

Aelbert Cuyp

Dordrecht from the South, in a Storm, ca. 1645

[*Thunderstorm over Dordrecht*]

Oil on panel, 77.5 x 107 cm

Signed lower right: A. Cuyp

Chong no. 61.



Provenance

Mattheus vanden Broucke (1) • Elisabeth Francken (by 1729) (2) • Margarita vander Burch (3) • George Montague-Dunk, 2nd Earl of Halifax, Uppark, Stanstead (by 1770 until [d.] 1771) (4) • The estate of the 2nd Earl of Halifax (1782) (5) • William Nisbet (6) • Comyns (7) • Wilbraham Tollemache, 6th Earl of Dysart, Ham House, Richmond (by 1820) (8) • Sir Lyonel Tollemache, 4th Baronet, Ham House, Richmond (until [d.] 1952) (9) • The estate of Sir Lyonel Tollemache (1952/53) (10) • Edward Speelman, London; Marlborough Fine Art Ltd., London (1953/54) (11) • Emil Bührle, Zurich (23 January 1954 until [d.] 28 November 1956) (12) • Given by the heirs of Emil Bührle to the Foundation E.G. Bührle Collection, Zurich (1960), no. 149.

(1) Chong, pp. 308, 574.

(2) Widow of the above, as above.

(3) Chong, as above.

(4) Chong, no. 61.

(5) Sale Earl of Halifax, Christie's London, 19–20 April 1782, no. 67.

(6) Acquired at the above sale, on 20 April 1783, for £ 63, Chong no. 61; e-mail message from Lucia Tro, Christie's London, to Foundation E.G. Bührle Collection, 14 January 2008, confirming that the painting was bought at the second day of the sale by Nisbet; *The Catalogue of the Capital Collection of Uncommonly Choice Paintings, The Genuine Property of a Gentleman [...]*, Peter Coxe, Burrell & Foster, London (25 May 1802), no. 69.

(7) Bought at the above sale for £ 79.16, Chong no. 61.

(8) Chong no. 61.

(9) By descent; for the various inventories at Ham House Chong, p. 310, n. 1; (Mrs.) Charles Roundell, *Ham House, Its History and Art Treasures*, London 1904, vol. 2, p. 105.

(10) *Catalogue of Pictures by Old Masters, The Property of the Trustees of the Tollemache estates*, Christie's, London (15 May 1953), no. 42.

(11) Acquired at the above sale, Chong no. 61, and Information given by Mr. Anthony Speelman, London, son of Edward Speelman, to Foundation E.G. Bührle Collection, 8 January 2010.

(12) Acquired from the latter, with two paintings by Vlaminck and Vuillard, for a total amount of CHF 254.100, AStEGB, Letter from Trafo, Anstalt für Handel und Finanz, Vaduz, signed by F. K. Lloyd [Head of Marlborough Fine Art, Ltd., London] to Dr. O. Maurer [Secretary General of Oerlikon Bührle & Co.], Zurich, 18 January 1954, accompanying Invoice from Trafo, Anstalt für Handel und Finanz, Vaduz, made out to Emil Bührle, 18 January 1954, for the sum of CHF 254.100; Payment order, made by Emil Bührle, 22 January 1954, to Industrie- und Handelsbank, Zurich, for the sum of CHF 254.100 to be transferred to Trafo, Vaduz, and Confirmation of payment from Industrie- und Handelsbank, Zürich, executed on 23 January 1954.

Exhibitions

Shok der Herkenning, Het Engelse landschap der Romantiek en zijn Hollandse Inspiratie, Mauritshuis, The Hague 1970–71, no. 61; *Shock of Recognition, The Landscape of English Romanticism and the Dutch Seventeenth-Century School*, Tate Gallery, London 1971, no. 54.

References

John Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, vol. 5, London 1834, p. 307, no. 84. • Charles Robert Leslie, *Memoirs of the Life of John Constable Esq. R. A., Composed Chiefly of His Letters*, London 1843, p. 95 (letter of 6 September 1834; ²1845; and various later editions). • (Mrs.) Charles Roundell, *Ham House, Its History and Art Treasures*, London 1904, vol. 2, p. 105. • Cornelis Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts*, vol. 2,

The information presented on this website reflects ongoing research and may be revised and updated at any time.

Esslingen/Neuss & Paris 1908, p. 56, no. 167a; p. 103, no. 358; p. 200, no. 708 (English edition: *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, London 1909; ²Cambridge 1976). • (Horace Walpole), "Horace Walpole's journal of visits to country seats", in *Walpole Society* (16) 1927/28, p. 68 (entry of August 1770). • Gustav Friedrich Hartlaub, "Der Blitz in der Kunst", in *Atlantis* (27) 1955, p. 84 (ill.). • Ronald B. Beckett, *John Constable's Correspondence*, vol. 3, *The Correspondence with C. R. Leslie, R. A.*, Ipswich 1965, pp. 118–119 (letter of 6 September 1834). • Stephen Reiss, *Aelbert Cuyp*, London 1975, p. 55, fig. 4, no. 27 (ill.). • Peter C. Sutton, "Introduction", in *Masters of 17th-Century Dutch Landscape Painting*, (exh. cat.) Museum of Fine Arts, Boston etc. 1987–88, p. 10, fig. 3. • Alan Chong, "New dated works from Aelbert Cuyp's earlier career", in *Burlington Magazine* (133) 1991, p. 610, fig. 50. • Alan Chong, *Aelbert Cuyp and the Meaning of Landscape*, (Diss.) New York University 1992, pp. 309–310, no. 61. • Peter C. Sutton, John Loughman, *The Golden Age of Dutch Landscape Painting*, Fundación Colección Thyssen-Bornemisza, Madrid 1994, p. 246 (Spanish edition: *El siglo de oro del paisaje holandés*). • Evelyn Pritchard, *Ham House and Its Owners through Five Centuries*, Richmond Local History Society (ed.), Richmond-upon-Thames 1995, p. 49. • Arthur K. Wheelock jr., *Aelbert Cuyp*, London 2001, p. 114, fig. 1. • Michael Taylor, "Le peintre et le savant, La fabrique des images au siècle d'or de la peinture hollandaise", in *La Fabrique des images, Visions du monde et formes de la représentation*, (exh. cat.) Musée du quai Branly, Paris 2010–11, p. 104, fig. 62.

Catalogues of the Bührle Collection: 1966 & 1971, no. 149; 1973/86, no. 151; 1994, pp. 17–18 (ill.); 2005: no. 5. • Exhibitions of the Bührle Collection: Jegenstorf 1955, no. 4; Zurich 1958, no. 76; Munich 1958–59, no. 33; Washington etc. 1990–91, no. 4; Zurich 2010, no. 149. • Articles on the Bührle Collection: Sutton 1959, p. 146, fig. 2.

Catalogues, exhibitions and articles cited in full see <http://www.buehrle.ch/pdf/egbcat.pdf>.

ASStEGB = Archive of the Foundation E.G. Bührle Collection, Zurich