

# A Hard Day's Life

TOBY CAMPBELL  

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FINE ART

*Durand  
Genève 1854*

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FINE ART

## JOSEPH ACHESON

English

London 1918 - 1994 ?

'Harvest at Abinger Hammer, *Design for the cover of John Bull Magazine, August 25<sup>th</sup> 1951*'

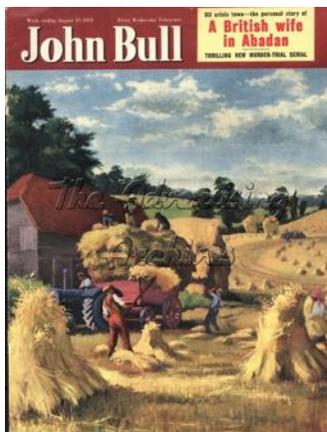
Oil on Artist Board, 17 x 14 inches, 35 x 38 cms

Provenance: Private Collection, UK

Signed and Inscribed au verso: 'Abinger Hammer Nr Guildford  
Surrey / by J. Acheson

Joseph Acheson studied at both the Slade School of Art and between 1946 -50 at the Courtauld Institute. A number of his works are in the Government Art Collection.

Abinger Hammer is a village in the Vale of Holmesdale, Surrey located between Guildford and Dorking. It is best known for its Hammer Mill which was powered by the river Tillingbourne and worked locally sourced iron. The huge hammer weighing 400kg was driven by a water wheel. The related forge and mill closed in 1787.





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## FINE ART

### GEORG ACHEN

Danish

Frederikssund 1825 – 1912 Frederiksberg

‘A Young Girl watching a Pot cooking in the Kitchen’

Oil on Canvas: 61 x 46 cms, 24 x 18 inches

Signed and Dated: ‘G Achen 87’

Provenance: Private Collection, Denmark

Exhibited: Probably Spring Exhibition, Charlottenborg, 1888, no. 5



The son of Hillerød Achen and Johanne Tryde, together with his brother, the celebrated architect, Eggert Achen, Georg moved with his family to Copenhagen in 1871. He began his studies under Vilhelm Kyhn and shortly after this in the Danish Academy of Arts from 1877 until 1883, the year of his first exhibited works in Charlottenborg. He also spent some time studying under the well-known painter, Peder Severin Krøyer, from 1884 to 1885. Krøyer, at this point was still exhibiting at Charlottenborg and had recently been to Skagen, a place that changed Krøyer's art forever. Achen is also thought to have visited Paris in 1886 and Italy in 1888, both places of enormous interest for any self-respecting artist. From 1893 until 1896 he was a member of the council of the Danish Academy.

His earlier work centred around landscape and genre painting, but from the early 1890s he started to gain recognition as a portrait painter and it is in this area that he became most well-known, winning the Thorvaldsen Medal in 1890 for the portrait of his Mother. About this time he also fell under the influence of Vilhelm Hammershøi and one of his most celebrated paintings of *Drømmevinduet* (The Dream Window) of

1903, now in the Aarhus Kunstmuseum (*right*), shows the extent of this inspiration. His work was generally well received by critics and the public alike and he enjoyed a burgeoning career as a regular exhibitor and with regular clientele.

‘Young Girl watching a Pot cooking’ is typical of his earlier career in its simple yet charming depiction of a peasant interior. The fierce bright light from the fire illuminates the scene as embers float upwards into the gloom of the kitchen interior. Despite the fierce heat, the young girl stands close to the steaming pot and the artist cleverly reflects the light of the flames in the brass tongs which she would use to poke the fire which is lit and fed below the stone top.





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## FINE ART

**ALEXANDRE-LOUIS-FRANÇOIS D'ALBERT DURADE**

Swiss

Lausanne 1804 – 1886 Geneva

‘Portrait of a Labourer with a pick axe, against a landscape’

Oil on Canvas, 65.4 x 54.2 cms, 25 ¾ x 21 ½ inches

Signed, Inscribed and dated: ‘*Albert-Durade / Genève 1852*’

Provenance: Private Collection, France

François d'Albert Durade's remarkable portrait of a bushy-bearded labourer was painted in Geneva in 1852. Closely-cropped by the picture plane and placed in front of a receding landscape, Albert-Durade's sitter is given a monumental grandeur. With the tool of his trade slung across the shoulder and black hat perched nonchalantly at an angle, revealing a lighter patch of skin untouched by the sun's rays, the labourer takes a pause from the day's toil, perhaps taking place on the calm shores of Lake Geneva below an atmospherically clouded sky. The fruit of his labour, a wall or building being reduced to rubble, is visible behind him. His beautifully crisp turquoise shirt remains impossibly clean, unsullied by the dust and dirt inevitably created by such hard exertion.

This Romanticised image of a dignified and heroic manual labourer stands in stark contrast to Gustave Courbet's infamous *Stonebreakers* (fig. 1), exhibited at the Paris Salon in 1850-51. Albert-Durade would certainly have known of the now-destroyed painting, and the polemic it caused, and one wonders if his portrait is in some ways a response to it, giving dignity back to the peasant worker who nobly toils for the good of society. Certainly Albert-Durade's sitter, with his relaxed manner and luxuriant beard, is a world away from Courtbet's figures in tattered clothing, engaged in back-breaking work.



Fig. 1, Gustave Courbet, *Stonebreakers*, 1849, oil on canvas, 165 x 257 cm, formerly Galerie Neue Meister (destroyed by fire in 1945)

Yet can one detect a certain weariness or resignation in the tanned but serious face of this man, with his furrowed brow and piercing eyes, which lock with those of the viewer. And who is the sitter: a model posed in the studio or an actual labourer, met on a countryside excursion, as was the case with Courbet's *Stonebreakers*. Albert-Durade's painting is an enigma and, in some ways a paradox, a Realist's subject painted with a Realist's attention to detail, yet not fully reflecting the harsh reality of a peasant labourer's existence.

Albert-Durade was orphaned at a young age and subsequently adopted by his godfather's sister, Jeanne Sara Durade. He initially studied theology before entering the studio of Joseph Hornung, an autodidactic artist. In 1834 Albert-Durade married Julie Covelle, an accomplished flower painter. Active as both a photographer and painter, much of Albert-Durade's work aimed at preserving the history and image of Geneva as it was in his time. He was also an accomplished portraitist, sought after by prominent Genevans. Albert-Durade's best known work is his depiction of the writer George Eliot, painted in 1849 when the author lodged at his house in Geneva. The artist was a close friend of Eliot (fig. 2), one of the most famous novelists of her time, and translated her works into French. Albert-Durade later accompanied her to London where she took him to see the works of Turner, and they would subsequently keep up a lively and erudite correspondence.



Fig. 2, François d'Albert-Durade, *Portrait of George Eliot*, 1850, oil on canvas, 34 x 26.5 cm, National Portrait Gallery

It's tempting to contemplate whether Eliot's philosophies and writings influenced Albert-Durade's approach to Realism (or perhaps vice versa). Indeed, the energising principle of Eliot's art was Realism. As she explains in her 1856 essay *The Natural History of German Life*, 'Art is the nearest thing to life: it is a mode of amplifying experience and extending our contact with our fellow-men beyond the bounds of our personal lot'. This could serve as a fitting coda to Albert-Durade's portrait.



Durand  
Geneve 1859

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## FINE ART

**ALEXIS ANKARCRONA**

Swedish

Hässlunda 1825 – 1901 Stockholm

‘Working the Fields’

Oil on Panel: 29 x 47.5 cms, 11 ½ x 18 ¾ inches

Signed and Dated: ‘Alexis Ankarcrona 86’

Provenance: Private Collection, Sweden



There is very little information on the life of Ankarcrona. He was clearly quite prolific and specialised in landscape painting of the Scandinavian countryside. It is believed that he was a soldier in his early career, advancing to sub-lieutenant in the Swedish forces but gave this up in 1852 in order to devote himself to painting. He was from a relatively large family and his brother Victor was a soldier like him, but continued throughout his life. Henric, another brother, was also a painter.

In this atmospheric landscape on panel, potentially painted on the spot, Ankarcrona captures the silvery Scandinavian light that suggests the early season in the agricultural calendar, as farmers begin to plough and plant. Smoke rises from one of the houses, alluding to the temperature, which has not quite begun to warm up. Luckily though it seems dry, as the fields are being worked in earnest, to take advantage of the drier conditions.



J.M.W. Turner 1840

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FINE ART

## **ANDRIES BOTH**

Dutch

Utrecht c. 1611/2 - 1642 Venice

'A Barber and Farmers'

Oil on Copper, 18 x 22 cms; 7 1/8 x 8 3/4 inches

Signed with Monogram: 'A.B.'

Provenance: Julius Böhler Munich October-November 1975 (catalog no. 3);  
Important old German private collection; Private collection, Rhineland, Germany



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FINE ART

## **LOUIS BUISSETRET**

Belgian

Binche 1888 - 1956 Brussels

'The Water Carrier'

Oil on Canvas, 111 x 93 cms; 43 <sup>3</sup>/<sub>4</sub> x 36 <sup>1</sup>/<sub>2</sub> inches

Signed: 'L. BUISSETRET'

Provenance: Galerie Brueghel, Brussels, May 1943; Collection of Mr Van der Elst, Brussels (according to labels au verso); Private Collection, France



Binche is in the Belgian province of Hainault and it was here that Louis Buisseret was encouraged to pursue his love of painting and drawing by his parents. He began his studies at the Académie in Mons together with Emile Motte and Louis Joseph Greuse, before completing his training at the Académie Royale des Beaux-Arts in Brussels in the studio of Jean Delville, the Symbolist painter. He was awarded a number of prizes but notably that of the Belgian Prix de Rome in 1910 for painting, followed by that of printmaking the next year.

Buisseret travelled to Italy and his time spent there was to create a deep impression. He was particularly influenced by the frescoes he saw in Rome and Florence, which affected not only his subject matter but also palette.

During the First World War he concentrated mostly on portraiture. He married Emilie Empain in 1922 and she was often a model for his work. He also exhibited in the US, notably at the Carnegie Institute in 1926,

where his work was met with some acclaim. Cleveland and Chicago were also to fall under his artistic spell. Then in 1928, following a rejection of his work by the Salon of La Louviere, he helped to found the Nervia group of artists, a group formed to encourage and nurture young Walloon artists in a more realistic style of painting than other local schools. One year later he was appointed director of the Académie Royale des Beaux-Arts in Mons, a post he kept until 1949. He was also the recipient of a silver medal in 1929 at the Salon of Barcelona, which has resulted in one of his masterpieces, *'The Bath'* being in the Museu Nacional d'Art de Catalunya, as well as in many Belgian institutional collections.

The *'Water Carrier'* is a classic example of the pathos and dignity that Buisseret gives to his subjects, be it in a formal portrait or in a study of an everyday genre type. His use too of a sort of pastel palette must have come from his close studies of Italian Renaissance frescoes. Much of the background architecture in his painting is also reminiscent of the arcades and buildings in early Renaissance painting. His painting of 1941, *Jeune fille aux fruits* from the Belgian Art sale at Christie's, 12th October 1999, lot 163 is the perfect example of this.





L. BUISSERET

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## FINE ART

**ERNEST CHATEIGNON**

French

Paris 1865 – 1910

‘The Harvest’

Oil on Canvas, 12 ½ x 17 ¾ inches, 32 x 45 cms

Signed: ‘E. Chateignon’

Provenance: Private Collection, France

Ernest Chateignon painted almost exclusively French rural life, in particular activities surrounding the harvest and the characters that took part in it. Usually bathed in golden evening light he presents us with a rural idyll, but one that is clearly only achieved by hard toil. Given his relatively sizeable oeuvre surprisingly little is known of his life. His artistic influence was clearly that of the Barbizon school and in particular Jean-François Millet.

In ‘The Harvest’ Chateignon unconventionally places the two main figures facing away from the viewer. Both are focussed intently on their work. The man with the scythe pauses momentarily and glances over to the worker piling sheaves onto the wagon, whilst the woman neatly stacks more sheaves into the unmistakable wigwam shape. The whole scene is bathed in a warm evening light that gives us a sense of contentment and serenity despite the obvious toil that has been going on.



E. Chateignon

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## FINE ART

**EUGÈNE COURBOIN**

French

La Fère, Aisne 1851 – 1925 Paris

‘Portrait of a Dragoon’

Oil on Panel, 34 x 25.5 cms, 13 1/3 x 10 inches

Signed and dated: ‘E. Courboin. 85.’

Provenance: Private Collection, France

The young Dragoon wears his distinctive helmet with pride in this engaging portrait where we cannot but feel intrigued by his intense stare. The portrait seems shaped by the influence of Gérôme in its realism and its ability to give grandeur to a relatively simple subject.

Eugène Courboin was a notable French painter and illustrator whose work is characterized by its dedication to the academic and historical genres. Born in Paris, he underwent formal artistic training at the École des Beaux-Arts from about 1878, studying under influential artists like Léon Bonnat, Pierre-Louis-Joseph de Coninck, Alexandre Cabanel and Jean-Léon Gérôme. This academic foundation profoundly influenced Courboin's artistic style, shaping his preference for historical and mythological subjects.

Courboin's artistic approach was marked by meticulous attention to detail and a refined, academic style. His paintings demonstrated a keen sense of composition and a rich color palette, showcasing his technical skill and adherence to academic principles. His range of subjects encompassed historical and mythological scenes, as well as genre paintings, reflecting the prevailing trends of his time.

In addition to his career as a painter, Courboin was recognized for his contributions to the realm of illustration. He lent his artistic talent to various publications, creating illustrations for books and magazines, further showcasing the versatility of his artistic abilities. He also became the curator of the Print department in the Bibliothèque nationale de France.

Courboin exhibited his works at the prestigious Paris Salon, a key platform for artists seeking recognition in France during the late 19th and early 20th centuries. His paintings received positive attention, and while he may not be as widely known

as some of his contemporaries, his dedication to the academic tradition and historical subjects is acknowledged within art historical circles.

The distinctive 1872/1874 model of the helmet of the Dragoon is topped by a brass 'comb' at the front of which is modelled the head of Medusa with a horsehair tail at the back. The side brass holder attachment was used for a further plume. The main insignia on the central brass plate of the helmet is a flaming grenade with laurel branches either side. The two distinctive red markings on the soldier's greatcoat would suggest that the sitter is a Caporal (Brigadier).



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## FINE ART

### **AIMÉ-JULES DALOU**

French

Paris 1838 - 1902

#### 'Large Peasant'

Bronze, Conceived in 1897, cast after 1902: 42.5 x 14.5 x 14.5 cms, 16

$\frac{3}{4}$  x  $5 \frac{3}{4}$  x  $5 \frac{3}{4}$  inches

Signed: 'DALOU and inscribed with the foundry mark Susse Frères  
Editeurs Paris Bronze'

Provenance: Private Collection, France

As a staunch republican, Dalou was especially captivated by the imagery of the labourer, creating a large number of sculptures and drawings of men and women toiling in the fields. Andrew Eschelbacher writes extensively on this subject within his dissertation, *Labor in the Cauldron of Progress: Jules Dalou, The Inconstant Worker, and Paris's Memorial Landscape*. He states that: 'Dalou was preoccupied with the position and character of the worker. His obsession mirrored that of many in the nation and the Western world. In the wake of the Paris Commune, and in the midst of a period when industrialism accelerated changing social and geographical patterns, the unstable station and political role of the male laborer weighed heavily on the psyche of France'.

The chief ambition for Dalou towards the end of his life was to create a monument to the workers which he unfortunately never achieved, however he did create many individual figures from terracotta which would have made up this colossal sculpture. Around this time he also started work on his sculpture, the *Large Peasant*.

The sculpture *Large Peasant* depicts an anonymous worker rolling up his sleeves; 'This tired and aged laborer - Dalou's new masculine icon and symbol of the working everyman - exudes humility and quiet dignity while he stoically rolls his sleeve before another day's toil.' (Andrew Eschelbacher) This worker embodies the effect of both political and technological advancements on the working classes of France. Within his essay Andrew Eschelbacher explains the inspiration Dalou's friend Dr Paul Richer had on the creation of *Large Peasant* through his writing. He points to a particular phase Richer uses to describe the progression happening at the time 'fatally and irresistibly

continuing her march. Her goal is noble, her aims are high; but conqueror that she is, she sometimes leaves mourning and despair behind her'. Richer was not against the progress happening at the time but he was acutely aware of the destruction it would cause. This quiet resignation is mirrored on the face of Dalou's anonymous figure.

The particular bronze was cast by the Susse foundry after Dalou's death. The foundry mark can be seen underneath Dalou's signature on the base of the sculpture. A decision was made that these bronzes would be cast from his terracotta studies and sold to provide for Dalou's daughter after the sculptors' death. The reason this was needed is due to Georgette being born with disabilities which unfortunately meant she was unable to provide for herself. These bronzes are fascinating in that they enable a glimpse into the sculptors practice; fingerprints and marks can be seen etched into the surface of the sculpture.



# TOBY CAMPBELL

## FINE ART

### FLEMISH SCHOOL 16TH CENTURY

Flemish

'A Pair of Interiors: A Belt Maker's Workshop;  
A Bag Maker's Workshop'

Oil on Panels, 33.6 x 53 cms; 13 ¼ x 20 7/8 inches

The Bag Maker's Workshop is dated 1578

Provenance: John, Spencer, Althorp, by 1746; By descent to his son, John, 1st Earl Spencer; By descent in the family; Anonymous sale, London, Christie's, 8 July 1988, lot 103 (as Bolognese School, 1579); Acquired there by the previous owner

Literature: Knapton, Catalogue of the Pictures at Althorp and Wimbledon belong to the late Honble. Mr. Spencer, 1746, nos. 350-351 (as Annibale Carracci "Taylors at work, the family of the Carracci, a Sketch by Annibal"); T.F. Didbin, *Aedes Althorpianae, or, An account of the mansion, books, and pictures of Althorp: the residence of George John Earl Spencer...*, London 1822, p. 275, (as by Quentin Massys); Catalogue of the Pictures at Althorp House, 1851, cat. nos. 110, 112 (as by Quentin Massys); K.J. Garlick, "A Catalogue of the Pictures at Althorp," in *Walpole Society*, volume 45, 1976, p. 11, cat. nos. 79-80, (as attributed to Agostino Carracci, attribution from Malcolm Waddingham); C. Robertson, "Annibale Carracci and Invenzione: Medium and Function in the Early Drawings," in *Master Drawings*, vol. 3, no. 1, 1997, p. 36, note 19 (as implausibly attributed to Annibale Carracci).

This fascinating pair of panels were recorded as Annibale Carracci while in the collection of John Spencer at Althorp during the 18th century. By the 19th century ideas about their attribution had moved north to the Flemish artist Quentin Massys, and when they last came to the market in 1988, they were attributed to the Bolognese School. They display many characteristics of the work of Gillis Mostaert and in particular to a pair of panels formerly with Rafael Valls of Leather tanning which are now in the collection of the Leathersellers Livery company in London.



These particular panels offer rare glimpses inside 16th century leather workers' shops. An important series of woodcuts made by the German artist Jost Amann for his *Book of Trades* (*Panoplia omnium illiberalium mechanicarum*). Published in 1568 it must have been a source of inspiration for the artist. The book was a compendium of 133 individual woodcuts, each one illustrating a single profession in an interior, from an illuminator to a scythe maker to a leather shearer and so on. Most often these scenes showed figures at work around tables with their work hanging on the walls behind them. Two woodcuts within this book are particularly relevant to this pair: *The Bag Maker* (fig. 1) and *The Belt Maker* (fig. 2).



LEFT: JOST AMMAN, DER SECKLER (THE BAG MAKER), 1568, WOODCUT  
RIGHT: JOST AMMAN, DER GÜRTLER. (THE BELT MAKER), 1568, WOODCUT





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FINE ART

## **AMBROSIUS FRANCKEN**

Flemish

Antwerp **after 1581 - 1632**

'A Construction Site, *en grisaille*'

Oil on Canvas on Panel, 11 ½ x 23 inches, 29 x 58 cms

This early seventeenth century construction site shows us different stages of building. It is a highly unusual painting and was possibly a commission from a guild.

Ambrosius Francken II, also called the younger, to distinguish him from his uncle of the same name, was born at Antwerp in the latter part of the 16th century. He studied under his father, Frans Francken the elder, whose style he imitated. In 1624 he was registered as a master in the Guild of St. Luke at Antwerp, and he is said to have painted some time in Leuven. He died in 1632. Little else is known of him. His brother was Frans Francken the Younger.

Ambrosius Francken painted more grisailles. Sometimes as a painted frame around a biblical subject and sometimes like in this case as an independent painting. In old inventories his name is mentioned often in combination with grisailles. No signed works by him are known.



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## FINE ART

**FRENCH SCHOOL 19<sup>th</sup> Century**

French

'An Artist in his Studio'

Oil on Canvas, 27 x 35 cms; 10 5/8 x 13 inches

Provenance: Private Collection, France



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FINE ART

## **ELSIE GLEDSTANES**

English

Ealing, London **1891 - 1982**

'Ambulance Drivers, circa 1940'

Oil on unlined Canvas, 23 ½ x 19 ¾ inches, 60 x 50 cms in the original artist-painted faux marbled frame

Signed: 'Gledstanes'

Provenance: Private Collection, UK until 2023

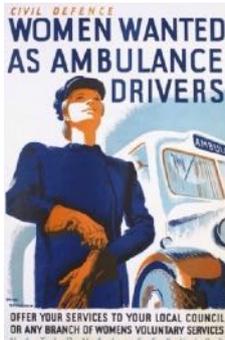
Gledstanes was an accomplished painter in oil, pastel, watercolour and tempera of figure groups, portraits and landscapes. She was born in Ealing, and studied art in Paris before enrolling at the Slade School of Fine Art, and later at the Byam Shaw School of Art and the Vicat Cole School.

During WWI Gledstanes served in the Women's Royal Naval Service and during WWII she worked as an auxiliary ambulance driver and as a driver for the Women's Legion. During both wars she painted and sketched individual and group portraits of other women active on war duties and several of these pictures are held by the IWM and Royal Air Force Museum.

This picture is one of three of the same subject painted by Elsie Gledstanes in around 1940, showing women ambulance drivers in the mess room of their temporary auxiliary fire station in London (possibly at Dolphin Square, or the Adelphi on the Strand), of which the two others are in the Imperial War Museum, London (IWM ART LD 6090 and IWM ART LD 6091). Interestingly, the frame is bespoke, and has been painted by Gledstanes to look like green marble. In this painting the three drivers while away the time, waiting to be called out. One reads the newspaper, one reads notices on the board behind and another glances over the shoulder of the seated driver whilst holding a cigarette. Hanging on the wall are the paraphernalia

of their daily life; waterproof jackets, Zuckerman helmets, which had been specifically designed for civil defence corps, and waterbottles. The White helmet on the floor ('A' indicating Ambulance) by the seated figure indicates that she was of higher rank and a supervisory officer. Gledstanes signature is cleverly placed on the strap of what is probably the officer's gas mask bag.

Towards the end of 1940 the ambulance service had reached crisis point with a shortage of male drivers due to many being called up and also many ex-army officers were deemed unfit or inadequate for the rigours of life as an ambulance driver. After a concerted push by the service to recruit women the number of drivers increased an enormous amount. Ambulance driving was highly dangerous and very demanding with long hours driving at great speed, interspersed with traumatic periods of intense labour.



Nancy Mavroudi of the Museum of the Order of St John describes the job well:

***“the nights with the wounded, the days with the dead”***  
*Women working in ambulances and other vehicles had to be extremely flexible and to cover a wide range of skills in order to be efficient in their crucial work. They had to be vigilant and careful when following the convoy which was performed mainly at night, adding to the danger involved in the operations. They had to withstand the trauma of war while servicing and caring for others in unsafe conditions surrounded by wounded and dead. Also, as preserving life was often a matter of speed of transport, they had to display high competence in driving; there was one occasion when drivers managed to take casualties from France and the war front to hospitals in England before the end of the same day. In addition, according to an article on the Times around that time, each nurse had to service her own ambulance, internally and externally. The ambulances were designed in a way that would allow the driver to be able to walk from her driving seat down the centre of the ambulance so that she could check on the patient and make sure transportation was smooth for them. Maintaining the vehicle was often also part of this duty and, according to the sources, many drivers would take great pride in their work and develop affection for their vehicles and their dedicated units. As the workload of the Transport Section was becoming increasingly demanding and heavier, eventually, on top of their normal duties, ambulance workers had to care for the infirm and elderly living locally who were being forcefully removed from their homes by the German Forces, adding also to their journeys and stretching their travelling and working hours to their limits.<sup>1</sup>*

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<sup>1</sup> Nancy Mavroudi, 'Behind the Wheel and on the Front Line: Women Ambulance Drivers in WWII', <https://museumstjohn.org.uk/behind-wheel-front-line-women-ambulance-drivers-wwii/>



# TOBY CAMPBELL

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FINE ART

## **HUBERT GRAVELOT**

French

Paris 1699 - 1773

'The Accident'

Oil on Canvas, 25 x 21 cms; 9 7/8 x 8 1/4 inches

Provenance: Private Collection, France

Hubert Gravelot is not much recorded as a painter, but his not inconsiderable influence was felt in London in the field of draughtmanship. Here his energies as a teacher, both at his own school and at the St. Martin's Lane Academy, made a considerable impact. The young Thomas Gainsborough attended this institution and received much encouragement; indeed he is recorded as painting in backgrounds to Gravelot's pictures in the mid 1740's.



# TOBY CAMPBELL

FINE ART

## **ABRAHAM HONDIUS**

Dutch

Rotterdam c. 1631 - 1691 London

‘A mountainous river Landscape with a Forge’

Oil on Canvas, 83.5 x 116.8 cms; 32 ¾ x 46 inches

Signed and Dated: ‘Abraham Hondius A° 1689’

Provenance: Private Collection, Germany for over three generations



The son of a Stonemason, Daniel Abrahamsz de Hondt and Crijntgen Alewijnsdr, Hondius trained under the genre painter, Pieter de Bloot in Rotterdam. Some reports have him moving to Amsterdam in 1665 but this cannot be proven, in all likelihood it was a short stay. He married Geertruijd Willemsdr. van der Eijk in 1653 with whom he had a daughter (Geertruijd) and moved with her to London in the early 1670s. He was certainly there by 1674. His wife, Geertruijd died in 1681 and he remarried to a woman named Sarah with whom he had a son, Abraham. Hondius is known for his paintings of animals and hunting scenes but perhaps one of his most celebrated works are the ‘View of the Frozen Thames’ of 1677 and the ‘View of the Frost Fair at Temple Stairs’ of 1684, both now in the Museum of London (35.190 & 49.80). At some point Hondius became involved with the English polymath Robert Hooke and in 1674 was involved with the ‘hangings’ for the Guildhall as well as chimney pieces for the Royal College of Physicians, which Hooke designed in 1679. Hooke is well documented as being a rather unpleasant and difficult man, so it is not surprising that it is documented that both he and Hondius had a financial disagreement over some part of these involvements.

This painting by Hondius has only recently emerged from a German collection, where it has been for many generations. The painting was obscured by a thick layer of darkened varnish which, in conservation, has been carefully removed. This has revealed the extraordinary quality, condition and colour. Its date would suggest that Hondius painted this at the height of his skill as a painter. Indeed to paint the rocks and to create such realistic texture, he has used a palette knife to great effect. The rocky landscape adds great tension to the composition and the hard labour of the workers in the forge. We feel the heat from the furnace, smell the acrid smoke from the raging fire, hear the hard metal clank of the smith's hammers on the molten metal as the water rages down the small rapids. Hondius also adds a little tranquillity and humour with the bathing figures washing in the fast running river. Hondius has cleverly framed the forge by the dramatic cliff face on the left and the impressive tree on the right giving the composition balance. The artist's experience and technique culminates in this unique masterpiece that seems a fitting climax, in presumably one of the last paintings of his career.



*Giovanni Paolo Pannofino 1651*

# TOBY CAMPBELL

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## FINE ART

**Italian School, circa 1720**

‘A Portrait of a Mason, possibly Pietro Morettini (1660 – 1737)’

Oil on Canvas; 65.5 x 51 cms, 25 ¾ x 20 inches

Provenance: Private Collection, Ireland

This portrait of a man can be identified as that of a Mason, as he holds a trowel, very prominently, in his right hand. Traditionally architects were portrayed holding a plan of one of their most celebrated buildings, whilst masons were given more practical attributes.

The sitter can possibly be identified as Pietro Morettini, an engineer and mason from the very North of Italy.

He had followed his father to France to find work at the young age of fourteen. While in Besançon he caught the eye of the *Seigneur*, Sébastien Le Prestre, who was to employ Morettini in his own fortification designs but also as a contributor for the substantial expansion plans of Louis XIV. As a result he gained first hand experience of the siege of Namur, a city in which he found his wife (with whom he had 11 children) but also



a deep affection. It actually made him switch sides, leaving the employ of Le Prestre, settling in Namur (despite the unrest) and then working under Menno van Coehoorn in the Netherlands. Coehoorn was one of the most important and influential engineers of contemporary fortification design on the continent. Morettini returned to Locarno in 1703 and was to become one of the foremost engineers in Europe. Not only can he be credited with building the first road tunnel in Switzerland (the *Underloch*) but also as a highly successful military engineer, helping the Republic of Genoa (from 1717 to 1736) to maintain its position as one of the most powerful maritime and military powers of the time.



# TOBY CAMPBELL

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## FINE ART

**LUCIEN HECTOR JONAS**

French

Anzin 1880 – 1947 Paris

‘A Portrait of the Miner, Joseph Mirland’

Oil on Paper laid on Canvas: 61 x 46 cms, 24 x 18 inches

Signed, Inscribed and Dated: ‘Joseph MIRLAND / tapeur à la veine ; LJonas / Anzin / -DEC 1934-’

Provenance: Private Collection, France



Jonas was one of the most important and prolific illustrators of actions during World War I. Before this he had studied in Valenciennes and the Ecole des Beaux-Arts in Paris. He was elected a member of the Société des Artistes français in 1904 and exhibited here regularly. He was mobilized in December 1914 and at the beginning of 1915 was given the official title of military painter to the ‘Musée de l’Armée’ in Paris. He travelled great distances to record sections of the front line, producing 1000s of drawings, oils and sketches (*see photo of artist sketching amongst the ruins*).



Jonas was part of the unique French Olympic painting team in the 1932 Olympics in Los Angeles, which was eventually won by the Swedish painter, David Wallin. After this he was commissioned to design a series of banknotes by the *Banque de France* and to decorate three pavilions at the 1937 World Fair.

In between the Wars, Jonas spent much time at home in the Nord-Pas de Calais region where he recorded many characters working in the vast



Mining Basin of the Nord-Pas de Calais. His local concession was the *Compagnie des mines d'Anzin* which lay just to the north of Valenciennes in the East of the Basin and the Bleuse-Borne pit (*see illus*). The work in the mines was hard, dangerous and unhealthy but the miners were paid well and given housing as well as welfare and pensions.

This meant they were better off than in many other industries. The mines were badly damaged during the First World War and once reopened were populated by a large number of Polish miners who replaced ones the French lost during the war. It would appear, though, that Monsieur

Mirland was not Polish, but French. A further study by Jonas, of a figure from the mines depicted a *Galibot* (a young child employed in the mines [*see illus*]) from Bleuse-Borne, sold at Herbette auction on 4<sup>th</sup> February 2024, lot 123. Over two

billion tons of coal were extracted from the Basin between the early 18<sup>th</sup> Century until the closure of the last pit in October 1990. Despite their obvious hardship both the young boy and Mr Mirland appear jovial and healthy. Jonas has certainly



captured the humanity and personalities of both sitters, a fine skill of his that earned him the moniker of '*peintre des mineurs*'.

FRANK MURLAND  
1894



FRANK MURLAND  
1894

# TOBY CAMPBELL

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## FINE ART

### JULIUS PAUL JUNGHANNS

Austrian

Vienna 1876 – 1958 Düsseldorf

‘A Shepherd with his Herd of Goats resting in the Mountains’

Oil on Panel: 39.4 x 59.7 cms, 15 ½ x 23 ½ inches

Signed: ‘Jul.P.Junghanns’

Provenance: Private Collection, West Yorkshire, UK



Junghanns was a prolific artist who specialised in the depiction of farming and animals, in a style reminiscent of Rosa Bonheur and Constant Troyon. He practised much of his art *en plein air*, seeking to characterize the bond between humans and animals. Despite being born in Vienna, he grew up in Dresden attending the Academy of Art there. Subsequently he moved to Munich in 1899 and studied under Heinrich von Zügel at the Academy of Fine Arts. Then in 1933, he became Chair of Animalier and Plein Air painting at the Düsseldorf Academy, followed by a period as acting Director. His depiction of idyllic and traditional rural life gained him the unfortunate attention of the Nazi party, although he was not a member of the party himself. This did mean that he gained considerable popularity at the time and he exhibited numerous times during the turbulent years of the Third Reich, sadly though his reputation has been affected by the misuse of his work by the regime.

Here Junghanns uses an almost Divisionist technique to the scene. The small and numerous impasto marks well represent the atmosphere of the mountain light and air. The Shepherd takes a short breather, sitting on a rock on a small summit that affords incredible views across the valley. Bathed in what looks like early morning light, the goats lying nearby, chew quietly. The scene is one of great tranquillity. Junghanns had spent some time in the Engadin valley and it is likely that this is a scene from this period.



# TOBY CAMPBELL

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## FINE ART

**MAURICE LANGASKENS**

Belgian

Ghent 1844 – 1946 Schaerbeek

‘A Young Lady picking Grapes in a Vineyard during the *Vendages*’

Oil on Panel, 44.5 x 44 cms, 17 ½ x 17 1/3 inches

Signed: ‘MAURICE / LANGASKENS’

Artist’s studio label au verso

Provenance: Private Collection, Belgium

Imprisoned during the First World War Langaskens was a printmaker and painter, well known for his works glorifying his compatriots and giving them heroic status even while completing mundane or labour intensive work. His vibrant Art Nouveau and Symbolist style changed very little throughout his life and even his internment did not change this. He was captured by the Germans after only two weeks from the beginning of his War and in painting and drawing his fellow prisoners he gave them a quiet dignity, raising their status beyond the ordinary, but at the same time were very sensitive and personal works. He also painted his two most celebrated paintings during this period. After his liberation, he returned to Belgium and despite some health problems brought on by his long term imprisonment, he produced an impressive catalogue of work and exhibited regularly at various important galleries in Brussels. There is no doubt the War cut short a very promising career in large scale decoration after he had made his name painting the decoration of the town hall in Zoutleeuw in 1912. Even his teacher, Constant Montald, lauded his impressive decorative scheme.



This scene of a young ‘*Vendangeuse*’ is typical of his subject matter after the War when he began to focus more on daily life and the jobs of his fellow countrymen and women. Some of his finest works show carthorses straining against their heavy loads in the snow and mud. Potentially it was painted as part of a series that were made for etchings such as the similar subject of ‘*Le Cerisier*’ (fig 1.) depicts an elderly man bent towards the cherry tree branch with his clippers in hand.

Fig. 1



# TOBY CAMPBELL

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## FINE ART

**A LEÃO**

Brazilian

20<sup>th</sup> Century

‘A Portrait of a Maid holding a Lamp’

Oil on Canvas, 85 x 69.8 cms, 33 ½ x 27 ½ inches

Signed: ‘A. Leão’

Provenance: Private Collection, UK

Whilst almost nothing is known of the artist their surname would suggest that they were of Brazilian descent. The subject of this painting was probably painted in around 19 . Its tender portrayal of the young maid would suggest that this was a painting that was meant to be a personal tribute to her diligence and beauty rather than a comment on her social standing.



# TOBY CAMPBELL

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FINE ART

## **STANISLAS LÉPINE**

French

Caen 1835 - 1892 Paris

‘Workmen on the Seine in Paris, Pont des Saint-Pères’

Oil on Panel: 12.3 x 19.1 cms, 4 <sup>3</sup>/<sub>4</sub> x 7 <sup>1</sup>/<sub>2</sub> inches

Signed: ‘S.Lépine’

Provenance: Private Collection, France

This hastily sketched vignette of workmen by the Pont de Saint-Pères is typical of Lépine both in his wanderings around Paris and his highly impressionistic approach to painting which is particularly apparent in this sketch. It is both finely detailed, enough to work out where on the Seine it is, but also very emotive and atmospheric. The little panel was presumably completed on the spot and some of his more finished views of the Seine are not quite so freely rendered. His reaction to both the place and weather conditions are very present in this panel and we can hear the chatter of the workmen as they shovel sand, as well as the loud hissing from the steam engined heavy excavation machine.

Lépine should be considered as one of the forerunners to Impressionism. The critic Paul Jamot wrote in 1906 that Lépine ‘*should occupy a privileged position between Corot and Jongkind*’. He gained no formal training before the age of 18 and in fact seems to have been largely self-taught up to this point. He was from a modest background and had to save up to afford his brushes, paints and canvases. Perhaps his major artistic influence came from Johan Jongkind and he learnt much from him in depicting atmospheric conditions.

He made his debut at the Paris Salon in 1859 with *Port de Caen, Effet de Lune* and in the same year took up residence in Montmartre. It was then that he began to find inspiration in the Seine and its environs painting its bridges, banks, neighbouring streets and boats. At some point in the early

1860s he became a pupil of Corot but it is not known exactly when and for how long.

A quietly spoken man, slightly isolated from the usual artistic circles, he was a regular exhibitor at the Salon and regularly worked with the dealers, Père Martin and Paul Durand-Ruel. Despite this he suffered great financial hardship throughout his life and died practically penniless. Interestingly in an auction he arranged in March 1875 he sold 23 of his own works at an average of 312 francs a picture. Not long after a further sale featuring, among others, Monet, Renoir, Sisley and Morisot made average prices lower than Lépine.

Perhaps because he eschewed the company of his fellow artists (except for friendships with Cals, Ribot and Fantin-Latour) he was largely ignored by critics. He was part of the first Impressionist exhibition in 1874 but it wasn't until 1889 that he gained official recognition receiving two first class medals for *Le Pont de l'Estacade à Paris* and *Le Pont Royal*. This new found appreciation for his work came sadly too late and he died relatively young, almost totally paralyzed and totally penniless. His childhood sweetheart, Marie-Odile-Emilie, whom he had married early on, survived him with their three children.



# TOBY CAMPBELL

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FINE ART

## **Att. GERRIT LUNDENS**

Dutch

Amsterdam **1622 - 1686**

'The Forge'

Oil on Panel, 12 ¼ x 10 inches, 31 x 25.5 cms

Provenance: Ex Collection Wagner de Wit Foundation,  
Maastricht

Gerrit Lundens was a Dutch master of genre scenes, miniature portrait and Vanitas paintings. He was born in Amsterdam and married Agniet Matthijs from Antwerp in 1643 in the village of Sloterdijk, nowadays a part of Amsterdam.

He is famous for his copy of the Night Watch by Rembrandt, a painting now in the collection of the National Gallery in London.

We are grateful to Dr. Fred Meijer for his attribution to Gerrit Lundens in 2002. He dated this work to around 1655.



# TOBY CAMPBELL

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## FINE ART

### **THEODORE-PIERRE-NICOLAS MAILLOT**

French

Paris 1826 - 1888

‘A Gentleman at his Wigmakers’

Oil on Panel: 51.5 x 64 cms, 20 ¼ x 25 ¼ inches

Signed and Dated : ‘T Maillot / 1861’

Provenance: Anonymous sale, Sotheby's, New York, 13 November 1972, lot 46; Anonymous sale, Christie's, London, 4 May, 1973, lot 7; H.R. Cresner, London; His sale, Sotheby's, London, 19 April, 1978, lot 151 (sold for 900 gns.); Anonymous sale, Sotheby's, Paris, 25.06.2008, Lot 41 (sold for €18,750); Private collection, France

Théodore Maillot was born in Paris, and entered the city's Académie des Beaux-Arts in 1843, where he studied under François-Édouard Picot and Michel Martin Drolling. He won second place in the Prix de Rome of 1850, and would eventually win first place in 1854 with his Abraham washing the feet of the three Angels, now in the École des Beaux-Arts, Paris. He began contributing to the Salon from 1852 onwards and did so until 1876, sending variously portraits, history paintings and religious scenes. He was awarded a medal at the Salon of 1867, and had the Légion d'honneur bestowed upon him in 1870.

Maillot's paintings were often inspired by Christian subjects, and throughout his career he was commissioned to paint religious scenes as part of grand decorative schemes across France, including at the Cathedral in Amiens, Notre-Dame de Paris, the Pantheon, Saint-Jacques-du-Haut-Pas, and the church of Saint-Jean-Baptiste de Belleville. Maillot also taught at least two pupils during his time in Paris, Alexandre-Claude-Louis Lavalley (1862-1927) and Georges Roussel (1860-1928).



# TOBY CAMPBELL

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## FINE ART

### **MAURICE LOUIS MONNOT**

French

Paris 1869 - 1937 Gournay-sur-Marne

'A Kitchen Still Life of Cheese under a Glass Cloche on a round wooden Table, a large Copper Pot and Ladle with Leeks'

Oil on Panel, 22 x 15.5 cms; 8 2/3 x 6 inches

Signed: 'M.Monnot. / 1912'

Provenance: Private Collection, Marseille, France

Maurice Monnot was a pupil of the painter Joseph Bail who specialised in interiors with servants and maids in thoughtful contemplation, whilst working in their respective employ. Monnot, however, concentrated on still life painting. He showed works in both the *Salon des Artistes Français* in 1906 and the *Salon des Artistes Indépendants* in 1913.

Typical of the oeuvre of Maurice Monnot this kitchen still life is given a dignity that belies its simple subject matter. As a master of depicting the reflective qualities of copper and brass, he once again illustrates this in his masterful depiction of the heavy copper pot and lid. No doubt the scullery maid has been working hard to keep the shine strong! It contrasts with the earthy colours of the small wooden table and sharp green of the leeks. The simple motif of blue cheese under a glass cloche gives a certain refined elegance to the still life that would otherwise be absent.



M. Monroby.  
1927.

# TOBY CAMPBELL

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FINE ART

## ISIDORE PILS

French

Paris **1813** - **1875** Douarnenez

'The Barber'

Oil on Canvas, 22 x 18 1/3 inches, 55.9 x 46.6 cms

Signed and Dated: 'I. Pils 1860'

Provenance: Private Collection, France; Sale, Geoffrey Philippe, Royan, 5<sup>th</sup> Dec 1998, lot 12; Sale, Sotheby's, London, 17<sup>th</sup> October 2001, lot 178; Sale, Fraysse et Associés, Paris, 13<sup>th</sup> April 2016, lot 64

Pils had visited Algeria in 1860 to prepare studies for a monumental painting commemorating the visit of Emperor Napoleon III to Algeria, which had been conquered by France in 1830. Whilst there he concentrated most of his efforts in the North of the country in Kabylia sketching the landscape and people. He completed a vast number of oil sketches, finished paintings and drawings or watercolours of subjects in and around the Algerian colonial army. The completed painting was finished in 1867 and measured nearly fifty feet in length, sadly this is now lost.

The soldiers depicted are Zouave soldiers in their distinctive uniforms of loose fitting white and blue and were recruited within the French colonial army regiments. These soldiers, usually from the mountainous area of Zouaoua and in particular the Kabyle Berber tribe. They had a fearsome reputation as extremely brave fighters and like their tirailleur colleagues (from other North African colonial countries) were used as light infantry.

A watercolour of the same subject and with some small alterations to the composition, dated 1863, was with Stephen Ongpin Fine Art in 2021. Whilst it is tempting to think it may

have been a preparatory sketch, it is clearly painted three years after our painting so must have been completed from memory by Pils as an aide-memoire.



Pils' first military subjects were begun in the early 1850s and were in marked contrast to his previous subject matters of genre and religious scenes. He worked in a large encampment at Vincennes, near Paris presumably encouraged by Napoleon III's granting of substantial government commissions that glorified his military exploits. Pre-empting the Crimean War (1854-56) by a few years he must have stolen a march on some of his contemporaries and indeed the vast canvases he completed may be testament to this. The very large 5 x 9 meter canvas of the Passage of the River Alma in 1854 prompted many preparatory sketches and whilst it was completed in 1857, it was not exhibited until the Salon of 1861. It is now in the Château de Versailles (MV 5014). Whether Pils was actually on the ground or not, is not known but some of his studies do show an immediacy that would suggest he was present at the battles.



Isidore-Alexandre-Augustin Pils was born into a family of artists and became a student of François-Eduard Picot at the Ecole des Beaux-Arts. After winning the Prix de Rome in 1838 he spent the next five years in Italy and it was this trip that shaped his early choice of subject matter. His decision to move to military subject matter was a sensible one and gained him some major government commissions, notably the painting

*Soldiers Distributing Bread and Soup to the Poor* which was exhibited in the Salon of 1852, again this is sadly now lost but he was paid the princely sum of 4,000 francs for it.

Perhaps the painting that Pils is best known for is not a military one at all, but rather the fervently patriotic *Rouget de L'Isle Singing the Marseillaise*, now in Strasbourg. The painting gained him huge admiration from the Salon of 1849 and which in turn must have led to various commissions for the decoration of a number of Parisian churches (like Saint Eustache in 1849) as well as being one of the artists for the decorative scheme of the Opéra. In 1864 he was finally appointed a Professor of the Ecole des Beaux-Arts, a position he much deserved.





# TOBY CAMPBELL

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FINE ART

## **RICHARD**

French

Active 19<sup>th</sup> Century

‘The Stonemason’

Oil on Canvas, 27 x 22 cms; 10 5/8 x 8 3/4 inches

Provenance: Private Collection, France



# TOBY CAMPBELL

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## FINE ART

### **CHARLES EMMANUEL JOSEPH ROUSSEL**

French

Tourcoing 1861 - 1936 Berck

'The Shrimp Fishers'

Oil on Canvas, 33 x 46 cms; 13 x 18 1/8 inches

Signed: 'CH.Roussel'

Provenance: Private Collection, France

From 1882, Charles Emmanuel Joseph Roussel studied at the Académie des Beaux-Arts in Paris under Alexandre Cabanel and Jean-Joseph Weerts. After graduating he left Paris in search of inspiration. His artistic connections up to this point had been as a neighbour to Manet in Paris but now he met Eugène Boudin, Gauguin and Francis Tattegrain. Boudin was to prove a particular influence on the young artist.

Having settled in Berck near Honfleur, Roussel produced perhaps the most extensive record of Normandy coastal life in existence. Baroness Betty de Rothschild (the wife of James de Rothschild) also lived in Berck and became a strong patron of Roussel. He also showed regularly at the Salon over a period of forty-eight years.

After his death his widow became a recluse and refused to let his work be seen until her death in 1974 when his son allowed his works to emerge from their enforced seclusion.



CH. ROUSSEL

# TOBY CAMPBELL

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## FINE ART

### **EUGÈNE SANS**

French

Montauban ? - **1876**

'In the Workshop'

Oil on Canvas, 16 1/8 x 12 3/4 inches, 40.9 x 32.4 cms

Signed: 'E. Sans'

Provenance: Private Collection, Germany

Eugène Sans is an illusive but highly talented painter who was originally from the small town of Montauban, in the department of Tarn-et-Garonne. It is known that he was a student of Hippolyte Flandrin (1809 - 1864), the great Neoclassical painter, however sadly very little other information survives about him.

In this finely detailed painting of what must be a metalworkers workshop (due to the tools hanging on the racks) a young artisan focuses on his work, unaware of the artists and our gaze. We can almost hear the rasp of the file as he draws it over the object in the vice. Unusually for this subject we do not see the forge which was a favourite subject matter of painters, instead the focus falls on the young man illuminated by the single window and flooding light onto the dim interior.

The verso of the canvas is marked with that of the 'Ottoz Frères, Paris' (R.N. Dame de Lorette 46./ Ottoz Frères/Md De Couleurs Fines/& Toiles & Tableaux Paris./ 6 ) who were active as dealers and colour suppliers from their address in the 9<sup>th</sup> arrondissement from about 1859 until 1866, which gives this painting a date of circa 1860. The **6** at the bottom of the canvas would probably refer to the standard size of this particular canvas.



# TOBY CAMPBELL

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FINE ART

## **ALFRED SMITH**

French

Bordeaux **1854** - **1936** Paris

'The Miller'

Oil on Canvas: 89 x 60 cms, 35 x 23 ½ inches

Signed: 'Bx S Alf Smith.'

Provenance: Private Collection, France

Alfred Smith was born to a father of Welsh origin and a local Bordeaux mother. Whilst not immediately drawn to painting he was friends with a small group of landscape painters who were influenced by the realist tradition of Gustave Courbet and Camille Corot. He did eventually begin studies in 1876 with Hippolyte Pradelles, followed by Léonce Chabry and Amédée Baudit. It was Alfred Philippe Roll who recognised his talent, promoted his work and encouraged him to paint more. Smith's exhibit in the Salon of 1886 earned him a special mention and he went from strength to strength fully devoting himself to painting that same year.

He gained a third class medal in the 1888 Salon des Artistes français, and a bronze in 1889. He became a Chevalier of the Légion d'Honneur in 1894 and won a bronze medal at the 1900 Exposition Universelle in Paris. After this he became a regular exhibitor at the Salon and his reputation grew in stature as his confidence grew. His plein air, impressionistic paintings display a keen sense of observation, especially in the light, whilst also being difficult to pigeon hole. He adapted his style to each individual subject matter making for a varied and colourful oeuvre, be it a landscape of Bordeaux or Venice, a portrait or a cityscape of Paris. As his style matured he adopted a more colourful palette from his subtler colour schemes and he began to focus on landscapes around the Creuse valley. As a result he

has been called a member of the Crozant school although he was always very much his own man.

At first glance this relatively straightforward scene of a miller checking the consistency of the recently milled wheat, belies its complexity. The mill interior is rendered in very close detail from the teeth on the huge cogs turning behind him to the fine white dust that coats everything. The miller seems calm and concentrated as he checks the flour and blissfully unconcerned by the melodic clanking of the vast wheels beyond him.



A. SMITH

*B. & W. Smith*

# TOBY CAMPBELL

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FINE ART

## **BARBARA TATE**

English

Uxbridge 1927 - 2009 London

‘The Little Waitress’

Oil on Canvas: 96.5 x 48.3 cms, 38 x 19 inches

Signed: ‘Barbara Tate’

Provenance: Collection of the Artist and her family, until 2024

Exhibited: Paris Salon, 1969; Society of Women Artists Exhibition,

Westminster Gallery, 2005



Barbara Tate grew up in extremely distressing circumstances, bullied by her violent father and then abandoned by her mother soon after a particularly violent episode at the age of three. She was brought up as a result by her maternal Grandparents.

She won a scholarship to Ealing School of Art in 1944. Later, she was a maid to a prostitute in Soho and in 1972, she became a member of the Society of Women Artists. She was President of the Society from 1985 until 2000. The Society still presents an award annually in her honour. As well as the SWA she was a member of the Society of Botanical Artists, the Royal Society of Miniature Painters and the Royal Society of British Artists, winning a number of medals at the Paris Salon and the Grand Prix de la Côte d’Azur. She married her fellow artist, James Tate in 1951 and together they had a daughter.

Tate was also an author and her highly acclaimed biographical book, ‘West End Girls’ was published posthumously in 2010 having been completed in 1977. It outlined her life as a maid to Fayn Nicholson (Mae in the book) from 1948 to 1950 who was a highly successful street prostitute in Soho. She withheld publication because she felt the contents

would embarrass her family. It won the Times bestseller shortly after publication.

The present work, also known as 'The Waitress at the Pomfrit' shows a carefree character confidently standing to be captured by Tate in her place of work. The Pomfrit restaurant was on Bond Street in Ealing, serving 'English and Continental Fare' and was nearby the Questors Theatre. It clearly catered for a wide range of clientele and must have been frequented by Tate in the 1960s. This painting was awarded the Gold Medal at the Paris Salon of 1969.



Barba Tate

# TOBY CAMPBELL

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## FINE ART

### JAN VICTORS

Dutch

Amsterdam 1619 –1677 India

‘The Village Butcher’

Oil on Canvas, 25 ½ x 36 ¾ inches, 65 x 93.5 cms

Signed: ‘Jan Victors’

Provenance: Private Collection, Ireland; Ex Collection the Marquis of Waterford; his Sale, Sotheby’s London, 8<sup>th</sup>  
December 1971, lot 3

Literature: “Ireland, a private collection” IV May 1969 no 122; Bob Haak, *Hollandse schilders in de gouden eeuw*, Amsterdam 1984, p. 367; W. Sumowski, ‘Gemalde der Rembrandt-Schüler’, Landau, vol 4, 1989, no. 1791; Debra Miller, ‘Jan Victors’, dissertation University of Delaware 1985, 2 vols, cat.no. 98

Jan Victors was the son of a Flemish chairmaker. Although there is no documentation about this, he is still considered one of Rembrandt's students. He probably started in the studio in the mid-1630s. His earliest dated works date from 1640. His active period ends around 1670.

Victors was a prolific master. He mainly produced history paintings, all with Old Testament themes, in addition to this there are many genre paintings, some portraits and some figures in fantasy clothing. It is striking that many of the Old Testament works have Jewish subjects that can rightly be called an obscure theme for the average Dutchman. It can be assumed that they must have been intended for Jewish clientele.

His genre paintings are characterized by a high degree of naturalness. The simple village life is in almost all cases centered around a main character with six to eight figures standing around and watching admiringly. The composition is usually the same in its direct simplicity. This painting shows great similarities with a butcher by Victors from the Van der Hoop Bequest in the Rijksmuseum (SK-C-259). The woman offering a glass of beer is a model that he has repeatedly used in various paintings and often in the same dress.



Debra Miller assumed the painting was once one of a pair because the painting was auctioned with another painting by Victors in 1972. However, given the difference in dimensions and compositions, the two paintings would not have been pendants.

It has been suggested that paintings of slaughterers or butchers with a slaughtered ox or a lot of raw meat are vanitas representations. Presumably because in many of these paintings children are playing with a bladder. The question is whether this interpretation is correct. In the sixteenth and seventeenth centuries, in painting and printmaking, the butcher or slaughterer was usually associated with the four seasons or twelve months as the slaughter month, October or November. The seventeenth-century painter Willem Beurs, who is best known for his painting treatise '*De groote waereld in t kleen geschildert*' published in Amsterdam in 1692, has a completely different opinion about paintings with food.

He writes that the faithful representation of painted food is entertaining and stimulates the appetite. In a paragraph on *Geslagt vlees Rauw en Gekookt Ongezouten en Gezouten* (Beaten meat Raw and Cooked, Unsalted and Salted), Beurs writes that painted animals that were intended for consumption, even when depicted alive, entertain people, because when they see '*het denkbeeld van haare smaake, en van vrolijke geselschappen, daar menze eet, in geheugenis komt.*' (the idea of their taste and of cheerful companies, as people eat them, comes to mind). According to Beurs, the sight of a painting with a pig, sheep, calf or ox shown shortly after slaughter also brings to mind the many tasty winter meals ahead and as a result an overpowering sense of happiness and anticipation.



# TOBY CAMPBELL

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## FINE ART

### ALEXANDER FRIEDRICH (FRITZ) WERNER

German

Berlin 1827 – 1908

‘The Taxidermist’

Oil on Panel, 52.4 x 41.4 cms; 20 ½ x 16 ¼ inches

Signed and Dated: ‘A.F.Werner. / 1878.’

Provenance: Ex Collection, Emma Hawkins, London, until 2023

Literature: Kate Jacobs, ‘Bier Bones’, World of Interiors, December 2022, p.102



Fritz Werner, 1 am 16. April.

Fritz Werner was from a very large family (he is recorded as having 16 sisters). His mother died from Cholera when he was in his early twenties and his father had been an official in the Berlin *Bauakademie*. His artistic studies began in the Prussian Academy of Arts from 1846 until 1849, where he studied at first under Eduard Daege and then in the studio of Adolf von Menzel. This relationship was to prove fruitful and also created a lasting friendship between the two until the latter’s death in 1905. At this early stage of his career, Werner was in demand as a teacher of drawing and worked with the noble Radziwill and Brandenburg families.

In 1853, Werner made his first visit to Paris, where he was overwhelmed by the French Old Masters and spent some time copying the work of Boucher, Fragonard, Liotard and Watteau. He also spent time in the studios of Léon Bonnat and Jean-Louis-Ernest Meissonier, both of whose work were to prove influential on him.

Travels to Düsseldorf, Königsberg, Amsterdam and further trips to Paris kept him busy completing various projects and helping his friend von Menzel, particularly in the immense painting of *Friedrich the Greats flute concert in Sanssouci* (1852). As well as painting, he worked as an engraver and etcher but it was for his meticulously drawn and relatively formal paintings that he was best known. His painting of ‘The

*Grenadier in the Antechamber at Rheinsberg* from 1864 was bought at great expense by the King. His final stay in Paris from 1867 was only curtailed by the Franco-Prussian War in 1870 and he had to return home to Berlin. He became a member of the Berlin Academy in 1880.

The taxidermist stands proudly amongst his creations whilst surveying the various pelts and skulls on the floor in front of him. This taxidermist is no average taxidermist. On his bench are a few of the specimens that have been stuffed and made to look as natural as possible. However, hanging from the ceiling and on the floor alongside the bench are all manner of strange beasts that are clearly figments of his imagination. He seems to be planning his next creation. A small double headed deer/antelope is perhaps the most noticeable creature, whilst we are teased with the back half of what looks to be a very strange beast standing in front of it. Some of the creatures hanging from the ceiling are reminiscent of the so called Mermaid figures that are believed to have had their origins from Japan, in about 1822, when sailors sewed a monkey torso to a fish tail. There is a certain playfulness in this painting that is absent from some of his more 'Prussian' paintings and the viewer cannot help but feel fascinated by the studio that feels like a treasure trove of discoveries.



# TOBY CAMPBELL

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FINE ART

## **EDWIN WHITE**

American

South Hadley, MA **1817** - **1877** Saratoga Springs, NY

'A Portrait of Sam'

Oil on Canvas, 11 x 9 ½ inches, 27.9 x 24.1 cms

Signed and Dated: 'Edwin White / 1860'

Inscribed au verso on label: "'Sam" / Edwin White / painter  
/New York University'

Provenance: Estate of Judge John Nixon, Nashville, Tennessee

White received a great deal of artistic training in Europe (France, Germany and Italy) and later taught at the National Academy of Design in New York. Despite this, he struggled to find work early on and in 1855 in Paris mentioned to Sandford Robinson Gifford that he was about to return to New York, almost destitute. His return to New York, however, signalled a turning point for him and his painting of '*The Mayflower*' sold for a large sum off the easel. Soon after he was commissioned by the state of Maryland, for a very large sum of money, to paint '*Washington resigning his commission*' of 1858. He had found his artistic sweet spot and was in high demand as a historical painter whose paintings were not afraid to make some risky social comment.

One of his most poignant and well known paintings is in the New-York Historical Society. '*Thoughts of the Future (Thoughts of Liberia, Emancipation)*' fig 1, painted in 1861, depicts almost certainly a free man reading a paper. A map pinned to the door behind him refers to 'Hayti' which alludes to the enslaved people of Haiti who had won their hard fought freedom in 1804 after a 13 year war against their French colonisers. At the time the American Colonization Society were organizing a resettlement of freed enslaved people in Liberia. The equally

poignant and possible pendant to this painting is *'Olden Times (Spinning Flax, Olden Times)'* fig 2, and makes further political comment on contemporary decisions to grow flax rather than cotton (potentially crippling for the economy of the South) as well as alluding to the enslaved people that worked in the cotton fields and mills.

The Portrait of Sam was painted on the eve of the Civil War and a year earlier than the paintings in the New-York Historical Society and clearly depicts a local character who fascinated White. His job is alluded to by the long handled broom leaning against the door behind him as he poses for his portrait. Unusual in White's oeuvre at the time, this highly personal painting depicts the quiet dignity of the sitter, given all the more presence by his conspicuous top hat. It is very probable that 'Sam' is the same sitter depicted in *'Thoughts of the Future'* where the main character is dressed in the same clothing, his top hat placed prominently on the floor in front of him and his broom propped against the wall in the corner. Another detail which may add weight to this supposition is the cane that the character holds in his left hand while seated, similar to the one held by 'Sam' in our painting. It may be that White was so inspired by his encounter with 'Sam' (who was presumably a well read and literate man) that it encouraged him to include him in one of his most politically charged paintings, indeed this may help to open the discussion further on *'Thoughts of the Future'* if the identity of the sitter is known.



Fig 1



Fig 2



Edwin White  
1850

