

Alfred Bader

Alfred Bader Fine Arts - Painting Five

du Jardin

1992-1995

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	16
FILE	12

Subject: Dujardin

From: "Clovis Whitfield" <cw@whitfieldfineart.com>

Date: Tue, 25 Jan 2005 16:36:43 -0000

To: <baderfa@execpc.com>

Dear Alfred,

We bought the picture at Phillips, 2 July 1996, Lot 7 ('Circle of Adriaen van der Cabel'), Property fo a Gentleman. I don't know if Jennifer Killian's monograph on Dujardin has been published yet, we said it was forthcoming in the notes I wrote at the time and which are attached.

I have seen a beautiful early Gaspard Dughet, bigger than the one we had, very bright in colouring, which I could buy for 35,000 pounds. Would you be interested to own it so that I could find a buyer?

Kind regards,
CLOVIS

N.B. Please note my new email address cw@whitfieldfineart.com

Whitfield Fine Art Ltd.
180 New Bond Street, London W1S 4RL
Tel: +44 (0) 20 74 99 35 92
Fax: +44 (0) 20 74 95 64 88
www.whitfieldfineart.com

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DUJARDIN.DOC	Content-Type: application/msword Content-Encoding: base64
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KAREL DUJARDIN

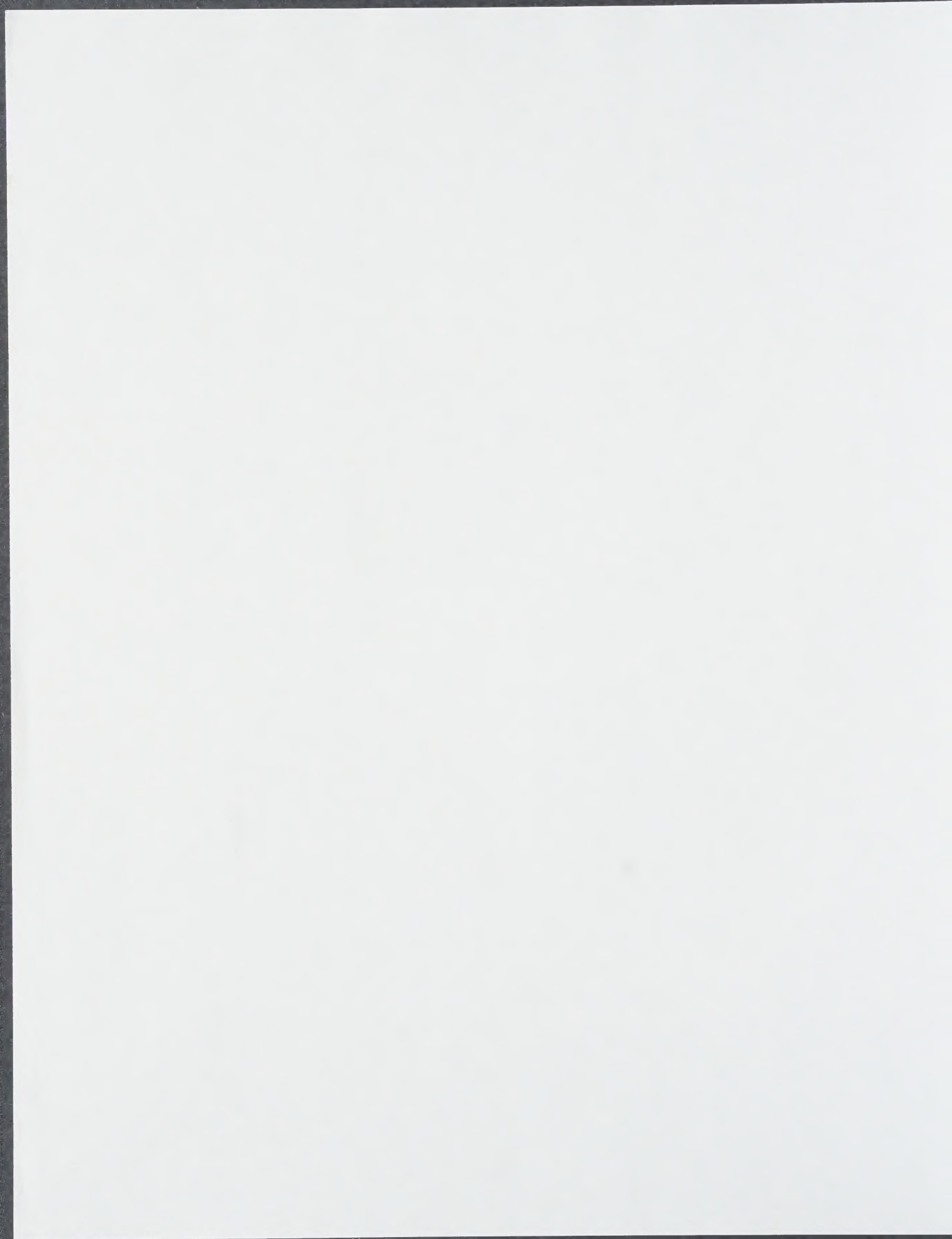
?Amsterdam 1622 - Venice 1678

Landscape with an Italian town

Oil on canvas, 18 by 23 ins., 45 by 58.5 cms.

Although this view is reminiscent of Terracina and Gaeta, it is likely that it is imaginary as Dujardin was not a topographical painter. This work is one of a group of late landscapes painted in Italy, and is perhaps datable to c.1675/8. Although he was in Italy earlier, probably in the late 1640's, he had returned to Amsterdam by 1652 and it was only in 1675 that he came back to Venice, where he died three years later.

The painting, which was recognized as a Dujardin by Dr. Otto Naumann and Dr. Peter Sutton, will be included in Dr. Jennifer Kilian's forthcoming monograph on the painter. The figures and staffage are similar to other works of this period, like the signed Italian Landscape that was at Sotheby's, London 8 December 1992, no.294; the Guterman Collection River Landscape (Sotheby's, New York 4 January 1988 no.12; the Torrie collection, University of Edinburgh Halt at a Wine House Door, and the Extensive Landscape with travellers in a private collection, Italy (Sotheby's, London 15 February 1989, lot.188, as H. Mommers). This is an exceptional example as though the figures and distant vignette of boats by the shore are most similar to those in the other paintings, Dujardin does not often paint a townscape from as close to in these later works. It is an attractive setting, with fascinating local colour in the form of the peasants in and around the town, and the black muleteer in the foreground.





Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK 's-Gravenhage
tel. 070-3471514
fax 070-3475005

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

Whitfield Fine Art Limited
c/o Mr. Clovis Whitfield
180 New Bond Street
London W1Y 9PD
Engeland

onderwerp
kenmerk
uw brief

Adorations by Poelenburch
MdK/sv/97-870
7th April 1997

The Hague, 1st May 1997

Dear Mr. Whitfield,

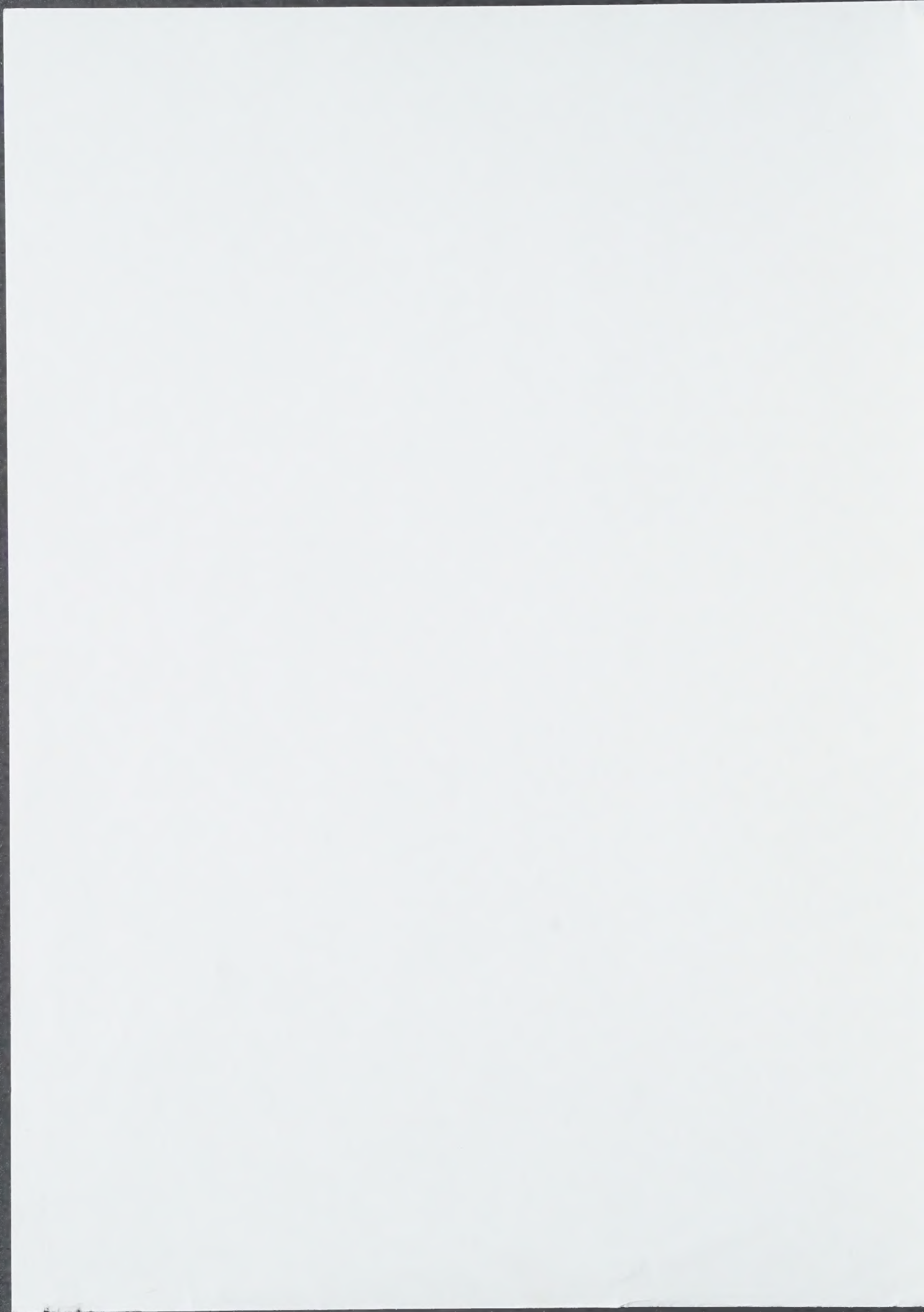
Thank you for the photographs. They are very helpful for our research on 17th century painters. Especially the hitherto unknown Dujardin painting is a welcome addition, a very fine work indeed from the late period of this master.

As regards other Adorations by Cornelis Poelenburch I enclose photocopies of our documentation (in all I know six other - lesser - versions, some of them copies). I hope they will be useful to you.

Kindest regards and thanks again,

Ms. Marijke C. de Kinkelder
Dept. of Old Netherlandish Painting

Encl. 6



KAREL DUJARDIN

?AMSTERDAM 1622 - VENICE 1678

Landscape with an Italian town

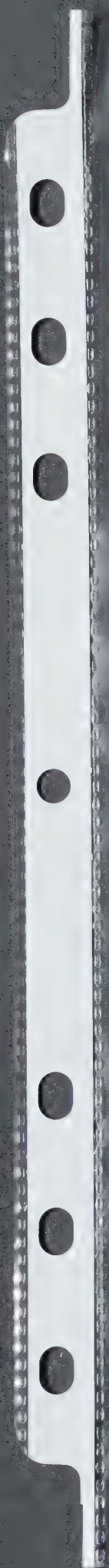
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Whitfield Fine Art Limited

180 New Bond Street

London W1Y 9PD

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Fax: 0171 - 495 6488



128 | Cat. 127

Karel DUJARDIN.

Luovre inv.no. 1395.

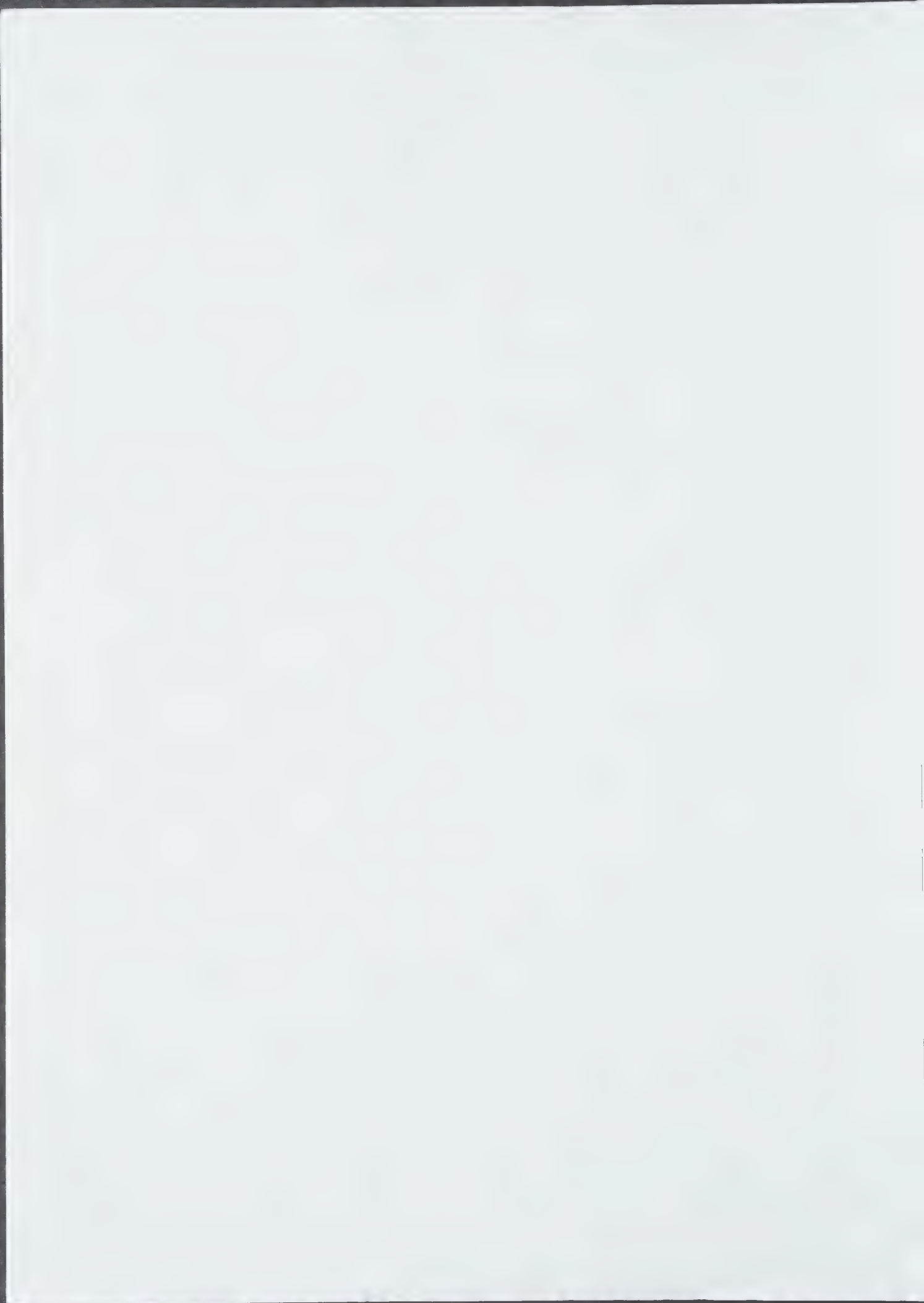
127 Landschap met voorde en kerk

Paneel - 23 × 30 - gesign. r.o.: *K. du. Jardin f.*, niet gedat.

Herk: Veil. de Vaudreuil, Parijs, 24 nov. 1784, nr. 73 (aan Paillet, voor de koning) - Verz. Lodewijk XVI, Parijs - reeds in 1816 in het museum.

Tent: Geen.

Lit: SMITH, V, nr. 34 - ENGERAND, p. 551 - DEMONTS, nr. 2428 - HdG, p. 345, nr. 191 - BROCHHAGEN, p. 52.



WIT
LIBRARY 1993



204

SALE : SOTHEBYS, LONDON

09 DEC 1992

2. A / 22000

204

Karel Dujardin
Amsterdam 1622 - 1678

EXTENSIVE RIVER LANDSCAPE

Signed and indistinctly dated (strengthened) l.r.: K.

Dujardin

Oil on canvas

63 by 80 cm.; 24¾ by 31½ in.

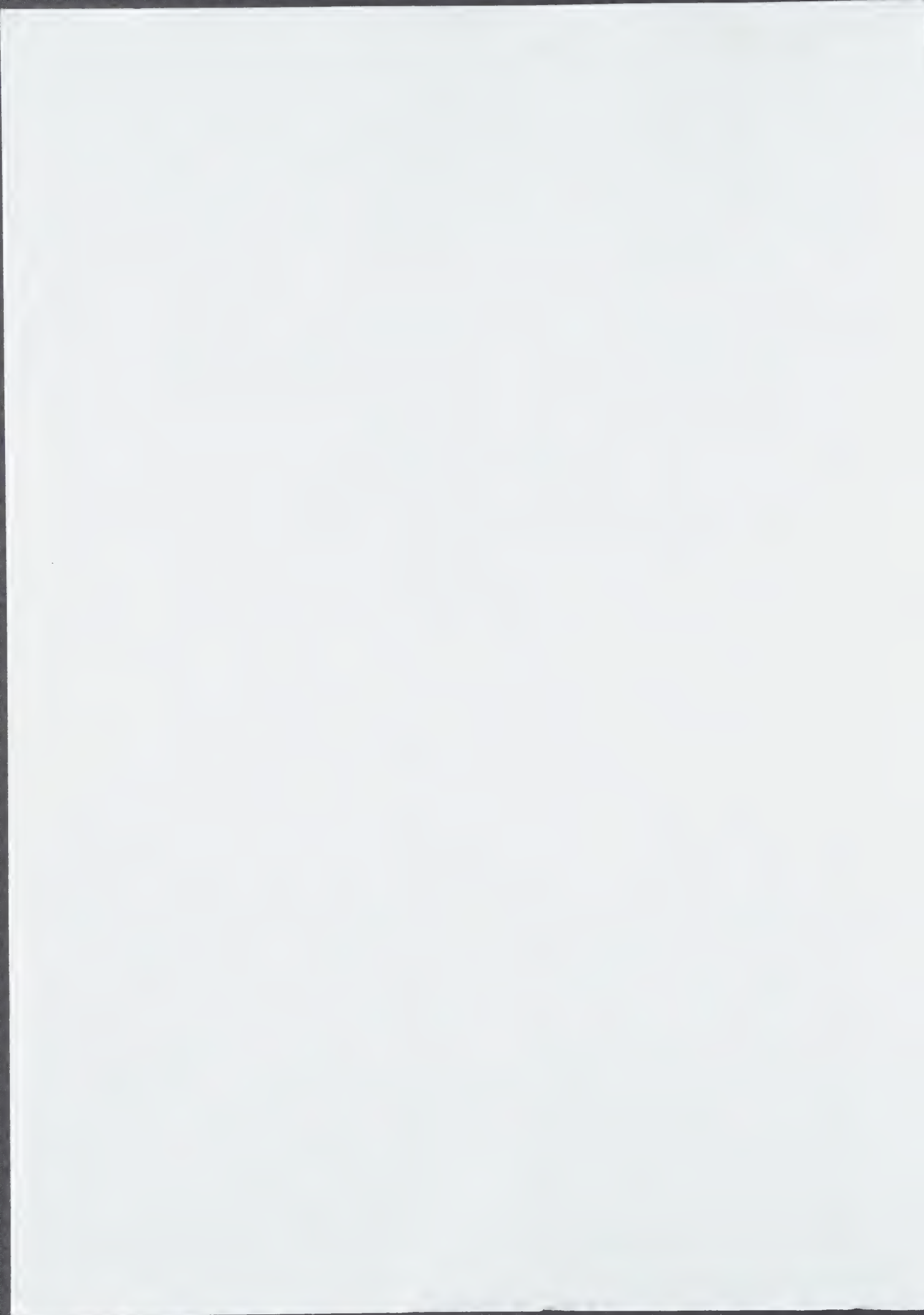
Provenance:

Anonymous sale, Geneva, Gal. Moos, 7 December
1935, lot 21;

With W. Paech, Amsterdam, before 1940.

Literature:

E. Brochhagen, in *Bulletin Musées Royaux des Beaux-*



THOMAS M. SCHNEIDER

FINE ART RESTORER

9 OLD BOND STREET

LONDON W1X 3TA

TEL: 0171-629 2985

FAX: 0171-499 8935

Condition Report

Artist: Karel DUJARDIN

Landscape with an Italian Town

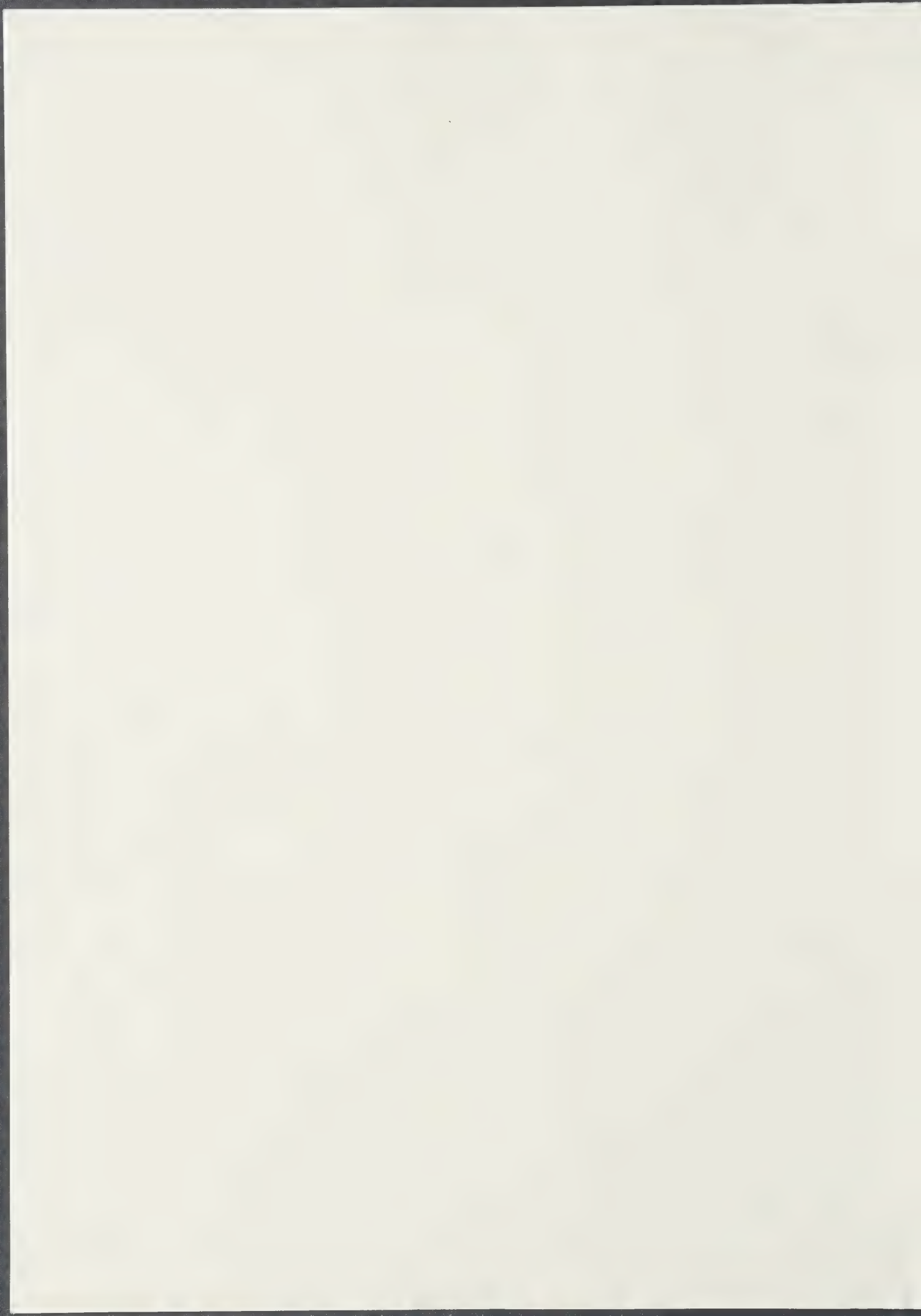
Support: canvas, 47 by 58 cms

Before the recent restoration, the painted surface of this picture was covered with a thick layer of discoloured varnish, and showed a small tear in the area below the top of the hill to the left of the tower, and a few minor losses towards the lower edge of the canvas. So the restoration consisted in a new relining and the removal of the above-mentioned old varnish, bringing back all the original cromatism. The small scattered losses were filled and inpainted and new Keytone varnish applied.

Considering the very few losses and the general brilliance of the surface and the colours, the condition of this picture can be said to be very good.

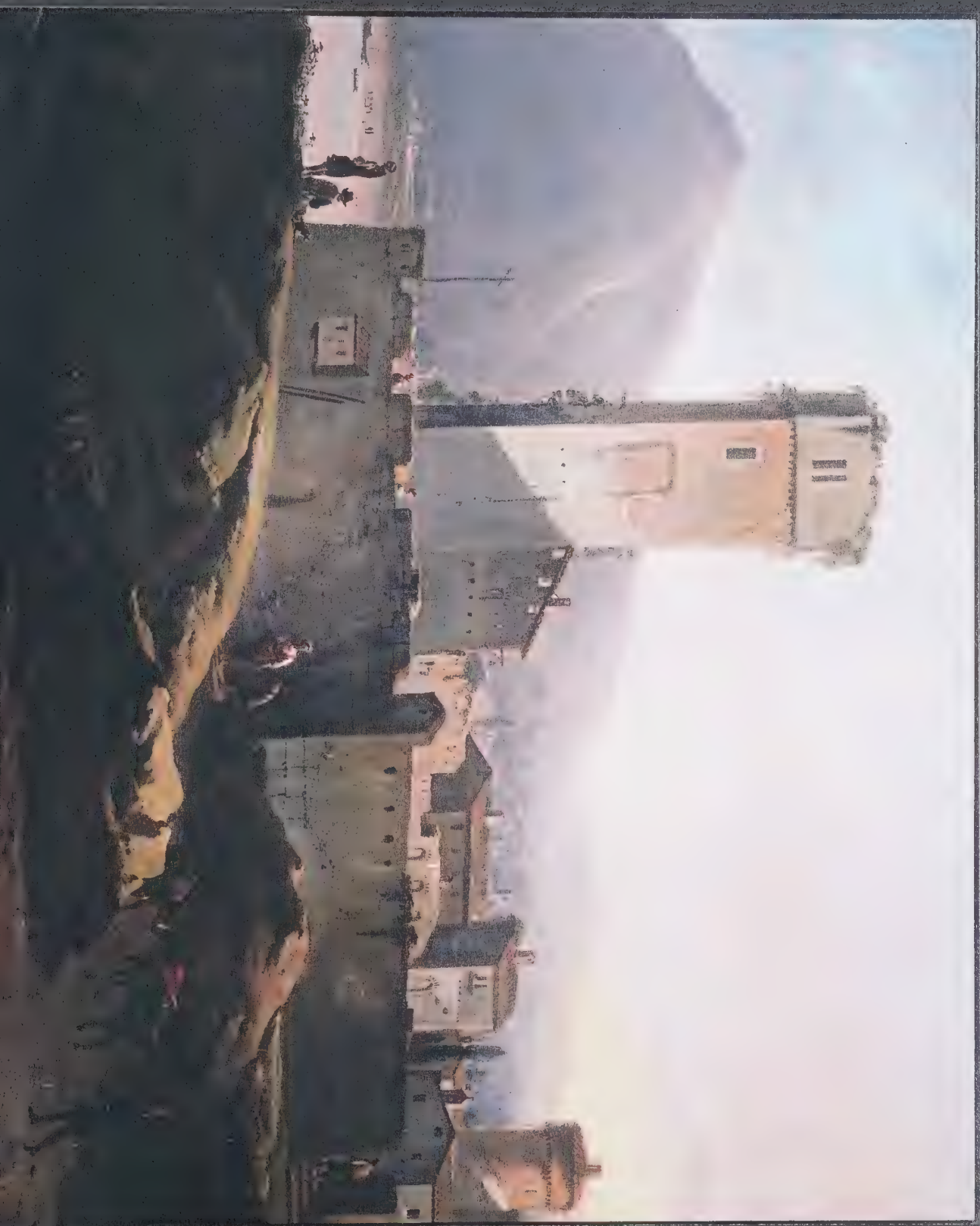
Feb. 10th 1998

T. M. Schneider









Whitfield Fine Art Limited

180 New Dorset Street

London W14 9JQ

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Fax: 0171 494 6483



C37133

9. Dec. 1992.

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FUTURE





KAREL DUJARDIN

?Amsterdam 1622 - Venice 1678

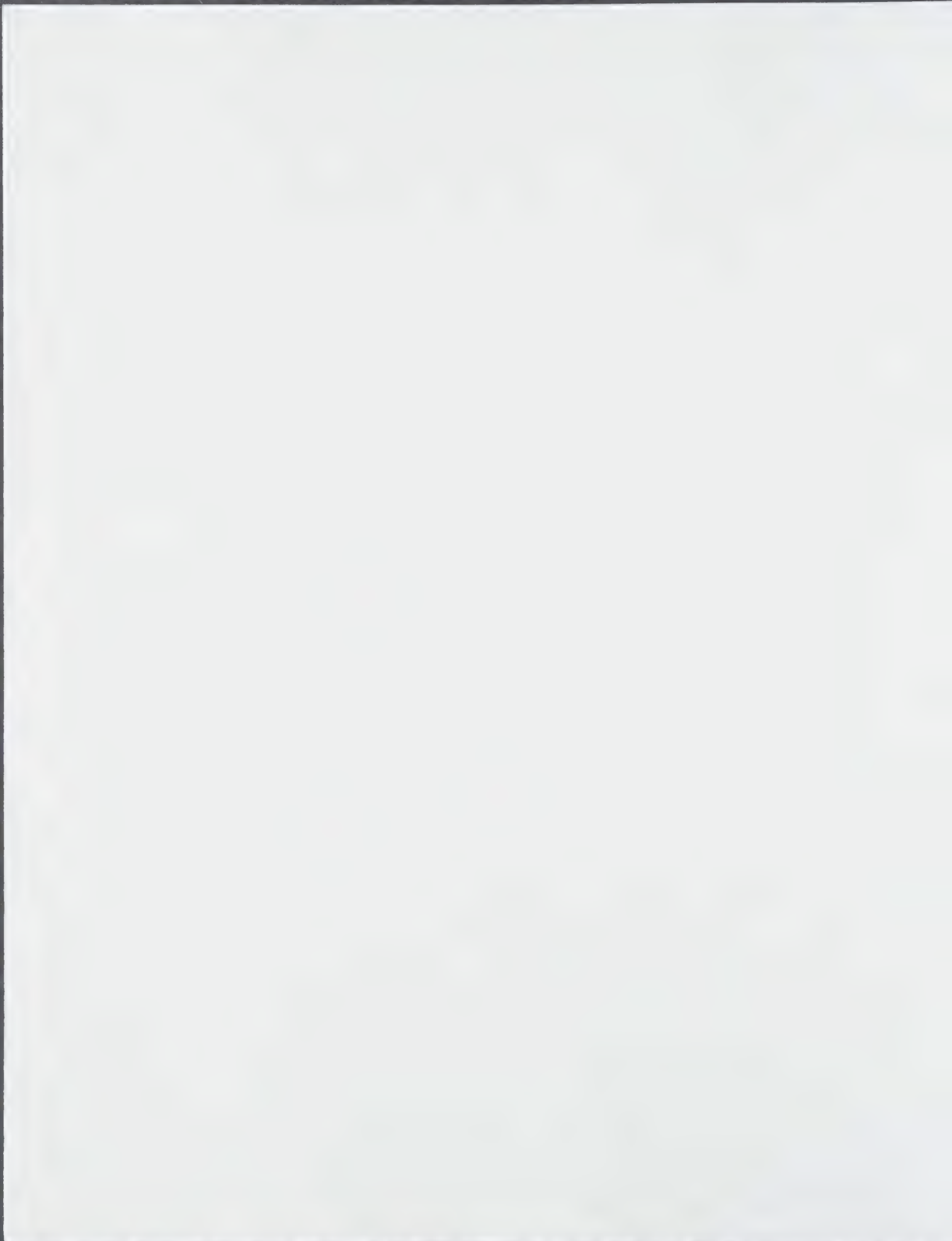
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ex. 11.11.82
R. J. 1992 lot 7



Karel du Jardin (Amsterdam 1628 – Venice 1678)

Landscape with an Italian Town

Oil on canvas, 45 x 58.5 cm

Around 1678

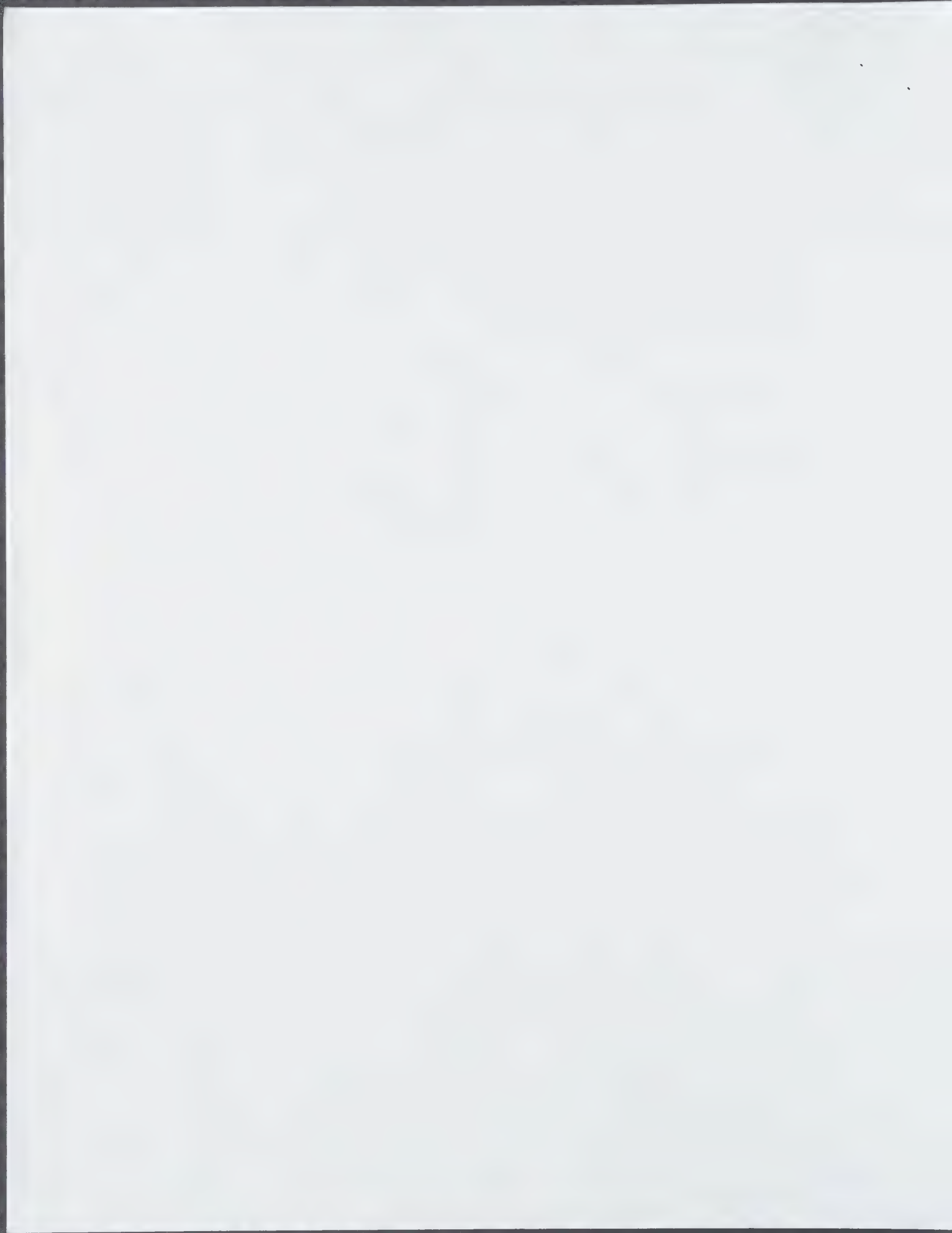
Provenance:

Sale, London (Sotheby's), 11 June 1969, lot 87 (as J. Asselijn, "An Italian Landscape with a muleteer and other figures beneath a ruined arch," oil on canvas, 46.5 x 59.5 cm); sale, London (Phillips), 2 July 1996, lot 7, illus. (as Circle of Adriaen van der Cabel); London, with Clovis Whitfield Fine Art; purchased by Alfred Bader; Milwaukee, collection of Alfred and Isabel Bader

Exhibitions:

Milwaukee 2005 - 2006, pp. 38 - 39, no. 12 (with colour illustration)

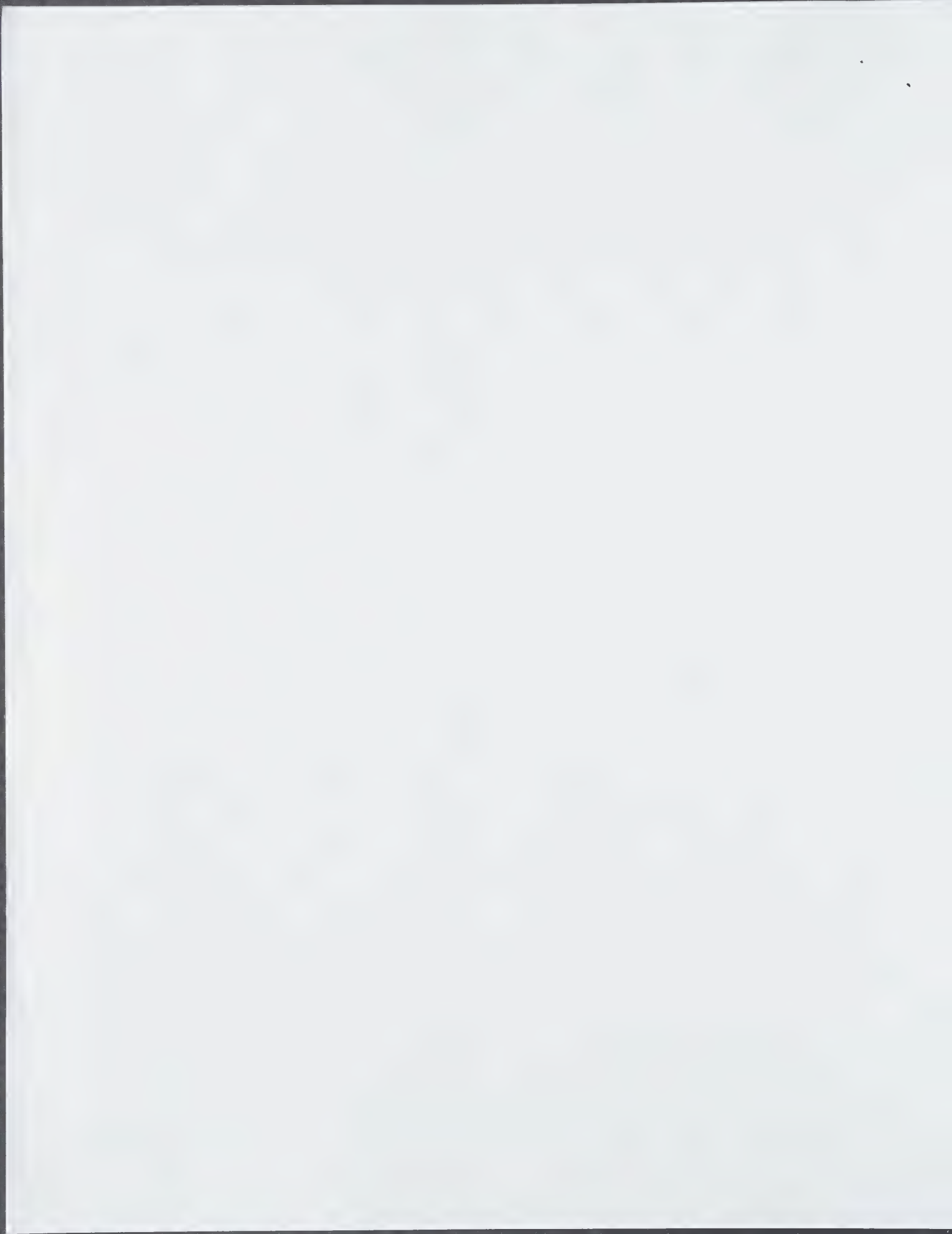
Karel Du Jardin enjoys a reputation as one of the most accomplished Dutch painters of Italianate landscape. Although his training is undocumented, his early paintings closely follow the style of the Haarlem specialist in this genre, Nicolaes Berchem, with whom likely studied. Houbraken relates a colourful story of the young artist's consent to a marriage proposal from a woman innkeeper to whom he owed money.¹ The biographer also tells of his membership in the *Bentveughels* in Rome, where he was given the



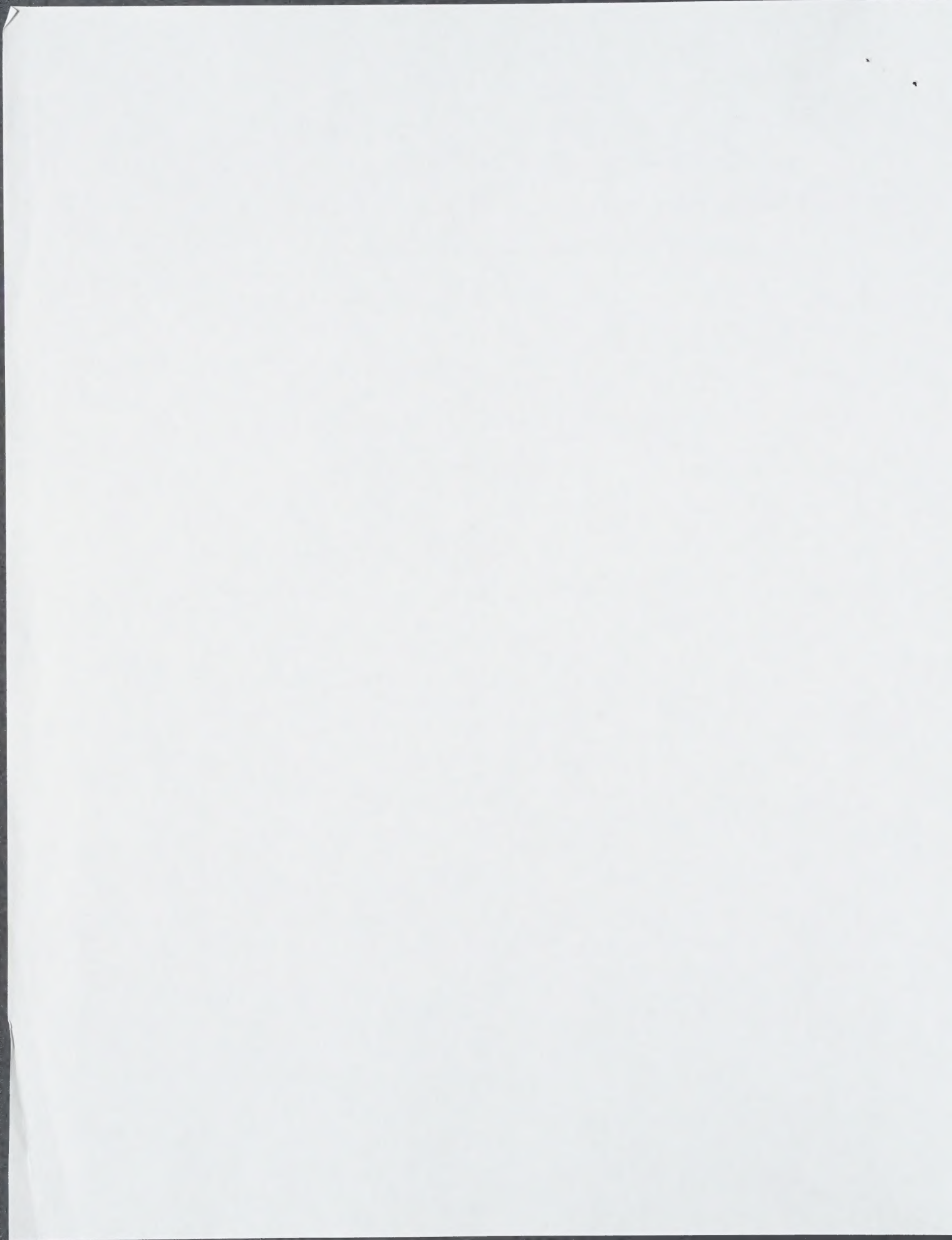
nickname "Bokkebaart" (Goatbeard).² A signed and dated drawing of a square in Rome appears to indicate that his Roman stay took place in the years 1652 – 1655, and not in the 1640s, as Houbraken asserts.³ In 1656 Du Jardin joined the newly-established painters' confraternity *Pictura* in The Hague.⁴ Three years later he was in Amsterdam again.⁵ Besides landscapes, Du Jardin also achieved success as a portrait and history painter, applying a smooth finish enlivened with a strong light effect. In 1675 he accompanied the collector and patron Jan Reynst to Italy, first visiting Rome, and then proceeding to Venice, where the artist died in 1678.⁶

His second stay in Italy inspired him to renewed vibrancy in his depiction of the Italian landscape. His paintings from this period show a powerful rendering of tone and surface in smoothly applied impasto layers, replacing the thinner technique of his Amsterdam years. Their compositions emphasize the monumentality of the landscape with the looming forms of mountains in the distance, and a reduce scale of the figures, which are placed within, rather than in front of their surroundings, as seen in a number of depictions of extensive mountain landscapes peopled with travellers.⁷ One of these, in Vienna, also incorporates a distant view onto a town on a hill (**fig.?**).⁸ The present picture is an exception among his late Italian works in presenting such a close view of the town.⁹ Its magisterial presence, dwarfing the figures before it, and echoed in the mountains behind, is entirely in keeping with the transcendent calm that characterizes of this phase of the artist's career.

1. Houbraken, vol. 3, p. 60.



2. Houbraken, vol. 3, p. 56.
3. Two documents place Du Jardin in Amsterdam in 1652 and 1655: see: Edouard Plietzsche, in: Thieme-Becker, vol. 10, p. 103. One of his drawings identifies its Roman site in its inscription: see: exhibition catalogue Amsterdam 2001, p. 154.
4. Saur, vol. 30, p. 422
5. *Ibidem*.
6. Houbraken, vol. 3, pp. 59 – 60.
7. Oil on canvas, 54.2 x 72.4 cm, sale, Amsterdam (Sotheby's), 3 May 1999, lot 48 (with colour illustration); oil on wood, 90.3 x 115.5 cm, private collection, see: exhibition catalogue London 2002, pp. 150 – 151, no. 35 (with colour illustration)
8. Oil on canvas, 53 x 68.5 cm, Vienna, Gemäldegalerie der Akademie der bildenden Künste, inv. no. 827; see: exhibition catalogue London 2002, pp. 152 – 153, no. 36 (with colour illustration).
9. The attribution to Du Jardin is supported by Marijcke de Kinkelder of the R.K.D..



NAME
NOM

NO.

~~LEOSTER~~
JUSARDIN

Seen by David de Wit # 82.02

NO.

NAME
NOM
