Brussels 1655)

An Extensive Dune Landscape with Travelers and a Dog on a Path Alongside an Inlet

signed with initials L.D.V. in the lower left

oil on panel

18 $\frac{3}{8}$ x 25 $\frac{1}{4}$ inches (47 x 63 cm.)

PROVENANCE

Ofenheim Collection, Austria (as by Lodewyk de Vadder and David Teniers II)

Norbert L.H. Roesler, New York

Estate of Norbert L. H. Roesler sale, Christie's, New York, May 31, 1990, lot 6, where bought by Private Collection, Pennsylvania until the present time

Lodewyk de Vadder was a landscape painter, etcher and designer of tapestries. He was the son of Joos de Vadder and Anna van Segbroeck. Although there is no documentation as to where Lodewyk spent his apprenticeship the assumption is probably under his brother Philippe's direction, a master of the Brussels' guild of painters by 1613. Furthermore it is recorded that their brother Hubert began his apprenticeship with Philippe in 1613. By 1628 Lodewyk was also a master in the guild. Jean Claessens apprenticed with him in 1643 and Ignace van der Stock in 1653. Cornelis de Bie stated that De Vadder also taught Lucas Achtschellinck and their works are often confused. In 1664 De Vadder was awarded financial compensation by the city magistrates of Brussels for his tapestry work. Circa 1650 he collaborated on tapestry designs with Jacob Jordaens for the factory of Jean Courdyns. Other artists De Vadder worked with were David Teniers the Younger, Gaspar de Crayer and Pieter Bout who contributed staffage to his landscapes. About twenty etchings of original compositions by De Vadder are known. Arnold De Jode and Wenzel Hollar made engravings after his drawings. The high regard for his landscapes is evident by the numerous museums who own works by the artist. They include museums in Aix-en-Provence, Autun, Barnard Castle, Berlin, Brussels, Chambéry, Dublin, Florence, Ghent, Kiev, La Fère, Munich, Orléans, Paris, Prague, Quimper, Stockholm, The Hague and Würzburg.¹

Important influences on De Vadder were the late landscapes of Peter Paul Rubens as well as the landscapes of Adriaen Brouwer (for example, see *Dune Landscape under Moonlight*, Staatliche Museum, Berlin). These works sought a more naturalistic interpretation of landscapes through looser brushwork with an emphasis on atmospheric effects and a more cohesive transition between passages of color.² De Vadder was the first Flemish artist to paint sand dunes as the primary feature of his landscapes, and they became his trademark. Their relative emptiness imparted a sense of heightened naturalism to his works especially when compared to his main predecessor in Brussels, Denis van

Continued

¹ Biographical information taken from Yvonne Thiery & Michel Kervyn de Meerendre, "Louis de Vadder" in *Les Peintres Flamands de Paysage au XVIIe Siècle*, Lefebvre et Gillet Editions d'Art, Brussels, 1987, p. 113 and J. de Maere & M. Wabbes, "Lodewyk de Vadder" in *Illustrated Dictionary of 17th Century Flemish Painters*, text volume, La Renaissance du Livre, Brussels, 1994, pp. 403-404.

² Hans Vlieghe, *Flemish Art and Architecture 1585-1700*, Yale University Press, New Haven, 1998, pp. 192, 194-195.



Alsloot. Both took the environs of the Forêt de Soignes near Brussels as their inspiration but De Vadder's dune landscapes represent a radical departure from Alsloot's manneristic and densely wooded forests. Although no record documents De Vadder's travels to the north the parallels of his early work with the development of dune landscape painting in Holland in the late 1620's by Pieter van Santvoort, Pieter de Molijn and Jan van Goyen cannot be mere coincidence. His restrained palette further echoes the tonal landscapes of his Dutch contemporaries as opposed to the more vivid coloration of the Flemish tradition.³ In Brussels this break with the past was considered startling and revolutionary and made De Vadder, along with Jacques D'Arthois, the most important painter of the period.⁴

From a high vantage point under bright skies we view an expansive vista featuring a sand dune in the left foreground and a pond on the right. The mid-ground represents a greener area clustered around two houses with a stone fence running halfway through the center. In the far distance a town is just visible whose overall bluish cast lends it an ethereal quality. A zigzag path cuts through the composition enlivened by a dog and two peasants in deep conversation in the foreground. Further along its course a traveler rests and in the far distance at the end of the path a covered wagon just catches the light before disappearing over the hill. Painted with a series of broad and quick brushstrokes the artist brings accessibility to the scene that still resonates today. The overall subtlety of the palette serves to enhance the effect. A work such as this represents the quintessence of De Vadder's oeuvre. Employing his standard elements of dunes, ponds, trees and cottages the artist created idealized settings featuring a peaceful country existence whose inhabitants' leisurely lifestyle allowed them to indulge in idle pursuits. Painted in smaller formats these works were intended to appeal to the townsmen of Brussels both in size and subject portraying a life they longed for but no longer lived.⁵

Norbert L. H. Roesler (1901-1983), from whose collection the present owner acquired the painting, was an international banker and businessman. He was born in Austria in 1901. He studied economics at the University of Vienna and afterwards entered banking. He met his wife Elly van Tienhoven in Amsterdam after being transferred by the bank. He went on to become the president of the Nederlandse Standaard Bank where he worked from 1930-47. In 1947 the Roeslers moved to New York and started seriously collecting paintings and drawings. While the week was devoted to his work as the New York representative of the Amro Bank, Saturday mornings were routinely spent in the company of Ambassador Hubert van Rijkckevorsel, then Dutch Consul General in New York, visiting galleries. The collectors Theodor Cremer and Carel Goldschmidt were his friends and fellow enthusiasts.⁶

We are grateful to Marijke C. de Kinkelder of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for her help in the preparation of this entry.

³ David Oldfield, "Louis de Vadder" in *Later Flemish Paintings in the National Gallery of Ireland*, National Gallery of Ireland, Dublin, 1992, p. 158.

⁴ J. de Meere & M. Wabbes, op. cit., p. 403.

⁵ David Oldfield, op. cit., pp. 158-159.

⁶ The Norbert L. H. Roesler Collection of Old Master, 19th and 20th Century Drawings, Christie's, New York, May 31, 1990, unpaginated.



6.

PHILIPS KONINCK
(Amsterdam 1619 - Amsterdam 1688)

A Tavern Interior with Three Peasants Merry Making

oil on panel

14¾ x 10¾ inches (37.5 x 27.2 cm.)

Philips Koninck was apprenticed to his older brother, Jacob I, in Rotterdam around 1637. In 1641, Philips married Cornelia Furnerius, the daughter of a Rotterdam surgeon and organist and the sister of Abraham Furnius, a pupil of Rembrandt. Shortly after, Koninck returned to Amsterdam where he remained for the rest of his life.

The artist was a respected member of the artistic community in Amsterdam and was held in high esteem by art dealers who often consulted him on the attribution of paintings. His popularity as a painter can be measured by the high prices paid for his work. After 1676, however, he seems to have stopped painting. Although there is no evidence that Koninck ever traveled abroad, his reputation reached far beyond the Dutch borders. This emerges, for example, from the fact that his *Self-Portrait* (1667; Florence, Uffizi) was purchased in 1667 by Cosimo III de' Medici, Grand Duke of Tuscany, for the collection of artists' self-portraits in Florence.

The present work depicts an indoor tavern scene with three young peasants. On the left, one man sits with his back to the hearth gleefully cutting something, perhaps tobacco for the pipe that the men are sharing. Across from him, a figure with a broad-brimmed hat gazes out at the viewer, as if to include us in the activity at hand. The man in the background holds his pipe and stares at the ceiling at something unseen, or he is meant to be lost in contemplation from the tranquilizing effects of the smoke.

While our picture is undated, it almost certainly belongs to the early part of Koninck's career, probably painted in the 1640s, when Koninck was heavily influenced by Adriaen Brouwer (compare *Four Merry Peasants in an Inn*, 1646; Schwerin, Staatliche Museum).

The figures in these early paintings by Koninck are usually described as peasants; however, Horst Gerson in his monograph on the artist believed they might be bargemen (recognizable by their hats).¹ Although many sources regard Philips Koninck as a pupil of Rembrandt, there is, in fact, no documentary evidence to support this claim. The artist's landscapes in particular reveal the influence of Rembrandt.

We are grateful to Fred G. Meijer of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for confirming the attribution of this panel to Philips Koninck.

¹ See H. Gerson, *Philips Koninck; ein Beitrag zur erforschung der holländischen malerei des XVII. jahrhunderts*, Gebr. Mann, 1936.



7.

HENDRICK BERCKMAN
(Klundert 1629 – Middelburg 1679)

A Young Boy with a Dog

signed H. Berckman F. with the first two initials conjoined and dated 1667 on the base of the column
oil on mahogany panel
36 x 28½ inches (94 x 72.3 cm.)

PROVENANCE

Imperial Hohenzollern Collection

Baron André Sigmond von Lemheny, Switzerland

His sale, Important Paintings Collection of a Swiss Nobleman, American Art Association, Anderson Galleries Inc., New York, January 17, 1931, lot 77, illustrated (as *A Princess of Orange*) where purchased by

Louis Levy

Tillou Gallery, Litchfield, Connecticut, 1967

Private Collection, Virginia, until 2010

LITERATURE

Apollo, volume 86, December 1967, p. xciii, in an advertisement for the Tillou Gallery, Litchfield, Connecticut, titled *A Princess of Orange*

Hendrick Berckman was a portrait painter who was a pupil of Jacob Jordaens and Thomas Willeboirts Bosschaert in Antwerp and Philips Wouwerman in Haarlem. Tellingly both Arnold Houbraken and Cornelis de Bie recorded his activities in their biographies of Netherlandish painters. Houbraken wrote that Berckman showed promise as a painter of small-scale battle and cavalier scenes painted in the style of Wouwerman, but it was Jordaens who advised him to paint works on a larger scale. This advice was followed as De Bie records large group portraits of militia-guilds Berckman painted in Vlissingen and Middelburg, unfortunately now almost all lost. He was appointed court painter to Count Hendrick of Nassau, Governor of Hulst until his death in 1652. He then went to work in Leiden and was admitted into the Guild of St. Luke on February 24, 1654. By 1655 he was working in Middelburg and had joined their Guild. By the time of his death in 1679 he was the dean of the Middelburg Guild. According to Alfred von Wurzbach he also married while living in Middelburg.¹

Early prestige afforded by the appointment as court painter to Count Hendrick of Nassau continued with success among the elite, evident from a number of identified portraits in public collections. Vice-Admiral Michel Adriaenzoon de Ruyter, the most celebrated Dutch seamen as well as their ablest Commander in the seventeenth century, along with his wife Anna van Gelder, were painted several times by the artist. Berckman's portraits of Ruyter are in the National Maritime Museum, Greenwich and the Rijksmuseum, Amsterdam. A pair of portraits of the couple, dated 1660, is in the Stedelijk

Continued

¹ Biographical information taken from Cornelis de Bie, *Het gulden cabinet van de edel vry schilderconst*, part II, Jan Meyssens, 1661, p. 414; Arnold Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen* (1718-1721), volume I, Wilhelm Braumüller, Wien, 1888, p. 70; Alfred von Wurzbach, *Niederländisches Künstler-Lexikon*, volume I, Halm und Goldman, Wien, 1906-1911, p. 86; Thieme-Becker, "Hendrick Berckman" in *Allgemeines Lexikon der Bildenden Künstler*, volume III, Veb. E.A. Seemann Verlag, Leipzig, 1909, p. 377; and Walther Bernt, "Hendrick Berckman" in *The Netherlandish Painters of the Seventeenth Century*, volume I, Phaidon, London, p. 10.



Museum, Vlissingen. Other luminaries include the Vlissingen minister Thomas Pots, dated 1661, and two portraits of Adriaen Banckert, Vice Admiral of Zeeland also in the Rijksmuseum, Amsterdam. Admiral Joost van Trappen is recorded in the collection of the Museum Boijmans Van Beuningen, Rotterdam, and the theologian Anthonius Hulsius is in the Stedelijk Museum de Lakenhal, Leiden. Unidentified portraits of a well-to-do young man and woman from 1656 are in Museum Mayer van den Bergh, Antwerp, and a corporate group portrait from 1660 is in the Zeeuws Museum, Middelburg. Many of his portraits were widely known through engravings.²

Our portrait was executed during the artist's time in Middelburg, a period marked by important commissions. Although the child's identity is unknown the painting provides abundant intentional references to the status and privilege of his family. It is therefore not surprising that when sold at auction in 1931, besides being given the wrong sex, the painting was titled *A Princess of Orange*.³ A number of children's portraits are known by Berckman but are somber in comparison to the splendor of this panel. The choice of mahogany for the panel is also unusual and rare. Besides Rembrandt only Gerrit Dou and Aelbert Cuyp were known to have used it in their work at this time. It is only towards the end of the seventeenth and during the eighteenth century that it became more common.⁴

A boy approximately two-years-old with a dog stand on an oriental rug backed by a grey wall in a porch. A huge column divides the interior and exterior space which opens onto an ornamental garden. The setting has the feel of a palace and is probably intended as an allusion to the wealth of the family.⁵ During the second and third quarters of the century there was a rise in the purchasing of country estates by wealthy townsmen in Holland and with the acquisition of an estate came an elevation in social status to something akin to semi-nobility.⁶ The carpet further serves to emphasize the grandeur of the setting. Oriental carpets were costly and rare and at this point not commonly used as floor coverings, but instead draped over tables and other pieces of furniture such as trunks and chests in order to minimize wear. It would not be until the eighteenth century in the Netherlands that they would be used to cover floors.⁷

Our young sitter wears a white lace undercap beneath a black outer cap trimmed with gold, orange and grey looped ribbons that also adorn his collar, sleeves, wrists and waist. A double, rectangular collar is made of linen and lace. A white linen apron trimmed with lace extends from his chest to the floor. His wide, loose cuffs are similarly trimmed with the same lace as the apron. Lace at this time was often more expensive than woven fabrics or jewelry and was regarded as an important fashion statement as well as an indicator of prosperity.⁸ The dress is a combination of a doublet and skirt made

² Walther Bernt, op. cit., p. 10.

³ In a written communication with Sabine Craft-Giepmans, dated September 28, 2010, "I doubt the boy is related to the house of Orange as in 1667 there was no 'Stadholder' in Holland (only in Friesland and Groningen). In the so called 'stadhouderloze tijdperk' 1650-1672 (period without stadholders) Holland was a true republic".

⁴ Peter Klein, "The Use of Wood in Rembrandt's Workshop, Wood Identification and Dendrochronological Analysis" in *The Learned Eye, Regarding Art, Theory, and the Artist's Reputation*, Amsterdam University Press, Amsterdam, 2005, p. 31.

⁵ Rudi Ekkart, "Jan van Noordt" in *Pride and Joy, Children's Portraits in the Netherlands 1500-1700*, exhibition catalogue Frans Halsmuseum, Haarlem, October 7 – December 31, 2000, p. 266.

⁶ Alison McNeil Kettering, *The Dutch Arcadia Pastoral Art and its Audience in the Golden Age*, Allanheld & Schram, Totowa, New Jersey, 1983, pp. 10-11, 18.

⁷ Onno Ydema, *Carpets and their Datings in Netherlandish Paintings 1540-1700*, Antique Collectors' Club Ltd., Suffolk, 1991, p. 7.

⁸ Santina M. Levey and Patricia Wardle, *The Finishing Touch*, Frederiksborg Museum, Denmark, 1994, p. 4.

from a dark grey fabric shot with silver. A leading string (bands attached to the upper garments of young children so an adult could support the child when learning to walk) is visible over his right shoulder.⁹ Both boys and girls at this age wore skirts and aprons and there does not seem to be a set rule as to when it was deemed appropriate to transfer young boys into breeches.¹⁰ Across his chest is a double strand of heavy gold links to which a *rinkelbel* is attached that is displayed in his right hand. *Rinkelbels* were the most common accessory found in Dutch children's portraits of the sixteenth and seventeenth century. This one has a gold handle with bells at its base with a rock crystal top meant for teething. The ringing of the bells was intended to ward off evil spirits. Both a toy and a treasure they were often given as gifts and became family heirlooms.¹¹ His outfit is not the way a young boy would have normally dressed, but instead intended as a statement for posterity.

A playful black and white dog, that appears to be leaping out of the panel, wears bells and looped yellow and orange ribbons in its collar. The parallel to the young boy's outfit is intentional. The dog is a metaphor often found in children's portraits of the period for the need to reign in natural tendencies. This could be accomplished for both child and dog only through instruction and education.¹²

Due to the fact that so many of the artist's portraits are presently lost or familiar only through engravings contemporary assessment of the artist's talents has been skewered. Walther Bernt described his portraits as "well drawn, strongly colored and somewhat dry in concept" and this can be true of many of the portraits of officials. Our portrait testifies to a different truth, and the remarkable talent Hendrick Berckman possessed. It can only be regarded as his rediscovered masterpiece.

We are very grateful to Sabine E. Craft-Giepmans of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for her assistance in the writing of this entry.

⁹ Saskia Kuus, "Leading Strings and Protective Caps, Children's Costume in the Sixteenth and Seventeenth Centuries", in *Pride and Joy*, op. cit., p. 77.

¹⁰ Saskia Kuus, "Skirts for Girls and Boys", op. cit., pp. 79-82.

¹¹ William H. Wilson, "Adriaen van der Linde" in *Dutch Seventeenth Century Portraiture, The Golden Age*, exhibition catalogue, The John and Mable Ringling Museum of Art, Sarasota, Florida, December 4, 1980 – February 8, 1981, unpaginated and Annemarieke Willemsen, "Out of Children's Hands" in *Pride and Joy*, op. cit., p. 298.

¹² Jan Baptist Bedaux, *The Reality of Symbols*, Gary Schwartz, SDU Publications, The Hague, 1990, pp. 113, 119.

8.

JAN SNELLINCK III

(Rotterdam 1640 – Rotterdam before 1691)

An Italianate Hilly and Wooded River Landscape with Shepherds and their Flock at Rest

oil on panel

18 $\frac{1}{8}$ x 24 $\frac{3}{8}$ inches (46 x 62 cm.)

PROVENANCE

Three unidentified red collector's seals on the reverse, all identical with the initials C.V.W. around a rook surmounting a shield divided into four sections with three rooks forming an inverted triangle in each section

Unidentified red collector's seal on the reverse with an iron cross and two curving lines

Private Collection, Worcestershire, England, until 2010

Jan Snellinck III was the son and pupil of Cornelis Snellinck a Rotterdam painter of landscapes. Cornelis was possibly the son of the Flemish landscape artist Jan Snellinck II. Jan Snellinck III was known for his landscapes and moonlight scenes. Members of the Colonia family of painters provided staffage for some of his works. Only a very small number of fully signed paintings by the artist survive. His paintings are in the museums of Leipzig, Montpellier and Rotterdam.¹

Besides these few facts very little else is known about Jan Snellinck III. Part of the problem is that his paintings are often taken to be by other artists. Paintings that are signed with the monogram J.S. have mistakenly been thought to be by Jan Gabrielsz. Sonjé, a pupil of Adam Pynacker working in Rotterdam at the same time as Snellinck. (For an example see Rijksbureau voor Kunsthistorische Documentatie no. 42923, Jan Snellinck and Adam Colonia, *Southern Landscape with Herders on a Path*, traditionally called Jan Gabrielsz. Sonjé, reattributed by Marijke de Kinkelder). The other artist that Snellinck is often confused with when his works are unsigned is Sonjé's master Adam Pynacker. A case in point is a painting by Snellinck in the Musée Fabre, Montpellier, *Paysage*, inventory number 836.4.49. This landscape on panel, measuring 33.5 x 29 cm., was published by Hofstede de Groot among others as by Adam Pynacker. Marijke de Kinkelder recognized the painting to be by Jan Snellinck III, making for an important addition to the artist's oeuvre.² Similarly we are grateful to her for the identification of our painting to Snellinck. Until it was recently cleaned our panel bore the false signature of Adam Pynacker and must have been taken as such for generations.

The labeling of Snellinck as Pynacker is telling. This work incorporates many compositional traits employed by Pynacker in his Italianate landscapes, especially prior to his departure for Amsterdam in 1661, when working in nearby Schiedam. Schiedam was not an artistic center, unlike Rotterdam just a few miles to the east. Pynacker first apprenticed there with Cornelis Saftleven and the influences of Rotterdam artists such as Ludolf de Jongh are evident in his work.³ Although unrecorded it is very probable that Snellinck and Pynacker had direct contact.

Continued

¹ Liesbeth van der Zeeuw, "Jan Snellinck III" in *Rotterdamse Meesters uit de Gouden Eeuw*, Historisch Museum Rotterdam, Waanders Uitgevers, Zwolle, 1995, pp. 298-299.

² Quentin Buvelot, "Jan III Snellinck" in *Tableaux Flamands et Hollandais du Musée Fabre de Montpellier*, Institut Néerlandais, Paris – Musée Fabre, Montpellier, 1998, p. 296.

³ Laurie B. Harwood, "Schiedam", exhibition catalogue Sterling and Francine Clark Institute, Williamstown Massachusetts, *A Golden Harvest: Paintings by Adam Pynacker*, July 23 – September 11, 1994, p. 25.



Derivative of Pynacker's dramatic use of light is Snellinck's rendering of a passing cloud's diffusion of the sun for the resulting dazzling display of light and shade. Further echoing Pynacker compositionally are the contrasting landscapes of dense woods and open hills and plains divided by a waterway framed by silver-edged foliage accentuated by the focal point of a gnarled tree. A Romanesque fortification is anchored to the hillside. In the mid-ground a standing shepherd gazes upwards while shading his eyes to take in the heavenly light show. The white and blue of his outfit along with the bright reds of his companions serve to draw the viewer's eyes into the composition and accentuate the landscape's harmonious hues of brown, whites and grays.⁴ Snellinck's elements collectively play tribute to Pynacker's inventiveness and lyricism as well as their shared passion for idyllic views.

We are very grateful to Marijke C. de Kinkelder of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for her identification of the painting as by Jan Snellinck III.

⁴ Ibid., pp. 28, 38, 46, 48, 50, 54, 70.



9.

PIETER LEERMANS
(Leiden 1655 – Leiden 1706)

A Young Woman with a Guitar in a Window Niche

oil on panel

12 $\frac{7}{8}$ x 10 $\frac{3}{8}$ inches (36.2 x 26.3 cm.)

PROVENANCE

Mrs. Loder, Dencombe, Handcross, Sussex

Her sale, Sotheby's, London, July 21, 1948, lot 75 (as by F. van Mieris) where purchased by

Mrs. Frohlich

A painter of portraits, genre scenes, and religious themes of the seventeenth century, Pieter Leermans lived in Leiden, though he is not mentioned in the records of the guild. His genre scenes are reminiscent of the works of Gerrit Dou and Frans van Mieris. Dou, who may have been Leermans' teacher, was the founder of the Leiden *fijnschilders*, or fine painters. As the term denotes, the style developed by Dou and the *fijnschilders* involved meticulously fine brushwork, highly-finished surfaces, and a close observation of objects and textures.

In this charming scene, a lady holding a guitar emerges from a stone arched window in pursuit of a butterfly. This compositional device—depicting a figure within a window niche—was popularized by Dou in the 1640s. Shortly after, variations of window scenes would occur frequently in the works of the Leiden School, with the window frames becoming more elaborately decorated and the inclusion of drapes more prevalent.

Leermans was fond of including minute accessories in his work. The guitar, which emerged as one of the most popular instruments in Europe between 1600 and 1730, became a favorite object in Dutch genre painting. Draped over the ledge is a luxurious swath of red velvet with gold fringe; resting upon it, a music book so meticulously painted that one can observe the notes on the page. The whimsical carvings adorning the terra cotta pot further enliven the scene. The present work most likely represents an allegory of the senses: Hearing would be evoked by the guitar; Sight and Touch by the elegant butterfly fluttering near the lady's fingertips; Smell from the delicate, white flowers blossoming on the topiary, and finally, Taste from the succulent oranges on the stone ledge.

We are very grateful to Fred G. Meijer of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for identifying the painting as a work by Pieter Leermans.



ABRAHAM BISSCHOP
(Dordrecht 1670 – Middelburg 1731)

A Rooster, Two Chickens and Two Pigeons by an Antique Chipped Terra Cotta Vase in a Landscape

signed A. Busschop f. dated 1695 in the lower right

oil on canvas

27½ x 35 inches (68.5 x 88.8 cm.)

PROVENANCE

Probably, Property of a Chevalier sale, Lebrun, Paris, November 28, 1785, lot 30

French & Company, New York, by July 1961, from whom acquired by

Mrs. Arthur W. Levy, Raleigh, North Carolina and thus by descent to her daughter

Mrs. Thomas H. Briggs, Raleigh, North Carolina until 2010

Abraham Bisschop (or Busschop), one of eleven children, was the youngest son as well as pupil of the artist Cornelis Bisschop. Three of his sisters, (one of whom married the artist Abraham Calraet) were painters¹ as well as his brothers Jacobus, Gysbert and possibly Cornelis Bisschop II (their exact relationship is unknown). Whereas most of the family chose to continue their father's specialty of trompe l'oeil wooden panels of life-size figure cut-outs, Abraham took a different path, devoting his art to the painting of birds.² Abraham moved from Dordrecht to Middelburg in 1715 and joined the Guild, remaining a member until his death in 1731. Although much of his history is unknown he is also mentioned as having painted portraits. Abraham painted many avian schemes for wall decorations for mansions in and around Dordrecht, Middelburg and The Hague and these designs often included painted ceilings. In 1715 he painted organ doors for the Church in Goes, Zeeland. In 1720 Arnoldus Campagne was his pupil. The Dordrechts Museum has a painting titled *Uitheimse Watervogels* (Exotic Water Birds) dated 1718, and the Frans Halsmuseum, Haarlem a *Hunting Still-Life with a Swan and other Birds in a Landscape*. A work of *A Turkey Fighting a Hen* is in the Dienst Verspreide Rijkscollecties and four paintings featuring exotic and domestic birds are in the Huis Schuylenburch, both in The Hague.³

Arnold Houbraken compiled from 1718-1721 the first comprehensive survey of Dutch painting from the Golden Age in *De groote schouburgh der Nederlantsche konstschilders en schilderessen*. Written while Bisschop was active, Houbraken's description of the artist's abilities is memorable. He recorded Bisschop as dedicating "himself to painting birds of all sorts, particularly poultry, as he followed nature with application and singular knowledge, he became one of the most able painters in this field. Thus was allied as a natural gift with indefatigable zeal... He executed many great pieces to decorate vast halls, in Zeeland and elsewhere, he introduced to them all types of birds, each painted according to its particular nature, with colors so vigorous and lifelike and so delicate and transparent a touch that I am obliged to admire him".⁴

Continued

¹ Arnold Houbraken, *De groote, schouburgh der Nederlantsche konstschilders en schilderessen* (1718-1721), volume I, Wilhelm Braumüller, Wien, 1888, pp. 247-248.

² Adriaen van der Willigen & Fred G. Meijer, "Cornelis (II) Bisschop" in *A Dictionary of Dutch and Flemish Still-Life Painters Working in Oils, 1525-1725*, Primavera Press, Leiden, 2003, p. 38.

³ Biographical information taken from Thieme-Becker, "Abraham Bisschop" in *Allgemeines Lexikon der Bildenden Künstler*, volume IV, Veb. E. A. Seemann Verlag, Leipzig, 1909; Laurens J. Bol, *Aart Schouman*, Davaco, Doornspijk, 1991, p. 9; Erika Gemar-Koeltzsch, "Abraham Bisschop" in *Holländische Stillebenmaler im 17. Jahrhundert*, volume 2, Luca-Verlag Lingen, 1995, p. 119; and Christine E. Jackson, "Abraham Bisschop" in *Dictionary of Bird Artists of the World*, Antique Collectors' Club, Woodbridge, Suffolk, 1999, p. 160.

⁴ Houbraken, op. cit., p. 248.



Importantly Abraham Bisschop represents the continuation of Melchior d'Hondecoeter's grand tradition of painting exotic and domesticated birds. Hondecoeter died the year this work was finished. Jointly they represent a painted response to the new found fortunes of a rising upper middle class in Holland. During the second and third quarters of the seventeenth century there was an increase in the purchasing of country estates by wealthy townsmen and with the acquisition of an estate came an elevation in social status to something akin to semi-nobility. Paintings and wall-hangings were needed to fill these enlarged residential dwellings; preferably ones that reflected the pleasures of country life. If an estate was beyond the means of an individual at the very least one could project the image of class by the acquisition of such works.⁵ Like gamepieces that symbolized the spoils and privilege of the hunt, once the exclusive right of the nobility: the resplendent bird paintings of Hondecoeter and Bisschop, staged in parks suggestive of private hunting domains, fulfilled the desires of this newly-minted patrician class for visible proof of their change in status.⁶

Our painting's depiction of country life also reflects the passion for all things French that appeared in Holland after 1680.⁷ In response to this trend Dutch art became infused with the French classical style derived from such artists as its leading exponent Nicolas Poussin. In landscape the style was proclaimed by including classical paraphernalia such as Greek or Roman architecture, statues, monuments, urns, etc. Light became golden, adding a quality of timelessness to these scenes, further suggestive of the tranquility associated with the late afternoon or early evening. Verdant landscapes also became common featuring a view into the distance along one side.⁸

Well aware of his audience Bisschop succeeded in brilliantly fulfilling his clientele's desire for Arcadia accented by the antique. Our landscape, suggestive of an old country estate, features a rooster, two chickens and two pigeons in a pyramidal composition. The birds are in a stone niche with an opening on the left that reveals a receding vista just visible through the greenery. The lower right corner of the painting is engulfed in vegetation. The leaf closest to the center is marked by three pecked holes to which the eye of the viewer is immediately drawn. In the mid-ground a pigeon rests on an antique sculpted terra cotta vase that is cracked. The dominant bird of the group is a magnificent cock whose stare defiantly and singly engages the unseen observer. Bisschop's mastery of feathers is on display throughout the flock, but he saved the fireworks for the rooster's gleaming plumage. In particular the portrait-like rendering of the poultry with their vivid coloration and implied motion, make for a vibrant tableau. The understated overall richness of the amber glow of the canvas combined with the contrasting passages of light and dark further fuel the drama.

We are very grateful to Fred G. Meijer of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for his assistance in the researching of this entry.

⁵ Allison McNeil Kettering, *The Dutch Arcadia Pastoral Art and its Audience in the Golden Age*, Allenheld-Schram, Totowa, New Jersey, 1983, pp. 10-11, 18.

⁶ Christine E. Jackson, op. cit., p. 12.

⁷ Scott A. Sullivan, *The Dutch Gamepiece*, Rowman & Allenheld Publishers, Totowa, New Jersey, 1984, pp. 61, 92, fn. 1 + 2. Wars fought intermittently between France and Holland from 1672-1713, as well as numerous French Protestants fleeing the terrible persecutions brought about by the revocation of the Edict of Nantes immigrating to the Netherlands after 1685, caused a heightened awareness of French life and culture.

⁸ *Ibid.*, pp. 62-63.



11.

ENOCH SEEMAN

(Danzig 1689/90 – London 1741)

Portrait of Queen Caroline Wilhelmina of Brandenburg-Ansbach as Princess of Wales from the 1720s

inscribed in the lower right ÆTATIS 35

oil on canvas

67 x 76 inches (170.2 x 194.4 cm.)

PROVENANCE

George William Frederick Charles, Duke of Cambridge, Earl of Tipperary and Baron Culloden (1819-1904)

Estate sale of Property of His Royal Highness The Duke of Cambridge, Christie's, London, June 11, 1904, lot 53 (as Kneller, Portrait of Queen Charlotte) where bought by

Mrs. L. Garrison

Mrs. Alexander Van Rensselaer, Philadelphia, Pennsylvania

Hugh Randall

Sold Freeman's Philadelphia, Pennsylvania, where bought by

Wm. Singerly Smiths prior to 1953

Warren Spencer Strauss, Philadelphia, Pennsylvania (resided there until 1978)

Estate of Warren Spencer Strauss, Houston, Texas, May 2010

Paintings with a Royal provenance come onto the open market very seldom and this magnificent State portrait, which descended to Prince George 2nd Duke of Cambridge, the last-surviving male-line grandson of King George III, is a great rarity. Recently reattributed to Enoch Seeman, a favourite household painter of King George II (1683-1760) and Queen Caroline (1683-1737), it predates the painter's later sets of Coronation portraits and bridges an important gap in our knowledge of his Royal patronage. It is also a worthy icon of a sitter judged by contemporaries and her modern biographer alike as perhaps the most politically influential English Queen since Elizabeth I.

Seeman's painting reinterprets a lost portrait of circa 1716 by Sir Godfrey Kneller Bt. (1646-1723). Kneller's youthful likeness was clearly Caroline's favourite image of herself, and after that date she sat for no further easel paintings as Princess. Engravings and copies – including examples in the National Portrait Gallery, London and at Robert E. Lee's house Stratford, Virginia – show that Kneller's portrait depicted the Princess at full-length in a much narrower composition. The figure is set tighter to the pilaster on her left and overlaps with a window to her right. Kneller's original would have been close to his surviving full-length of 1716 (Royal Collection), which employs a similar composition with key differences in pose and background. Seeman extends the composition laterally, producing an almost square canvas, which allows him to set the figure more comfortably in space and conjure a plausible dark wood and gilt interior that echoes surviving rooms at Kensington Palace and Hampton Court. The new format enables Seeman to introduce a greater realism into the sitter's space. Recognizing the ambiguity of the window cut through to a landscape in the earlier painting Seeman here suggests that

Continued



ÆTATIS: 35.

it might be a painting on the wall. His contemporary portrait of *Elizabeth Viscountess Tyrconnel* (Belton House, Grantham) treats a landscape-view similarly as a framed painting. This is significant in dating the portrait, since it is typical of conversation-piece portraiture of the 1720s to place sitters in the viewing box of a plausible domestic interior, rather than against a Baroque backdrop.

The painter clearly impressed the King and Queen in the years before their accession in 1727. They commissioned their Coronation portraits from Charles Jervas, Sir Godfrey Kneller's successor as reigning society portraitist, but were unhappy with the result (examples Rokeby Hall, Yorkshire, signed and dated 1728). Jervas's portraits were widely copied but there is no example of them in the Royal Collection. Instead George and Caroline turned again to Seeman to produce three sets of full-length portraits (Royal Collection) from life sittings. These portraits became standard icons and copies were commissioned by Seeman for members of the Royal Family well into the next decade. Receipts survive from 1738 for portraits including two unidentified half-lengths of the King and Queen painted for their son Frederick Prince of Wales.¹ Commissions around the same date to paint the two youngest daughters of the King and Queen, Princess Louisa and Princess Mary (both engraved by John Simon after 1740) show how highly the artist was rated.

Seeman had come to England from Danzig with his father the Flemish painter Enoch Seeman the Elder in 1704, along with his three brothers, the miniaturists Abraham and Noah, and his fellow portrait painter Isaac. His first work in England was much admired, and he painted portraits, including some remarkable self-portraits (one example, British Museum) "in the finical manner of Balthazar Denner,"² who may have been a fellow pupil of his father. Sebastiano Ricci suggested that Lord Burlington should pay one hundred guineas for a 1709 self-portrait,³ an extraordinary mark of their excellence since the painter's usual price for a full-length portrait in 1732 was only twenty guineas. Seeman continued to develop a distinct talent. His ambitious portraits of members of the Bisset family, *Colonel Andrew Bisset and his Family* signed and dated 1708 (Castle Forbes, Scotland) and *The Bisset Sisters* (Bonhams, December 4, 1997, lot 16) show that he was capable of ambitious compositions, and had mastered the complex interplay of group portraiture. Other early works, including the imposing *Elihu Yale* (Yale University, New Haven, Connecticut) and *King George I* (Middle Temple, London), both 1717, are painted with a realism and lack of flattery unusual for the period.

By the date of our portrait Seeman had perfected a smooth technique and aloof characterization, the fashionable Augustan mask required by his sitters. In the following decade George Vertue described him as being "in the greatest Vogue".⁴ Successful artists are also successful businessmen and from the 1720s until his premature death in 1741 Seeman not only painted his aristocratic clients from life but produced copies for them after earlier portraits. Great patrons, with more than one house to furnish, required many copies to be made, and the Duchess of Marlborough's record of the various commissions he produced for her at Blenheim Palace, must be typical of his work for the Royal family at this date. As well as painting original pieces, such as *The Duke of Marlborough with Colonel Armstrong* (Duke of Marlborough Collection) he produced a single portrait of the Duke from the same sitting (formerly with Philip Mould Ltd., London) and a copy of the double portrait. The Duchess, never easily pleased, said that Seeman's portrayal of the Duke "was as like him as I ever saw, and he was humble enough to ask me but seventeen guineas for both figures."⁵

¹ Oliver Millar, *The Tudor, Stuart & Early Georgian Pictures in the Collection of Her Majesty the Queen*, text volume, The Phaidon Press, London, 1963, p. 172.

² Rev James Dallaway, ed., *Walpole's Anecdotes of Painting in England*, volume II, p. 294.

³ George Vertue, "Notebooks III," *Walpole Society*, volume XXII, 1933 - 1934, p. 16.

⁴ George Vertue, *loc. cit.*, p. 16.

⁵ Gladys Scott Thomson, ed., *Letters of a Grandmother 1732 - 1735 Being the correspondence of Sarah Duchess of Marlborough with her granddaughter Diana Duchess of Bedford*, Alden Press, 1943, p. 136.

Caroline, the sinner that Seaman conjures with such assurance, had an unsettled childhood. Her father the Margrave of Brandenburg - Ansbach died when she was only three, and Caroline was brought up in the limbo of a stateless dowager's daughter. When her mother died in 1696 Caroline's life, ironically, took a turn for the better. She was placed with her guardians the Elector and Electress of Brandenburg, who became King and Queen of Prussia in 1701, and at Sophia Charlotte's cultured court her keen intellect was finally shaped. In many ways her life had been the perfect education for a Princess, and the sternest qualities that Caroline showed as Queen can be traced to those early years. By the time she went to England in 1714 she had lived through and learned from the politics of four German courts, debated with intellectual celebrities like Gottfried Leibniz and above all acquired a fierce loyalty to the family that adopted her, particularly to her mother Sophia Charlotte, Electress of Hanover. When the family looked for a husband for Caroline, and when she refused to convert to Catholicism in order to marry the future Holy Roman Emperor Charles VI, George Augustus of Hanover, Sophia Charlotte's nephew, seemed a natural choice - doubly so as the couple were immediately taken with each other, and in 1705 George Augustus announced that having met Caroline he would no longer look for anyone else. The couple were married that year at the Hanoverian palace of Herrenhausen.⁶

From this moment her future was fixed. Sophia of Hanover, the mother of Sophia Charlotte, was heir to the throne of Great Britain, and her son and grandson followed her in the Succession; Caroline would be Queen of England and Leibniz prophesied she would equal the fame of Queen Elizabeth. On August 1, 1714 Queen Anne died, and Caroline's father-in-law Georg Ludwig Elector of Hanover became King George of England. Caroline and her husband set off to London with the new King, taking their three infant daughters, Anne, Amelia and Caroline with them. They left their seven-year-old son and heir Frederick behind in Hanover on King George's orders as representative of the dynasty and proxy ruler. They would not be reunited with him until King George I died in 1727.

King George I was a retiring man and preferred a private court, and in the absence of a Queen his son and daughter-in-law as Prince and Princess of Wales kept up the public face of monarchy. But by 1717 political jealousy and resentment over the Prince of Wales's affection for his mother, whom King George had imprisoned in a German castle for her affair with Count Konigsmark, brought about an open quarrel between father and son. The Prince and Princess of Wales were banished from the Royal Palaces and set up their own miniature court at the Prince's house in Leicester Fields. Caroline as Princess of Wales did her best to mediate between warring father and son. She was obliged to leave her youngest children behind in the nursery at St James's Palace, though the King liked her enough to let her see them every night before bedtime. In the meanwhile crowds flocked to Leicester Fields, which became a magnet for Opposition politicians. It was there that Caroline would meet Sir Robert Walpole, the most capable minister of the age, now considered to be Britain's first Prime Minister. Caroline's fostering of his talent is perhaps her greatest contribution to the stability of early Georgian England but it also proved vital to the security of her own dynasty. She recognized immediately that two goals could be identified by a political collaboration, and from then until her death in 1737, she wove her own and Walpole's interests inextricably together. Their first act was perhaps engineering a reconciliation between King George and his son in 1720, which also restored Walpole to the King's favor. Walpole, a player of great skill, had made himself indispensable to the Princess, but it was Caroline's talent to recognize his abilities.

Continued

⁶ Stephen Taylor, "Caroline: Princess Caroline Wilhelmina of Brandenburg-Ansbach" in *Oxford Dictionary of National Biography*, 2004.

Her true test, however, came with her husband's accession in 1727. Everyone – himself included – expected Walpole to be turned out of office and replaced with the new King's candidate Sir Spencer Compton Speaker of the House of Commons. To near-universal surprise, Compton lasted only days, and a combination of his own incompetence and the Queen's persuasion put Walpole back in power. Compton had wrongly believed that Henrietta Howard the King's mistress would be the new power behind the throne and had cultivated her throughout the long period of waiting. The King, as Walpole knew, listened only to the Queen. As Lord Hervey remarked: "It was now understood by everyone that Sir Robert was the Queen's minister; that whoever he favoured, she distinguished; that whoever she distinguished, the King employed. His reputed mistress, Mrs Howard, and the Speaker his reputed minister, were perceived to be nothing."⁷

For the next decade, Walpole conducted his business with the King through the medium of the Queen, and she exercised an influence in affairs unparalleled in a consort - ruling the country as Regent in the King's absence and even in 1734 contriving with Walpole to talk her bellicose husband out of going to war with France. In the words again of Lord Hervey, Caroline's constant companion: "everybody who knew there was such a woman as the Queen, knew she not only meddled with business, but directed everything that came under that name, either at home or abroad. Her power was unrivalled and unbounded."⁸

To take a single instance of her control, one need only consider how she joined with Walpole to blunt a likely threat. The King while in Hanover wrote long, guileless letters praising his new mistress, the Countess Walmoden. Caroline tolerated, even encouraged the King's relationship with his first mistress Henrietta Howard, and "wisely suffered one to remain in that situation whom she despised and had got the better of, for fear of making room for a successor whom he might really love, and that might get the better of her."⁹ Countess Walmoden might be just such a rival, and, since she might advance one of his rivals, a danger to Walpole. The Queen decided that she would invite the Countess to England. She let her know that she had prepared a place in her own household for her, offered her Mrs Howard's former lodgings and even proposed enlarging them at the expense of her own library. The Countess knew when she was beaten. "Sic notus Ulysses,"¹⁰ she said and stayed in Germany.

As the Queen lay dying in 1737 the dread of doing business with anyone else threw Walpole into panic. "Oh! My Lord," said Sir Robert, "if this woman should die, what a scene of confusion will here be! Who can tell into what hands the King will fall? Who shall have management of him? I defy the ablest person in the Kingdom to foresee what will be the consequence of this great event."¹¹

King George and Queen Caroline are last of all well known for the theatrical feud with their son that became a feature of their reign. By the time that Prince Frederick returned from Hanover as Prince of Wales they had not seen him for thirteen years. He had sat in Hanover as a sovereign Prince and his parents' attempt to reintroduce him to the nursery proved disastrous. He was a virtual stranger to them, and personal disagreements soon turned into political rivalry. But this contest between George,

⁷ Romney Sedgwick, ed., *Lord Hervey's Memoirs*, Penguin, 1984, p. 9.

⁸ *Ibid.*, p. 14.

⁹ *Ibid.*, p. 13.

¹⁰ Virgil, *Aeneid*, II, 66, Laocoon's comment "so typical of Ulysses" urging his fellow Trojans not to accept the wooden horse. Stephen Taylor, *op. cit.*

¹¹ Romney Sedgwick, *op. cit.*, p. 247.

Caroline and Frederick that divided London and dominated the King's reign was also one of their greatest collective achievements as a family for it fueled London's artistic rebirth. Both factions expressed themselves by their choice of painters, architects and musicians and even opera companies. So many of the greatest works of the 1730s cultural explosion were forged in the heat of this palace drama. At the theaters the King and Queen wooed followers with Handel and their son tempted them with Farinelli. In architecture Caroline and Frederick shared a love for William Kent, who redesigned the interiors of Kensington Palace, created the bridge over the Serpentine, built a library for Caroline's books at St James's, a house for the Prince of Wales at Kew, and the Prince's gilded barge that still astonishes at Greenwich. Mother and son were both painted by Jacopo Amigoni, the Venetian painter that Fredrick had brought over from Hanover - the portraits that Caroline commissioned for herself in 1735 (Wrest Park, Luton, and National Portrait Gallery, London) show her enthroned as Plenty with all her children, Frederick among them bursting from a cornucopia - and both commissioned Enoch Seeman.

Queen Caroline and King George were a remarkable Royal partnership. When she lay dying from a rupture, the King refused to leave her bed, convulsed by weeping. She begged him to remarry after she was dead, but he "wiping his eyes and sobbing between every word, with much ado got out this answer": "Non - j'aurai - des- maîtresses!"¹² - "No I shall have mistresses!" - a sentiment as sincere as his wish for their coffins to lie next to each other with a panel removed on each side so their dust could mingle.

This portrait's last Royal owner was Prince George 2nd Duke of Cambridge (1819 - 1904), Queen Caroline's great-great-Grandson. His father the 1st Duke was King George III's youngest son Adolphus, and his mother was Princess Augusta of Hesse-Cassel. Prince George was born in Hanover and at the age of nine he was appointed Colonel of a Jager battalion. His military education was, however, intensely practical and he was trained in the duties of all ranks to be a career soldier. When Queen Victoria acceded to the throne in 1837 the Kingdom of Hanover passed to her uncle the Duke of Cumberland, and Prince George joined the British army. At the age of 35, shortly after inheriting his father's title in 1850, he saw combat as the youngest divisional commander at the Crimea. He fought bravely and was often in great danger, but he was not an inspired tactician. During the march on the Alma he asked Brigadier "Gentlemanly George" Buller, "What am I to do?" "Why you Royal Highness," the Brigadier replied: "I am in a little confusion here. You had better advance, I think."¹³ The Duke's great talent lay in army administration - although he gained a reputation as an arch conservative - in pushing through important reforms. He was a popular figure in Victorian England, as a bluff soldier-squire, an engaging after-dinner speaker and supporter of charities, but also as a Prince who had married his mistress the actress Sarah Fairbrother in defiance of the Royal Marriages Act. The Duke also had musical talent and was a patron of artists such as Sir Edwin Landseer, whose now-famous painting of the Duke's pets *Prince George's Favourites* was sold at Christie's in the same sale as our portrait.

Continued

¹²Ibid., p. 247.

¹³Richard Holmes, *Redcoat the British Soldier in the Age of Horse and Musket*, Harper Perennial, 2001, p.83.

The Duke's great four-day sale of 1904 - the largest public dispersal of a British Royal Collection since the sale of King Charles I's goods in 1649 - provides a fascinating glimpse of the furnishings of the last English Prince of the House of Hanover. He had inherited not only the Cambridge properties at London and Kew from his father and mother but Gloucester House and its contents from his aunt the Duchess of Gloucester, a daughter of King George III, and these included works originally in the Royal Collection of King George III. Early Royal inventories rarely give the dimensions of paintings, and frequently confuse the work of Enoch Seeman and Sir Godfrey Kneller¹⁴ and so it is not possible to locate our portrait with certainty in previous collections, but by considering more recent and identifiable canvases we can see how the Duke inherited his collection. Of the twelve portraits by Sir William Beechey in the sale, for example, eight are portraits of the children of King George III, lot 74 *Portrait of Princess Augusta Sophia* and lot 77 *Portrait of the Duke of Cumberland* both painted for the Princess and bequeathed to the 1st Duke of Cambridge on her death. Lot 75 *Portrait of the Duke of Gloucester* may well have been inherited by the Duke from his aunt along with Gloucester House. The remainder are believed to have been originally commissioned by Queen Charlotte. The sale, therefore, is an accumulation of Hanoverian family portraiture, of which *Queen Caroline as Princess of Wales* is the oldest example, descending from the 1720s, when it was surely painted for the Prince and Princess of Wales and designed for a prominent hang in one of their houses, either at Leicester Fields or their country house at Richmond. One can easily imagine it looking down on the rooms "thronged from morning to night, like the Change at noon"¹⁵ in the hectic exciting days following King George II's accession in 1727, the rooms where Walpole and Caroline planned what would be the beginnings of a modern form of consultative government, and secured the Hanoverian dynasty on the throne it still occupies, fulfilling Leibniz's prophecy and the judgment of modern historians that Caroline "probably exercised more influence over English government than any queen since Elizabeth I."¹⁶

¹⁴Private Correspondence with Dr Jennifer Scott, Curator of the Royal Collection.

¹⁵Romney Sedgwick, op. cit., p. 5.

¹⁶Stephen Taylor, op. cit.



12.

JACOB XAVERY

(The Hague 1736 – after 1788)

A Pair of Grisaille Paintings: Zephyr and Flora in Painted Roundels Supported by Putti Floating on Clouds

Portrait of Zephyr signed J. Xavery in the lower left
oil on canvas

25 $\frac{7}{8}$ x 39 $\frac{1}{4}$ inches (65.5 x 99.7 cm.)

PROVENANCE

Private Collection, New York, until the present time

Jacob Xavery was a painter who specialized in trompe l'oeil, flowers, historical scenes, portraits and landscapes. He was the grandson of the sculptor Albert Xavery. His father was the sculptor Jan-Baptiste Xavery. Jacob's brother was the painter Franciscus Xavery who is best known for his landscapes.¹ Jacob was a student of Jacob de Wit and Jan van Huysum. His landscapes reflect the influence of Nicolaes Berchem. He worked in Amsterdam, Breda and the Hague. He was the teacher of Dionys van Dongen when he lived in The Hague. In Amsterdam Jacob painted the portrait of Gerrit Braamcamp an important collector and his patron.² When Braamcamp died in 1769 the artist moved to Paris.³ He is also thought to have lived in London for periods of time as he exhibited a pair of *Landscapes with Cattle* in 1772 at the Free Society of Artists⁴ and in 1788 a *Bunch of Grapes and Other Fruits* at the Royal Academy.⁵

Jacob's paintings are part of the collections' of Dulwich, Schwerin, the Hermitage, and the Wallraf-Richartz Museum, Cologne. In 1966 the Koninklijke Musea voor Schone Kunsten van België, Brussels purchased a pair of grisaille allegorical paintings titled *La Puissance de la Beauté* (nos. 4225 & 4226) for their collection.

Grisaille paintings became popular in the Southern Netherlands from 1730 onwards mainly due to the efforts of Martinus Josephus Geeraerts and Jacob de Wit. A renewed interest in the antique had been stimulated by excavations at Herculaneum, Paestum and Pompeii from 1738-1756. These archaeological finds, as well as other examples from antiquity were illustrated, disseminated and popularized through a series of books which eventually led to a taste for neo-classical buildings and interiors.⁶ Jacob Xavery excelled at such works and his bas-reliefs that imitate the visual effects of marble reflect the works of his master Jacob de Wit.

¹ Biographical information taken from George C. Williamson, ed., "Jacob Xavery" in *Bryan's Dictionary of Painters and Engravers*, Kennikat Press, Inc., Port Washington, N.Y., volume V, 1964, p. 401 and E. Benezit, "Jacob Xavery" in *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Librairie Gründ, Paris, volume 10, 1976, p. 829.

² Ibid., and Pieter A. Scheen, "Jacobus Xaverij" in *Lexicon Nederlandse Beeldende Kunstenaars 1750-1880*, Uitgeverij Pieter A. Scheen B.V., 's-Gravenhage, 1981, p. 599.

³ Ibid. and a print by Reiner Vinkeles after the portrait by Jacob Xavery depicting Gerrit Braamcamp is in the Fitzwilliam Museum, Cambridge (no. P.9081.R).

⁴ Algernon Graves, "Jakob Xavery" in *The Society of Artists of Great Britain 1760-1791, The Free Society of Artists 1761-1783: A Complete Dictionary of Contributors and their Work from the Foundation of the Societies to 1791*, Kingsmead Reprints, Bath, 1969, p. 289.

⁵ Algernon Graves, "J. Xavery" in *The Royal Academy of Arts: A Complete Dictionary of Contributors and their Work from its Foundation in 1769 to 1904*, S.R. Publishers LTD, Yorkshire, 1970, p. 399.

⁶ Harold Osborne, ed., "Neo-Classicism" in *The Oxford Companion to Art*, Oxford University Press, New York, 1990, p. 768.

Trompe l'oeils, such as our pair, would have been integrated into the paneling or overall decorative scheme of a room in order to heighten the illusion of faux marble. In a highly imaginative rendering of the subject the artist has painted Zephyr and Flora as marble busts in roundels supported by putti floating on clouds. The subject is immediately identifiable by the flowers that spring from the mouth of Zephyr. Based on Greek and Roman mythology as well as Lucretius and Ovid it is the story of a Greek nymph named Chloris. The god of the west wind Zephyr abducted Chloris as she was walking in the woods. He married her and transformed her into Flora the goddess of flowers, which fell within his domain, as the west wind was regarded as the wind of springtime that brought flowers.⁷ Her festival the Floralia began in Rome in 240 or 238 B.C. and was celebrated from April 28th to May 3rd. It marked the beginning of Spring and featured dancing, drinking and flowers. Flowers covered the temples, Romans wore colorful clothing instead of their typical white, floral wreaths adorned their hair and offerings of milk and honey were made.⁸

In our pair of paintings Zephyr is portrayed with flowers in his hair and butterfly wings, while his amoretto wear similar wings. Flora has a wreath of flowers in her hair and around her neck and is flanked by cherubs displaying numerous garlands. Zephyr's power is further portrayed with the added whimsical touch of the dark cloudy windswept backgrounds that buffet the putti making their task of supporting the roundels that much harder.



⁷ James Hull, "Flora" in *Dictionary of Subjects and Symbols in Art*, Harper & Row, Publishers, New York, 1974, p. 125.

⁸ Charles Anthon, "Floralia" in *A Dictionary of Greek and Roman Antiquities*, Harper Brothers, New York, 1875, p. 447.





13.

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

Portrait of a Young Midshipman

oil on canvas

30 x 25 inches (76.2 x 63.5 cm.)

PROVENANCE

P. & D. Colnaghi and Obach, 1912 from whom acquired by

Scott & Fowles Co., New York, 1912 from whom sold to

Frank Bulkeley Smith (1864-1918), Worcester, Massachusetts, 1912

Estate of Frank Bulkeley Smith sale, The American Art Association, Grand Ballroom of the Plaza Hotel, April 22-23, 1920, lot 97, illustrated, where bought by

William Randolph Hearst, San Simeon, California

His sale, The William Randolph Hearst Collection, Part IV, Parke-Bernet Galleries, Inc., New York, January 5, 1939, lot 19, illustrated, where bought by

F. Guest and thus by descent in the family to

Guest Collection, South Carolina, 2010

EXHIBITED

Worcester Massachusetts, Worcester Art Museum, October 12, 1912 – June 5, 1913, (lent by Frank Bulkeley Smith)

It is said that early in his career Beechey sought the advice of Sir Joshua Reynolds over a difficulty he'd encountered in painting a young officer's portrait. He had lavished a good deal of glazing and detail on the sitter's sword but he realized that this might focus the viewer's eye on the lower left corner away from the sitter's face. "Sir Joshua took the palette from his friend, and introduced some untuned or unbroken colour in the right corner of the portrait, the lightness or prominence of which immediately drew the eye away from the sword hilt."¹ This comes to mind when considering our portrait painted a decade later, since the gild detail of the midshipman's sword and uniform are balanced by a single yellow-ochre stroke in the mid-right background, ensuring that amid the brilliance of his uniform and the smoke of battle our attention remains fixed on the sitter's face.

Beechey's technique by this date was faultless, and his work of the mid 1790s shows how well he held his own against the encroachment of John Hoppner and his younger rival Thomas Lawrence. At times he works almost like a pastellist, but the bold vermilion underpainting, and flesh pigments that he tones through glazing, sing through and the result is an expressive breathing likeness. Our portrait can be dated to circa 1796 the period when hard work began at last to pay off and Beechey joined the first rank of Society portraitists, and it is unquestionably one of his finest works, filled with the realism and dignity that his patrons admired.

The sitter is identifiable by the white tabs on his uniform as a young midshipman. The uniform pattern dates to between 1795 and 1812, but the officer's hairstyle, and the powder that has dusted the collar of his coat, place him not later than the late 90s.² Dr. Andrew Cormack of the Royal Air Force Museum, Hendon, notes

Continued

¹ William Roberts, *Sir William Beechey R.A.*, Duckworth, London, 1907, reprinted General Books, 2010, p. 12.

² We are grateful to Dr. Anne Miller, Curator at the National Maritime Museum, Greenwich, for her observations in dating the sitter's uniform.



that the sitter's hat appears to be of an older pattern, and this seems to bracket him comfortably in the mid decade. The sword that he is carrying appears to be a naval version of the 1796 pattern sword issued to the army. This weapon looked very splendid in portraits and on parade, but neither soldiers nor sailors were very impressed by it – one officer said “it was good neither for cut nor thrust and was a perfect encumbrance”³ – and in combat naval officers often preferred to carry the standard issue heavy naval cutlass.

All naval officers first served as midshipmen, some beginning as young as twelve, though fifteen was the average age a “young gentleman” first came aboard, very close to the age of our sitter. It was an intensive and dangerous education. An officer would have to learn all elements of sailing and fighting on one of His Majesty's ships, from navigation and gunnery to setting the rigging. On a man-o-war any member of the crew might in a moment have to take over a shipmate's tasks, and the competence expected of what would, ashore, have been mere schoolboys was awesome. In action midshipmen would fight alongside and command men decades their senior, and be expected to earn their respect. This rigorous apprenticeship led after five years to a grueling examination for Lieutenant, which only the competent passed.

We do not know the identity or the fate of our sitter, but the outbreak of war with Revolutionary France shortly before his portrait was painted would have focused the minds of his viewers powerfully on the role of the Royal Navy. It is unwise to transfer modern sentiments to earlier times, and quite how the brave and practical people of late-Georgian England felt about our sitter and his fellow midshipmen who would be risking their lives when their coevals were still at school is uncertain. A good naval career was an enviable and lucrative prospect, and there was intense competition for a midshipman's berth on a good captain's ship, but there was certainly fierce pride in the Navy, the country's bulwark against invasion and her only link with the far-flung outposts of her trading empire. It is impossible not to imbue our portrait with a very modern sense of bravery and perhaps this is not too far from how its original viewers would have felt as well.

Certainly for a landsman the Navy had great appeal for Beechey. A cursory glance at his sitters and exhibited portraits shows a preponderance of Captains and Admirals, some of whom like the great John Jervis, First Earl of Saint Vincent were personal friends. Beechey himself may have felt some kinship with the adventure of such a life. He placed two of his sons as midshipmen, the explorer Captain Frederick William Beechey (1796-1856) at the age of ten and Admiral Richard Brydges Beechey (1808-1895) at the age of fourteen and named two further sons, William Nelson Beechey (1801) and St. Vincent Beechey (1806-1899) after naval heroes. The painter's eldest son Henry William Beechey (1788/9-1862) combined portrait painting with African exploration, and a further son George Duncan Beechey (1797-1852) pursued his career as a portrait painter as far as India.

Beechey himself had made his great journey early in life, and where others might run away to sea, he ran away to paint. His parents had placed him, at a midshipman's age, with his uncle in Burford, Oxfordshire, in order to study law and qualify as a solicitor. According to family tradition, Beechey was so reluctant to get to grips with the law, and unwilling to do anything with his ledgers except draw caricatures in the margins that his uncle locked him in an attic of their house. One day his uncle went up to find him gone, and “on looking out of the window the uncle saw the boy flying across the fields. He set off after him and on seeing he was pursued the boy swam across the river, escaped and begged his way to London”⁴ where he became apprenticed to a coach painter. Whether this was indeed how Beechey came to London - or whether he arrived there as an articled clerk - by 1772 he had met students at the Royal Academy and determined to quit the law and enroll in the Academy Schools.

³ Richard Holmes, *Redcoat The British Soldier in the Age of Horse and Musket*, Harper Perennial, 2001, p. 207.

⁴ William Roberts, op. cit., p. 6.

Beechey's career, first as a painter of coach panels and then as a portraitist in Norwich, seemed unremarkable until in 1787 he turned this disappointment to his advantage with an ingenious stroke of publicity. He had tried to show fifteen small portraits hung in two frames at the Academy Exhibition. Rules demanded that all paintings be framed individually and his paintings were duly rejected. The artist-dealer Benjamin Vandergucht encouraged him to exhibit them at his gallery, where as "banned" pieces they attracted huge press attention. Beechey's name was made. Thomas Gainsborough died the following year, and Sir Joshua Reynolds soon retired from painting. An opportunity had appeared in the art market and Beechey's career took off.

Paul Sandby his friend and fellow painter introduced him to the Earl of Carnarvon who commissioned portraits of nine members of the Herbert family. By 1790 six of his exhibits at the Academy were portraits of peers, and aristocrats begin to figure heavily in his patronage alongside the soldiers, sailors and artists who had been the staple of his practice. 1793 was a great year for Beechey. Having been widowed previously he married the accomplished miniature painter Anne Phyllis Jessop (1764 – 1833) and then in a great boost to his career one of Beechey's noble clients, whose portrait had been rejected by the Academy, took his painting to Windsor for Royal inspection. George III approved of Beechey's style and appointed him Portrait Painter to the Queen. The Academy elected him an Associate in the same year. The King's partiality for Beechey's painting was fixed. Two years later he damned that year's exhibition – "the worst that had been made since the foundation of the Royal Academy",⁵ and singled out only Beechey and John Hoppner for praise. In 1796 Joseph Farington records the belief that "a Mandate will come from the King requiring the Academy to make Beechey an Academician."⁶ In 1798 the King knighted him for his work on a single painting, the vast *King George III Reviewing 3rd Prince of Wales Dragoon Guards and 10th Prince of Wales Light Dragoons* (formerly Royal Collection, Windsor Castle, destroyed by fire 1992) and that year he was elected Fellow of the Royal Academy. From then until his death in 1839 his sitter list is a roll call of the greatest names in national life, including Lord Nelson in 1801 (National Maritime Museum, Greenwich), the Duke of Wellington circa 1814 (Heckscher Museum of Art, Huntington, New York), numerous admirals and generals as well of course as King George III, Queen Charlotte (Royal Collection) and most of the Royal Family. Numerous anecdotes survive testifying to Beechey's character. He was clearly an engaging and likeable man, and the only criticism of that appears in contemporary accounts and relates to habits that, unremarkable previously, had become old-fashioned in an age of refinement. Lord Lyttelton was reluctant to invite Beechey because he swore: calling on John Constable one day Beechey asked "Why damn it Constable, what a damned fine picture you are making; but you look damned ill, and have got a damned bad cold."⁷

King George III had long been a supporter of Beechey. The painter's plain-speaking manner appealed to him, and in many ways their characters were complimentary. Beechey would often stay with the King when he was engaged on Royal commissions, though unlike the King he was not an early riser. According to an early source the King would come into Beechey's bedroom while the painter was still asleep. On one occasion he was woken up with: "What, still in bed Beechey? Lazy fellow, get up and come out." Another time the King took exception to some autumnal trees that Beechey was painting in the background of a portrait: "Hullo Beechey, red trees, red trees. No such thing as red trees, don't believe it," so the next morning Sir William got up early and cut a bough with very red leaves and hung it on his easel before His Majesty came in; when he did come in he stared at it, and then said "Humph, painted by God, eh? Bad courtier Beechey, take it out."⁸ But Beechey's own eccentricities excused what seemed to contemporaries to be an unforgiveable familiarity, and the Royal Family delighted in repeating stories of his behavior, and one of the King's daughters leaves an account of Beechey dancing about the room when he felt he had hit a likeness just right.⁹

⁵ James Greig, ed., Joseph Farington's *Diary*, London, 1923, volume I, p. 83, January 1st 1795.

⁶ *Ibid*, volume I, p. 149, May 19th 1796.

⁷ Joseph Farington, *op. cit.*, volume V, p. 206, July 5th 1809 and Samuel Redgrave, *Century of Painters*, volume I, 1866, p. 341, quoted Roberts, p.10.

⁸ William Roberts, *op. cit.*, p. 32.

Beechey's career spanned half a century, and he remains among the most prolific exhibitors at the Academy. One need only consider how he began showing in 1776 alongside Sir Joshua Reynolds and Thomas Gainsborough, and closed in 1839 with his portraits hanging alongside work by William Etty and Daniel Maclise, and in an understated way his career and his acquaintances reflected a slowly evolving world. – in 1785 he was at a house party of aeronauts and balloon-makers at the Earl of Orford's house at Houghton.¹⁰ His sitters, however, represent the constant points in that changing world, and from King George III and King William IV and their families, and great men such as the Duke of Wellington and Admiral Lord Nelson to young officers like our sitter, he was at his best in showing capable and unpretentious sitters to their best advantage. He was aware, however, that a more vigorous age had passed, and regretted after one Royal Academy dinner late in his career that it “was confoundedly slow to what was the wont in his younger days, when the company did not separate until a duke and a painter were both put under the table from the effects of the bottle.”¹¹

Beechey is sometimes considered less accomplished than his rivals John Hoppner or Sir Thomas Lawrence because his style is plainer – “fit only for merchants and sea captains” in the words of John Opie¹²– but his sober vision touched a chord. As the *Monthly Mirror* writes at the probable date of our portrait: “Beechey ... never distorts his figures for the sake of extravagant attitude – he is less fantastic in his design and less exuberant in manner, in short he has more nature...”¹³ In many ways Opie's is a true judgment on Beechey's art, and the reason for his appeal to his patrons. Merchants and sea captains were the backbone of Georgian England, practical, common-sensical and –whether they would admit it or not – courageous. Beechey's clients were not won over by the more operatic treatment of Sir Thomas Lawrence, or the romance of John Hoppner, but wanted to be portrayed as they saw themselves, capable people getting on with things. Patrons and painter understood each other, and Beechey painted them in portraits of lasting beauty and understated technical brilliance that remain one of the truest windows onto the world of late Georgian England.

We would like to thank Dr. Andrew Cormack of the Royal Air Force Museum, Hendon and Dr. Anne Miller of the National Maritime Museum, Greenwich for their assistance in the writing of this entry.

⁹ Joseph Farington, op. cit., volume V, p. 206, July 5th 1809.

¹⁰William Roberts, op. cit., p. 13.

¹¹Ibid., p. 10.

¹²Joseph Farington, op. cit., p. 85, January 6th 1795.

¹³*Monthly Mirror*, May, 1796, quoted in John Wilson, “Sir William Beechey” in *Oxford Dictionary of National Biography*, Oxford University Press, 2010.



14.

JACOB VAN STRIJ
(Dordrecht 1756 – Dordrecht 1815)

Cattle in an Italianate Landscape

oil on panel

16 $\frac{1}{8}$ x 13 $\frac{3}{16}$ inches (41 x 34.5 cm.)

PROVENANCE

Bob P. Haboltd & Co., Inc., New York, from whom acquired by
Private Collection, Washington, D.C. until the present time

Jacob and his brother Abraham are among the leading artists in Holland at the turn of the nineteenth century. They both commenced their studies with their father Leendert. Jacob continued his education at the Antwerp Koninklijke Academie voor Schone Kunsten under the instruction of the director Andreas Lens and graduated in 1776. He began his career executing wall-hangings, but encouraged by Amsterdam collector and dealer Jan Danser Nijman, Jacob returned to Dordrecht to seriously paint. Jacob married Magdalene van Rijndorp in 1784 and had four children. His pupils were Pieter Rudolf Kleijn, Johannes van Lexmond, Jacob de Meijer, Gillis Smak Gregor and his eldest son Hendricus Johannes van Stry.¹ Jacob's paintings are in museums throughout Holland including the Rijksmuseum, Amsterdam. In Europe they include Brussels, Dijon, Dresden, Frankfurt, Hamburg, Leipzig, Luxembourg, Paris, Vienna and Weimar. In the United Kingdom there are works in Edinburgh, London and Oxford. In the United States, the Metropolitan Museum and the Morgan Library in New York; Harvard Art Museum, Cambridge; Portland Art Museum, Portland, Oregon; and the Wadsworth Atheneum, Hartford, Connecticut all possess works.

Strij's inspiration came from Dordrecht's most famous landscape painter Aelbert Cuyp and Jacob's proficiency in emulating Cuyp became so great that he succeeded in confounding contemporary experts.² The Metropolitan Museum's *Landscape with Cattle* by Jacob still bears the false signature of A. Cuyp as does the Ashmolean's *Landscape with Figures, Cattle and Sheep*. The National Gallery of Canada, Ottawa, own a *Landscape with Figures and Cattle* published in Hofstede de Groot as by Cuyp and only recently realized to be by Strij. The differences between Aelbert Cuyp and Van Strij are evident in Jacob's rendering of softly lit skies, the golden tonality of his vegetation and the overall crystal-like clarity of his scenes.³ Also typical of the artist is a thick band of vegetation, strewn across the foreground to add depth and contrast to the wide open space of the rest of the composition.⁴ Our panel is a perfect example of these characteristics. The painting's motif of a standing and lying cow facing in opposite directions as the focal point of the composition is again derivative of Cuyp, and Jacob repeated it in a number of compositions with varying multiples of cattle. Evoking an Arcadia within reach these works testify via an eighteenth century sensibility to an overriding passion of the period – the portrayal of the beloved homeland.

We are grateful to Charles Dumas of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for confirming the attribution of the painting as by Jacob van Strij.

¹ Biographical information taken from Earl Roger Mandle, "Jacob van Strij" in *Dutch Masterpieces from the Eighteenth Century*, The Minneapolis Institute of Arts, 1971, p. 98, and J.W. Neimeijer, "Jacob van Strij" in *Eighteenth-Century Watercolors from the Rijksmuseum Printruim, Amsterdam*, Art Services International, Alexandria, VA, 1993, p. 140.

² Earl Roger Mandle, op. cit., p. 98.

³ Ibid., p. 98.

⁴ Walter Liedtke, "Jacob van Strij" in *Dutch Paintings in the Metropolitan Museum of Art*, volume II, Yale University Press, New Haven, 2007, p. 853.



15.

DAVID-EMILE-JOSEPH DE NOTER
(Ghent 1825 – Algiers 1892)

A Still Life with Fruit, Wine Cooler, Monkey, Parrots and a Turtle in a Portico

watercolor on paper

signed in the lower right David de Noter

12 $\frac{7}{8}$ x 17 $\frac{1}{8}$ inches (328 x 436 mm.)

PROVENANCE

Private Collection, Paris

David-Emile-Joseph De Noter came from a family of artists. His father Jean-Baptiste de Noter, his uncle Pierre François, cousins Anne, Auguste and Josephine, as well as his son Raphaël-Marie all painted specializing in either landscapes or fruit and flowers. David's works were devoted to fruit and flowers as well as interiors and genre scenes that tended to focus on still life elements, executed in oil and watercolor. He worked in Brussels and exhibited at the Salon there in 1845 where he won a silver medal and in 1854 a gold medal. In 1853, 1855 and 1864 David exhibited at the Paris Salon. In 1864 he shared a studio with Jules Adolphe Goupil in Paris¹ and collaborated together on at least one painting *A Dining-Room* which hung in a New York Museum, (unfortunately unidentified in the 1885 recording).² He also collaborated with Gustav Koller, Louis Tuerlinckx and Alfred Stevens. He spent his last years living and working in Algiers.³

De Noter's works were acquired by the museums of Amsterdam, Breslau, Brussels, Cambrai, Coutrai, Malines, Mulhouse, Philadelphia, Prague and St. Petersburg.⁴

The artist in this work has meticulously rendered an assemblage of a bounty of fruit enhanced by the delightful additions of a parrot, monkey and turtle. The startled expression of the monkey upon viewing the turtle emerge from the shadow of the wine cooler injects a note of sly humor. The backdrop of columns, urn, draped curtain, trees and blue sky serve as a glorious cap to this ode of abundance. The uniting of divergent elements in his still lifes was a hallmark of De Noter and one which caused other artists to engage him to enhance their own compositions. It is also for this reason that his compilations continue to delight.

¹ Biographical information taken from E. Benezit, "David Emil Joseph de Noter" in *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, volume 7, Libraire Grund, Paris, 1976, p. 757; P. & V. Berko, "David, Emile, Joseph de Noter" in *Dictionary of Belgian Painters born between 1750 & 1875*, Editions Laconti, Brussels, 1981, p. 211; William G. Flippo, "David Emile Joseph de Noter and Family" in *Lexicon of the Belgian Romantic Painters*, International Art Press, Antwerp 1981, unpaginated; and "David E.J. de Noter" in *Le Dictionnaire des Peintres Belges du XIVe siècle à nos jours*, La Renaissance du Livre, Brussels, 1995, p. 332.

² John Denison Champlin Jr. & Charles C. Perkins, "Jules Adolphe Goupil", *Cyclopedia of Painters and Paintings*, volume II, Charles Scribner's Sons, New York, 1900, p. 161.

³ Champlin & Perkins, "David de Noter", op. cit., p. 353; Benezit, op. cit., p. 757; Flippo, op. cit.; and *Le Dictionnaire des Peintres Belges*, op. cit., p. 332.

⁴ Benezit, op. cit., p. 757; Berko, op. cit., p. 211; Flippo, op. cit.; and *Le Dictionnaire des Peintres Belges*, op. cit., p. 332.



16.

HENRY TANWORTH WELLS
(London 1828 – London 1903)

Portrait of Emma and Frederica Bankes of Soughton Hall at their Dressing Table

signed Henry T. Wells and dated 1869 in the lower left

oil on canvas

58 x 48 inches (147.5 x 122 cm.)

EXHIBITED

An old label on the verso is inscribed no 4 Henry T. Wells ARA

PROVENANCE

By descent in the family, Soughton Hall, Flintshire, Wales until 2010

The painting's rich red-golden tonality and intangible air of fantasy make it unclear at first whether the Bankes sisters are completing their languid toilette in the dressing room of a Victorian country house or the tower of a medieval castle. Like the *Lady of Shalott* two young women pose with long, untamed hair between a mirror and a window seen only in its reflection. Lilies and a carnation allude to the virginal heroines of medieval art. It is a quintessentially Pre-Raphaelite image, as recognizable as such today as it would have been to the viewer in 1869. But it is also a portrait of two young aristocrats getting dressed in the morning, accessorised with the trappings of mid-Victorian wealth and comfort, their gold jewelry, their ormolu-mounted dressing table and one sister's quilted cape, ermine-lined as befits the grand-daughter of a peer.

Wells studied under the history painter and playwright James Matthews Leigh and his portrait groups master the essentials of the history painter's craft. Works such as *Volunteers at the Firing Point*, 1866 (Royal Academy, no. 374) or *Victoria Regina*, 1880 (Royal Collection) combine harmonious composition with tense drama to create unforgettable icons of narrative painting. Wells's skill at story-telling is supreme, and in the present painting he conjures these sitters' wider lives in the simple portrait of a lazy morning.

The Pre-Raphaelite flavor is no mere window dressing. Wells was on the fringes of the Brotherhood. His wife Joanna Mary Boyce had been a Pre-Raphaelite painter, and her brother George Price Boyce, Wells's close friend for many years, was a watercolorist in their circle and a patron of Rossetti. Wells uses their well-established vocabulary to present his sitters at a crucial point in their lives, on the eve as it were of their marriage when they will leave their parents' house and go out into the wider world. Wells's audience would have been familiar from works such as William Holman Hunt's *The Awakening Conscience*, 1853 (Tate Britain, London), or his *The Lady of Shalott*, 1842 (National Gallery of Victoria, Melbourne) with the theme of the mirror representing the world beyond that in which the subjects found themselves, one into which they might wish to escape.¹ In Wells's painting the mirror gives no direct glimpse outside, but it is the greenery curling up the curtains that suggests it, with all its overtones of nature and fecundity. It is towards the window that one sister looks as she distractedly fits a carnation to her hair, and the look and the action suggest that she is doing it to impress someone, perhaps her future husband. Her sister sits more placidly, content for now in her life within. If this painting was painted about the time Emma Bankes became engaged to her cousin Edward Cameron it would be a touching record of the sisters' last time at home together, and if the carnation suggests the romantic flame newly lit in Emma, the empty candle holder shows that her sister Frederica is still untouched by its fire.

Continued

¹ Jane Langley, "Pre-Raphaelites or Anti-Durerites", *The Burlington Magazine*, no. 1109, volume CXXXVII, pp. 501-503.



Wells shows great pictorial wit, and with this Pre-Raphaelite vocabulary makes his companionable portrait of two young women in their dressing room an allegory of painless adolescence, the passage from childhood to marriage. His gift for pleasing his audience is quite apparent here, and combined with the sheer skill of his technique it explains how Wells maintained such a strong presence among Victorian portraitists. He continued to evolve throughout his career, and the last of the 239 works he exhibited at the Royal Academy was shown in the last year of his life, by which time he had absorbed the broad international manner of John Singer Sargent with assurance and individuality.

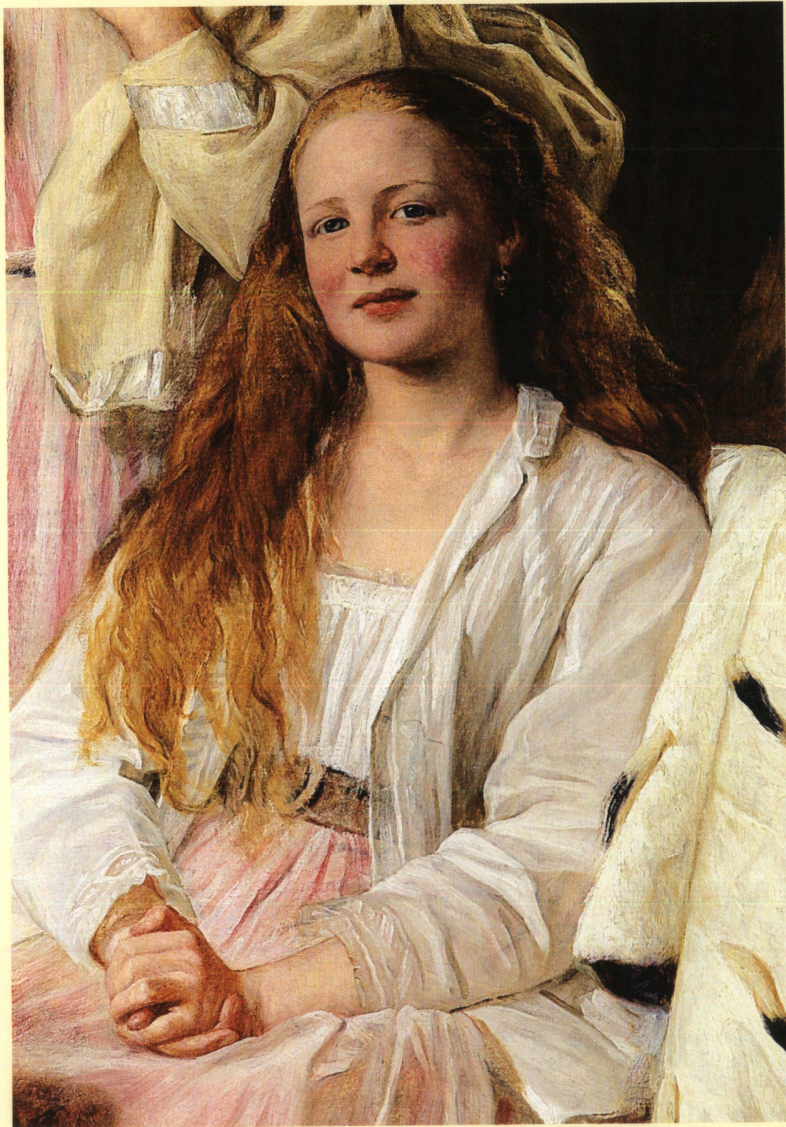
Wells's career is marked by versatility. Despite his training when he first exhibited in 1846 it was as a miniaturist, and it was not until circa 1860 when the popularity of the photograph began to encroach on his business that he returned to painting in oil on the scale of life. His works from that date onwards show that he reawakened slumbering powers, strengthened by two skills essential to a successful society portraitist, taking a good likeness and keeping a fashionable clientele. The latter is apparent in the list of sitters across his career,² a wide swathe of royal and aristocratic patrons, whose satisfaction with his work ensured his continued success. It is not certain how the Bankes family came to commission him, but it may be significant that back in 1853 he exhibited portraits of their Welsh cousins *Sir Watkin Williams Wynn* (Royal Academy, no. 746) and *Lady Williams Wynn* (Royal Academy, no. 782).

The two women in this portrait belonged to a family typical of Wells's patrons. Emma and Frederica's grandfather was Henry Bankes MP of Kingston Lacy whose three elder sons were all Members of Parliament during the period of the Duke of Wellington's administration and the passing of the Reform Bill. Edward Bankes their father was the fourth and youngest son, and as such might not have expected any great estate, but his eldest brother William John died childless in 1855 and Edward inherited his brother's house, Soughton Hall in Flintshire, itself a recent inheritance from Sir William Wynne MP the brothers' great-uncle. If the present portrait alludes to a room at Soughton its fantastic aura is appropriate: William John had parts of Soughton remodelled by Sir Charles Barry in a Moorish style to remind him of his travels.

Edward Bankes, not unusual for an aristocrat's youngest son, joined the Church. He was Rector of the family living at Corfe Castle when the two sisters were born in 1848. He had been appointed Canon of Gloucester Cathedral and Chaplain in Ordinary to Queen Victoria. Emma and Frederica were the daughters of his second marriage to Maria Rice, grand-daughter of Lord Dynevor, and it was Emma's (b. 1848) engagement to a Dynevor grandson, her cousin Edward Alexander Cameron which may well be commemorated by this painting. Frederica (1848-1926) married a Scotsman Colonel Charles MacDonald Skene DSO.³

² Algernon Graves, *Royal Academy Exhibitors 1918-1921*, volume 3, pp, 204-209.

³ Colonel Skene was a hero of the Anglo-Manipuri War in 1891. As commander of the 24th Gurkhas he was ordered to arrest the Yubaraj Tikendrajit for usurping the throne of Meitrabak. Skene was captured by the Yubaraj and with four others beheaded by the public executioner.



17.

GIOVANNI GRUBACS
(Venice 1830 – Pola 1919)

The Doge in the Pozzetto in Piazza San Marco

oil on canvas

25¾ x 34¾ inches (65.5 x 88 cm.)

PROVENANCE

Private Collection, New York, circa 1950 until 2010

This luminous and spectacular view depicting the Piazza San Marco in festival decorations and filled with a crowd to acclaim the newly elected Doge, who is getting ready to be introduced to the Venetian people with the traditional ceremony of touring the piazza on the “pozzetto,” is a work by Giovanni Grubacs (Grubas) (Venice 1830 – Pola 1919), an artist who, following in the path of his father Carlo, was one of the most notable authors of perspective view-paintings in the neo-eighteenth-century taste working in Venice in the nineteenth century.

The Grubacs (or Grubas) family, originally from Perasto (in the Gulf of Cattaro, Montenegro), settled in Venice in the second half of the eighteenth century, and Carlo (Venice 1802-1878), the son of a merchant marine captain named Giovanni Battista, was the first of his family to dedicate himself to painting, having had some success as a view painter. His works were a kind of reworking of Canaletto models, seen through a less sumptuous and opulent lens, but closer to the reality of Venice in the first half of the nineteenth century. Carlo Grubacs had six sons, among whom Giovanni and Marco (Venice 1838-1910) followed the example of their father, drawing from a concept of view-painting born in the late eighteenth century, but updated by an innovative use of reflected light and unprecedented effects that enliven the architectural elements of the city.

Giovanni, having learned the rudiments of the profession in the studio of his father, was admitted to the Accademia di Belle Arti of Venice in 1847, but his studies were interrupted the next year by the outbreak of the revolution that concluded with the Austrian siege on the city. His first significant painting is the canvas in the Museo Correr in Venice titled *Marghera, the Bombardment in the Year 1848-1849*, signed on the reverse, “Gi. Gurbas, fece il 26 luglio (1848),” which portrays one of the dramatic bombings of the Marghera Fort held by the Venetian patriots and captured by the Austrians on May 26-27, 1849. In 1854, having finished his academic studies, Giovanni took part for the first time in the annual exhibition of the Accademia, submitting two perspective views in neo-eighteenth-century taste depicting *The Grand Canal* and *The Riva degli Schiavoni*; in the following years he was a regular participant in Venetian exhibitions, at the Istituzione Veneziana in 1855, 1856, 1858, 1861, 1862, 1864, and 1866, and later at the Società Veneta Promotrice di Belle Arti in 1867, 1869, 1872, and 1880.

The artist almost always exhibited paintings of Venetian views, but while at the beginning of his career, he strictly followed eighteenth-century prototypes, in the decades following his style came under the influence of the suffused naturalism of Ippolito Caffi which gave life and expression to his works infusing them with more realistic figural groups, dramatic long views of the city bathed in an opalescent atmosphere and brightened with sudden flashes of light that created unique luminous effects.

Continued



The painting under consideration is a splendid example of the delicacy with which Giovanni Grubacs interpreted the view-painting of the Grand Siècle, giving life with glowing colors to a jubilant icon of Venice during one of the most evocative moments of the *Feste Ducali*, the Doge's Celebrations. Following a secular tradition, the election of each new Doge was celebrated with great solemnity and pomp. The first part of the ceremony was the presentation of the Doge inside the Basilica of San Marco, where he was shown to the people by the eldest of the forty-one noble Electors. After the inauguration, the Doge climbed "in pozzetto" (a litter with a sedan-chair in the shape of a small well, or pozzetto) and was triumphantly carried through the Piazza San Marco by the *Arsenalotti* (the workers of the Arsenale), as he bestowed to the people gold and silver coins minted for the occasion at his own expense. The Venetian Constitution established a minimum (150 ducats) and a maximum (500 ducats) for these gifts, as it was thought the Doge should demonstrate the right balance between frugality and waste. After the procession "in pozzetto" the rite of coronation took place in the courtyard of the Doge's Palace at the base of the Scala dei Giganti. Here the Doge offered the *Promissione*, swearing loyalty to the laws of the Venetian Republic, and receiving the *Camauro*, the white canvas cap that goes down over his ears, and the *Zoia*, the rich ducal ceremonial hat with crimson embroidery, gold decoration, and precious stones. The final act of the inaugural ceremony was the first appearance of the Doge before the *Maggior Consiglio*, the principal legislative organ of the Venetian Republic.

The series depicting the *Feste Ducali* was first executed by Giovanni Antonio Canal, Canaletto (Venice 1697-1768) in a series of twelve large watercolor drawings (of which ten are known) done in the early 1760's, which includes, in addition to the four sheets devoted to the rituals of inauguration, eight others depicting the celebrations of major festivals hosted by the Venetian Doge (*The Doge in the Bucintoro Departing for the Marriage of the Sea*; *The Doge in the Bucintoro Leaving San Nicolo*; *The Doge Attends the Giovedì Grassi Festival in the Piazzetta*; *The Annual Visit of the Doge to Santa Maria della Salute*; *Procession on Corpus Christi Day in the Piazza San Marco*; *Visit of the Doge to San Zaccaria on Easter Day*; *Reception by the Doge of Foreign Ambassadors in the Sala del Collegio*; *The Doge Entertains Foreign Ambassadors at a Banquet*).

The series of watercolors by Canaletto was engraved by Giambattista Brustolon (Venice 1712 – 1796) in a spectacular collection that was first published in Venice by Ludovico Furlanetto in 1766 and from 1773-1775. The series proved so successful that it was reprinted three times; the first by Furlanetto, the second published by Teodoro Viero in the 1790s and the third printed prior to 1831 by Giuseppe Battaglia.

This beautiful canvas is derived from the second plate of the series engraved by Brustolon (the drawing by Canaletto from which the engraving was taken is now in the British Museum, London) (W.G. Constable, *Canaletto*, Oxford, 1962, no. 631) and shows the ability of Giovanni Grubacs to extrapolate the perspectival structure of the Canaletto source, while updating the iconic view. Splendid and unchanging in its architecture, the Piazza San Marco is shown with the festive animation of the people gathered to acclaim the new Doge. Armed with long poles, the *Arsenalotti* energetically open the litter with the pozzetto from which the Doge emerges, throwing fistfuls of the gold and silver coins stamped with his name. Carefully delineated, the architecture of the monumental heart of Venice is enlivened with blue drapery and by brilliant yellow, red and green banners, while in the background the façade of San Marco is depicted scintillating with rays of gold from the mosaics and by the transparent splendor of the cupolas. The brightness of the cobalt blue sky, animated by the clouds tinged with tones of golden pink and lilac, is reflected with attractive fluidity, passing through the shadow from the Procuratie Nuove in the full light of the piazza where the crowd is depicted meticulously, and with a lively vivacious spirit, with individual figures distinguished one by one.

This precious view of a jubilant Venice, datable toward the middle of the 1850s, evokes the romantic climate of the period and is a superb example of a view-painting from the early maturity of Giovanni Grubacs, an artist greatly appreciated by a growing circle of admirers who are seeking out, in times of turmoil and great changes, the dazzling images of Venice in the time before its antique splendor had faded.



18.

GEORGES-JEAN-LOUIS CORMERAY
(Maine-et-Loire, Angers 1850 – Angers 1925)

Portrait of a Young Woman in Blue

signed G. Cormeray with the initials conjoined and dated 1886 in the lower left
oil on canvas

53 x 32 inches (134.6 x 81.2 cm.)

PROVENANCE

Private Collection, Mebane, North Carolina until 2010

Georges Cormeray was an artist who specialized in genre and portrait painting. He studied with Eugène Brunclair, Jules-Joseph Dauban and Felix-Joseph Barrias. He first exhibited at the Paris Salon in 1879 with *Une Corderie en Anjou* (A Woman of Anjou Making Rope). From 1880 until 1890 he continued to send works to the Salon on a fairly regular basis which consisted of a mix of genre, historical scenes and portraits. He was a Chevalier of the Legion of Honor and a member of the Société des Artistes Français.¹

At some point around 1889 Cormeray must have been called home from Paris to run the family firm, the Banque Bordier-Cormeray. He became the Director of the bank as well as the President of the Tribunal of Commerce of Angers. This naturally served to curtail the amount of time he could devote to painting. Eugène Brunclair, his former instructor who had regarded Cormeray as his successor, wrote publicly of the tragedy of such sacrifice.² Yet beginning in 1889 he was able to have a profound influence on the artistic life of Angers. He was the founder and first president of the Société des Amis des Arts d'Angers. At their first exhibition Cormeray exhibited a work titled *Une Cueillette de Cerises* (A Woman Gathering Cherries).³ He served as the Director of the Musée des Beaux-Arts of Angers following World War I in 1919.⁴ There is a commemorative bas-relief bronze by Georges Chesneau of Cormeray executed in 1927 in the museum. A darkly imaginative work *Pandora* by Cormeray is also in the museum's collection.

The decade spent in Paris painting must have been what Cormeray regarded as his golden years as it is his only period of continuous artistic output. Contemporary reviewers always remarked on his portraits as especially noteworthy, capturing much more than just the sitter's features.⁵ *Portrait of a Young Woman in Blue* dates from this golden period and although the sitter's identity is unknown the impression she makes is memorable. Her forthright stance, smiling countenance, combined with an unadorned dress and background creates an immediacy unusual for the period. She also embodies traits typically used to describe Cormeray himself: modest, sensible, respected and loved by friends, sympathetic and always smiling.⁶ The striking assemblage of harmonious yet contrasting blues employed throughout the composition serve to further heighten the visual impact. Although the exact relationship between artist and sitter is unknown their mutual bond is palpable.

Continued

¹ "Georges Cormeray" in *Bulletin de la Société des Amis des Arts d'Angers*, 1926-1927, pp. 60-61.

² "Aux Amis des Arts" in *Revue de l'Anjou*, volume 78, Angers, Editions de l'Ouest, 1919, p. 161.

³ Ibid and "Chronique" in *Revue de l'Anjou*, volume 19, Angers, Germain et G. Grassin, 1889, p. 323.

⁴ Angers, Charles Tranchand: *La Mémoire de Nos Rues Exposition Rétrospective*, January 18 – March 25, 2007, p. 7.



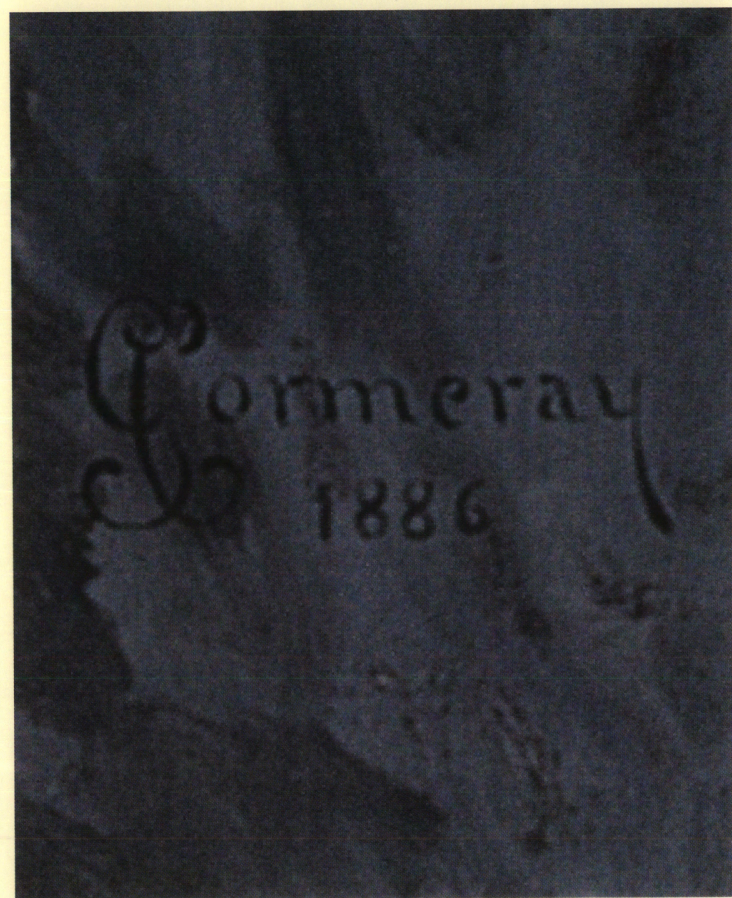
Our sitter's outfit is fully representative of the state of French fashion in 1886. It was a period characterized by the return of the bustle, this time shelf-like in form created by a couple of steel bands inserted into the underskirt of the dress. Skirts were rectangular in cut and quite wide, featuring cascading folds in the front with a concentration of deep pleats jutting out at the center of the back. Walking naturally caused the bustle to sway and this movement was considered boldly erotic. The bodices worn over these skirts were pointed in the front and often hid short or long jacket tails or basques behind. As viewable in our portrait horizontal shirring at intervals down the front enlivened these tops. Sleeves were plain and tight, often accompanied by a v-neckline and narrow collar. Jewel toned coloring set off by heavy satins were much in vogue. Our sitter's sapphire and lapis lazuli hues reflect this trend. Hair was typically pulled back at the sides and worn in a low knot on top of the head. Bangs were fashionable and usually curled to frame the face.⁷

We are extremely grateful to Dominique Sauvegrain of the Musée des Beaux-Arts, Angers for her assistance in assembling biographical information on Georges Cormeray.

⁵ *Bulletin de la Société des Amis des Arts d'Angers*, op. cit., p. 61.

⁶ Ibid, "Necrologie, Georges Cormeray", unpaginated.

⁷ "Salon d'été 1886" in *Grand Magasins de la Samaritaine*, p. 16a.



Commeray
1886

19.

LOUIS EDMOND POMEY
(Paris 1831 – Gérardmer, Vosges 1901)

La Fête de la Grand'maman

signed in the lower left Louis Pomey
oil on canvas
38½ x 51½ inches (97.8 x 130.6 cm.)

PROVENANCE

Private Collection, Malba, New York
Private Collection, New York, New York until 2010

EXHIBITED

Probably, Paris, *Salon de 1880*, Palais des Champs-Élysées, opened May 1, 1880, no. 3070

LITERATURE

Probably F.G. Dumas, *Illustrated Catalogue of the Paris Salon*, British and Foreign Artists' Association, London, 1880, p. 54, no 3070, as *La fête de la grand'maman, portraits de famille*
Probably Emile Bellier de la Chavignerie, "Louis Edmond Pomey" in *Dictionnaire general des artistes de l'école français depuis l'origine des arts du dessin jusqu'à nos jours. Architectes, peintres, sculpteurs, graveurs et lithographes*, volume II, Renouard, Paris, 1882-85, p. 293, (as *La fête de la grand'maman, portraits de famille*)

Louis Edmond Pomey was a painter of genre, portraits and miniatures. He was also a poet, lyricist and translator. He studied with Marc-Gabriel-Charles Gleyre, Charles Vallet, Timoléon Marie Lobrichon and Florent Willems. From 1867 onwards he was a regular exhibitor at the Salon and in 1899 was awarded a medal for a work of a similar title, *La fête de la grand-mère*, now in the collection of the Musée Baron Martin, Gray. Another of Pomey's paintings is in the Musée des Beaux-Arts Jules-Chéret, Nice titled *Simplicité*. He was the instructor of his daughter Thérèse Pomey-Ballue, a painter of genre and miniatures.¹

Pomey was friendly with Pauline Viardot (a leading nineteenth century mezzo-soprano and composer in France) and the Viardot family were in attendance on November 14, 1864 when the artist wed Jeanne Fawtier in Nancy.² Pomey wrote poems for the vocal versions of twelve of the mazurkas by Frédéric Chopin in collaboration with Viardot who did the arrangements. He also wrote the lyrics for *La Truite* by Franz Schubert (the only piano quintet by the composer). For Viardot's edition of fifty Schubert songs published by Hammelle, Pomey provided the translations from German to French.³

Continued

¹ Biographical information taken from Emile Bellier de la Chavignerie, op. cit., p. 293; E. Benezit, "Louis Edmond Pomey" in *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, volume 8, Librairie Gründ, 1976, p. 416; Joachim Busse, "Louis Edmond Pomey" in *International Handbuch Aller Maler und Bildbauer des 19. Jahrhunderts*, Verlag Busse Kunst Dokumentation GMBH, Wiesbaden, 1977, p. 991; and written communication from Marie-Piere Loye, Musée Baron-Martin, dated November 30, 2010.

² Henri Granjard & Alexandre Zviguilsky, eds., *Ivan Tourguénév – Lettres Inédites à Pauline Viardot et sa Famille*, Editions l'Age d'Homme, Lausanne, 1972, p. 96, fn. 7.

³ Graham Johnson, *Gabriel Fauré: The Songs and their Poets*, Ashgate publishing, Ltd., Farnham, 2009, p. 88.



La Fête de la Grand'maman provides an intimate glimpse into the interior of the home of a well-to-do family in the midst of celebrating the grandmother's birthday surrounded by her children and grandchildren. For the artist it provides a wonderful opportunity to combine his specialties of genre and portraiture with a miniaturist's eye for detail. The viewer's glance is immediately led into the scene by the riveting red hair and dress of the young girl presenting a red rose to her grandmother, while receiving encouragement from her older brother, in the center of the composition. The left hand of her brother clutches a scroll which must be a poem or verse to be delivered in due course. To the left, the mother sits entranced while holding a young child on her lap with her feet supported by an elegant footstool. The mother's arm encircles the waist of another daughter who waits patiently yet expectantly to play a musical piece on the piano as her contribution to the celebration. On the right two grown daughters stand attentively behind their mother gazing fondly at the scene's center and heart. The finery of the family's dress is reflective of the importance of the occasion.

The room is pristine with verdant colored walls and gleaming wooden floorboards. A parasol leaning against a Louis XV armchair on which yellow gloves and a black hat trimmed with yellow roses rests are in the left foreground, and a beribboned sewing basket of finely filigreed straw with needlepoint and flaxen yarn on the right, serve to frame the scene. In the right corner of the background a patterned screen draped with red satin is visible. The walls are hung with oil paintings in substantial gold frames. In the center of the background a delicately paned window embedded with two circular pieces of stained glass of heraldic shields is partially covered by a double set of curtains. The outer curtains appear to be intricately detailed tapestries depicting flora and ducks in landscapes. A glimpse of the exterior's sunny landscape serves to bring light and depth into the composition. The window is fronted by a table covered in green velvet displaying a bouquet and treasured objects. To the left is an upright piano with sheet music from the *Répertoire des Opéra Français* and F. le Marquand, *Le Père Angot, quadrille pour piano*. Placed on top of the piano are a samovar, metronome, books and a lamp.

The interior contains emblems of the passions that ruled Pomey's life – poetry, music and painting. The majority of the artist's works capture beautiful women in lovely gowns surrounded by rich interiors draped with sumptuous fabrics filled with decorative objects and antiques. *La fête de la Grand'maman* is an example of Pomey at the height of his powers, and it has been decades since a work of this caliber and size by the artist has surfaced from a private collection. Through Pomey's skill and the immediacy of his imagery a vibrant portal into the nineteenth century has again opened.

We are very grateful to Marie-Pierre Loye of the Musée Baron Martin for her contribution of biographical information on Louis Edmond Pomey.



20.

CHARLES JOSEPH WATELET
(Beauraing, Belgium 1867 – Brussels 1954)

An Elegant Lady with her French Bulldog in an Interior

signed C.J. Watelet and monogrammed in the lower left
oil on canvas
65 x 54¾ inches (165 x 139 cm.)

PROVENANCE

Berko Fine Paintings, Brussels, by 1998
Private Collection, Mebane City, North Carolina, until 2010

LITERATURE

Jean-Marie Duvosquel & Philippe Cruysmans, "Charles Watelet" in *Dictionary of Belgian and Dutch Animal Painters Born Between 1750 and 1880*, Etablissements Graphing / Grafossart, 1998, p. 530, reproduced in color

Destined by family tradition for a life in the civil service, Charles Joseph Watelet was sent to Binche in Hainaut province, Belgium to begin his career. Life as a provincial administrator depressed Watelet. At twenty-three he defied the family and went to Brussels to enroll in the studio of Jean François Portaels the director of the Academie Royale des Beaux Arts.¹ Watelet's progression was rapid and after three months Portaels sent Watelet to Paris to study with Alfred Stevens.² This would prove a prodigious pairing. Stevens, one of the foremost painters of women in the Second Empire, placed them in atmospheric settings, dressed splendidly, surrounded by luxury imbued with varying psychological moods often underlined by titles such as *Parisian*, *Sphinx*, *Waiting* and *Despairing*.³ These works resonated deeply with Watelet and would chart his life's course, becoming famous for his own portrayals of beautiful women.⁴

Lack of funds soon forced the artist to move to Marcinelle, Belgium for ten years where he established a successful practice as a portraitist among the local notables, while his reputation continued to grow in Paris. In 1902 he began exhibiting at the Salon and the same year was awarded a second class medal, winning a gold one in 1925. He was a member of the Sociétaire Hors Concours aux Artistes Français and a Chevalier of the Legion d'Honneur. He was also able to return to Brussels by 1901⁵ and importantly take part in an exhibition in January 1902 at the Cercle Artistique et Litteraire de Bruxelles which established him among the first rank of young new painters of Belgium.⁶ His works, a mix of portraits and genre, were collected by the museums of Brussels, Liège, Ixelles, Rochefort, Saintes, Sens, Sydney, Tournai, Valenciennes and Versailles.

Continued

¹ Sander Pierron, *Douze Effigies d'Artistes*, X. Havermans, Bruxelles, 1910, p. 19.

² "Charles Joseph Watelet" in *Le Dictionnaire des Peintres Belges du XIXe siècle à nos jours*, La Renaissance du Livre, Bruxelles, 1994, p. 1180.

³ Willem G. Flipppo, "Alfred Stevens" in *Lexicon of the Belgian Romantic Painters*, International Art Press, Antwerp, 1981, unpaginated.

⁴ Willem G. Flipppo, "Charles Watelet", op. cit..

⁵ *Le Dictionnaire des Peintres Belges*, op. cit., p. 1180.

⁶ Sander Pierron, op. cit., p. 19.



It was the quest to perfect the art of capturing beautiful women in paint that drove the artist to near madness.⁷ He sought his female subjects among the haunts of the rich, at balls, theaters, salons and restaurants.⁸ Painted in their homes or in the studio, clothed or nude, in varying moods, they are cocktails of sensuality. This is particularly true of his paintings of the 1920's. An intoxicating decade of changing mores, Watelet's sitters assume more naturalistic and inviting poses while clothed or draped in opulent fabrics. Watelet remarked "A woman who comes into my studio to sit for me is a marvelous poem".⁹ It is the enchanting poetry of beauty, luxury, sensuality and mystery which combine to create the heady mix that defines our painting. Swathed in silk, ostrich feathers, pearls and silver shoes a blonde vision of evening glamour circa 1925 is seated on a suggestively disheveled daybed covered by a satin sheet. (Silver shoes that stylistically date from about 1925 were somewhat of a touchstone for the artist. In his prize winning entry in the Salon of 1925, *Le Soir*, his female sitter wears the exact same shoes as shown in this work and in *Le Modele Intimide* that is all she wears). Half-smiling, her gaze directly engages the viewer. Her left hand clutches a book that is perhaps a sketch pad. A striking blue satin ribbon extends from her waist onto the floor drawing the viewer's eye directly into the composition. At her side the alert eyes of a French bulldog sporting a striking red collar further beckons the spectator. The wood floor is so highly polished that one shoe as well as the underside of the dog's muzzle are perfectly reflected. The grey room and tapestry window treatments serve as a foil to the pair. The painting is no mere portrait but a conundrum. What has just happened or is about to occur? Placed in an unconventional setting in a relaxed pose yet formally attired, who is this intriguing sitter and what is her relationship to the artist? Is the dog her beloved companion or just a cover for otherwise unexplainable absences? Or is she the triumph of all the ideals that had seduced Watelet from the start, a resplendent painted enigma never to be fully possessed yet constantly sought.

⁷ Ibid., p. 19.

⁸ P. & V. Berko "Charles Watelet" in *Dictionary of Belgian Painters born between 1750 & 1875*, Editions Laconti, Brussels, 1981, p. 787.

⁹ Sander Pierron, op. cit., p. 19.



EXHIBITION SCHEDULE FOR 2011

AMERICAN INTERNATIONAL FINE ART FAIR

Palm Beach, Florida | Feb 5-13, 2011

TEFAF Maastricht



March 18-27, 2011

The European Fine Art Fair
MECC Maastricht, The Netherlands

and

*Masterworks of Six Centuries
Past Reflections: Recent Acquisitions from
the 17th through the 19th centuries*

May 3-20, 2011

at

Lawrence Steigrad Fine Arts

23 East 69th St

New York, New York

BACK COVER: ABRAHAM BISSCHOP, No. 10 (*detail*)

INSIDE BACK COVER: LOUIS EDMOND POMEY, No. 19 (*detail*)

Printed in Hong Kong by Pressroom Printer & Designer Ltd.



