

de

m^r Schenckman et. - kall. de S. De Hook.

Dossier concernant, un tableau
de P. De Hooch, signalé par
M^r Schenkauser.

N^o 3581

9228. — P. W.

Telegraphic Address:
"ICHENHAUSER - LONDON."
TELEPHONE N° 3969.

J. ICHENHÄUSER,
FINE ART GALLERY.

68, New Bond Street.

London, W. Juin 8 1893

Monsieur Fetus

Musées Royaux

Bruxelles

3581

MUSÉES ROYAUX
DE PEINTURE & DE SCULPTURE
DE BELGIQUE

Cher Monsieur

Dans la vente de la
collection Heywood chez Christie
Jarnet prochain, il y a un
des plus beaux tableaux de
Peter de Hooghe que je n'ai
jamais vu. Ci inclus je vous
remets le catalogue.

Je sais que le musée a grand
envie de posséder un tel exemple
de ce maître et je trouve
que ceci est une occasion
qui n'arrive qu'une fois dans
la vie.

La vente a lieu après demain

et si le musée se décide à
acquiescer ce chef-d'œuvre
vous n'avez qu'à m'autoriser
par retour du courrier à
l'acheter.

Je sais que le temps est
très court mais cela vaut
la peine de faire une grande
démarche pour posséder un
tableau si beau et si
rare.

J'ai ajouté ci joint un article
du "Times" d'aujourd'hui
qui dit entre autres "Elle
(la collection) ne contient que
"12 œuvres mais tous de la
"première classe et il y en
"a qui sont du plus intéressant
"aux étudiants de l'école
"Hollandaise. Qui, par exemple
"aurait déjà vu une groupe
"de famille de Nicolas Maes

"dans son meilleur temps
"courant une voile" y pieds
"de longueur (2 mètres 20 c.) Lu
"aurait déjà vu une rue
"pleine de monde de Pieter
"de Hooch etc etc"

Je prie vous lire par retour
du courrier et je suis
aux ordres du Musée -

Recevez Monsieur l'assurance
de ma plus haute considéra-
tion

J. Schenkhauser

From

J. Ichenhäuser,
68, New Bond Street,ANDAT
NUREMBERG.

London, W.

Memorandum. Juin 14 1893

To Monsieur Fets
Musées Royaux
Bruxelles.MUSÉES ROYAUX
DE PEINTURE & DE SCULPTURE
DE BELGIQUE

Cher Monsieur.

J'ai bien reçu votre honore du 9. Le tableau P. de Hooft a été retiré de la vente Samedi mais je crois que je pourrai l'avoir; et si vous êtes d'avis que le musée penserait sérieusement à l'acquisition; je ferais tout mon possible pour l'obtenir.

La famille d'où cela provient est une de nos anciennes familles de Province; et peut tracer l'histoire de ce tableau pour bien du temps.

Pour moi, c'est un exemple que le musée de Bruxelles devrait posséder et j'attends de vos nouvelles pour me mettre en train avec ce but.

Recevez cher Monsieur l'assurance de mes
sentiments très distingués

Ichenhäuser

Bruxelles, 20 Juin 1893

M^r J. Schenkauser
New Bond Street, 68 -
London,

3/81
1 -

M^r Fétis, Président de notre
Commission nous a communiqué
la lettre par laquelle nous lui
faisions part de la possibilité
d'envoyer à Bruxelles, le
tableau de P. De Hoghe, exposé
réservément en vente publique à
Londres.

La C^{me} accepte bien volontiers,
M^r, votre proposition de recevoir
cette peinture à exposer, mais
elle ne peut garantir aucun
engagement d'achat. La
Décision qu'elle aura à prendre
dépendra naturellement de la
qualité du tableau, de son
état de conservation et son prix

et de l'autorisation préalable
du Gouvernement.

Cependant nous craignons que
l'occasion de venir le faire
connaître en d'autres circonstances
la Commission ne prenne une
certaine manière engagée sa
responsabilité et l'expédition
du P. De Hooge devra se faire
à vos frais, risques et périls.

Nous vous serons obligés
M^r, de nous donner avis de
l'envoi éventuel du tableau
et de nous en faire en même
temps son prêt.

Veuillez agréer, M^r, J^r

P^{re} Cardin.

Le Secrétaire

W^h

MUSÉES ROYAUX
DE PEINTURE & DE SCULPTURE
DE BELGIQUE

Telegraphic Address.
"ICHENHAUSER - LONDON."

J. ICHENHAUSER.
FINE ART GALLERY.

68. ~~New Bond Street~~

London. W. Juin 27 1893

à la Commission Directrice

des

Musées Royaux de Peinture etc.

Bruxelles

Messieurs.

No 3581

J'ai bien reçu votre honnête
du 20. et j'ai tardé ma réponse
parce que je n'ai pas encore
terminé mes arrangements
avec le propriétaire du
tableau P. de Hooche —

Le moment que mes arrangements
sont faits je me ferai
le plaisir de vous en

avertir —

Recevez Messieurs l'assurance
de ma plus parfaite considération

J. Ichenhauser

MUSÉES ROYAUX
DE PEINTURE & DE SCULPTURE
DE BELGIQUE

Telegraphic Address:
"ICHENHAUSER - LONDON."

J. ICHENHÄUSER,
FINE ART GALLERY.

N° 68. New Bond Street.

London. W. Octobre 10 1893

À la Commission Directrice
des Musées Royaux
Bruxelles

Messieurs.

Justqu'à présent je n'ai
pas reçu le tableau de Hooghe
dont je vous ai écrit - il y a
quelques mois - parcequ'une dame,
à qui cela appartient, ne peut pas
se décider à le rendre. Mais je
suis persuadé que je l'aurai
sous peu, quand je me ferai
le plaisir de vous le présenter.

En ce moment j'ai trois
beaux tableaux qui pourraient
vous intéresser, et que je serais
content de vous faire voir, si cela
en est le cas.

+ No 1. Un paysage avec neige, et
un lac sur lequel il y a des
personnages en train de patiner,
une église des chevaux etc. - signé
H. Manus daté 1673 - sur panneau.

+ No 2. Un intérieur avec une
espèce de fête (ou mariage)
flammande par C. H. Vroom

No 3. Un intérieur d'église
par Peter Neefs.

Les trois tableaux sont des
superbes exemplaires; et
je vois par votre catalogue que
vous n'avez pas de "Manus" ni
de "Vroom" dans votre collection.

Recevez Messieurs l'assurance de
ma plus parfaite considération

J. Ichenhäuser

MUSÉES ROYAUX
DE PEINTURE & DE SCULPTURE
DE BELGIQUE

N° _____

3/81

Bruxelles 27 8^h 1893

Monsieur Schenkman
68 New Bond Street
London. 88.

Le Commissaire Directeur
a reçu communication
de votre lettre du 10
~~Circulaire~~ de 6 mois
et elle est toute
disposée à exami-
ner le tableau
de M. Hooghe au
sujet duquel vous
l'avez déjà entre-
tenu ^{au mois de juin 88} il y a plus
de ~~deux~~ trois ans.

quant aux autres
tableaux signalés,
la Commission exa-
minera Volontiers
^{Ceux}
~~Les tableaux~~ de
M. Mans & C. H.
Vroom — dont nous
vous prions d'indiquer
les prix de
vente —

Le peintre Peter
Keefs étant déjà reparti
pour la Hollande
2 tous les Musées
il n'y a pas lieu
de nous en voyer

"l'intérieur d'Elis",
dont il est ques-
tion dans votre let-
tre précédente.

Veuilly
P. L. van der
L. Secretan
1854

MUSÉES ROYAUX
DE PEINTURE & DE SCULPTURE
DE BELGIQUE

Telegraphic Address:
"ICHENHAUSER - LONDON."

J. ICHENHÄUSER,
FINE ART GALLERY.

68. ~~New Bond Street.~~

London W. Octobre 28 1893

À la Commission Directrice
des Musées Royaux
de Peinture et de Sculpture
Musées

Messieurs
J'ai l'honneur de vous
faire expédier aujourd'hui dans
une caisse, par petite vitesse via
Harnisch Anns. les tableaux
suivants.

- 1. Intérieur scène d'une fête
de "C. H. Troorn". frs 2,500
- 1. Paysage. hiver "Mans". frs 1000 -
ce dernier sans cadre

Je vous prie Messieurs l'assurance
de ma plus parfaite considération

J. Ichenhäuser
j'ai envoyé la caisse franco

Bruxelles 8 9^h 1893

Monsieur J. Schenkauser
New Bond Street 68
London W

3881

Monsieur Schenkauser
de vous faire connaître
que la Commission Direc-
tive n'a pas encore
acquiescé, pour la Collec-
tion du Musée, les
deux tableaux
à l'intérieur et à
"Paysage" que vous avez
la bonté de lui
faire expédier —

Vous venez presser
un conseiller, etc. de
voulait nous donner nos
instructions pour les
réimpression de ces ouvrages
nous dire s'il faut les
faire encore les
regarder de tous points et
donner l'affirmative indiquer
la valeur pour l'opération

~~Ces tableaux, Apaisés,
à l'usage, la Cour, en ce
l'envoi à l'acte adre-
par la même voie
qui les ont empruntés
à leur arrivée -~~

Veuillez
J. B. L. L. L. L.
L. L. L. L.
L. L. L. L.

TELEPHONE N° 3969.

From

3581

Memorandum. Novembre 10 1893

J. Ichenhäuser,
68, New Bond Street,

AND AT
NUREMBERG.

London, W.

To la Commission Directrice
des Musées Royaux
Bruxelles

Messieurs. Veuillez faire re-expédier les deux
tableaux ici par Anvers et Harwich. G. E. Ry.
Avec Messieurs l'assurance de ma considération
très distinguée
J. Ichenhäuser

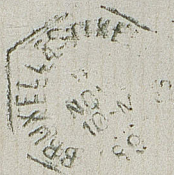
L'Administration des chemins de fer s'est vu adresser
des musées royaux de Peinture & de Sculpture
une caisse contenant deux tableaux anciens adressés
par grande vitesse via Anvers Harwich Gr. E.R. à
Monsieur J. Schenck, 68, New Bond Street, - Londres
W.

Brunelles, le 14 novembre 1893.

P.^r l'Ad^m des chemins de fer -

Le facteur,

Triple



THE FIELD AND PEMBERTON-HEYWOOD COLLECTIONS.

It is long since Messrs. Christie's rooms have been filled with an assemblage of works of art at once so choice and so various as they are at this moment. On the walls are the collections of fine Dutch pictures which belonged to the late Mr. George Field and to the late Mr. Pemberton-Heywood; the remarkable French furniture and *objets d'art* of the former gentleman are also here, and in the further room is the most extraordinary collection of Paul Lamerie plate that has ever, we imagine, been offered at one time. It is not that the whole of the 46 lots are wonderfully fine, but Paul Lamerie's work is so rare and so eagerly sought after by connoisseurs that the emergence of a whole service bearing his mark is a thing unheard-of. It appears that this service was made for George, Lord Anson, the celebrated Admiral, between the years 1712 and 1749; it includes spoons and forks, salvers, candelabra, plates and dishes, and a large ewer and "side-board piece," all with the maker's mark and the date mark of the year. As to the late Mr. Field's furniture and *bric-à-brac*, the collection, although not large, is extremely choice, and will, even in these hard times, provoke some very keen competition. Mr. George Field, the father of the late Mr. Barclay Field (whose recent death is the occasion of the sale), was a wealthy hop merchant, who possessed unusually fine taste and had the sense to allow himself to be advised by such men as Mr. Farrer and Mr. John Smith (the author of the *Catalogue Raisonné*) in the purchase of pictures, and by Mr. John Webb, of Grafton-street, in the purchase of ancient furniture and ornamental objects. All these names are of a past generation, but the elder men among our surviving collectors well remember those who bore them as connoisseurs of rare distinction and as men in whose hands a buyer was safe.

Among Mr. Field's miscellaneous objects of art, which are to be sold next Monday and Tuesday, attention is first arrested by the glass case in the middle of the room, which contains such things as Queen Elizabeth's Prayer-book, in a gold and enamelled case said to have been the work of George Heriot; a pair of ivory and ormolu vases made for Marie Antoinette—there is another in the Galitzin Museum at Moscow—a pair of vases of blue Venetian glass, beautifully mounted, and a salt-cellar of the famous Henri Deux ware, or, as they now call it, the "faïence de Saint-Porchaire," the rare specimens of which are always so eagerly contended for when they come into the market. Of equal importance are the ivory carvings, the carvings in wood, and many of the arms; and the French 18th century furniture, though, perhaps, less remarkable, is also very good indeed. Most of the principal things here were shown at the Special Loan Exhibition in 1862, and several of them come from famous collections.

But it is to the pictures that most visitors will turn with interest, for among the multitudinous picture sales of which these rooms have been the theatre we remember none since the Bredel sale in 1875 where so choice a little gathering of Dutch cabinet pictures has been offered to the public. There are 33 Dutch pictures, of which all but half-a-dozen are capital of their kind; while the 13 English pictures which come first in next Saturday's sale also include five or six little masterpieces. The small landscape by Morland is charming; so are the two Patrick Nasmyths; and "The Bird's Nest" is a very excellent work of Collins. Among the Dutch pictures there is, strange to say, no example of the great portraitists and not much from the hands of the great *genre* painters; though forty or fifty years ago, when the collection was bought, it was easy enough to buy Rembrandts at reasonable prices, and Frans Hals was literally given away. Again, it is curious to find in a first-rate collection no example of Metz, or Terburg, or Pieter de Hooch. In compensation we have the two most beautiful and perfect examples of Ruysdael that we remember to have ever seen in a sale room, a Hobbima of the first quality, an Adrian Ostade, which looks even better than it did when it brought over £1,800 at the Hamilton sale, a beautiful work of Van der Capella, a perfect Van Huysum, two very good Teniers, and exquisite, if almost miniature, examples of Wouverman and Aart van der Neer. The *Hobbima*, which measures 24in. by 34in., was exhibited at Manchester in 1857; it bears the date 1667, and therefore belongs to the best period of the master. The subject is full of charm, and, as the shadows have scarcely darkened at all, it is altogether one of the most desirable works of the great painter that could be found. But those—and they are an increasing class—who maintain that Jacob Ruysdael was a greater man than his rarer and costlier pupil will be able to defend their position by a comparison of "The Overshot Mill" and the "Landscape with an old Cottage" that hang close by. These are in every sense masterpieces of Ruysdael, and they are in absolutely perfect condition. Either of them might inspire a disquisition on that wonderful art of Holland in the 17th century, which came into the world full-grown, as it were, suddenly touched perfection, and as quickly died away.

The Jan Steen, which was sold for £661 in the Bredel sale, is almost identical in subject with the grisaille study which the late Sir William Gregory left to the National Gallery, and is a good but not a supreme example. The small Teniers is first-rate; so, as we have said, is the Hamilton Ostade. A few of the other pictures have been badly treated at some time or other, especially the large Van der Capella—a master whose pictures are too delicate to bear cleaning successfully—and one of the Van de Velde. But, in the main, the pictures are in wonderful condition.

Mr. Field's collection was fairly well known; but the surprising thing about England is that there exist, even in these days, many collections that even the so-called "art world" knows nothing about. Such is that which belonged to the late Mr. Pemberton-Heywood, and which is now on view in Messrs. Christie's further room, to be sold after the other pictures. It contains only 12 works, but all are of the highest class and some are of the greatest possible interest to students of Dutch art. Who, for example, has ever before seen a family group by Nicolas Maes, of his best period, covering a canvas 7ft. long? Who has ever seen before a crowded street scene by Pieter de Hooch? Add to these a Philip de Koning of the most *magistral* dimensions and grand in composition and feeling; a highly important example of Van der Heyden (though his favourite canal is absent), and a first-rate Van der Neer, a daylight view of large size. The day's sale closes with three pictures that belonged to the late Bishop Wilberforce, one of which is of considerable interest. This is a version of Raffaele's famous "Belle Jardinière," which has for many generations passed as a replica by the great master. It is curious to find upon it the *fleur de lis*, which at least proves that it once belonged to the King of France; whereas the Louvre picture is said to be without that mark of ownership.

MUSÉES ROYAUX
DE PEINTURE & DE SCULPTURE
DE BELGIQUE
N°

PICTURES

BY OLD MASTERS,

OF THE LATE

JOHN PEMBERTON HEYWOOD, ESQ.,

AND THE LATE

DR. WILBERFORCE,

BISHOP OF WINCHESTER.

CATALOGUE
OF
THE SELECT COLLECTION OF
PICTURES,
BY OLD MASTERS,
OF
JOHN PEMBERTON HEYWOOD, ESQ.,
DECEASED,
Late of Norris Green, Lancashire, and Cloverly Hall,
Shropshire;
AND
THREE PICTURES, from the Collection of
DR. WILBERFORCE,
Late Bishop of Winchester :

WHICH
will be Sold by Auction by
MESSRS. CHRISTIE, MANSON & WOODS,
AT THEIR GREAT ROOMS,
8 KING STREET, ST. JAMES'S SQUARE,
On SATURDAY, JUNE 10, 1893,
AT TWO O'CLOCK.

May be publicly viewed Three Days preceding, and Catalogues had,
at Messrs. CHRISTIE, MANSON & WOODS' Offices, 8 *King Street*,
St. James's Square, S.W.

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On SATURDAY, JUNE 10, 1893,

AT TWO O'CLOCK.

*The following are from the Collection
of JOHN PEMBERTON HEYWOOD, Esq.,
deceased, late of Norris Green, Lancashire, and Cloverly
Hall, Shropshire.*

PICTURES.

J. VAN ARTOIS.

- 47 A WOODY LANDSCAPE, with travelling peasants and a hawking party advancing on a road in the foreground
55 in. by 44 in.

NICHOLAS BERCHEM.

- 48 THE MOUTH OF AN ITALIAN RIVER, with picturesque buildings and a ship careened on the opposite shore, a group of peasants with animals near a fountain
26½ in. by 35 in.
Signed, and dated 1654
Engraved

PIETER DE BLOOT.

- 49 AN INTERIOR OF A KITCHEN, with a peasant family at a repast, and utensils
15 in. by 19 $\frac{3}{4}$ in.
Signed

JAN HACKERT AND JAN LINGELBACH.

- 50 AN ITALIAN RIVER SCENE, with timber rafts, a peasant with a horse and cart, and sportsmen with dogs, on a road in the foreground by J. LINGELBACH
31 $\frac{1}{2}$ in. by 39 $\frac{1}{2}$ in.
Signed

JAN VAN DER HEYDEN AND ADRIAN VAN DE VELDE.

- 51 A STREET IN A DUTCH TOWN, with picturesque buildings on either side, and at the end the tower of a stone church seen beyond, shops and a bowling alley on the left, with several figures and poultry introduced by A. VAN DE VELDE
22 in. by 27 in.
Signed

PIETER DE HOOCH.

- 52 A VIEW IN A DUTCH TOWN, with picturesque red-brick buildings on both sides, and a stone church behind in the distance, and numerous figures
47 in. by 41 in.
Signed

SOLOMON DE KONINCK.

- 53 AN INTERIOR, with a merchant seated at his desk, mending a pen
26 $\frac{1}{2}$ in. by 20 in.
Signed, and dated 1639

PHILIP DE KONING.

- 54 A BIRD'S EYE VIEW, over an extensive landscape, with buildings and a winding river in the distance, figures and animals on a road in front
56 $\frac{1}{2}$ in. by 68 $\frac{1}{2}$ in.

NICHOLAS MAAS.

- 55 A VIEW IN FRONT OF A CHATEAU, with a gentleman in black dress pointing with his left hand to an open door, his wife seated nursing a child, another child at her side offering a pear, a boy holding a hawk, a girl with a basket of fruit, and child holding a doll, near a bridge leading to a ruined building
54 $\frac{1}{2}$ in. by 82 in.

AART VAN DER NEER.

- 56 A RIVER SCENE, with boats, and men drawing a net, a village church and other buildings on the right, beyond a group of trees, a man hewing wood in the foreground
33 in. by 46 in.
Signed

ADAM PYNACKER.

- 57 A WOODY LANDSCAPE, with two peasants on a road, a felled tree in the foreground
16 $\frac{3}{4}$ in. by 20 $\frac{1}{2}$ in.

F. ZUCCARELLI.

- 58 AN ITALIAN RIVER SCENE, with figures
15 in. by 18 in.

*The following are from the
Collection of SAMUEL WILBERFORCE, D.D.,
late Bishop of Winchester.*

RAFFAELLE.

59 LA BELLE JARDINIÈRE

*From the Collection of the late Baronne de Fleury, in whose
family it had been for many generations. It differs in many
respects from the Louvre picture. The stamp of Francis I. is
in the left hand corner. No such mark exists on the picture
in the Louvre*

48 in. by 31 in.

MIERIS.

60 A LADY PLAYING WITH A SPANIEL—on copper
16 in. by 13 in.

JACOB RUYSDAEL.

61 A RUINED CASTLE—signed
14½ in. by 11½ in.

FINIS.