

Anthony van Dyck, 1599-1641
Queen Henrietta Maria with Sir Jeffrey Hudson



KRESS CATALOGUE NUMBER

K1911

IDENTIFIER

1751

ARTIST

Dyck, Anthony van, Sir, 1599-1641

NATIONALITY

Flemish

DATE

1633

MEDIUM

oil on canvas

TYPE OF OBJECT

Painting

DIMENSIONS

219.1 x 134.8 cm (86 1/4 x 53 1/16 in)

LOCATION

National Gallery of Art, Washington, District of Columbia

PROVENANCE

Thomas Newport [c. 1655-1719, created 1st and last Baron Torrington in 1716], London, before 1716; [1] by inheritance to his third wife and widow, Anne, Lady Torrington [d. 1735, née Anne Pierrepont], Newport House, Twickenham, and London; [2] by inheritance to her sister-in-law, Mary, Countess of Bradford [1661- 1737, née Mary Wilbraham, widow of Richard Newport, 2nd earl of Bradford of the first creation], Weston Park, Shropshire; [3] by inheritance to her daughter, Diana, Countess of Mountrath [d. 1766, née Lady Diana Newport, wife of Algernon Coote, 6th earl of Mountrath], 20-21 Grosvenor Square, London; [4] by inheritance to Caroline, Baroness Milton [1718- 1775, née Lady Caroline Sackville, wife of Joseph Damer, later 1st earl of Dorchester], Milton Abbey, Dorset; [5] by inheritance to her son, George Damer, 2nd and last earl of Dorchester [1746-1808], Milton Abbey; by inheritance to his sister, Caroline Damer [1752-1829], Milton Abbey; by inheritance to her first cousin once-removed, John Dawson,

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2nd earl of Portarlington [1781-1845], Milton Abbey; by inheritance to his nephew, Henry John Reuben Dawson-Damer, 3rd earl of Portarlington [1822-1889], Emo Park, Queens County, Ireland; by exchange 1881 to Thomas George Baring, 1st earl of Northbrook [1826-1904], Stratton Park, Hampshire; by inheritance to his son, Francis George Baring, 2nd earl of Northbrook [1850-1929], Stratton Park; [6] sold March 1927 to (Duveen Brothers, Inc., London, New York, and Paris); [7] sold May 1928 to William Randolph Hearst [1863-1951], San Simeon, California; on consignment 1938 with (M. Knoedler and Co., New York) by (Parish-Watson and Co., New York), for Hearst; returned 1939 to Hearst; (his sale, held at Gimbel's and Saks Fifth Avenue by Hammer Galleries, New York, 25 March 1941, no. 174-1); [8] consigned 1952 by Hearst's estate to (M. Knoedler and Co., New York); sold September 1952 to the Samuel H. Kress Foundation, New York; [9] gift 1952 to NGA.

[1] The early provenance for the painting as published in the Gallery's 2005 systematic catalogue, *Flemish Paintings of the Seventeenth Century*, by Arthur K. Wheelock, Jr., incorrectly traced the ownership from Richard Newport, 2nd earl of Bradford (1644-1723) through his heirs. The revised early provenance given here relies on the work of Sally Goodsir, who researched the history of the paintings collection at Weston Park, the former country home of the Earls of Bradford, and who kindly shared her research with the Gallery. The inventories cited below are in the collection of the Weston Park Foundation, near Shifnal, in Shropshire, England. (See Ms. Goodsir's 2009 e-mails of June 29, July 7, and July 29, and the e-mail from Gareth J.L. Williams, Curator and Head of Learning to the Weston Park Foundation, 21 July 2010, all in NGA curatorial files.) A pre-1716 inventory of paintings at Surrey Street, London, belonging to the Hon. Thomas Newport, lists "In New Room next Somerset Garden...K. Cha. 1sts Queen, by Vandyck."

[2] An inventory of paintings belonging to Lady Torrington at her house in Twickenham and dated 9 November 1719, lists "In the Hall...Whole lengths...King Charles the first's Queen, by Vandyke." Thomas Newport had inherited Newport House in Twickenham in 1708 on the death of his father, Francis Newport, 1st earl of Bradford (1619-1708). After Lady Torrington's death, the house was sold out of the family. Another 1719 inventory, of paintings at her London house, lists "In the Drawing Room...K: Cha: 1sts Queen by Vandyke."

[3] A 1735 inventory of the pictures sent by the Countess of Bradford from London to Weston Park, after Lady Torrington's death, lists "Case No. 7, painting number 79 King Charles 1sts Queen, by Vandyke." The painting then disappears from all subsequent inventories.

[4] The Countess of Mountrath's will is in The National Archives, Kew, London (PROB 11/923). She did not leave any paintings to her son, Henry, 7th earl of Mountrath.

[5] By terms of the Countess of Mountrath's will, the contents of her house in Grosvenor Square, London, were left first to Caroline, Lady Milton, and after Caroline's death were to be divided among Caroline's children. The contents of the house were not to be inherited by any husband of Caroline, and therefore not by Joseph Damer, who died after his wife, in 1798. Instead, Caroline's son, George Damer, became the next owner of the painting.

[6] The provenance of the painting from its presence at Milton Abbey to Duveen Brothers is according to Arthur K. Wheelock, Jr., Susan J. Barnes, et al., *Anthony van Dyck*, exh. cat., National Gallery of Art, Washington, D.C., 1990: 262, no. 67, which in turn is based on *Northbrook Gallery. An Illustrated Descriptive and Historic Account of the Collection of the Earl of Northbrook*, G.C.S.I., Lord Ronald Gower, ed., London, 1885: 29, and J. Weale and J.P. Richter, *A Descriptive Catalogue of the Collection of Pictures Belonging to the Earl of Northbrook*, London, 1889: 92.

[7] See the letter of 10 March 1927 confirming receipt of payment for seven of the Northbrook paintings, including *Queen Henrietta Maria, Sir Jeffrey Hudson and a Monkey*, in the Duveen Brothers Records (box 269, folder 16, reel 124; accession number 960015, Research Library, The Getty Research Institute, Los Angeles; copy in NGA curatorial files, kindly supplied by Patricia Teter).

[8] The sale was stopped by Hearst after some months and lots not sold were returned to his possession. The painting was presumably bought in, as the painting was consigned to Knoedler's by Hearst's estate in 1952. However, according to John Walker, *Self-Portrait with Donors: Confessions of an Art Collector*, Boston and Toronto, 1974: 222, it was sold for \$124,998.

[9] Knoedler commission book no. 3, p. 95, no. CA 1214, commission book no. 5A, p.54, no. CA 4038, and sales book no. 16, p. 414, M. Knoedler & Co. Records, Getty Research Institute, Los Angeles (copies in NGA curatorial files). The bill of sale from Knoedler to the Kress Foundation is dated 5 September 1952 and marked paid September 18 (copy in NGA curatorial files).

ACCESSION NUMBER

1952.5.39

KRESS NUMBER

1911

LEGACY NGA NUMBER

1118

1 ACQUISITION

M. Knoedler & Co., September 5, 1952

1 DISTRIBUTION

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Gift to National Gallery of Art, October 15, 1952

EXTERNAL LINKS

Related Collection Record

<https://www.nga.gov/collection/art-object-page.41651.html>

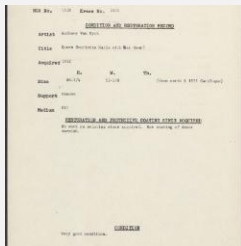
Related National Gallery of Art Library Image Collections Record

https://library.nga.gov/permalink/01NGA_INST/1p5jkvq/alma99149143804896

Related National Gallery of Art Systematic Catalog

https://library.nga.gov/permalink/01NGA_INST/1cl1g8d/alma992321823504896

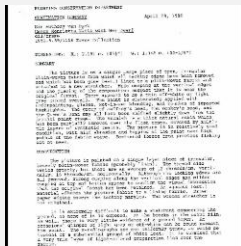
4 ARCHIVAL ITEMS



K1911 - Condition and restoration record, circa 1950s-1960s



K1911 - Treatment report, 1988



K1911 - Examination summary, 1988



K1911 - Treatment proposal, 1996

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RECORD LINK

<https://kress.nga.gov/Detail/objects/1751>