National Inventory of Continental European Paintings Report

NIRP in the North – York City Art Gallery

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During my research for the NICE Paintings project in York I have completed the examination of 231 paintings dating from the 15th century to ca. 1900. Most of them have not been researched for the past 40 years and many of them have never been researched at all. The collection was last catalogued in the 1960s and 1970s.

As a result of the present research many new aspects of the paintings have been described; new datings, attributions and interpretations have been proposed. Apart from collecting up-to-date literature references (and conclusions on the paintings proposed by various scholars in their publications in recent decades), some brand new hypotheses have been suggested. The following report contains the conclusions which are the result of my own study on the paintings and are here proposed for the first time. I would like to thank Mr. Andrew Greg, Director of the NIRP project, for his kind support of my work and a lot of help in editing this report.

1. Attributions

YORAG 752 Flagellation of Saint Barbara

Attributed in the past to the so-called Wiener Schottenmeister the Younger (Master of the Schotten Altar II), who led a workshop that created the retable to the Schottenstift in Vienna in 1469 (dated, but by some scholars assumed it had been produced between 1469 and about 1475) of which 21 panels survived (now partly in Schottenstift Museum and partly in Belvedere
in Vienna). The Schotten Altar Master was clearly influenced by Nurembergian painting, and he knew Netherlandish art as well. There has been a discussion among scholars whether the Schotten Altar should be considered as the work of two artists, or of just one, therefore the previous attribution of the YORAG 752 was to so-called Master of Schotten Altar II (or the Younger). Nevertheless, according to recent research there was only one Master of the Schotten Altar. The main master of that workshop (or at least a co-operating one) was a painter Hans Siebenbürger of Transylvanian origin, who most likely studied in the Nurembergian workshop of Hans Pleydenwurff and later worked in Vienna until he died in 1483. It seems reasonable to attribute YORAG 752 directly to him.

The panel with the Flagellation of Saint Barbara probably used to be a part of a retable and other panels from the same altar would be the Martyrdom of Saint Barbara, in Upton House, Warwickshire, and Christ visiting St Barbara in Prison (current location unknown, noted on the Munich art market in 1924). They were all most likely created by Hans Siebenbürger around the same time as the altarpiece of St Ursula from Lilienfeld Abbey (ca. 1470). Three surviving panels from the St Ursula Altarpiece are: Martyrdom of Saint Ursula in the Österreichische Galerie Belvedere in Vienna, Baptism of the St Ursula's Companions sold in Vienna (Auktionshaus Albert Kende, 1931, current location unknown) and St Ursula being blessed by the Pope (probably in a private collection in UK; in 1970 in the collection of Marianne Werther in London).
YORAG 898a and 898b – panels from late gothic altarpiece

YORAG 898a is not in the York Art Gallery any more as it was stolen on the 13th November 1979. Both panels were most probably the wings of a predella from a winged altarpiece, or perhaps from two similar altarpieces. The recto panels (with golden background) were painted by the same hand as the wings of the altar of Saint Catherine of Siena from Saint Catherine's church in Nuremberg, which are now in the Germanisches National Museum in Nuremberg (GM137, GM138, GM139 and GM140) and in the North Carolina Museum of Art, Raleigh NC, USA (gift from the Samuel H. Kress Foundation in New York). Those wings are attributed to Hans Pleydenwurff and his workshop, and the altar is known to have
been consecrated on the 20th August 1464. Even though the panels in York have been considered as elements of the same altarpiece, it seems impossible to propose a good reconstruction (e.g. the Angel indicates that there used to be another element depicting Virgin Mary so they could form an Annunciation). As a result, it is very likely that the panels from York, although created by the same artist as the wings of the altar of Saint Catherine of Siena, used to be the elements of a different altarpiece (or even two separate ones, as they both seem to be left wings), most likely from one of the Nurembergian churches. It is also very likely that it was one of the two Dominican churches in Nuremberg, as Hans Pleydenwurff’s workshop worked for both of them. Additionally, the Dominican Saints depicted in YORAG 898b support that possibility.

**Iconographic re-interpretation:** YORAG 898a contained three saints depicted in half-figures against a golden background: Saint Nicholas of Bari, with crozier, book and three golden balls; Saint Servatius (previously misidentified as Saint Germanus of Paris) with a crozier and key; and possibly Saint Augustine (previously identified as Saint James of Tarentaise or Saint Adolphus). Unlike the two saints by the sides of the panel, the Bishop saint in the middle is wearing a chasuble, and his mitre is decorated with two precious stones. That may indicate the higher rank of that saint in comparison to St Nicholas and St Servatius; it could point to St Augustine, but this is not certain. YORAG 898b contains the depictions of Saint Catherine of Alexandria with a book and a sword, Saint Barbara with a chalice and a wafer and Saint Dominic with a book and a staff, which according to the "Golden Legend" were given to him by Saints Peter and Paul (Saint Dominic here was previously identified as Saint Anthony or Saint Thomas Aquinas). Verso, against a dark background, there are: Saint Catherine of Siena with a book, a crucifix and a halo; Saint Ursula with an arrow and a halo; and Saint Thomas Aquinas, with a halo, a lily and the Holy Spirit Dove (Saint Thomas here was previously identified as Saint Dominic).

This painting turned out to be a copy after the famous depiction of St Mary Magdalene by Jan Baptiste Lodewijk Maes (Belgian artist, 1794-1856). He achieved a gold medal in The Hague in 1841 for that painting; the painting was later in the Rosenstein Castle near Stuttgart, and probably was destroyed in 1944, when the castle was gutted by fire. Another copy of that painting was completed in 1842 by Władysław Niewiarowicz, who used the pseudonym Jan Tysiewicz. His copy is mentioned in the ninth volume of the periodical of the National Ossoliński Institute in Lviv, published in 1844 (it seems that the copy may have been Tysiewicz's master work, and it is described as 'widely admired'). The painting by Jan Tysiewicz, signed and dated, is now in a private collection in the USA (sold at Christie's New York, 31st January 2013). It is possible that Maes was inspired to create the composition either by the depiction of the Penitent Saint Magdalene by Domenico Tintoretto, or by one of its 17th century copies.

The traditional attribution of YORAG 381 to "Dubufe" cannot be sustained, as the painting does not fit the style of either Claude-Marie Dubufe (French painter, ca. 1790-1864) or Edouard Louise Dubufe (French painter, 1819-1883), and as it was painted prior to 1860 (when purchased) it could not have been completed by Edouard-Marie-Guillaume Dubufe (French painter, 1853-1909). Most probably it is a piece of some serial production: an almost identical painting, also on copper and of the same size, was sold at Sotheby’s in London (26th April 2001, lot 496) and a gouache or print version, signed ‘H. Siebert 1851’, was sold at Sotheby’s 10th Sept. 1980, lot 362.
YORAG 754 - Portrait of a bearded Man

The painting was previously attributed to Christoph Amberger, but is very linear and does not entirely fit Amberger’s style, as he painted in a softer way and the areas like fur or hair were more blurred in his portraits. YORAG : 754 was painted on a mahogany panel, which was quite a rare support in Europe prior to the 17th century. However, it seems to have been used by the workshop of Claude Corneille de Haye, called Corneille de Lyon (a portrait painter from The Hague, who was active in Lyon from 1533 until his death in 1575). Stylistically the portrait in York also seems to be very close to the works attributed to Corneille or his workshop, especially in the linear and somehow sketchy way of depicting hair and the fur collar; also the composition and a green background fit Corneille’s oeuvre. Nevertheless, there are also some significant differences: above all, the shadow in the background in YORAG 754 is much more distinctive than in portraits by Corneille de Lyon, as he usually portrayed his models almost detached from the background. On the other hand, the background shadow in YORAG 754 seems to be very close to what appears in paintings attributed to the atelier of Corneille de Lyon (e.g. the presumed portrait of Anne Stuart in the Louvre, Paris, R.F. 1938-8). Finally, the main difference between the works of Corneille de Lyon and the portrait in York is the size - portraits by Corneille were almost always miniatures, usually not bigger than around 20 cm high, while the portrait in York is nearly twice that size. At this point it seems reasonable to suggest the possible attribution of YORAG 754 to the circle of Corneille de Lyon, but leaving it open for further research.
Additional provenance information: Verso there are two red wax seals, one of them with a monogram AR&E and the other containing the inscription 'K. K. H.-Zoll-Legstätte Wien', which refers to a main customs-house in Vienna ('Kaiserlich-Königliche Haupt-Zoll-Legstätte'). In Austrian-Hungarian Empire such offices existed in Vienna and in the capitals of the provinces; the seals have to date to before 1918. According to Walter Öhlinger from Wien Museum, the term 'Haupt-Zoll-Legstätte' appeared in documents from about 1820-1840.

**YORAG 265 – The Gamblers**

The painting was only listed as "Flemish or English". On the bottom there is an inscription with an old Dutch proverb (Een Tuijscher en Speelder is een vuijl catiijf / hij drinckt en verspeelt sijn gelt en slaet sijn wijf), which can be translated as 'A dicer and gambler is a filthy caitiff. He drinks, gambles his money away, and beats his wife'. The image is in fact an allegory of a Choleric Temperament; it was based on an engraving by Crispijn de Passe the Elder (1564-1637). The print contains inscriptions in Latin (including 'Baburen pinxit'), but also the original Dutch proverb. Another engraving (without the inscriptions), probably by Crispijn de Passe the Younger, is in the Universiteits-Bibliotheek in Amsterdam. It is uncertain whether the engraving by Crispijn de Passe the Elder was based on a lost painting by Dirck van Baburen (perhaps one of the series of all Four Temperaments?), but most likely the composition was based on the Backgammon Players by van Baburen, which exists in three autograph replicas. The prime version turned out to be the painting now in a private collection, which used to be in a
private collection in Switzerland and later was housed in the Museum Aan Het Vrijthof in Maastricht until 2011 (it proved to be the original for all the copies, as the high quality was revealed during restoration in 2011). The other two are autograph replicas by van Baburen, and all three should be dated to ca. 1622. One of those replicas is in a private collection (formerly in Saul P. Steinberg Collection in New York 1981-2000 and in 2000 with Richard Feigen in New York). The other one is in the Bishop’s Residence in Bamberg.

If one of those paintings was a source of inspiration for Crispijn de Passe, then the engraving's composition would partly be his invention, as van Baburen’s *Backgammon Players* is horizontal, and does not contain the figure of the smoker to the left. The engraving by Crispijn de Passe is now dated ca. 1623-1624; the painting YORAG 265 is a copy after that print.

Provenance: There is a note in chalk on verso: 'Loadman 41'. That could mean that the painting was purchased in 1941 from the art dealer M. Loadman (Stonegate, York).

**YORAG 210 – Oxen Ploughing at Evening**

The painting was previously attributed to Jacques Raymond Brascassat, which is clearly wrong due to the painting's style, and was probably based on a misreading of an indistinct signature, which used to be in the lower left corner, according to a note in the acquisition book of the York Art Gallery. Nowadays no signature is visible. Judging from the painting's style, it was created by an artist influenced by the Barbizon School; it is also possible that the painting is actually not French, but Belgian, as similar pictures were painted by the artists of so called School of Tervueren (called 'Belgian Barbizon', established in the second half of the 19th century by the painter Hippolyte Boulenger). If so, one of the possible attributions for this painting could be for example Jules Raeymaekers (1833-1904).
YORAG 237 Sketch for the *Birth of Adonis*

The painting was previously described as the 18th century "Sketch for a Feast", while in fact YORAG 237 is an oil sketch after an engraving of the composition *Birth of Adonis* by François Boucher, which was painted as a part of an ensemble (a pendant to *Death of Adonis*) most likely prior to his journey to Italy in 1727. The paintings were very successful and subsequently engraved several times; the most popular versions were by Gérard Jean-Baptiste Scotin and Michel-Guillaume Aubert, published in 1733. The pair of Boucher's original paintings is in a French private collection (last recorded with Matthieu Goudchaux in the 1970s). A pair of copies of the same size as the original (37.5 x 43.5 cm.) were sold at Bonham's, London, on 1 November 2006 (lot 10 - *Birth of Adonis*, described as 'manner of Charles de la Fosse') and the other pair, of a bigger size (111 x 96 cm), entitled *La Découverte de Moïse* and *Le Sommeil d'Endymion*, is recorded with Galerie Anticstore in Paris - all these copies follow the composition of the print after Boucher's painting.
A profile portrait of King George III was painted by Jeremiah Meyer probably around the turn of 1760 and 1761, immediately after George succeeded to the throne. The now lost portrait was reproduced in the form of engravings many times in the early 1760s, which suggests that it may have been considered an official image of the new king. The National Portrait Gallery in London has mezzotints after that portrait, created by J. Simson (published 1761), James Macardel (published 1761), John Raphael Smith (ca. 1760), and Charles Spooner (ca. 1760-67). An almost identical portrait of George III was painted by the studio of Allan Ramsay, the Principal Painter to the King, c. 1762, and that painting was also reproduced in engravings. In September 1761 George III married Princess Charlotte of Mecklenburg-Strelitz – her profile portrait was probably painted to match a well-known depiction of the king. Both portraits were reproduced as a pair in ovals in reverse in engravings by Isaac Taylor (example in the British Museum) as well as by Richard Percil (printed for Robert Sayer at the Golden Buck near Serjeants Inn, Fleet Street). Both are believed to be after the lost portraits by J. Meyer. The engravings apparently were the models for small pairs of portraits produced ca. 1770 and probably popular in English houses, as well as for jewellery pendants, etc. In the collection of the British Museum there is even a copper printing plate dated ca. 1762-68, with the half-length portraits of King George III and Queen Charlotte, within a roundel, containing an inscription around the figures: ‘King George the III Queen Charlotte Io. Ia. Hatre / Superfine Tobacco / JJH/ London’. YORAG 161 and 162 were probably completed as a part of series production in late 1760s by a British artist – they are certainly not by Jeremiah Meyer himself.
YORAG 470 – The Doctor’s Shop.

This interior full of dishes and vessels, various instruments and books may also be the workshop of early chemist or alchemist, a very popular subject for David Teniers. The painting seems to have been created by a Teniers follower. The open book depicted in the centre of the painting contains a sketch and an inscription ‘LVS X […] FR. ET NAV. REX’, which is an abbreviation used for example on French coins, of the official title ‘Ludovicus [number] Dei Gratia Franciae et Navarrrae Rex’, which was used by Louis X, Louis XIII, Louis XIV, Louis XV and Louis XVI. Unfortunately it is difficult to say which number appears in this case. Louis XIV seems the most probable though; the sketch above the inscription is probably a bust portrait and it is very indistinct, but seems to show a person in wig, dressed in the robe draped on the arm in an antique way, which would fit some portraits of Louis XIV. Also, the art of David Teniers was popular in France in the late 17th and the early 18th centuries, so YORAG 470 may have actually been created by a French follower of Teniers, possibly between ca. 1670 and 1715.

YORAG 594 – Landscape

Traditionally attributed to "Ferg", the painting does not match stylistically paintings by Franz de Paula Ferg, which are more precise in their details. It is more likely that the painting was created by Adam Pankratz Ferg (1651-1729), of whom very little is known. A pair of landscape pictures, attributed to Adam Pankratz Ferg, sold at HAMPEL Fine Art Auctions Munich (23 March 2007, lot 474) contain similar elements (e.g. clouds) as YORAG 594.
YORAG 435 – Two Dogs

An old label (English, probably from the beginning of the 20th century) on the frame states that the painting is by Johann Heinrich Roos (1631-1685). It seems more likely though that YORAG : 435 is by Joseph Roos (1726-1805), an Austrian painter active in the 18th century. The landscape seems to be similar to the one depicted by Joseph Roos in his *View of the Ruins of the Habichtsburg* (about 1762, Schönbrunn Palace), and a very similar composition with the dogs is Roos’s *A wild boar hunt*, sold at The Decorative Arts Sale, Christie’s (19 June 2012, Amsterdam, Lot 514). As a result YORAG 435 should be dated to the second half of the 18th century (up to 1805).

YORAG 229 – Mary at the Well

This painting was inspired by Italian Renaissance art; the depiction is very spiritual, probably of a religious subject matter, and the painting shows traces of an original frame, which apparently was semi-circular at the top, as in most Italian early-modern altarpieces. It is very likely that the painting was created by an artist of so called Nazarene movement (active in Germany mainly in the first third of the 19th century); it seems to follow the works by Johann Friedrich Overbeck, so it could have been created by one of the artist’s followers, although the follower of some other Nazarene artist is also probable. It is actually possible that the painting in York was not based on the works of Overbeck himself, but for example followed the work of William Dyce. YORAG 229 may be dated to between ca. 1810 and ca. 1850.
The title of the painting used to be *Madonna and Child with Four Cherubs*, which is a mistake as one of the figures is Saint John the Baptist as a child. The painting is a version of the lost *Madonna Corsini* by Andrea del Sarto (ca. 1513). It was very popular in Italy, as a few copies survive: of three paintings from the workshop of Andrea del Sarto (16th century), one is in the Art Gallery of Ontario in Toronto, another is in Stourhead, Wiltshire (National Trust) and one in the collection of Lord Egremont at Petworth House, West Sussex. A copy by Michele Tosini, called Michele di Ridolfo del Ghirlandaio (Firenze 1503 - 1577), from the mid-16th century, is in Rome (Fondazione Sorgente Group). The composition was also copied by Cornelis van Cleve: a version dated about 1550 is in the Chrysler Museum of Art (Norfolk, Virginia, no. 2014.3.4), and another two were recently sold at auction (Venice, San Marco, 15 October 2006, lot 113, and Vienna, Palais Dorotheum, 17 April 2013, lot 566). The version in York clearly repeats the composition by van Cleve (in the Italian versions Jesus is looking to the right, not to the left). The painting now in the Chrysler Museum of Art came from the collection of Sir Ralph Lawson (of Brough Hall, Yorkshire) in whose family it had been for generations, traditionally attributed to Joos van de Cleve. Perhaps the painting from Chrysler Museum was actually painted by Cornelis van de Cleve when he was in England - that could mean YORAG 836 may actually have been the copy created by a local artist. The previous attribution to Barthel Bruyn the Elder does not seem convincing as the style of YORAG 836 is too provincial.
YORAG 776a and 776b – altar-wings with St Martin and St Leonard

These panels were probably parts of a small altarpiece designed for private devotion; they seem to have been the wings of a small triptych, although they are not painted on the verso. Both panels are late gothic and were attributed to the German School; Dr Bushart (letter in gallery files) has tentatively suggested the Upper Suabian school as a more precise attribution. However, both style (especially the forms of dense crushed angular folds) and composition (figure on a pedestal depicted in dynamic, ‘dancing’ pose, with drapery in the background) seem to be similar to the verso wings of the *Altar of Saint Margaret* (Musée des Beaux-Arts in Dijon), attributed to the Master of the Drapery Studies, also known as the Master of the Coburg Roundels (German draughtsman and painter, active ca. 1470-1500), who worked in the upper Rhine (Strasbourg?) region. Consequently, the York panels may come from the upper Rhine area, but the question about their possible attribution remains open.

YORAG 1213 Bas-relief of Five Putti; Grisaille Sketch

It turned out that another almost identical composition as Yorag 1213, but of a higher artistic quality, was sold at Leslie Hindman Auctioneers in Chicago on 1st February 2009 (sale 102, lot 160). It was signed and dated (1794?) and the signature remained unread at the auctioneers (assumed to be ‘T. de Pa...’). Richard Green has suggested it was in fact ‘T. de Bruyn’, in which case the author would be Theodore de Bruyn, a Dutch painter and decorator, active in England at the turn of the 18th and the 19th centuries. YORAG : 1213 seems to be a studio replica of the painting sold in Chicago, probably created around the same time.
2. Reading the signatures

Some of the paintings in York Art Gallery contain signatures that have been misread in the past and the authors remained unidentified. Those signatures have been deciphered during my NIRP research – each attribution was confirmed by comparing the painting to other pieces by that artist and by comparing the signatures on various works of the painters in question. The new attributions based on deciphering the signatures follow:

YORAG 179 - An Aside in the Theatre by Paul Barthel, German painter, 1862-1933 (previously attributed to unknown T. Barthel)

YORAG 308 - The Public Letter Writer by Jean Carolus, Belgian painter, 1814-1897 (previously attributed to unknown Z. Carabin)

YORAG 326 - A 17th-century Dutch Interior with a Seated Lady by Johann Cornelius Mertz, Dutch painter, 1819-1891 (previously attributed to unknown J.C. Meak)
YORAG 129 - The Bird Cage by Louis Joseph Taymans, Belgian artist, 1827-1877 (previously attributed to Louis Joseph Caymans)


YORAG 277 – The Duet by Antonio Pascutti, 1832-1892 (previously attributed to unknown A. Pascitti)
YORAG 829 – The Boar Hunt by Robert Bonnart, French painter and printmaker, 1652-1733 (previously attributed to Adam Frans van der Meulen, Flemish painter and draftsman, born 1631 or 1632, died 1690, also active in France). In this case the signature is barely visible today, but a digital reconstruction of the photo of what is left of it came out as 'P. Bonnart', which originally was probably 'R. Bonnart'. Earlier this signature was misread as 'J. Ro...', so Jan van Rossum (Dutch painter, active 1654-1673) was considered, although the painting's style does not fit Rossum's oeuvre. The composition is similar to some paintings by Adam Frans van der Meulen, who had also been considered as the author of YORAG 829, although again his style was different (he was more precise in painting the details). Robert Bonnart was a pupil of Meulen and was inspired by the latter's works. The theme of royal hunting (often after van der Meulen's paintings) was repeatedly used by Bonnart in his prints.
3. Dating

YORAG 934 - *Port de Goulphar, Belle-Île-en-Mer* by Gustave Loiseau.

Belle-Île-en-Mer, an island off the coast of Brittany, was a popular place for painters and writers; Loiseau arrived there in 1900. There are the other depictions of the Belle-Île-en-Mer by Loiseau, dating back to the early 1900s; however YORAG 934 had already been sold to Duran-Ruel in September 1900, so it had to be completed in the summer that year.

YORAG 540 - *Prospero, a fragment from 'Prospero, Miranda and Caliban' by Henry Fuseli.*

This is a fragment of *Miranda, Prospero, Ariel, and Caliban*, painted for the Boydell Gallery. Fuseli wrote to William Roscoe (letter number 1599 in Liverpool Public Library, dated London, 25 November 1789): 'I have sent home to Boydells a picture from 'The Tempest'. Prospero, Miranda, Caliban, Ariel near a cave on an Island...'. We know how the whole composition looked as it was engraved by J. P. Simon the Younger and first published for Boydell's *Shakespeare Gallery* on 29 September 1787; Fuseli painted eight large and one small pictures for the *Shakespeare Gallery*, which was set up by John Boydell in 1789, but the idea was first conceived in November 1786 during a dinner at which Fuseli was not present. Even if he started working on the painting at the end of 1786, he probably completed it no sooner than the beginning of 1787, and surely by September, when the engraving was published. It is justified to narrow down the dating of Fuseli’s painting to the year 1787.

The engraving by Charles Baude revealed that the original title of the painting was *Les commères de Briquebec* ('The Gossipers from Briquebec'), so it is set in Bricquebec, a commune in the Manche department in Normandy in northwestern France. It also proves that the painting was exhibited at the Paris Salon in 1876.

YORAG 1394 – *Landscape* by Jean-Baptiste-Camille Corot

The canvas bears the stamp of Winsor & Newton of London, which may indicate that the painting was created by Corot during his stay in London in 1862. Stylistically it matches *Richmond, near London*, painted by Corot in 1862 (private collection).
YORAG 764 Still Life with Bread and Wine

It seems right to assume that the author of the painting in York was inspired by the art of the French painter, Jean-Baptiste Siméon Chardin (1699-1779). The work has been attributed to Roland de la Porte (1724-1793); the catalogue of the York Art Gallery (1961) describes the painting as French School of the 18th or the 19th century, with a remark that the type of jug and loaf suggest a nineteenth-century follower of Chardin. Actually the second quarter of the 19th century would be the most probable date because of the shape of the depicted bottle (which has never been examined before) – it is a shape of a wine bottle (and ale bottle) popular about 1820-1850.

YORAG 224 – Dutchman in 17th-century dress with a high-crowned hat

The sitter is dressed in a black coat and a hat, and a white shirt with large collar; he is clearly a 17th century figure, although the painting is dating to the 19th century. The form of the hat, black clothes and a white collar suggest that the sitter is a Puritan; Puritanism was popular in the Netherlands, where radical Protestantism was appreciated mainly due to the conflicts with Catholic Spain. The painting probably dates back to the last third of the 19th century, when Dutch Little Masters were very popular and often copied or imitated.
Charlotte (1664-1717/8) was the fourth child of the Duchess of Cleveland, Barbara Villiers, by King Charles II, and was formally acknowledged by the king in 1672. She married Sir Henry Edward Lee (1662/3-1716), who was created Earl of Litchfield, Viscount Quarrendon, and Baron Spelsbury. It was assumed that the painting in York was created ca. 1672 on the occasion of Charlotte's betrothal. However, the betrothal actually took place in 1674 and on that occasion the couple were portrayed by Jacob Huysmans (the painting since 2012 in the National Gallery of Victoria, Melbourne). Charlotte (aged 10) seems to be younger in Huysmans' portrait than in the one in York. YORAG 18 is more likely to show a 13-year-old girl, who is receiving homage as the new Lady of Lichfield. The wedding took place in 1677 and that is most likely when the painting was completed. It also corresponds in detail to the late style of Peter Lely (who died in 1680).
James FitzThomas Butler (1610-1688) was the 1st Duke of Ormonde, the 12th Earl of Ormond, the 5th Earl of Ossory, the 1st Marquess of Ormond, and the 1st Earl of Brecknock. The painting contains the inscription 'James Duke of Ormont / Grandfr to the / Honble Elizth Wentworth', which is likely to be a later addition. The sitter’s daughter, Mary Butler, married William Cavendish, Duke of Devonshire; their daughter, Elizabeth Cavendish, born in 1671, was the sitter’s granddaughter. She married Sir John Wentworth of Elmsal, the 1st Baronet, in 1708. After 1689 he was the Lord of Howsham, and he died in 1720. They had one son, Sir Butler Cavendish Wentworth, but he died childless in 1741, only 4 months after Elizabeth's death. Then the title became extinct and the estate passed to Butler's stepsister, Catherine Wentworth, who married Hugh Cholmley of Whitby Abbey. The painting was mentioned in the Howsham collection in the 19th century; interestingly, the inscription was then read as if the Duke of Ormond was not a grandfather but a godfather of Elizabeth Wentworth. The inscription is likely to have been added to the painting after 1741, as it refers to Elizabeth Wentworth as 'Honourable', which is not correct as she was a Lady - such an inscription is not likely to have been added while Lady Elizabeth was still alive. Perhaps it was added by her stepdaughter; apparently later generations of the Cholmley family were not aware of Elizabeth's position, as they assumed that the Duke of Ormond was rather her godfather instead of an actual ancestor. Or perhaps there was a family tradition that the portrait was a christening gift for Elizabeth - that would mean it could be dated to 1671, which is very probable.
This is a copy after the portrait of Thomas Wentworth painted by Anthony van Dyck in 1636 (National Trust Collection, Petworth House, Sussex); another copy described as by van Dyck's studio and also dated c. 1636, is in the National Portrait Gallery (NPG 4531). Thomas Wentworth, the 1st Earl of Strafford (1593-1641), was an English statesman who served in Parliament and was a supporter of King Charles I. As the Lord Deputy of Ireland, he established a strong authoritarian rule. He was a leading advisor to the king, attempting to strengthen the royal position against Parliament, but when Parliament condemned Thomas to death, Charles I signed the death warrant and Wentworth was executed. In 1662 Parliament reversed Thomas Wentworth's attainder. It is possible that the copy was created for the sitter's descendants; the inscription ('Sir Thomas Wentworth Earle of Strafforde Ld: Lieut. Of Ireland & Comm. In Chief of / Charles 1st Army in Yorkshire 1625. President / of Council of North 1628. Created Baron Ravb. & Earle of Strafford 1640. Foully executed Tower Hill 1641 / Buried at Wentworth House') expressing that the execution was 'foul' as well as adding the badge of the Order of the Garter (absent in the original portrait) seem to indicate that it may have been commissioned by someone close to the sitter and with the intention of keeping the memory of Thomas Wentworth alive for future generations. Perhaps it was one of his children, e.g. one of his daughters (who had their own children and grandchildren): Anne Wentworth (d. 1695, a wife of Sir Edward Watson, the 2nd Baron Rockingham) or Arabella Wentworth (d. 1698, wife of Justin McCarty, the Lord Mount Cashell). The inscription refers to the sitter's execution as 'foul', so it was most likely created after the bill of attainder against him was reversed by Parliament in 1662; also referring to the king Charles as 'first' indicates that the inscription was created after the Restoration. Thomas' son William (d. 1695) regained then the title of Earl of Strafford and was also invested a Knight of the Garter, so perhaps he would commission this portrait. It seems justified though to narrow down the dating of this portrait to between 1662 and ca. 1695.
YORAG 433 – *The Magdalen*

The Saint with outstretched arms faces a table on which lie a book and a crucifix - the most probable identification is the Penitent Saint Magdalene. The figure is an adapted copy of the Virgin in Barocci’s *Nativity* in the Prado. Barocci’s *Nativity* (1597) was a popular painting, copied several times by various artists. It is difficult to establish a date of production for YORAG 433 due to its poor condition. Barocci's *Nativity* was copied already by Barocci's contemporaries, but on the other hand, using the composition of the popular *Nativity* for a different subject matter is an idea that would more likely be created by a 19th century artist and probably at the end of that century; iconographically the figure of the Virgin does not fit the depiction of Penitent Magdalene, who would most likely be shown as naked or half-naked. As a result it seems that the painting should not be dated to the 17th century (as it used to be) but rather to the second half of the 19th century.

YORAG 761 *Still Life: Banquet Piece by Abraham van Beyeren*

The painting in York contains various objects, some of which van Beyeren used very often (such as the silver-gilt Augsburg chalice), and some of which are quite unique and may help narrow down the dating (a silver pot, a small pot and a high bowl). Comparisons would be the paintings in the Metropolitan Museum of Art in New York (early 1650s), Seattle Art Museum (ca. 1653-55), Museum het Prisenhof in Delft (1650-70), the Hohenbuchau Collection (1650-65) and two paintings in private collections (undated, but possibly from the 1650s). It is thus possible to narrow down the dating of the painting in York to possibly about 1650-55.
There are the other landscapes by Hobbema containing very similar cottages to those in the painting in York: closest of all Wooded Landscape ("The Haarlem Wood"), signed and dated 1663, in Brussels, Musée Royal des Beaux-Arts; but also Wooded Landscape of about 1662-63, in the National Gallery of Scotland in Edinburgh and Village Street under Trees from about 1665, in the Staatliche Museen in Berlin. It is thus possible to narrow down the dating of the painting in York to possibly about 1662-65.

**YORAG 307 - Dead Partridges**

Two dead partridges are depicted hanged on a wall. Such depictions follow an old tradition which can be traced back to the early 16\(^{th}\) century - the earliest example would be Still-Life with Partridge and Iron Gloves by Jacopo de'Barbari (1504, Alte Pinakothek, Munich), there are also similar drawings by Lucas Cranach the Elder. In the 17\(^{th}\) century such trompe l’oeil hunting pieces were painted by Dutch and Flemish artists. Well-known pictures of dead partridges were created by Jan Baptist Weenix (Dutch painter and printmaker, born 1621, died 1660 or 1661). YORAG 307 is probably a British painting – it may be attributed to a follower of Stephen Elmer (ca.1714-1796), who painted mainly wild birds in the landscape, but also created some still-lifes of hanging dead birds. The painting is on millboard – a support that was introduced about the end of the 18th century in England and appears in the earliest sales lists for the firm C. Roberson in 1819 and for Winsor & Newton as ‘mill board’ since the early 1830's – so YORAG 307 was created probably after 1820.
4. Re-interpretation or identification of the subject

YORAG 159 *Ribera and His Family* by Bernard Pieter Weiser

According to the York Art Gallery Catalogue, despite the traditional title, *Ribera and his Daughters*, it would seem that Ribera is shown painting his wife and daughter, who were frequently identified as his models. It is possible, judging from the notes preserved in the York Museum archives, that this assumption was based on the false information that de Ribera had only one daughter. But the fact is that in 1864 the painting (completed only three years earlier) was exhibited in the Crystal Palace Picture Gallery in London as *Spagnoletto and his Daughter*. We must remember that Ribera’s wife, Caterina Azzolino, was born in 1601, so she was 10 years younger than her husband, while in Weiser’s painting the age difference between the man and both women seems to be much greater. It is more likely that the painting in fact shows Ribera and his daughters Margarita and Maria. Ribera’s daughter Margarita was born in 1630; about 1644 she married a judge of the Tribunale della Vicaría named Giovanni Leonardo Sersale, who died in 1651. His second daughter, Anna Louisa, was born in 1631, and his third daughter, Maria Francesca, in 1636. According to the *Vite dei Pittori, Scultori, ed Architetti Napolitani* by Bernardo De Dominici (1742), Maria was seduced by Don Juan José of Austria, Philip IV’s illegitimate son, who entered Naples in 1648 to re-establish Spanish authority and to suppress the anti-Spanish uprising that broke out in Naples. As a result, Maria gave birth to a baby girl who was brought up in the convent of the Decalzas Reales in Madrid and later became a nun there, known as La Serenissima Sor Margarita de la Cruz y Austria. It is possible that the scene is set in about 1647, when de Ribera was 56, Margarita was 17 (and married for three years, so her head is covered), and Maria was 11 (she is wearing a wreath of flowers which indicates that it happens before her legendary...
affair with Don Juan of Austria). In fact the smoking Vesuvius may as well suggest that date, as the tumults in Naples of 1647, which were the reason for Don Juan's entrance to the city, were promptly compared to a volcanic eruption by local historians. As a result, Maria (who is the only person in the picture looking directly towards the viewer) seems to be the main character of the scene: depicted as a young innocent virgin but soon to be seduced and to become an object of a family scandal, which is anticipated by the image of smoking volcano in the background.

**YORAG 1130 – Portrait of a Man with a Red Beard aged 40 in 1563.**

The painting is a late (19th century) copy after a 16th century portrait, which may have been painted by the famous painter Steven, who used to be identified as Steven van der Meulen, but according to the recent research is more likely to have been Steven Cornelisz. van Herwijck (Utrecht ca. 1530 – London 1566/67). The inscription contains the date 1563 and the information that the sitter is 40. It seems very likely that the sitter could be William Tankard, born in 1523 in Boroughbridge, Yorkshire. He held the office of Recorder of York between 1537 and 1573 when he died (he was buried in Aldborough); he was also Member of Parliament (M.P.) for Boroughbridge in 1553. He was a great-grandfather of the 1st Baronet of Boroughbridge, and an important ancestor, so his portrait may have been copied in the 19th century to be preserved if the original (most likely on wood) suffered some severe damage. The painting was a gift to York Art Gallery from Miss E.M. Lawson Tancred (in 1967); it came from Aldborough, Boroughbridge, and probably passed by descent in Tancred family. Elinor Mary Lawson-Tancred (1913-1989) was the daughter of Sir Thomas Selby Lawson-Tancred, the 9th Baronet of Boroughbridge, and Margery Elinor Lawson. The baronetcy was created in 1662 for Thomas Tancred, a descendant of Richard Tankard, who already in the 11th century owned lands at Boroughbridge in Yorkshire.
YORAG 669 – A Dutch Waterway by Jacob Henricus Maris

The painting is not just a view of Amsterdam, of which Maris painted many variants; it actually shows the famous building called Schreirstoren. It was originally a part of the medieval city walls of Amsterdam, built as a defensive tower in 1481. It was initially called Schrayershoucktoren (meaning in old Dutch the sharp angle of the tower), but later it was shorten to Schreierstoren, that could also be translated as ‘Weeper’s Tower’. That was the source of a legend that women wept there for their husbands, who had departed to fish; there is a gable stone in the tower, dating back to 1566, which records a woman who was so desperate at the departure of her husband, that she lost her mind. As a result, Maris’ painting may be interpreted not only as a simple landscape or veduta, but as a view of a building with romantic stories behind it.

YORAG 438 – The Village Church by Emile Barau.

Most likely the painting shows the church of Saint-Etienne in Nuisement-sur-Coole (a commune in the Marne département in north-eastern France, Champagne) - there are some minor details that are different in the actual church comparing to the depiction (mainly windows in main aisle), but the building shape and the location of the church in the village match perfectly. According to the information in the Art Gallery's files the painting used to be signed and dated 1884, but the panel has been cut, – that year Barau was actually travelling around Champagne.
YORAG 255 - Saint Agatha

The painting has so far been described as ‘Portrait of a Young Lady holding a Quill’, while in fact it is a half-length figure of a girl pressing a white cloth to her chest with her left hand and holding a palm in her right hand. It is most likely Saint Agatha, perhaps a portrait of a Lady as Saint Agatha (as the drastic elements like blood or cut off breasts were avoided, although it may have also been just an image of Saint Agatha). Saint Agatha of Catania (Sicily) was an Early-Christian martyr of the third century AD. According to her legend she was tortured - her breasts were cut off, so she was usually depicted carrying her excised breasts on a platter, but also sometimes just pressing a cloth to her chest to stop the bleeding. There is a possibility that it is a copy after a painting created by a Caravaggesque artist ca. 1630 (judging from the dress), as the composition is better than the execution. The painting’s dating and attribution (probably Italian School) is open to question and requires further research.

YORAG 1116 - Unknown Boy Holding a Parrot.

A boy is depicted standing, full-length, wearing oriental-style robes. The painting is a pair to the depiction of a girl (YORAG 1113); they are probably portraits of brother and sister. The boy used to be mistaken for a girl, but his dress is in fact male. It probably refers to the Central-European dresses (Polish, Hungarian etc.) that were considered as being oriental in style, and which appear in some portraits of boys in hunting context, e.g. Portrait of a Boy with a Gun by Michael
Dahl (late 17th century, private collection), *Portrait of a boy with Dog* by John Verelst (1717, sold at Stockholms Auktionsverk on 14 June 2012, lot 1911), or *De Peyster Boy, with a Deer* attributed to Gerardus Duyckinck (ca. 1730-1735, New-York Historical Society Museum).

**YORAG 600 and 601 – Portraits of an Unknown Lady and an Unknown Gentleman**

Judging from the way the sitters are dressed, the portraits were probably created in the 1690s. YORAG 601 may be compared in composition to Michael Dahl’s portraits, for example of Rachel Russell, Duchess of Devonshire (one in National Trust Collection in Petworth Hous, the other in Chatsworth House, both dated to late 1690s), or of Lady Mary Somerset, Duchess of Ormond (private collection, ca. 1695). In particular YORAG 601 seems to follow the composition of Dahl’s portrait of Elizabeth Countess of Sandwich (c.1674-1757) in Birmingham Museums and Art Gallery. It also follows Dahl’s style in depicting the draperies, with angular and dynamic folds, as well as in creating facial features. YORAG 600 depicts
a man with the Order of a Garter; it is very probable that both portraits are copies or replicas after lost originals by Dahl, as their artistic quality is not very high, and the sitters obviously belong to the elites that usually were portrayed by the best artists.

As a result of a further research the sitters seem to be identifiable as Charles Lennox, 1st Duke of Richmond, 1st Duke of Lennox, 1st Duke of Aubigny (1672–1723) and his wife, Anne née Brudenell (1671-1722). In 1683 Charles Lennox became high steward of the city of York. He was invested as a Knight of the Garter in 1681 and married Anne in January 1693; the portraits may have been created soon after the couple’s wedding, when they were both in their early twenties. A later portrait of Charles Lennox 1st Duke of Richmond, painted by Godfrey Kneller ca. 1703-10, depicts a man of almost the same facial features, although slightly older and of a bigger weight (which he may have gained in 10-15 years, especially as he is known to have drunk a lot). The York Portrait of a Lady may be compared with the terracotta bust by G. B. Guelfi, related to the marble bust on the tomb of Anne Duchess of Richmond in Deene church, Northamptonshire.
5. Provenance

YORAG 744 – Virgin and Child

The composition is based on a painting by Rogier van der Weyden; he created many versions of the Virgin with Child, but in this case the closest composition is a painting in a private collection (present location unknown, formerly Brussels, Van Gelder Collection). The painting’s quality was probably better in the past, but it is partly damaged now; it dates to the second half of the 15th century. The panel has a seal on the verso - the red seal used to contain a coat of arms, but the only visible part now is an inscription ‘Sir [...] Waterton de Walton’ and a family crest, an otter with a pike in its mouth, which was granted to Sir Robert Waterton in 1501. Walton Hall was an estate of the Waterton family until 1876, when Edmund Waterton (1830–1887) was declared bankrupt and was obliged to sell it. It is likely that the painting belonged to him or to his father, Charles Waterton (1782-1865), a naturalist and explorer, who collected so called ‘curiosita’ and may have actually liked the awkward anatomy of the Virgin in this painting.
YORAG 227 – The Head of an Old Man, possibly a Saint

A label verso reads 'M. J. Stapylton Esq / Head of St. Peter / 14/1/07 p. 314', and that was the source of the assumption that the painting was created in the 19th century by an unknown M.J. Stapylton. In fact it proves that YORAG 227 belonged to the Stapylton collection in Myton Hall – the label refers to Mr. Miles John Stapylton, who died without a living male heir, so the estate was split up and sold off in 1933. The Myton estate was owned by the Stapylton family from the 17th century, although the baronetcy became extinct on the death of the 8th Baronet in 1817. The Myton estate passed to his nephew Martin Bree, who took the name of Stapylton as he was a son of the Rev. John Bree by Anne daughter of Sir Martin Stapylton the 7th baronet.

YORAG 227 is most likely a depiction of a saint, probably one of the Apostles. However it might not actually be Saint Peter, in spite of the traditional title; the old man has a round and bushy grey beard, but he is not bald at the top of his head, which is an element characteristic for the depictions of Saint Peter rooted in the Early-Christian art. The painting seems to be very close in style to the oil study of Saint Peter’s head for the Navicella Altarpiece by Giovanni Lanfranco (1582-1647); similar expressive and spiritual paintings may also be found in the circle of Domenico Fetti (c. 1589-1623), active in Rome, Mantua and Venice. As a result, it seems reasonable to attribute YORAG 227 to the Italian School and date it to the 17th century (?).
YORAG 163 – *Tavern Scene*.

On the verso there is a number 163/1882, which would indicate that the painting was a part of the Burton Bequest, but it is untraceable among the paintings bequeathed by John Burton. There is also a note in chalk on a stretcher 'Loadman 163/41'. That would mean that the painting was purchased in 1941 from art dealer M. Loadman (Stonegate, York).

YORAG 454 – *Still Life with Figures by a follower of Frans Snyders*

Various attributions were considered in case of this painting (e.g. - Pieter Boel, Christiaen van Couwenberg, Theodoor Boyermans), but none is convincing enough to be accepted. Most likely it is a work of two artists: one created the still-life and the other the figures, which was a common practice in 17th century Flanders. The dress of the depicted woman is in the style popular especially in the 1660s. The still-life part is in the style of Frans Snyders (or Snijders). At the sale of van Mulder of Antwerp at Harry Phillips Auction House in London on 16 April 1839 there was a painting described: 'An Interior with a Lady attended by a black Servant receiving a basket of fruit from a Gentleman; a table is covered with game, and the front of the picture is enriched with baskets of fish, game, &c. The figures are by Goevaerts Flink.' (lot 92, attributed to Frans Snyders and Goevaerts Flink). However understandable is the attribution to Snyders, the authorship of Flink in case of figures is not likely – anyway, the painting sold in 1839 seems to be the one now in York.
6. Additional information – other paintings in reference

YORAG 802 – *A Game Stall* by Frans Snyders

The painting YORAG : 802 is a part of a set that originally consisted of four pieces. The paintings decorated the dining room of the Dukes of Newcastle at their estate in Clumber Park, Nottinghamshire; the four depictions showed, apart from the Game Stall, the Fish Market, the Herbs Market and the Vegetable and Fruit Market. It turned out that the last painting still exists, in The Norton Simon Foundation, Pasadena, California (no. F.1973.16.P).

Frans Snyders created a few sets of four Markets. The set from the Houghton Collection, which is now in St. Petersburg, used to be identified as the one commissioned by Antoine Triest (1576-1657), Bishop of Bruges and later Ghent, and later probably kept in Goldsmiths Hall in Brussels until sold to a picture dealer who took it to England in the 18th century. However, recent research led to the conclusion that the Houghton set was originally commissioned for Jacques van Ophem, a member of a distinguished Brussels family, who died in 1647. As a result, the Antoine Triest commission was tentatively considered as a possible provenance for the set from the Pelham Collection - if that was the case, it would had to have been taken to England in the first half of the 18th century. In
1771 the Triest set was mentioned by J. F. M. Michel (*Histoire de la vie de P. P. Rubens*, Brussels, 1771) as being already in England, while one more set was in Bruges at that time (with Mr. de Vicq).

H. Walpole wrote that 'Mr. Pelham has four Markets by Snyders [...] the figures by Long John' – so the figures were believed to be by Johann Boeckhorstand (German painter and draftsman, 1605-1668, active in Flanders). Later it has been suggested that the figures in both survived paintings of the Pelham set were painted by Cornelis de Vos (Flemish painter, ca. 1584-1651), but this attribution may be questioned on stylistic ground, especially in case of the staffage in the painting in Pasadena, which seems to be not good enough to be by de Vos.

**YORAG 1493 - Still life of fruit and flowers with bird's nest on a marble ledge by Jan van Os.**

There are some other similar paintings by Van Os (flowers and fruit on a marble table with a landscape in the background) that could help narrow down the dating: one is in the Art Gallery of South Australia in Adelaide (no. 0.2027) and is described as from about 1780[?], and another two are in the National Gallery in London: *Fruit and Flowers in a Terracotta Vase* (signed and dated 1777-1778; no. NG6520) and *Fruit, Flowers and a Fish* (signed and dated 1772; no. NG1380). It turned out that YORAG 1493 (which is known to have come from the collection of Henry the 7th Duke of Newcastle in Clumber Park) used to be paired with another piece (both were in the Newcastle collection) described in the Royal Academy exhibition catalogue in 1885, no. 98: ‘Grapes, peaches and other fruit, and roses and other flowers, on a slab; architectural background. [...] Signed “J. Van Os fecit”’. 
YORAG 851 – *Bathsheba* by Dutch School

This is undoubtedly a fragment of a larger work - iconographically it probably follows Pieter Lastman’s *Bathsheba* of 1619 in the Hermitage (Petersburg), where Bathsheba is depicted being bathed by her servants, a pose transformed by Rembrandt in the *Bathsheba* in Metropolitan Museum, New York (1643), and *Bathsheba in the Bath* of 1654 in the Louvre. However, the composition also seems to be close to the prints showing *Woman Sitting Half Dressed Beside a Stove* created in several versions by Rembrandt Harmensz. van Rijn in 1658 (The Fitzwilliam Museum, Cambridge, prints no 23.K.5-274, 23.K.5-272, 23.K.5-273, 23.K.5-275, AD.12.39-74, AD.12.39-272 and AD.12.39-151), so the actual subject of YORAG 851 is still open to interpretation.

YORAG : 1179 *A Scene from ‘The Careless Husband’* by Philippe Mercier

In 1738 Mercier created another painting as a pair to the *Careless Husband*: it was a scene from another play, *The Recruiting Officer* by George Farquhar (1706), of a similar size and
composition. Both paintings were copied in the forms of the mezzotints by John Faber II (‘Publish’d according to Act of Parliament’, 1739). The Recruiting Officer painting by Mercier has been described in publications as of an unknown location, but it was actually sold in Sotheby’s in London (Lot 112, 9 March 1997). According to their catalogue it was previously in the collection of Harold Davis, sold at Sotheby’s in 1953, bought Mattoni; in 1997 it was sold to a private collection based in the UK.

**YORAG 1127 – Salome with the head of John the Baptist**

The painting YORAG 1127 seems to be a copy after a picture sold at Christie’s in London on 26 November 1965 lot 51 as by Antiveduto Grammatica; later it was attributed to Paolo Paolini and with that attribution sold at Finarte in Milan on 24 October 1987 (lot 105), and finally, but tentatively, attributed by Benedict Nicolson to Lionello Spada. Another version (probably a copy after the picture mentioned above) was sold at Stockholms Auktionsverk on 28th May 2009 (lot 2340), also attributed to Lionello Spada (by Stéphane Pinta and Eric Turquin at Cabinet Turquin in Paris, with no reference to the painting sold in Milan). At this point it seems reasonable to call the YORAG 1127 ‘a copy after Lionello Spada’, although it must be noted that the attribution of the original (which is most likely the painting sold in Milan, and now still in private collection) remains open for further research.
YORAG 928 – Dragging Peat by Willem Roelofs

An inscription on the verso reads ‘159 Etang et Tireurs de Tourbe à Noorden’. It was assumed that this refers to Norden in Germany, while in fact it is Noorden in the Dutch province of South Holland; it is a part of the municipality of Nieuwkoop, and lies about 10 km north of Woerden. Roelofs painted other landscapes set in Noorden; one of them is in the Rijksmuseum in Amsterdam (Boerenerf bij Noorden’ about 1870-1897, SK-A-3607). Other paintings were sold at auctions at Christie’s in Amsterdam: Chemin au bord d’un canal Hollande (Noorden), signed and numbered lower right W:Roelofs 156, and inscribed with title and numbered lower left 102, on 29 April 1997 (lot 154); Effet de matin à Noorden, signed lower left ’W. Roelofs’ and numbered lower right 44, on 18 April 2000 (lot 205); Etang à Noorden printemps on 28 October 2003 (lot 116) and Boerenwooning onder boomen, Noorden, signed and dated 1880, on 3 February 2004 (lot 137). In the Stadsmuseum in Woerden there is an oil sketch by Roelofs that shows cows in the landscape and was painted on cloth and later pasted on panel. It is signed ’Noorden 1880’; an oil painting of the same view as is shown in the sketch was auctioned at Glerum in Amsterdam (April 19th 2004, auction 258, lot 107, 48 x 74,5 cm). Expressive brush strokes indicate that YORAG 928 is rather a late work of the artist; probably not earlier than 1880, but perhaps actually of that year, as dated pictures prove that Roelofs worked in Noorden in 1880. Additionally, YORAG 928 has a verso label ’Doig, Wilson & Wheatley / Fine Art Dealers & Printsellers / Picture Restorer & Framers to / His Majesty the King / 90 George Street / Edinburgh / Established 1840’. The label in on the panel, not on the frame. The company was active at that address between 1895 and 1957; the label contains 5-digits telephone number.
YORAG 58 – *Crucifixion* by an imitator of Louis de Caullery

Louis de Caullery produced numerous similar depictions of the Crucifixion, now in various collections, dated usually ca. 1610-20. He must have been very popular, as there are numerous copies after his works as well (dated mostly to the early 17th century). YORAG 58 is identical in composition to some of them (for example a painting described as ‘Studio of Caullery’, sold at the Aguttes, Neuilly-sur-Seine 05 November 2013, lot 14, or another one, described as ‘Circle of Caullery’, sold at Fisher, Luzern, 10 June 2009, lot 1018, and one more at Dorotheum, Wien, 15 October 2008, lot 344). Nevertheless, YORAG 58 is painted in a slightly different style to any of the other versions listed above. It is obviously based on a *Crucifixion* by Caullery, but it is more likely to be a copy than a workshop work.

YORAG 301 – *Cattle* by Leopold de Cauwer

It seems that an almost identical depiction as YORAG 301 appeared at a German art market in 1991 (entitled *Zwei Kühe in weiter bewaldeter Flußlandschaft*, also dated 1856).
YORAG 310 – *The Lady of Fashion* by Josephus Laurentius Dyckmans

Dyckmans painted at least two versions of this composition; a very similar one, painted on wood, entitled *Le nouveau châle* signed and dated 1847, was sold at Christie's in London on 20th June 2002 (Sale 6562, lot 66).

YORAG 276 – *The Mousetrap* by Angelo Martinetti

Martinetti painted at least two versions of this composition; a very similar one, entitled *Held captive*, signed and dated 1874, was sold at Christie's in New York on 28th February 1991 (lot 118).
**YORAG 225 - The Prodigal Son kneeling amongst cattle**

The original composition was reversed; it was painted by Salvator Rosa ca. 1651-55, and is now in the Hermitage, St. Petersburg. That painting used to be in the collection of Earl of Oxford in Houghton; in the 1760s it had been engraved in reverse by Simon Francis Ravenet the Elder, who died in 1764 (one of the prints in British Museum contains the inscription: 'Salvator Rosa, Pinxit. / Ravenet Sculpsit. / J Boydell 1767 / No. 41.') and was published posthumously in 1781 by John Boydell in London. The painting YORAG 225 is based not on the original painting by Rosa, but on the reversed engraving; most probably it was created in the 19th century.

**YORAG 598 – Samson bursting his bonds before Delilah**

The painting seems to be Italian of the 18th century; another one, containing only Samson and Delilah, but of a very similar composition, was sold at Christie Manson & Woods London on 16 December 1998, lot 55, as 'Circle of Ubaldo Gandolfi'.

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YORAG 373 – *Virgin with Child*

The painting is a copy after the painting by Peter Paul Rubens, probably produced in a few replicas; one version is now in the Stiftung Kunsthon Heyshof (Worms, Germany), dated ca. 1620-25, and another one in Museums Sheffield (VIS.106, attributed to studio of Rubens, dated ca. 1628-40). The figures of the Virgin and Child in that composition were later repeated by Rubens in his *Holy Family with Saint Anne* painted ca. 1630 and now in Madrid, Prado. It is more likely that the painting YORAG 373 is a local copy after a painting in a British collection. There used to be a painting by Rubens of the exactly same composition (described by John Smith in *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, vol. IX, 1848, no. 314, p. 320, as deriving from the collection of Benjamin West P.R.A., purchased by M. Zachary probably at Christie’s London in 1820 (?) and later purchased by Hon. Col. Fitzgibbon at Christie’s in London on 31st March 1838). It is difficult to determine if that is the same painting as the one today in Museums Sheffield (VIS.106, studio of Rubens, dated ca. 1628-40), which is only known to have been in the Fairburn collection in 1919 and was given to the Museum in 1929 by Graves. On the other hand, YORAG 373 is closer in the details (e.g. a cloth under Christ’s feet) to the version in Worms.

YORAG 222 – *Head of an old man*

A study of a head of an old bearded man facing left, looking down, is depicted in a very sketchy way. The painting is restricted to shades of brown and yellow, the head is presented in a luminous way and the surface is highly impastoed. Another picture executed in a similar way was
sold at Sotheby's in London on 26th April 2001, lot 308, as 'Study of an old man, traditionally thought to be Rembrandt's father', attributed to 'manner of Rembrandt Harmensz. van Rijn'. It is very likely that the painting in York was created in the last decades of the 19th century, when Rembrandt was rediscovered and became very popular, so many artists started to paint in Rembrandt's style.

**YORAG 391 – Saints Peter and John in the Tomb**

This painting has been cut down and now it contains only a part of the original scene. It shows a bearded old man to the right, kneeling, and another figure standing behind him; they both look left, towards the light. One of the possible interpretation of the scene is that it shows Saint Peter and Saint John looking at either an angel or just at Christ's empty tomb. However, Peter and John in the tomb was not a popular subject in baroque art - perhaps it is a fragment of something else (e.g. a Transfiguration?). The painting is in a very bad condition, but it is most likely Italian, created by a Caravagesque artist. The scene is composed in an expressive way, the chiaroscuro is very distinctive, and the gesture of the old man derives from compositions by Caravaggio. It is very likely that the picture was designed for a big altarpiece, as its size is quite significant even though most of the composition is gone. One of the possibilities is that it was an altar from France, damaged during the French Revolution, and taken to England by someone escaping France at that time. Usually, according to the rules of Council of Trent, if for some reason an altarpiece was destroyed it should have been either restored or burned down completely, as altarpieces, considered as sacred objects, were not supposed to be secularised, but no rules were respected during the French Revolution. The mass destructions of the churches in France in the end of the 18th century were the best sources for acquiring such pieces - however it is just a speculation.
7. For further research

**YORAG : 840 Portrait of a Lady (Portrait of a Young Girl)**

This painting was attributed to Cornelis de Vos at an exhibition *The Old Master and the Deceased Masters of British School* (Royal Academy, London, 1887) and was later exhibited as de Vos at the Royal Academy Winter exhibition 1953-4, *Flemish art, 1300-1700* in London. It was purchased by F. D. Lycett Green at Agnew Ltd. London in 1953. It came from the collection of Robert Stayner Holford; interestingly, in the catalogue *Barbizon House: an illustrated record* (London 1928) it was described as ‘Portrait of a Dutch Lady by School of Van Dyck’. So far YORAG 840 had been still attributed to Cornelis de Vos; however stylistic analysis leads to the rejection of this attribution, as the portrait is completed in a much more painterly and sketchy way than portraits by de Vos. It seems likely that it was created by an Antwerp artist, as it is influenced by the art of Peter Paul Rubens and Anton van Dyck. The rejection of the attribution to Cornelis de Vos was confirmed by Prof. Katlijne Van der Stighelen (University of Leuven); as a result she did not include the York portrait in her catalogue of the portraits by Cornelis de Vos (*De portretten van Cornelis de Vos (1584/5-1651): Een Kritische Catalogus*, Brussel 1990).

It seems likely that as a result of further research the painting in York may end up as attributed to a particular Antwerp painter, most likely influenced by P.P. Rubens, and perhaps also close to the circle of A. van Dyck. Thanks to the Research Bursary awarded by the Subject Specialist Network: European Paintings pre-1900 (The National Gallery) this research is now ongoing. It is very probable that in will enable attributing the painting to Jan Cossiers, although the final conclusion cannot be provided until the research is finished.