



# SOBRIETY & ELEGANCE in the

## BAROQUE

An Exhibition of Portraits

from the University of Notre Dame Collection

Presented by The Renaissance Society at the University

of Chicago,

Goodspeed Hall, 108, 1050 East 59th Street,

Chicago, Illinois.

April 5-May 10, 1961

### FOREWORD

This is the first complete exhibition formed from the art collection of the University of Notre Dame for exposition elsewhere. Although Notre Dame regularly displays a portion of its collection in the University Art Gallery, and often lends individual works to important exhibitions, few persons realize the size, range, and quality of its holdings. Only about one-third of the portraits are included in this presentation, and portraits form only a small part of the whole collection of some 1,200 items. In addition to paintings, there are drawings, tapestries, sculpture, ivories, porcelains, jewels, furniture, and ritual objects.

Our attention was directed to the excellent paintings to be found at Notre Dame by the art historian Professor Erich Herzog, University of Frankfurt, who saw them during 1958–59 while he was visiting professor in the Department of Art at the University of Chicago. Now, in cooperation with the departments of art of both universities, the Renaissance Society at the University of Chicago is privileged to bring a portion of the Notre Dame collection to the Quadrangles, where it may be seen not only by members of the Society and the university community but also by the alumni and friends of the University of Notre Dame in the Chicago area.

Notre Dame's interest in art dates from its founding in 1842, for The Reverend Edward F. Sorin, C.S.C., the founder, believed that a university should own works of art. With other members of the French Order of the Congregation of the Holy Cross, he began a pioneer collection in the wilderness of northern Indiana which contained 150 paintings by 1853. Misfortune struck in 1855 when fire destroyed these pictures. Father Sorin started another collection, and a national archive was established at the University, but it was not until the twentieth century that Notre Dame began extensive rebuilding of its own collection. In 1917–19 more than 136 paintings were purchased in Rome from the Braschi family, kinsmen of Pope Pius VI; then 108 paintings were added from the collection of Charles A. Wightman, of Evanston, Illinois, and these were followed by many more gifts. Works of art in substantial number were presented by Mrs. Frederick Wickett, Mrs. Fred J. Fisher, Mr. Richard E. Berlin, Mr. Peter C. Reilley, Mr. Lewis J. Ruskin,

Mr. and Mrs. Samuel J. Schatz, Mr. and Mrs. Joseph R. Shapiro, who founded the contemporary painting collection, Mr. Fred B. Snite, Mr. and Mrs. Frank E. Hering, and various Chicago collectors, including Mr. and Mrs. Morris I. Kaplan and their son Stuart.

From Notre Dame's ever-growing collection, the Baroque portraits now presented were chosen by the authors of the catalogue, Miss Bertha H. Wiles, Associate Professor of Art and Curator of the Max Epstein Archive, Mr. Francis H. Dowley, Associate Professor of Art, and Mrs. Richard B. Philbrick, Assistant Curator, Max Epstein Archive, together with Mr. Earl E. Rosenthal, Assistant Professor of Art, who had accompanied Professor Herzog on the exploratory trip to Notre Dame—all of the Department of Art; and by Frances Strain Biesel, Director of Exhibitions for the Renaissance Society.

Much help has come from Notre Dame, for which the Renaissance Society wishes to thank The Reverend Theodore M. Hesburgh, C.S.C., President of the University of Notre Dame, The Reverend Charles E. Sheedy, C.S.C., Dean of the College of Arts and Letters, The Reverend Anthony Lauck, C.S.C., Head of the Department of Art, and Mr. James Key Reeve, Curator of the University Art Gallery. We are grateful to all who made this exhibition possible, for assistance directly and indirectly, and to Mr. Reeve for his labors in preparation and installation of the paintings.

The Renaissance Society acknowledges the generous cooperation of the compilers of this catalogue and the authors of the lectures in connection with the exhibition, Mr. Francis H. Dowley and Mr. Edward A. Maser, Chairman of the Department of Art and Director of the Museum of Art, The University of Kansas, who is Chairman-designate of the Department of Art at the University of Chicago.

Harold Haydon, President
The Renaissance Society at the University
of Chicago

### INTRODUCTION

Portraiture is the art which reflects, more concretely than any other, characteristic individuals or distinctive types a nation has produced. Not only do portraits show us likeness as they appear in the different generations of a nation's history, but what is equally important, we can perceive how they wanted to appear, their conception of human dignity, the bearing they wanted their leaders to have in the eyes of contemporary society or remote posterity. Sometimes, as in the case of the Dutch, it is not always the personal interpretation of the most individual geniuses like Rembrandt and Hals who best embody the ideals and energy of a productive race in the full tide of independent development. Nor are the portraits of actual historic figures like those of William III always the best for revealing the standards of manners and their aesthetic characterization. It is often in the portraits of persons of lesser distinction that we have broadest range for studying what an individual was expected to be and how far he lived up to it. In a culture where ideals of sobriety and reserve of bearing balance directness and realism of rendering, the artist did not have great opportunity for arresting interpretations, but had to prove himself a master of the negative art of concealing the means by which he gave life to the individual and what he was intended to stand for.

Very different is the portraiture of the court under the French and English monarchies in the seventeenth and eighteenth centuries. Resemblance, dignity, and simplicity of composition were no longer enough. The later Dutch painters like Nicolas Maes, and Peter Lely, when he went to England, felt drawn to a new style already developed at the courts of Charles II and Louis XIV and they in turn helped to produce artists like Largillière and Rigaud, who were the leaders of portrait painting even before the death of Louis XIV and the advent of the Régence. Not only was the color scheme richer and the textures more sumptuous and opulent than ever before, but other qualities were expected, such as grace, charm, and a certain ease and freedom of attitude which further enhanced the sense of assurance and well being. When the Régence yields to the Rococo another style evolves; the touch becomes lighter, the tone more pastel and the expression more immediate and responsive. Instead of reserve and self-containment, portraits by Tocqué and

Quentin de La Tour express the scintillating vivacity of Parisians ready to converse. Remarkable is the union of aristocratic ease, warmth of presence, and an alert awareness. But the Rococo has another aspect best exemplified by the portraits of Nattier. Pose and setting are harmonized in crisp, elegant rhythms, while drapery in shimmering colors falls in a kind of fluent disorder. The effect is one of delicate fantasy, in which the likeness of the sitter is embellished by a mythological décor.

Turning again to Great Britain in the 1790's we leave behind the Rococo touch of Gainsborough, the charm without intimacy of Romney's surface patterns, and the ever resourceful characterization of Reynolds, too varied to form a style, and once again discern something of a return to sobriety. No doubt Opie and Raeburn make much of chiaroscuro, but less for imaginative purposes than to strengthen a matter of fact resemblance. And no doubt Lawrence's portraits have a sparkling expression and a dazzling technique, but one feels growing realism as artists turn with renewed interest back to the seventeenth-century Dutch.

Francis H. Dowley

### MICHIEL JANSZ VAN MIEREVELT

Dutch, 1567-1641

### 1. PORTRAIT OF A LADY IN BLACK. Ca. 1610

This is one of the most sensitive and intimate of Mierevelt's portraits. This Delft master was the most famous Dutch portraitist of his day, and as official court painter to the House of Orange was also active at The Hague. He is supposed to have been the first painter to devote himself exclusively to portraiture. Much of the work bearing his name issued from his large and very active studio, in which he employed many assistants; we are fortunate to have here a portrait which admirably illustrates the qualities that made him famous: the reserve and dignity with which he represented members of the Dutch regents' class, and his impeccable handling of the oil medium. How simply and directly, yet surely, he conveys the presence of this lady of quality!—B. H. W.

Oil on panel,  $106.7 \times 75.9$  cm.  $(42 \times 29 \text{ in.})$ 

Gift of Mr. Lewis J. Ruskin of Scottsdale, Arizona, to the University of Notre Dame in 1958.



### MICHIEL JANSZ VAN MIEREVELT

Dutch, 1567-1641

2. PRESUMED PORTRAIT OF GUSTAVUS ADOLPHUS II, KING OF SWEDEN (1594-1632)

Oil on panel,  $62.9 \times 49.2$  cm.  $(24\frac{7}{8} \times 19\frac{3}{8}$  in.)

Gift of Stuart M. Kaplan to the University of Notre Dame in 1959.

3. PRESUMED PORTRAIT OF JOHANN TSERCLAES, COUNT TILLY (1559-1632)

Oil on panel,  $62.9 \times 49.5$  cm.  $(29\frac{3}{4} \times 19\frac{1}{2}$  in.)

Collections: Exhibited at the Royal Academy, London, in 1880, when in the Collection of Viscount Midleton at Peper Harow, Godalming, Surrey. Gift of Mr. Robert B. Mayer of Chicago to the University of Notre Dame in 1961.

These two state portraits of very important personages, opponents in the Thirty Years' War, pose similar problems of identification of the sitter and of attribution on grounds of style. Such official portraits are particularly difficult to identify, since the formal costume is difficult to date, and distinctive individual features were often suppressed in a work intended as a symbol of a type—prince, general, or statesman. Often, too, the only fully documented portraits we have are engravings after paintings, which inevitably lose something of the faithfulness of the original likeness in transposing it into a graphic medium.

The portrait traditionally identified as Gustavus Adolphus II (no. 2) has been questioned on the ground that he was never portrayed by Mierevelt, and an identification with some prince of the house of Orange proposed instead. However, there is a well-known engraving by W. J. Delff, dated 1633, after a portrait head by Mierevelt. That head, according to the inscription on Delff's print, was not painted from life, but from another portrait, after the king's death. The portrait in the Heurlin collection ascribed to Hoefnagel, dated 1624, is the original referred to. This shows close correspondence with our portrait in many points: the high forehead and receding hairline, widely spaced eyes, broken contour of the hook nose, identical form of moustache and beard. However, the resemblance is not so close as to be absolutely conclusive.

Few portraits are known of Count Tilly, the famous general of the Catholic League; we have to depend upon rather routine engravings. Those available bear no resemblance to the person portrayed here (no. 3), showing an entirely different facial structure. Furthermore, the hair style and collar of our portrait must be dated from the very end of the 1620's, or, more probably, well along in the 1630's. At that time Tilly, who lived from 1559 to 1632, would have been about seventy. The personage represented here seems, at most, a vigorous fifty.

When one studies these two portraits, so similarly posed, together, it becomes clear that they represent the same person, portrayed at different periods, and probably by different hands.

Painting no. 2, the presumed Gustavus Adolphus, resembles paintings from Mierevelt's studio. May not the later portrait, no. 3, the so-called Count Tilly, with its broader, freer conception and handling, and its greater realization of the presence





of the person depicted, be by Ravesteyn? In his official portraits he is said to have captured the greatness of his sitters, so that they seemed larger than life. This heroic quality is apparent in the portrait before us.—B. H. W.

References: Compare: Katalog över Gustav Adolfs Utstallningen, Stockholm, 1932, pl. 32, 58; G. Hirth, Kulturgeschichtliches Bilderbuch, Leipzig, n. d., III, pl. 1685–1686; IV, pl. 1770.

### JAN ANTONISZ VAN RAVESTEYN

Dutch, 1572-1657

#### 4. A NOBLEMAN OF THE VAN DER DOES SCHIEDAM FAMILY

Dated: Aetatis sua 36. Ano. 1619

Ravesteyn was one of the leading portraitists at The Hague in the first half of the seventeenth century, rivalling Mierevelt in the number and importance of his commissions. Although born only five years after the Delft master, his style is noticeably freer and broader; his portraits have greater vitality and individuality.

These qualities are evident in this painting of an unknown nobleman, which shows the reddish-brown flesh tones of his work before 1630. Here Ravesteyn has captured a certain restlessness and intensity of temperament.

The coat of arms in the upper left corner corresponds exactly with that of the Van der Does family, Schiedam branch, in Rietstap's Wapenboek van der Nederlandschen Adel, Groningen, 1883, plate 22a. The further clue of the birth-date, ca. 1583, derived from the inscription given above, should eventually lead to a more precise identification of the sitter.—B. H. W.

Oil on panel,  $111.5 \times 84.5$  cm.  $(43\frac{1}{2} \times 33\frac{1}{4}$  in.)

Gift of Stuart M. Kaplan of Chicago to the University of Notre Dame in 1957.



### GERARD VAN HONTHORST

Dutch, 1590-1656

### 5. PORTRAIT OF A PRINCE OF ORANGE

Signed and dated, at left center: "G Honthorst 1638."

Today Honthorst is known almost exclusively for his night-scenes in the manner of Caravaggio, such as the Christ before Caiaphas in the London National Gallery, or low-life tavern scenes, titled "The Prodigal Son." The Italians called him "Gherardo della Notte."

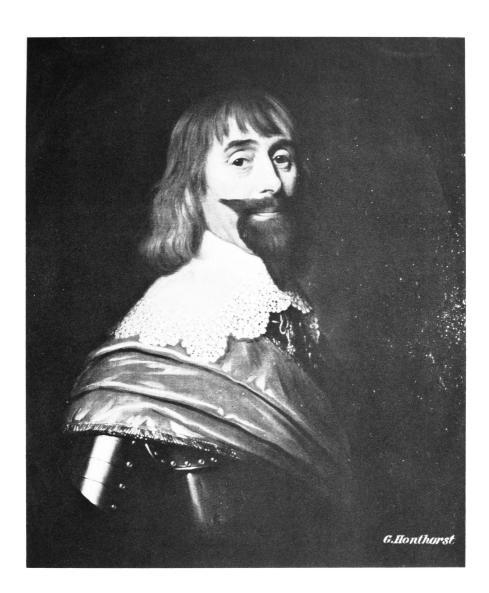
Hence, it comes as a surprise to learn that in his day he rivalled Mierevelt as portraitist in The Hague, and that on the latter's death in 1641 he succeeded him as court painter to the Princes of Orange. Charles I had called him to England in 1628, and on his return to the continent other crowned heads clamored for his portraits. This success continued until his death in 1656.

This portrait of 1638, traditionally styled A Prince of Orange, is typical of his work. It is possible that it represents Johann Moritz, Count of Nassau-Siegen (1604-1679), of whom Honthorst painted a later portrait, known from Pieter Soutman's engraving of 1647. Allowing for slight differences in age and style of the hair, there is a marked similarity, particularly in the features and expression.—B. H. W.

Oil on canvas,  $76.8 \times 63.2$  cm.  $(30\frac{1}{4} \times 24\frac{7}{8}$  in.)

Gift of Mr. and Mrs. Richard E. Berlin, New York City, to the University of Notre Dame in 1958.

Reference: Compare Georg Hirth, Kulturgeschichtliches Bilderbuch, Leipzig, n.d., IV, pl. 2149.



### ATTRIBUTED TO DANIEL MYTENS THE ELDER

Dutch artist working in England, ca. 1590-1648

### 6. A LADY IN ELABORATE DRESS. Ca. 1640

Although this painting is traditionally ascribed to Daniel Mytens the Elder, ca. 1590 to ca. 1648, a fellow painter of Cornelius Johnson in England, stylistic evidence does not seem to warrant this attribution.

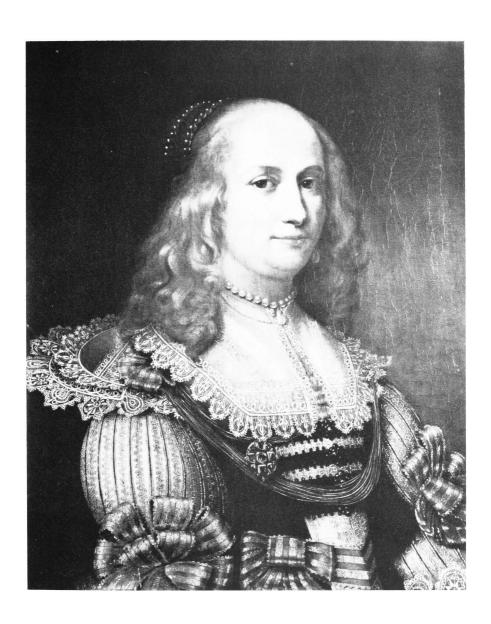
The precise handling of the lace and ribbons, combined with the loosely painted hair, seems to indicate a hand closer to that of Bartholomeus van der Helst, a Dutch painter living from 1613 to 1670.

The probable date of the painting, based on a study of the dress and hair style, strengthens this attribution. The stiff and elaborate style of dress reached its height in the late 1620's, but this hairdress did not come into fashion until around 1640. If one dates the painting 1640 or later, it is not likely to have been painted by Mytens, since there are no known works by him after he left England in 1630–1631.

This portrait is remarkable for its rendering of textures. The treatment of the lace, the elaborate dress, and the jewelry are typical of the best of the mid century Dutch painters such as van der Helst, Terborch, and Molenaer.—R. R. P.

Oil on canvas,  $64.1 \times 54$  cm.  $(25\frac{1}{4} \times 21\frac{1}{4}$  in.)

Gift of Dr. M. L. Busch, Huntington Park, California, to the University of Notre Dame.



### ISAAC LUTTICHUYS

Dutch, 1616-1673

#### 7. PORTRAIT OF A GENTLEMAN

Signed and Dated, Upper Left: I Luttichuys. Anno 1657.

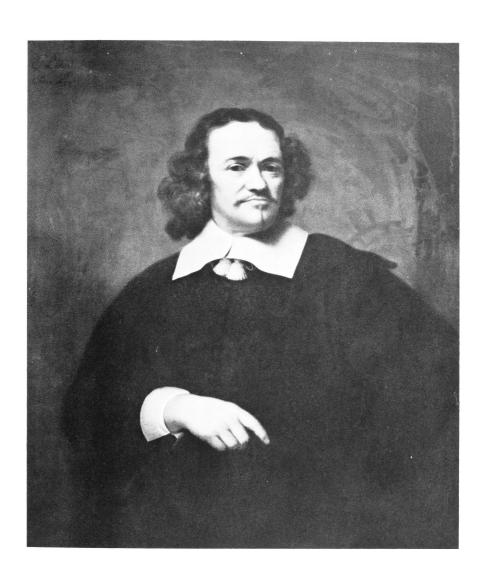
This portrait, one of Luttichuys' most important works, is not listed in Valentiner's interesting article on this master, which describes all his known paintings.

Our portrait is reminiscent of Van Dyck in its magisterial pose, but lacks the spacious setting with which the Flemish master surrounds his figures, and the subtle idealization of the individual toward the type which he represents. Characteristically, Luttichuys plants the sitter squarely in the front plane, silhouetted against a gray background, in a commanding close-up. The realism with which the individual's features are presented is very Dutch.

The strongly lighted face and hand show a baroque tactility which doubtless stems from a study of Rembrandt's portraits of the late 1640's. Valentiner speaks of "a certain flatness of appearance" in Luttichuys' paintings, which I believe to be due to a deliberate attempt to design within the picture plane—possibly achieved by some special device such as Holbein used in making the drawings for his later portraits.—B. H. W.

Oil on canvas,  $95.3 \times 31.5$  cm.  $(37\frac{1}{2} \times 31\frac{1}{2}$  in.)

Gift of Mr. Robert Mayer to the University of Notre Dame.



### ABRAHAM LAMBERTSZ VAN DEN TEMPEL

Dutch, 1622/3-1672

### 8. PORTRAIT OF A GENTLEMAN, WITH A VIEW OF A ROCKY COAST AND FORTIFIED TOWN IN THE BACKGROUND

This unusual portrait can confidently be dated between the late 1640's and the 1650's on the basis of the hair style—long straight locks falling down to the shoulders, and the costume—deep square collar and bolero-like coat, slashed to display the voluminous sleeves of the shirt.

In this close-up of an interesting personality the artist has made masterly use of a pyramidal design, tapering from a broad base in the coat and sleeves through the long lines of the hair and head. The diagonal of the arm at our left is continued in the diagonal of the curtain. By skillful lighting the painter directs our glance over the whites of the sleeves and the deep collar up to the lighted side of the face, finally concentrating our attention upon the sitter's eyes and his resolute mouth and chin.

The moonlit vista in the right background reveals a fortified harbor and mountainous coastline. Identification of this site would undoubtedly provide a clue to the identity of the sitter.—B. H. W.

Oil on canvas,  $81.3 \times 64.8$  cm.  $(32 \times 25\frac{1}{2}$  in.)

Collections: Chicago Art Galleries, Inc.; Fred B. Snite. Gift of Fred B. Snite to the University of Notre Dame, in 1958.



### **GONZALES COQUES**

Flemish, 1614-1684

### 9. PORTRAIT OF THE ARTIST (?)

Signed "G C" at right center, and dated: "Aeta. 29, 1646" on the pillar at the left.

Gonzales Coques was famous in his day for small portraits and lively conversation pieces of the nobility and wealthy bourgeoisie. His work was in great demand, not only in his native Flanders, but also among royal collectors of other countries, such as Charles I of England, and various members of the House of Orange in Holland. He was styled "the little Van Dyck," for reasons apparent in our painting: the monumental pose, reinforced by the classical column, the expressive handling of head and hands, and the broad treatment of the costume. It is commonly assumed that Coques came into actual contact with Van Dyck in a supposed visit to England before the year 1641, when he was admitted to the Guild of St. Luke in Antwerp as master. On the other hand, Coques could have been thoroughly familiar with Van Dyck's work through the many originals in Antwerp collections. Moreover, the compositional formula used in our portrait in 1646 appears again and again in Van Dyck's *Iconography*, first published at Antwerp in 1645.

The majority of Coques' works, originally notable for his fluid and delicate handling of the pigment, have suffered from overpainting in modern times. To this rule our portrait is no exception, although the head and figure remain relatively intact.

Although this work has been traditionally known as a self-portrait, the identity of the sitter has been questioned, since the birth-date indicated on the portrait (aged 29 in 1646, therefore born in 1617 or 1618) does not agree with Coques' recorded birth-date, 1614. However, Meyssens' collection of engraved portraits of artists, published at Antwerp in 1649, includes an engraving by Pontius after a lost self-portrait by Coques, which is similar to our painting in features and expression, and bears the birth-date 1618. Moreover, in January, 1666, Coques declared himself 48 years of age, again indicating a birth-date of 1618! Wurzbach resolves this enigma by the reasonable assumption that, out of vanity, Coques deliberately gave a later birth-date.

Alfred Michiels records a pendant to this portrait, depicting the artist's wife Catherine Ryckaert and their little daughter Gonzaline, as in the Boilletot Collection at Troyes in 1876.—B. H. W.

Oil on canvas,  $108.6 \times 67$  cm.  $(42\frac{3}{4} \times 34\frac{1}{4}$  in.)

Collections: John W. Wilson, Brussels, 1873; Bischoffscheim, London, 1926; Ant. W. M. Mensing, Amsterdam, 1938; gift of Mr. Lewis J. Ruskin of Scottsdale, Arizona, to the University of Notre Dame, 1955.

References: Collection de M. John W. Wilson, exposée dans le galerie du Cercle Artistique et Littéraire de Bruxelles, Paris, 1873; A. Wurzbach, Niederländisches Künstlerlexikon, I, 1906, p. 334; Thieme und Becker, VII, 1912, p. 385; Sale catalogue, Ant. W. M. Mensing Collection, Frederik Muller, Amsterdam, November 15, 1938, no. 23, pl. 23; J. G. van Gelder in Oud Holland, LXIV, p. 48, fig. 11. Engraved by Achille Gilbert ca. 1873. Compare J. Meyssens, Images de Divers Hommes d'Esprit Sublime, Antwerp, 1649, pl. 78.



### CORNELIUS JOHNSON

English, 1593/4-1662/4

### 10. PORTRAIT OF A LADY

Dated on the base of the column, at lower right: "Aetatis suae 44, 1627."

Cornelius Johnson is considered the first native born painter in the great tradition of English portraiture. Born in London of Dutch parents, he worked there until the outbreak of the Civil War in 1643, when he left to settle permanently in Holland.

Although sworn in as "his Majesty's [i.e., Charles I's] servant in ye quality of Picture Drawer" in 1632, he seldom painted royal portraits, specializing in those of court officials and titled landowners outside the court circle. The sitter in this handsome and meticulously executed portrait may be the wife of such a landowner, or, perhaps, as one realizes how richly dressed and jeweled she is, the wife of a court official.

Johnson's years in England, 1610–1643, coincide with England's transitional period between the Renaissance and the Baroque. This portrait combines elements of both; the stiff pose before the loosely draped back-drop shows the artist adapting his work to the changing style.

This change was fully realized with the arrival of Van Dyck in England in 1632, but Johnson never completely adopted the new baroque freedom. Remaining aloof from the main stream, he retained to the last the intimate and delicate charm of his portraits.—R. R. P.

Oil on canvas,  $121.9 \times 90.2$  cm.  $(48 \times 35\frac{1}{2}$  in.)

Collections: Sedelmeyer Galleries, Paris; John Wanamaker; on indefinite loan to the University of Notre Dame from the Collection of Robert M. Husband.

Reference: Parke-Bernet Galleries, New York, 1939. Sale no. 136, Portraits by Dutch 17th Century Masters—from the Collections of the Late John Wanamaker and the Late Rodman Wanamaker, p. 29, no. 70.



### SIR PETER LELY (PIETER VAN DER FAES)

Dutch master working in England, 1618-1680

11. MARY II OF ENGLAND (1662–1694) WHEN PRINCESS OF ORANGE. CA. 1677–1678.

As assistant in Van Dyck's studio Lely assimilated the style of the great Flemish portraitist, and eventually inherited his mantle as court painter. Although his elegant and alluring portraits of ladies tended toward a fashionable type, meriting the stricture of Samuel Pepys, "Good, but not like!", they so flattered his fair sitters that no lady of Charles II's court could afford to be without one.

This stately portrait of Mary II when Princess of Orange is apparently the lost painting hitherto known only from an undated mezzotint published by Richard Tompson. From this print were derived others by Blooteling, Quiter, and van Somer, as well as an engraving by Gerald Valck, which bears the date 1678. Therefore Lely's original portrait must have been painted either in 1678 or, possibly, late in 1677, shortly after the young princess' marriage, in November of that year, to William, Prince of Orange.

Mary would then be fifteen or sixteen, and except for her coiffure (a fashion introduced into England by Louise de Kerouaille in 1670) appears only slightly more mature than in the famous oval portrait at Cirencester, also by Lely.

Our portrait dates from Lely's late period, when, with his popularity as court painter at its height, he was overwhelmed with commissions. Now much of the painting—other than the head—was entrusted to assistants in his studio, and the same background was often used in several portraits. Both the elaborate background of this painting and even the pose and details of the costume appear also in Lely's contemporary portrait of the Countess of Abingdon. Subtle variations in our portrait, stressing the vertical lines of the figure, and the proud bearing of the head indicate the royal status of the sitter.—B. H. W.

Oil on canvas,  $1.28 \times 1.02$  m.  $(50\frac{1}{2} \times 40\frac{1}{4} \text{ in.})$ 

Collections: Arthur Tooth and Sons Galleries, London, 1940; James E. Boudreau, Darien, Conn.; Gift of Maurice H. Goldblatt of Chicago to the University of Notre Dame in 1956.

References: R. B. Beckett, Lely, London, 1951, p. 52, no. 326, and compare no. 2, pl. 122; John Chaloner Smith, British Mezzotinto Portraits, III, 1883, p. 1376, no. 34; F. O'Donoghue, Catalogue of Engraved British Portraits in the British Museum, III, 1912, p. 183, no. 11.



### SIR GODFREY KNELLER, 1646/9–1723

Born at Lübeck; trained in Holland; worked in England from 1676.

### 12. MARY II, QUEEN OF ENGLAND (1662-1694)

Sir Godfrey Kneller continues the tradition, begun in the sixteenth century, of portrait painters who came from the Low Countries to work in England. Johnson, Mytens, Van Dyck and Lely were all a part of this trend, and Kneller is the last. He arrived in England in 1677, but did not reach his mature style until around 1683. From that date until his death he was the most famous and prolific portrait painter of his time, with an estimated total of 5000 paintings from his studio.

In this rare example of an unfinished portrait we can see the workings of Kneller's studio. His great popularity necessitated a number of capable assistants, each with a specialty of his own. One painted the rich silken drapery, another the backgrounds, a third the fur or jewels, and so forth. It was Kneller's practice to paint the face and hands first, while other artists would then rough in the setting. This is the stage in which we find this painting. When completed, the work would have had Kneller's finishing touches everywhere, correcting this, improving that, till the final result was the handsome, highly finished portrait associated with his name.

Lely's portrait of Mary II as Princess of Orange was still the likeness of an individual; here we have the state portrait of a queen, with mask-like face; aloof, regal bearing; and the royal accessories of crown and ermine-bordered robe. These regalia date the portrait during the five years when Mary was Queen of England, 1689–1694. Was it left unfinished because of her death in 1694?—R. R. P.

Oil on canvas,  $1.28 \times 1.02$  m.  $(50\frac{1}{2} \times 40\frac{1}{4} \text{ in.})$ 

Gift of Mr. Robert Mayer of Chicago to the University of Notre Dame, 1956.



### **GEORGE ROMNEY**

English, 1734-1802

### 13. ANNE, MARCHIONESS TOWNSHEND, 1754–1819

Lady Townshend was the second daughter of Sir William Montgomery, whom Reynolds painted with her two sisters, adorning the term of Hymen in a portrait exhibited in 1774. She was the wife of the first Marquess Townshend who, though a capable soldier, was as unsuccessful in imposing a new administration on Ireland as his brother, Charles Townshend, in imposing new taxation upon America.

This is the simplest and least finished of three portraits of Lady Townshend executed by Romney between 1780 and 1794. Although numerous sittings are recorded under her name during these years, one cannot determine precisely when she sat for this particular portrait. Its sketchy execution is not uncommon in Romney's œuvre, and does not, as one might think, indicate merely a preparatory study for a larger and more finished work.

Although Romney painted this portrait after his intensive study of Greek and Roman sculpture during his Italian trip in 1773 to 1775, he did not, here, resort to the sophisticated patterns in which he composes his more classicizing portraits, but simply rendered directly the charm of the sitter.—F. H. D.

Oil on canvas,  $76.2 \times 64.8$  cm.  $(30 \times 25\frac{1}{2}$  in.)

Collections: Sir C. N. Lamb Sale, June, 1860; Sir George Lindsay Holford Collection, Dorchester House, to 1928; Howard Young Galleries, New York, 1928; Fred J. Fisher, Detroit; Gift of Mrs. Fred J. Fisher to the Gillen Foundation, University of Notre Dame, in 1952.

References: T. Humphry Ward and W. Roberts, Romney,—A Catalogue Raisonné of his Works, London, 1904, II, p. 159, no. 2; The Holford Collection, Dorchester House, London, 1927, II, no. 178, pl. CLXIII.



### GEORGE ROMNEY

English, 1734-1802

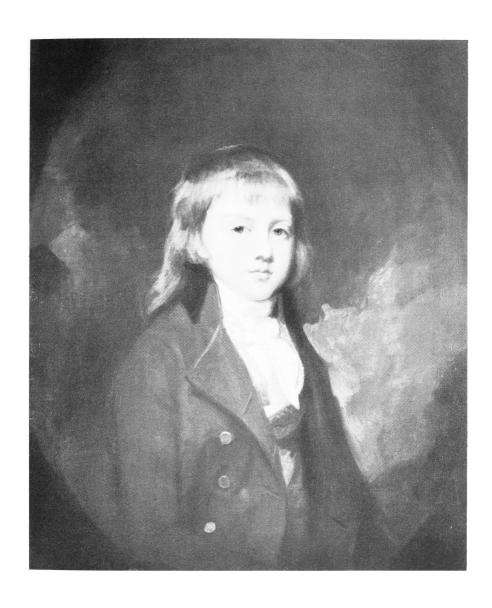
#### 14. MASTER CLITHEROW. CA. 1798.

The identity of this boy is not clearly established. Although Romney's notebooks record sittings by a Mr. Clitherow in 1784, the Mr. Clitherow to whom the entry appears to refer was born in 1766, which would make him too old in 1784 to be the child represented here. It is more likely that the sitter is a son of that Mr. Clitherow, for whom no sittings were recorded. Our portrait can, therefore, be dated in the late 1790's, a date more in agreement with the boy's costume.

Although Romney painted little after 1796, this portrait shows no decline in skill; in fact, the color has a special glow, the form a certain deft freedom, particularly in the hair and background, which enhance the youthfulness which Romney's art has infused into a subject otherwise formally rendered.—F. H. D.

Oil on canvas,  $76.2 \times 64.8$  cm.  $(30 \times 25\frac{1}{2} \text{ in.})$ 

Collections: Howard Young Galleries, New York, 1929; Fred J. Fisher, Detroit; Gift of Mrs. Fred J. Fisher to the Gillen Foundation, University of Notre Dame.



### JOHN OPIE

English, 1761-1807

15. MRS. JAMES GORDON OF CRAIG, NÉE ELIZABETH JOHNSTONE (1776–1852)

Introduced by Dr. Wolcot (better known as Peter Pindar) to London in 1781, this young artist from Cornwall achieved rapid success as "a natural genius" without education or academic training. Opie did not regard himself primarily as a portrait painter, but rather as a painter of common though picturesque types in a spirit which drew him to the works of artists of similar inclinations, like Rembrandt and Caravaggio. In fact, Reynolds, in his enthusiasm for the young painter's work, is reported to have declared him to be finer than Caravaggio!

A genuine feeling for chiaroscuro, apparent in our portrait, shows the influence of the Tenebrists, and provides a contrast with the softer tonalities of Romney and Hoppner. Likewise, Opie's rough handling of textures distinguishes him from that older contemporary, so famous for his studies in artificial light, Joseph Wright of Derby. The portrait of Mrs. Gordon is a mature example of Opie's style, at once moody and informal, which exemplifies a statement in his lectures on painting, that chiaroscuro adds infinitely to expression and sentiment.—F. H. D.

Oil on canvas,  $74.9 \times 61.6$  cm.  $(29\frac{1}{2} \times 24\frac{1}{4}$  in.)

Collections: Ostrander Gallery, Winnetka; gift of Mrs. Ernest Graham to the University of Notre Dame in 1959.



### SIR HENRY RAEBURN

Scottish, 1756-1823

16. JOHN PATERSON, ESQ., OF LEITH, CIVIL ENGINEER. CA. 1820.

The sitter in this handsome portrait from Raeburn's last period is the civil engineer, John Paterson, under whose inspection the Leith Docks were constructed, from 1806 to 1817, on a design submitted by John Rennie. According to James Greig he was also Engineer of the Caledonian Canal, an honor belonging rather to Thomas Telford.

Books and papers on the table at the left suggest Mr. Paterson's profession, but in no way detract from our direct, even compelling impression of his presence. This immediacy Raeburn has achieved by the easy, natural pose, by his broad rendering of features and costume, and by the bold, monumental design; but most of all by his brushwork, that "bold, square touch" which Armstrong so admired.

Raeburn used no preliminary underpainting, attacking the canvas directly—a method looking back to the procedure of Hals in the seventeenth century, yet also anticipating modern practice.—B. H. w.

Oil on canvas,  $1.26 \times 1.01$  m.  $(49\frac{3}{4} \times 39\frac{3}{4}$  in.)

Collections: Captain Maitland (great grandson of the sitter); Wallis and Son; Fritz von Ganz, Frankfurt am Main; Bachstitz Gallery, The Hague, 1928; Emil Winter, Pittsburgh; indefinite loan to the University of Notre Dame from the collection of Robert M. Husband.

References: James Greig, Sir Henry Raeburn, London, 1911, p. 55; Collection of Emil Winters, Catalogue 336, Parke-Bernet Galleries, New York, 1942, p. 137, no. 449 (illustrated); David Brewster, The Edinburgh Encyclopaedia, XII, 1830, p. 704.



# JEAN BAPTISTE OUDRY

French, 1686-1755

17. PORTRAIT OF A HUNTER. Ca. 1725-1730. Traditionally called "Louis XV with his favorite dog."

Oudry belongs to the brilliant tradition of portraiture which flourished during the Régence, under the aegis of his master Largillière. However, Oudry's portraits of hunters also derive, in part, from those of Nicolas Desportes (1661–1743), who, like Oudry, is better known as a painter of animals, hunting scenes, and still-life, than as a portraitist.

In fact, Largillière, Oudry's master, upon seeing one of his portraits of a hunter and his dog, remarked that the pupil was better at painting dogs than at portraying their owners, and seriously advised him to become a painter of animals!

Nevertheless, Oudry was sufficiently successful in this genre to receive a commission from the Tsar, Peter the Great, when the latter visited Paris in 1717. Studies for the Tsar's portrait are known from a sketchbook containing a large number of compositional studies for portraits, most of them done before Oudry was thirty years old. Since many pages have been removed from this sketchbook, it is not surprising that no study for the Notre Dame portrait is found there. On the other hand the dog, the dead bird, and the gesture of the hunter are repeated in a portrait, which in 1934 was in the collection of M. G. Elgass of Yverdun.

—F. H. D.

Oil on canvas,  $1.27 \times 1.03$  m.  $(50 \times 40\frac{1}{2}$  in.)

Gift of Mr. Walstein Findlay of Chicago to the University of Notre Dame, in 1954.

References: Compare: Bulletin de la Société de l'Histoire de l'Art Français, Paris, 1934, plates following p. 284; also J. Coudrey, Esquisses de Portraits Peints par J. B. Oudry, Paris, 1929, passim.



# PIERRE SUBLEYRAS

French, 1699-1749; at Rome from 1727

18. POPE BENEDICT XIV SEATED. BLESSING. 1675-1758; Pope, 1740-1758.

Although this portrait has been traditionally ascribed to Anton Raphael Mengs, and identified as Clement XIII on the basis of an inscription on the canvas, a comparison with Subleyras' portrait of Benedict XIV in the Musée Condé, Chantilly, proves that our painting is another version of that famous portrait, with which it corresponds in every detail, except for its dimensions. Moreover, the ornamental cartouche, which appears upon the back of the chair, upon the inkwell, and upon the stole, bears the coat of arms of the Pope's family, the Lambertini of Bologna. A preliminary study for the Chantilly portrait appears in Subleyras' painting of his studio, in the Academy, Venice—a sort of one-man show in which the artist proudly displayed his most famous and characteristic works in every genre.

The greatest pope of his century, Benedict XIV was esteemed and beloved throughout Europe, by Catholic and Protestant alike. An astute ruler and a master of diplomacy, he was also a distinguished and productive scholar in canonical law. The breadth of his scholarly interests is shown by the steps that he took to further learning in Italy—founding four academies at Rome, and encouraging the study of the experimental sciences at the University of Rome and that of his native city, Bologna. To the latter he left his extensive private library and rare collection of 30,000 prints. He restored the Coliseum, and greatly enriched the collections of the Capitoline museums, both in ancient art and later painting.

Today we revel in the brilliant picture of life in eighteenth century Rome left us by the painter Pannini, the etchers Vasi and Piranesi, and the caricaturist Ghezzi. This is the Rome of Benedict XIV.—B. H. W.

Oil on canvas, 120.6 × 94 cm.  $(47\frac{1}{2} \times 37 \text{ in.})$ 

Gift of Morris I, Kaplan of Chicago to the University of Notre Dame, 1955.

References: Compare: L. Dimier, Les Peintres Français du XVIIIe Siècle, 1930, II, nos. 127 and 132; Gazette des Beaux Arts, 1925, pt. 1, p. 71, ill. on p. 70; Exhibition Catalogue, Il Settecento a Roma, 1959, no. 592, pl. 7 and Cover; also see L. van Pastor, The History of the Popes, Vols. XXXV-XXXVI, London, 1949-50, passim.



# LOUIS TOCQUE

French, 1696-1772

19. JEAN BAPTISTE JOACHIM COLBERT, MARQUIS DE CROISSY (1703-1777)

Signed and dated, on the tree at the right: "L. Tocqué pinx. 1749." The Marquis de Croissy was a descendant of Colbert, Louis XIV's greatest minister.

# JEAN MARC NATTIER

French, 1685-1766

20. CHARLOTTE HENRIETTE BIBIENNE DE FRANQUETOT DE COIGNY, MARQUISE DE CROISSY (1703-1772)

Signed and dated, lower left: "Nattier pinx. 1749." Pendant to Tocqué's portrait of the Marquis.

Tocqué and Nattier, whose daughter Tocqué married, were well matched for making pendant portraits of a man and his wife, for the former was considered better at portraits of men, the latter at ladies' portraits. In fact, Grimm reports that in 1750 Tocqué and Nattier were regarded as first in their profession, for portraits in oil. Although less imaginative than Nattier, Tocqué had deeper penetration into character and greater solidity of form.

In 1750 Tocqué delivered a discourse on portraiture before the *Académie Royale de Peinture et de Sculpture* in Paris. Above all, he advised portrait painters to render well "la charpente du visage" (the framework of the face), and stressed the resemblance of the whole as of greater importance than faithful rendering of the details.

The pose of the Marquise in Nattier's portrait invites comparison with that in the portrait of the Princesse de Turenne at Versailles, painted in 1746; the arms and head are very similar, although in the portrait before us all flowers are omitted from the costume, and instead a broad scarf of crisp watered silk falls negligently across her bodice.

Here we perceive that in 1749 Nattier has not yet lost the fragility of his earlier handling. In the course of the fifties, although his composition acquires even greater fluency and smoothness, his tonality becomes cooler and his execution loses some of its freshness. Still, one feels that Diderot's disdainful dismissal of Nattier's portrait of Madame Infante at the Salon of 1761 is only another example of that *philosophe's* failure to comprehend the Rococo, and of his narrow conception of aesthetic truth.—F. H. D.

Oil on canvas, each  $80 \times 65$  cm. (31  $\times$  23 in.)

Collections: Colbert, Marquis de Sablé; Duchesse de Chaulnes, Sablé; A. W. Emmanuel Propper, Paris; Howard Young Galleries, New York; Fred J. Fisher, Detroit.

Gillen Foundation, University of Notre Dame, Gift of Mrs. Fred J. Fisher, 1952.

Reference: A. Doria, Louis Tocqué, Paris, 1929, p. 101, no. 63, and p. 246, fig. 113.





# JEAN MARC NATTIER

French, 1685-1766

#### 21. PORTRAIT OF A LADY OF THE FRENCH COURT

Signed and dated on the tree trunk, left center: "Nattier pinxit 1749."

The frontal pose of this portrait relates it to Nattier's paintings of the daughters of Louis XV, especially to those of Madame Victoire and Madame Louise, whom Nattier had painted in the previous year. The artist, whom the poet Gresset called the pupil of the Graces, prefers for the setting here a few floral sprays, in contrast to the splendid imagery with which he surrounded The Four Elements, a series of allegorical portraits of the daughters of Louis XV painted for the Salon of the Dauphin at Versailles.

Both Grimm and Casanova admire Nattier's union of beauty and likeness, Casanova going so far as to say that he belongs to that rare type of portrait painter who knows how to infuse an intangible beauty into a resemblance, without in any way departing from individual truth. —F. H. D.

Oil on canvas,  $76.2 \times 58.4$  cm.  $(30 \times 23$  in.)

Collections: Howard Young Galleries, New York, April 2, 1928; Fred J. Fisher, Detroit. Gift of Mrs. Fred J. Fisher to the Gillen Foundation, University of Notre Dame, 1952.

#### DOMENICO DUPRA

Italian, 1689-1770

#### 22. PORTRAIT OF A GENTLEMAN IN A GOLD-BRAIDED COAT

This interesting and tastefully designed portrait offers a difficult problem of attribution. Traditionally it has been ascribed to Pompeo Batoni, yet bears no relation to his more elaborate style. Recently Mr. Anthony Clark proposed the name of one of the brothers Dupra. Both Giuseppe and Giorgio Domenico Dupra were brought up in Turin, and in 1731 went to Rome for a stay of eleven years. There Domenico was closely linked with the court of the Stuarts in exile, painting portraits of several of its members. This portrait, so effective in its directness and simplicity, probably represents some Scottish nobleman faithful to the Old Pretender, which would account for the unItalian appearance of the sitter, which had hitherto proved baffling to scholars. Our painting is probably to be dated ca. 1739, the year in which Dupra received commissions for portraits from members of the Society of Young Gentleman Travellers in Rome—a date in accord with the costume and wig.—F. H. D.

Oil on canvas,  $74.5 \times 62.2$  cm (29  $5/16 \times 24\frac{1}{2}$  in.)

Gift of Mr. and Mrs. Sam J. Schatz of Chicago to the University of Notre Dame in 1959.

References on Dupra: Dr. de Carvalho in the Connoisseur Year Book, 1958, p. 78; Basil C. Skinner, Scottish Art Review, VI, no. 4, 1958, pp. 25-26.





#### JEAN FREDERIC SCHALL

French, 1752-1825

23. MADAME DE LA MICHODIERE READING. Also known as "La Lecture." 1789? Anne Angélique de la Michodière (1747-1813?), daughter of the Comte de Hauteville, was the wife of Louis Thiroux de Crosne, intendant de Rouen et de Lorraine.

The line between portraiture and genre is sometimes very thin, as in the conversation pieces so popular in the Low Countries and England in the seventeenth and eighteenth centuries. So it is with this charming little scene in a Louis XVI interior, in which a modishly dressed young lady wearing a broad-brimmed straw hat sits, reading. André Girodie, in his monograph on Schall, suggests that her interest in the Bible has been aroused by the incident depicted in the painting on the wall, Joseph fleeing from Potiphar's wife.

The identity of the sitter was also established by Girodie, who assures us that the features of the young woman represented here are identical with those of the sitter in a smaller painting in the Musée de Chateau-Thierry, inscribed "Mme. de la Michodière," and dated 1784. This he considers a preliminary sketch for our portrait. The provenance of this painting from the collection of Mme. de la Michodière in 1813 tends to confirm the identification of the sitter.

Although Girodie states that this painting was one of two bearing Schall's signature and the date 1789, these cannot be found on the painting today, in spite of careful examination both before and after cleaning.—B. H. W.

Oil on canvas,  $59.7 \times 49.5$  cm.  $(23\frac{1}{2} \times 19\frac{1}{2}$  in.)

Collections: De la Michodière-Thiroux de Crosne-d'Arconville, 1813; Lucien Bonaparte, 1816; Boittelle, Paris, 1866; Baroness d'Erlanger; Knoedler and Company, New York, May 16, 1928; Fred J. Fisher, Detroit. Gillen Foundation, University of Notre Dame, Gift of Mrs. Fred J. Fisher.

Reference: André Girodie, Jean Frédéric Schall, Strasbourg, 1927, pp. 22; 50, n. 83; 51, n. 93; 69.



#### ELISABETH LOUISE VIGEE-LEBRUN

French, 1755-1842

#### 24. MASTER HENRI CABIOU PLAYING THE VIOLIN

In the mid eighteenth century we find an increasing tendency to study child life for its own sake. Children had, of course, been portrayed since the early Renaissance, but more as diminutive adults than for their own activities and reactions. Now the sculptor Pigalle shows the child unconscious of its adult environment, while F. H. Drouais in France and Sir Joshua Reynolds in England in painted portraits show us the child's delight in play, often in a fantastic world of makebelieve. Thus the children of the Comte de Bethune, dressed as Savoyards, make a woodchuck dance to the music of a hurdy-gurdy, while others, in Spanish costume, play the mandolin.

Since Mme. Vigée Lebrun is the natural successor to F. H. Drouais, who died prematurely in 1775, it is not surprising to find her developing further his interest in the portrayal of children. Her attitude is, however, rather different, for she places less emphasis upon fantasy and more on the relation of the child to the parent.

More rarely, she turns to the kind of direct portrayal which we see here, with the child presented quite simply in the act of playing a diminutive violin. Rococo delights and neo-classic references have given way to a realism that aims rather at the expression of a childish naïveté.—F. H. D.

Oil on canvas, oval,  $54.6 \times 47$  cm.  $(21\frac{1}{2} \times 18\frac{1}{2} \text{ in.})$ 

Collections: Howard Young Galleries, January 14, 1928; Fred J. Fisher, Detroit. Gift of Mrs. Fred J. Fisher to the Gillen Foundation, University of Notre Dame, 1952.



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The cover design was contributed by Miss Phyllis Unosawa. It was inspired by the ornamental frames in Thomas Birch's book of baroque portraits, The Heads of Illustrious Persons of Great Britain.

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