

matige repoussoirs stempelt ze tot nabloeiers van de reeksen, die Schenk en Stoopendael al een halve eeuw eerder maakten, ofschoon de tekenaar bij enkele toch iets meer van een zomerse stemming in zijn tuingezichten weet vast te houden dan zijn beroemder voorgangers. Als topografisch document hebben deze accurate, ter plaatse getekende en zorgvuldig gedateerde bladen echter hun onmiskenbaar belang.

J. W. NIEMEIJER

An Unknown Group of Drawings by Joannes de Bosch

Six drawings showing views of the Castle of Zeist and its surroundings have turned up recently, and are now the property of Zeist Municipality. They are here identified as the work of Joannes de Bosch (1713–1785), member of an Amsterdam Mennonite family, and an amateur-draughtsman. The drawings date from the years around 1750, when de Bosch had joined the Community of the Moravian Brethren, who had acquired Zeist Castle in 1745. Although he does not seem to have lived there, de Bosch must have drawn the house and its gardens during his repeated sojourns there. Apart from those published here, other drawings can be ascribed to De Bosch. The whole group constitutes a pendant to Stopendaal's series of engravings, published after completion of the building at the end of the 17th century. Although not of outstanding artistic merit, they are interesting as topographical documents of a country seat which had gained renown outside the borders of Holland during the 18th century.

G. L. M. GOODFELLOW

Cosmo Alexander in Holland

Cosmo Alexander¹ (1724–1772) the Scottish portrait painter, who is best known as the teacher of Gilbert Stuart, had an interesting career in his own country, in England, and in America. That he worked for a brief period in Holland also is attested by the records of the Confrerie Pictura of The Hague. Furthermore, a few portraits painted by Alexander in Holland have turned up in British collections and it is probable that others will be discovered in course of time.

What induced Alexander to go to the Netherlands is a matter for conjecture. During his visit he was commissioned

1. This artist is the subject of a thesis which was submitted by the author to Oberlin College. Cf. also G. L. M. Goodfellow, 'Cosmo Alexander in America', *The Art Quarterly* XXVI, 1963, pp. 309–322.

to paint the portraits of the Hope family on the occasion of the marriage of John Hope to Philippina Barbara van der Hoeven in May 1763. This may have been the reason for his journey.

The Hopes were of Scottish descent. A Henry Hope had emigrated from Scotland to Holland about 1660 and had built up a prosperous mercantile business in Rotterdam. His son Archibald succeeded him as head of the firm and under him it did a lively trade with England, Ireland, and America.

As time went on the Hopes came to be regarded as Dutchmen rather than Scots. About 1730, two of Archibald's sons went to Amsterdam and started the banking house of 'Thomas and Adrian Hope' which soon prospered. In 1762 Thomas's eldest son, John, and an American nephew, Henry, joined the firm, which was now styled 'Hope & Co'. and which became the most influential business house in Europe.

Amsterdam then as now was a flourishing trading city but there, as in Rotterdam, the governing Council was a patrician oligarchy from which the bourgeoisie were excluded. John's marriage in Rotterdam in May 1763 to Philippina, daughter of a former Bailiff and Burgomaster of that city, brought the Hopes their first contact with the patrician class and so enabled John to procure a place on the Council of Amsterdam in 1768.

How Alexander secured the patronage of this rich and powerful family can only be surmised. It is perhaps relevant to note that Thomas and Adrian Hope had been business correspondents of one of Cosmo's old clients, William Aikman, a Scottish merchant in Leghorn. In letters to the Hopes, Aikman may have mentioned that he knew of a Scottish artist called Alexander who had studied in Rome and who was a competent portrait painter.

But there was certainly no shortage of portraitists in Amsterdam, some working for the patrician class, others for the bourgeoisie. At this time, Jan Maurits Quinckhard was perhaps the most sought-after painter; although quite old, he was still executing a great number of portraits, life-size and miniature, which appealed to the bourgeois taste. Then there was Quinckhard's pupil, Tibout Regters, another favourite of the bourgeoisie, who specialised in conversation pieces. Another very good artist was George van der Mijn, who painted small portraits in an elegant style which was up-to-date and international, and which made him acceptable to the patrician class.

With so many capable artists at hand, it is difficult to be-

lieve that Thomas Hope invited Alexander to come over to Holland since his talents were not superior to theirs. It is true that Cosmo would suit a bourgeois family like the Hopes, for he was of the same sober temperament—the similarity in the national characteristics of the Scots and the Dutch has often been noted—but the Hopes would have been just as satisfied with Quinckhard or Regters and a host of other Dutch artists. The true fact of the matter may have been that Alexander, hearing of the proposed marriage, went to Holland on his own volition and offered his services as a portraitist to Thomas Hope.

Alexander painted at least four members of the Hope family. The finest of the group is 'Adrian Hope' (fig. 1; National Gallery of Scotland). The face is well-modelled; the lace is meticulously detailed; the surface of the paint is smooth. There is a tension in the pose which is reminiscent of the early work of both Allan Ramsay and Pompeo Batoni.

The 'John Hope' (untraced)² is rather similar to the 'Adrian Hope' with the addition of a certain geniality supplied by the smile which plays over the face.

'Mrs. John Hope' (M. Bernard, Esq.) is one of the most stylish of all Alexander's portraits. Philippina is wearing a French dress and the picture is reminiscent of contemporary French portraits, such as those by Boucher. The lace is not painted so carefully as in the 'Adrian Hope' and the hands are less crisply drawn than usual; this may be evidence of Alexander's having dashed off two or three versions of which this is only one.

Margaret Marcellis, the wife of Thomas Hope, had died in 1758 and her portrait (fig. 3; Duke of Newcastle, on loan to Aberdeen Art Gallery) was executed posthumously by Alexander probably as a copy after some undiscovered original. As might be expected, it is somewhat lacking in liveliness.

Alexander seems to have divided his first months in The Netherlands between Amsterdam and Rotterdam. Aart Schouman was the leading painter in Rotterdam with many pupils of whom Nicolaes Muys was perhaps the most outstanding. One of Schouman's patrons was the wealthy merchant, Jan Bisschop, who sat also to Alexander. Bisschop was a friend and business associate of the Hopes and an avid collector of pictures. The Alexander portrait passed to one of Bisschop's executors on his death in 1771, but it is now lost.

2. This picture was item 96 in Lord Aldenham's Sale at Sotheby's, 24th February, 1937.

The portrait of a British merchant, 'James Manson' (fig. 4; M. Bernard, Esq.), was probably painted in Rotterdam. Manson, wearing a dressing-gown, appears to be reading his correspondence after breakfast, before going out to do business in the Exchange. It is one of Alexander's most informal portraits; the companion portrait, 'Mrs. James Manson' (fig. 5; M. Bernard, Esq.) is rather more formal.

Many other British merchants lived in Rotterdam and founded families which still flourish there. Alexander may have secured commissions from them but no other portraits from this Rotterdam period have been discovered.

In the latter part of 1763, Cosmo moved to The Hague. Unlike Amsterdam and Rotterdam, it was a small town without important mercantile interests; but it was the seat of the Government and the Court and had the usual complement of civil servants and Provincial representatives. The Court had many foreign connections and to it were accredited many diplomats and other foreigners of high standing. The character of The Hague was cosmopolitan rather than Dutch.

The leading artists of The Hague were mostly of foreign origin and Paris-trained. Guillaume de Spinny, a native of Brussels, was the most successful of them in the 1760's. T. P. C. Haag, born in Cassel, Germany, had become Court Painter and Director of the Royal Art Gallery; he painted pictures of horses as well as portraits. Jean Fournier, a Frenchman, worked in The Hague for most of his life as a history painter and as a portraitist. Benjamin Bolomey, the well-known Swiss portraitist, draughtsman, and engraver took up residence in The Hague in 1763 at the age of twenty-four and remained there for twenty-eight years. Jan Humbert had been born at Amsterdam but his family originated in Geneva and, like the other artists mentioned, he had studied in Paris; he went to The Hague in 1761 and eventually became Director of the Drawing School of the *Confrerie Pictura*. De Spinny's most serious rival was the famous pastellist, Jean Baptiste Perroneau, who worked in The Hague at several periods during his wandering life, notably (for our purpose) in 1763; his clientele being drawn from both the bourgeoisie and the aristocracy, Perroneau's works have something reflective and serious in them which reminds one of the Dutch masters of the previous century.

Although the influence of Paris-trained artists was predominant in The Hague there was a local tradition in painting which should not be discounted. It found its expression in the *Confrerie*. In 1656 the painters and sculptors of the city had founded a brotherhood or society which they called

the 'Confrerie Pictura'. The Confrerie received a charter and had the privileges of a guild. Every artist or dealer who wished to sell pictures at The Hague had to join the society at a fee of eighteen guilders. In 1682 the Confrerie founded a Drawing School.³ In the eighteenth century the Confrerie and its Drawing School flourished. Many foreign artists found it a congenial society; others kept away from it while paying their dues; a few tried to avoid payment and Alexander was one of those.

None of Alexander's works from his short stay in The Hague have been discovered but he must have tried to sell pictures for he came into conflict with the Confrerie. The minutes of the Confrerie⁴ record the trouble they experienced in trying to exact the eighteen guilders from Alexander.

On November 15th there is this entry.

'De schilder Cosmo Alexander zal vermaand worden de verschuldigde 18 gulden te betalen'.⁵

The warning fell on deaf ears or rather on ears which could not understand Dutch and so the Confrerie on December 13th decided to involve the aid of the minister of the Scots Kirk at The Hague, the Reverend Archibald Maclaine.

'De schilder Cosmo Alexander verstaat niets dan En-

gelsch, de predikant Maclaine zal met hem spreken'.⁶

After the Reverend Mr. Maclaine spoke to him, Alexander could be in no doubt about the situation but still he declined to pay his dues. On January 6th, 1764, the Confrerie decided to allow only one more chance to Alexander and to another reluctant payer, Johann Jacob Schalch, the German landscape and animal painter.

'Men zal nogmaals de schilders Cosmo Alexander en Schalch dagvaarden'.⁷

Three days later Alexander paid his dues. Now he had complete freedom to practise as a painter in The Hague but, paradoxically, he did not stay much longer. He must have been at a considerable disadvantage in getting commissions, for he did not speak Dutch or the international language, French, and so his clientele would tend to be restricted to those who could speak English. Furthermore, as already observed, there was no shortage of competent portrait painters at The Hague or, for that matter, in the other Dutch cities. And so, eighteen guilders the poorer, he decided, after all, to return to London.

Alexander's visit to Holland was a very brief interlude in his career but he seems to have benefited from his contact with the high standards of the Dutch School. The few portraits⁸ he painted in England and Scotland in 1764 and 1765 are the very finest he ever executed.

3. It still exists as the Academy of Fine Arts.

4. Notulen der Confrerie Pictura te 's Gravenhage, *Oud-Holland* (1901) p. 171 and F. D. O. Obreen 'Archief voor Nederlandsche Kunstgeschiedenis' 5 (1882-83), p. 160.

5. 'The painter Cosmo Alexander shall be admonished to pay the eighteen guilders which are due from him'.

6. 'The painter Cosmo Alexander understands no language but English; the minister Maclaine shall have a word with him'.

7. 'The painters Cosmo Alexander and Schalch shall be summoned once more'.

8. 'Diana' (untraced); 'Cupid' (Marchese G. Cornaggia, Rome); 'James Drummond, Earl of Perth' and 'Lady Rachel Drummond' (both at Drummond Castle).