

Treasures Abound! Hamish Bowles

Visits Maastricht for The Fine Arts Fair

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Excerpt:

There were some fascinating women at the fair—the Marquise de Beaumont, for instance, in an 1830s drawing by Inges (with Baroni), **and Winterhalter’s 1850 portrait of a crinolined German aristocrat in a lavish contemporary frame (with Robilant + Voena, who also showcased Anne-Louis Girodet Trioson’s 1806 portrait of the comely Madame Bertin de Vaux).**

Remarkable too was Joseph Granie’s compelling 1893 study of the cafe concert singer Yvette Guilbert, looking not at all as she did in Toulouse Lautrec’s famous depictions (with Agnews), and very pretty was Sylvie Boutet de Monvel as depicted by her father, the modish art deco portraitist Bernard Boutet de Monvel, in 1944 in her lace-hung bed toying with her fluffy little white dog Champagne, apparently unconcerned by the Occupation (Stair Sainty Gallery). Dante Gabriel Rossetti’s 1868 portrait of the ravishing *Jane Morris* at Maas Gallery was a heart-stopper, and Sir Peter Lely’s *Elizabeth Capel, Countess of Carnarvon*, c 1662, had the marshmallow charm of Charles II’s court beauties (Lawrence Steigrad Fine Arts), although her oyster satin dress was prettier than she. At Thomas Sallis, *Les Tasses Noir*, a large 1925 Vuillard painting, depicted the style setter and artist muse Misia Sert seated at table with her niece in her silvery dining room with its Chinoiserie furniture and rock crystal and jade green objects—a setting that inspired her friend Gabrielle “Coco” Chanel’s own adventures in atmospheric interior decoration. At Sam Fogg, a c 1470 statue of a *Standing Virgin and Child* from central France was a vision of perfect, serene, and timeless beauty, whilst Charles-Antoine Coyppels’s witty 1743 *Folly Embellishing Old Age with the Adornments of Youth* (at French & Company), was a caution to us all.



Franz Xaver Winterhalter, *A Portrait of a Lady, Therese Freifrau Von Bethmann*, 1850, oil on canvas, 130 x 100 cm, frame: 183 x 137 x 16 cm



Anne-Louis Girodet-Trioson, *Portrait of Madame Bertin de Vaux*, 1806, oil on canvas with its original frame, 65.5 x 55 cm

There were some knee-trembling men at the fair too. At Weiss, for instance, a swaggering portrait of James Hay, 1st Earl of Carlisle, from the studio of the Jacobean artist William Larkin—a dandy in a face-framing starched white collar and the most fanciful ribbon rosettes on his shoes. And alongside their female lovelies, **Robilant + Voena had a Pompeo Batoni portrait of George Craster, who had presumably taken his Horse Grenadier Guards uniform all the way to Rome to have the famed Grand Tourist artist memorialize him wearing it.** Gerard ter Borsch's *Portrait of Pieter de Graeff*, painted on copper c 1674 (with Douwes Fine Art) had a grave air, but the subject was depicted sitting in a lilac velvet chair with my name all over it. Gustave Caillebotte's *Portrait of the Painter George Roman*, 1879 (Arnoldi Livie), is an unvarnished depiction but a picture strong enough to stop you in your tracks.



Pompeo Batoni, *Portrait of George Craster*, oil on canvas, 76.4 x 63.5 cm

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