





Our gallery now in its twenty-third year is once again pleased to offer a catalog which presents the past year's discoveries.

We continue to be delighted, surprised, and challenged in our research of artists and the history behind each work we have acquired. It remains our privilege and honor to work with many talented scholars in their specialties as they assist us in uncovering untold or forgotten provenances, literature, and exhibitions.

At our gallery, TEFAF Maastricht and The Spring Show NYC we will exhibit primarily Dutch and Flemish works from the 16th through the 20th centuries with an emphasis on portraits. Other subjects will include genre scenes, still-lives, coastal views, and works of mythology. Our hopes are that this selection proves enjoyable to all our guests.

This catalog is representative of our holdings but not all inclusive. For a complete listing with images and fact sheets of our paintings, watercolors and drawings, please visit our website at www.steigrad.com.

All works are on offer subject to prior sale.

We would like to thank the following people for their invaluable assistance, advice, entries and expertise in the preparation of this catalog: Mary Clare Altenhofen, Alexandra Nina Bauer, Louisa Dare, Frédéric Elsig, Margaret Iacono, Zdeněk Kazlepka, Jan de Meere, Fred G. Meijer, Marc Schreuder, Marlies Stoter and Werner Sumowski.

Our director Sarah Gordon has handled with great efficiency and aplomb the responsibility of coordinating the logistics of our worldwide exhibitions as well overseeing the publication of this catalog and we are very grateful.

Peggy Stone & Lawrence Steigrad

1.

SAVOYARD SCHOOL, POSSIBLY FROM THE CIRCLE OF NICOLAS ROBERT, CIRCA 1480

A Male Figure Perhaps Saint Sebastian: A Fragment

oil on panel laid down on panel

10 x 8 inches (26.7 x 20 cm.)

PROVENANCE

Photo-certificate from Dr. Max J. Friedländer, dated Berlin, November 10, 1938 (stating the work as French School executed around 1480)

E. and A. Silberman Galleries, Inc., New York

Oliver B. James, Phoenix, Arizona, 1955

World House Galleries, New York

Anonymous sale, Parke-Bernet Galleries, Inc., New York, November 22-23, 1963, lot 47

(as Burgundian Master, circa 1480), where purchased by

Private Collection, New York until 2003

LITERATURE

Frédéric Elsig, "Observations stylistiques", in *Peindre à Genève au XVIe Siècle*, Georg éditeur, Geneva, 2011, p. 79, fig. 18, illustrated

Presented as a bust-length figure in front of a green background, the young man is dressed in a red pourpoint with a green collar and red hat with a white feather. His costume appears to correspond to the fashion circa 1480, as does his long hair. Yet, judging from the orientation of the head which does not look at the viewer, the painting cannot be regarded as a portrait. Apparently cut on all four sides, it probably is a fragment from a larger painting. Despite the absence of a halo, the original image would have been the full figure of a saint dressed as a modern "damoiseau", for example Hubert or Sebastian. Transformed, its current state reflects late nineteenth to early twentieth century taste, a period in which "the second rediscovery of the primitives" combined with a strong interest in portraiture. This taste was particularly prevalent after the important exhibitions of Flemish and French Primitives, organized respectively in Bruges, 1902 and Paris, 1904.

In a photo-certificate by Max J. Friedländer dated Berlin, November 10, 1938 the painting is attributed to a French Master active circa 1480. Charles Sterling in his records (now archived at the Department of Paintings, Louvre) classified it among the "problems" of the German School. When sold at auction in 1963 it was catalogued as a work by a Burgundian Master. In my opinion the painting reveals the influence of Northern works, defined by a rigidification of Flemish models, first evident in Champagne and Burgundy before reaching Lyons and the Duchy of Savoy. It can be compared for example with the *Consecration of the Church* in the Cathedral of Châlons-en-Champagne executed circa 1460-1470. But I propose the Duchy of Savoy as its point of origin, a region under German influence, in theory attributable to the circle of Nicolas Robert.

Originally from Lyons, Nicolas Robert is documented as a court painter to the Dukes of Savoy in Chambéry from 1465 – 1507/8. Also, he is possibly the artist identified as the "Master Colin" who painted different frescoes and panel paintings in the Issogne Castle in Valle d'Aosta, Italy in the first years of the sixteenth century. I recently put forth an attribution to Nicolas Robert for two sets of wings of an altarpiece probably done for the Franciscan Church of Chambéry (now in the Musée Savoisien, Chambéry) painted during the 1470s. Stylistically this panel can be placed between the two sets of alter wings in the Musée Savoisien (see 1a and 1b) and the later production in Issogne Castle. They all share common stylistic traits defined by a certain rigidity of execution along with pronounced underdrawing that remains partially visible. Works from the Savoyard School are extremely rare. The placement of this panel within its known works as well as representing a bridge between the 1470s and early sixteenth century production define it as a work of remarkable interest.

Prof. Frédéric Elsig
University of Geneva





Fig. 1a: Anonymous, Savoyard XV Century, Altar Wings: *St. Michael, St. Francis of Assisi, St. George, and St. Louis of Toulouse*
Courtesy of the Chambéry Museum Collection; photographed by Jean-Claude Giroud



Fig. 1b: Anonymous, Savoyard XV Century, Altar Wings: *The Marriage of the Virgin and the Annunciation*
Courtesy of the Chambéry Museum Collection; photographed by Jean-Claude Giroud

2.

CIRCLE OF THE MASTER OF THE 1540s
(Antwerp, active 1540-1551)

Portrait of a Man with his Right Hand Holding a Red Carnation and in his Left a Glove

oil on panel

15 x 11½ inches (38 x 29 cm.)

PROVENANCE

Private Collection, France

Private Collection, Washington, D.C. acquired prior to 1992 until the present time

Antwerp at this time was the center for art in Northern Europe. It was also one of the most populated cities in Europe and the leading trade and banking center of the Netherlands.¹ Portraits were regarded as an essential part of the interior decoration of the houses of the well-to-do which naturally led to a strong demand and market. As the painting of portraits was regarded as more of a craftsman-like imitation of nature than invention the names of these artists tended not to be recorded.²

The Master of the 1540s is the name given by Max J. Friedländer to an anonymous painter of a group of approximately thirty known portraits. Regarded as a follower of Joos van Cleve (1485-1540), his period of activity from 1540-1551 began immediately after Van Cleve's death, documented by the works in the group that are dated. With two exceptions, the portraits of *Gillebert van Schoonbeke* and his wife *Elisabeth Heyndrickx* on loan to the Koninklijk Museum voor Schone Kunsten, Antwerp, the Master's sitters are unidentified. They are also devoid of coats-of-arms or other distinguishing emblems whose absences mark them as members of the upper middle class as opposed to the aristocracy.³

As evident in this panel, typical characteristics for the Master of the 1540s are portraits done in half-length formats, in which the sitter's head is viewed frontally or just slightly turned to the side, set close to the top of the panel. Although these portrayals are individualized the group shares a certain uniformity in the depiction of facial features that are executed with a qualitative assurance and objectivity. Flesh tones are brightly lit causing the face and hands to spring forth from dark attire often planar in effect and a background of indeterminate brightness. In this work and a number of others, the head casts a shadow against the background which serves to enhance the volume and depth of the composition. Often the sitters hold a glove in nicely formed hands with long fingers and oval nails. The overall impression of these portraits is one of vivid clarity encapsulated in a veneer of high gloss.⁴

Beginning in the fifteenth century onwards portraits regularly feature sitters displaying raised carnations. A carnation is regarded as a symbol of divine love, resurrection and the hope of eternal life.⁵ The clutched glove in his left hand symbolizes fidelity and attests to piety and the belief in eternal salvation.

¹ Zirka Zaremba Filipczak, *Picturing Art in Antwerp 1550 – 1700*, Princeton University Press, Princeton, New Jersey, 1987, p. 3.

² Hans Vlieghe, *Flemish Art and Architecture 1585 – 1700*, Yale University Press, New Haven and London, 1998, p. 8.

³ Max J. Friedländer, *Early Netherlandish Painting. Antonis Mor and his Contemporaries*, volume XIII, Praeger Publishers, Inc., New York, 1975, pp. 46 – 47.

⁴ *Ibid.*, pp. 46-48.

⁵ Saskia Kuus, "Paulus Moreelse" in *Pride and Joy, Children's Portraits in the Netherlands 1500 – 1700*, exhibition catalog, Frans Halsmuseum, Haarlem, 2000, p. 136.



JAN VAN BIJLERT
(Utrecht 1597/98 – Utrecht 1671)

The Virgin and Child (1625 – 1635)

signed in monogram Jv-B with the first two initials conjoined in the lower right
 oil on panel

39½ x 30¼ inches (100 x 76.8 cm.)

In a Dutch eighteenth century carved and gilded frame, the borders with scrolling acanthus leaves, fruit, and griffins running from a sunspray top, flanked by cherubs down to a similar base

PROVENANCE

William Tilden Blodgett, New York

Estate of the Late William Tilden Blodgett, Kurt's Art Gallery, New York, April 27, 1876, (ex catalogus)

H. B. Yotnakparian Art Gallery, New York where purchased by

Oliver Banks, New York, by 1982

Anonymous sale, Sotheby's New York, January 20, 1983, lot 10

Lewis G. Nierman, Plantation, Florida, by 1983

Otto Naumann, Ltd., New York, 1995

Anonymous sale, Christie's, New York, May 15, 1996, lot 53

Lawrence Steigrad Fine Arts, New York, 1996 who sold it to

Private Collection, New York, 1996 until the present time

LITERATURE

"Une vente a New York", in *L'Art, Revue Hebdomadaire Illustrée*, volume 2, 1876, pp. 191, 260-261, no. 5 (as by Otto van Veen, an engraving of the painting is found between pp. 260 – 261)

Elena Pérez Rios, *Repertorio de Grabados españoles en la Biblioteca Nacional*, volume 2, 1982, p. 191, no. 2 (from the collection of William T. Blodgett)

Paul Huys Janssen, *Jan van Bijlert, Catalogue Raisonné*, John Benjamins Publishing Company, Philadelphia, 1997, pp. 77, 98, 150, 239, no. 13., pl. 19, illustrated, fig. 24 engraving illustrated, (with Lawrence Steigrad, New York)

Jan van Bijlert (or Bylert) was the son of the glass painter Herman Beerntsz. van Bijlert. His initial training must have been with his father but later apprenticed with Abraham Bloemaert, probably from 1612 – 1613. Around 1617, he traveled to France and arrived in Italy by 1621. There he stayed mainly in Rome, where he became a member of the Schildersbent. It was also in Rome that he along with other fellow Utrecht artists came under the influence of Caravaggio. Van Bijlert returned home to Utrecht by 1624, and he along with this same group became known as the Utrecht Caravaggisti, having adopted the Master's style as their own.

Evident in *The Virgin and Child* are the Caravaggesque features that characterized Van Bijlert's early work. These included the use of dramatic chiaroscuro, the cutting off of the picture plane so that the image is viewed close-up and a striving to achieve realism over idealism. His range of subjects were Biblical, historical, and genre as well as portraits. In 1630 Van Bijlert joined the Guild of St. Luke in Utrecht and from 1632 – 1636 served as its dean. His pupils included Ludolf de Jongh, Bertram de Fouchier, and Abraham Willaerts. In the 1660s Matthias Wytmans was also a pupil. During the course of the painter's career several works were acquired by royal collections including those of Stadholder Frederik Hendrik, The Hague and the Winter King, Frederik of the Palantine in Rhenen by the early 1630s. Today the largest collection of Van Bijlert's paintings is in the Centraal Museum, Utrecht.¹ Other works can be found in museums throughout the world.

Continued

¹ Biographical information taken from Paul Huys Janssen, op. cit., pp. 38, 40, 42 – 43, 50; and Paul Huys Janssen, "Jan (Hermansz.) van Bijlert" in *From Rembrandt to Vermeer, 17th-Century Dutch Artists*, The Grove Dictionary of Art, St. Martin's Press, 2000, pp. 25 – 26.



It is known that Van Bijlert painted the theme of the Virgin and Child four times and an expanded composition that included a young girl offering fruit twice. Paul Huys Janssen characterized this group as “among the most accomplished paintings in his oeuvre”. From the four representing the Virgin and Child, three including ours are in private collections with the other in the Herzog Anton Ulrich-Museum, Braunschweig. The Museum Brukenthal, Sibiu owns *The Virgin and Child and a Girl Offering Fruit* while the other is in a private collection. Of the group our painting is one of the earliest examples, thought to have been painted from 1625 – 1635.²

Mary directly engages the viewer while in the midst of fastening the Child’s swaddling. The Child gazes adoringly at his Mother while grasping a nursing bottle that could double as a scepter, foreshadowing his future. The same bottle reappears in the artist’s *Fortune Teller with Young Couple* in the Staatliche Museen zu Berlin. The devices of the cascading curtain composed of baroque folds drawn aside to reveal a column are symbols of their majesty. Huys Janssen notes the “un-Dutch impression” of this group of works which over the years led to mistaken attributions to French or Flemish masters, as was the case with this painting when in 1876 it was engraved and published as a work by Otto van Veen (see *L’Art, Revue Hebdomadaire Illustrée*, op. cit.).³

William Tilden Blodgett (1825 – 1875) moved to New York City in 1832. Along with his uncle William Tilden, Blodgett found prosperity in the varnish trade transforming a modest factory into one of the most profitable international companies in the United States. He further invested in real estate in Manhattan and Newport. Married to Abbie née Blake, their daughter Eleanor (b. 1855) would become the godmother to Franklin Delano Roosevelt owing to a friendship with Roosevelt’s mother Sara.⁴ An enthusiastic art collector, Blodgett served as The Metropolitan Museum of Art’s first chairman of the executive committee as well as its first vice president. He was also responsible for the museum’s initial purchase of 174 paintings, mainly Dutch and Flemish old masters, that was finalized in 1871. Well traveled in Europe, Blodgett was viewed as a man “to whom nothing of inferior merit could be offered with any hope of success.” At this time the only place to acquire old master paintings was in Europe, as there was no market in New York for anything other than contemporary American or European works. Although unknown, *The Virgin and Child* must have been purchased on one of Blodgett’s European sojourns. Serendipitously Blodgett was in Paris during the summer of 1870 when France declared war on Prussia which presented him with the unique opportunity of buying in a virtually stagnant art market. Quick to take advantage of the situation, Blodgett aided in his acquisitions by the Parisian art dealers Leon Gauchez and Alexis Febvre as well as Etienne Le Roy of Brussels, was able to purchase 174 paintings for \$100,000 which formed the core of the Metropolitan Museum of Art’s collection. Intended as a comprehensive overview of the period, the museum still retained 64 works from the original purchase when Katharine Baetjer’s article on Blodgett’s acquisition was published in 2004. Blodgett also possessed an impressive personal art collection housed at his home on Fifth Avenue and Fifty-Seventh Street. He had intended to build a gallery onto his home, which at the time was just three blocks north of the Metropolitan Museum at Fifth Avenue and Fifty-Fourth Street, in all likelihood for public viewing. His death in 1875 put an end to these plans and his collection was sold at auction on April 27, 1876.⁵ That night 93 paintings were sold for the impressive amount of \$87,145 in front of a packed audience in which all eligible seats had been reserved.⁶

² Paul Huys Janssen, op. cit., pp. 97 – 100.

³ Ibid, pp. 97 – 98.

⁴ Katharine Baetjer, “Buying Pictures for New York: The Founding Purchase of 1871” in *Metropolitan Museum Journal*, 39, 2004, p. 162; and Florence W. Asher, *Women, Wealth and Power: New York City 1860 – 1900*, Ph. D. dissertation, The City University of New York, 2006, p. 480, fn. 125.

⁵ Katherine Baetjer, op. cit., pp. 162 – 163, 182, 190.

⁶ “A Feast for Art Lovers: Sale of the Blodgett Collection of Paintings” in *The New York Times*, April 28, 1876.



4.

JAN CORNELISZ. VAN LOENEN
(Utrecht [?] 1580/1600 – after February 21, 1634/1663)

Portrait of Willem van der Muelen, Age 3

signed and dated in the lower right center I. Van Loenen Fe. 1634 and inscribed in the upper left AETATIS with the first two letters conjoined SVAE 3. with the last two letters conjoined, and numbered on the reverse 3, 17, and 21
oil on panel

44½ x 33¾ inches (113.6 x 85.7 cm.)

PROVENANCE

By descent in the Van der Muelen family from 1634 to
Willemina Hendrika van der Muelen (1863 – 1926) to her husband
Pieter François Louis Verschoor (1861 – 1937) and then to their son
Willem Lodewijk Verschoor (1893 – 1985) and thus by inheritance to his children
Duconia Gerda Louise Verschoor and Renier Frans Andreas Verschoor until 2012

EXHIBITED

Utrecht, *De Tentoonstelling Van Oude Schilderkunst Te Utrecht*, August 20 – October 1, 1894, no. 128 (mistakenly labeled *Portrait of a three-year-old girl*, from the collection of P.F.L. Verschoor, 's Gravenhage)

LITERATURE

Dr. C. Hofstede de Groot, “Hollandsche Kunst in Schotland” in *Oud Holland*, Gebroeders Binger, Amsterdam, 1893, p. 227 (P.F.L. Verschoor, 's Gravenhage)

E.W. Moes & C. Hofstede de Groot, *Catalogus der Tentoonstelling van Oude Schilderkunst te Utrecht*, August 20 – October 1, 1894, pp. 46 – 47, no. 128 (mistakenly identified as portrait of a young girl, P.F.L. Verschoor, 's Gravenhage)

Martinus Nijhoff, ed., “De Tentoonstelling Van Oude Schilderkunst Te Utrecht” in *De Nederlandsche Spectator*, no. 40, October 6, 1894, p. 323 (mistakenly identified as portrait of a young girl)

A. Bredius, “Die Bilder aus der Blüthezeit der holländischen Malerei” in *Repertorium für Kunstwissenschaft*, Verlag von W. Spemann, Berlin & Stuttgart, 1894, p. 410 (Verschoor, Haag)

Prof. Dr. Carl von Lützwow, “Die Ausstellung Alter Bilder In Utrecht” in *Zeitschrift für Bildende Kunst*, Leipzig, Verlag von E.A. Seeman, 1895, p. 71 (mistakenly identified as portrait of a young girl, P.F.L., Verschoor, Haag)

Dr. C. Hofstede de Groot, “De Wetenschappelijke Resultaten van de Tentoonstelling van Oude Kunst te Utrecht” in *Oud Holland*, Gebroeders Binger, Amsterdam, 1895, pp. 42 – 44, illustrated (mistakenly identified as a portrait of young girl, P.F.L. Verschoor, 's Gravenhage)

Henri Hymans, “L’Exposition D’Art Ancien à Utrecht” in *Gazette des Beaux-Arts*, Paris, 1895, p. 56 (mistakenly identified as portrait of a young girl, M. Verschoor, à la Haye)

Hermann Alexander Müller & Hans Wolfgang Singer, “Johan Cornelisz van Loenen” in *Allgemeines Künstler – Lexicon. Leben und Werke der berühmtesten bildenden Künstler*, Literarische Anstalt, Rütten & Loening, Frankfurt am Main, volume 3, 1898, p. 27 (Verschoor, Haag)

Dr. Alfred von Wurzbach, “Jan Cornelis van Loenen” in *Niederländisches Künstler – Lexikon*, volume II, Verlag von Halm und Goldmann, Wien and Leipzig, 1906, p. 59 (mistakenly identified as portrait of a young girl, P.F.L. Verschoor)

Dr. Ulrich Thieme & Dr. Felix Becker, “Johan Cornelisz. van Loenen” in *Allgemeines Lexikon der Bildenden Künstler*, Veb E.A. Seeman Verlag, Leipzig, volume XXIII, 1907, pp. 321-322 (mistakenly identified as portrait of a young girl)

Henri Hymans & Max Rooses, “L’Exposition d’art ancien à Utrecht” in *Oeuvre de Henri Hymans. Un Quart de Siecle de Vie Artistique en Belgique*, volume III, M. Hayez, Brussels, 1920 – 1921 (mistakenly identified as portrait of a young girl, lent by M. Verschoor, à la Haye)

Dr. Christopher Brown, “Jan Cornelisz van Loenen” in *The Hallwyl Collection of Paintings*, Hallwyska Museet, Stockholm, 1997, p. 177 (mistakenly identified as portrait of a young girl, W.L. Verschoor Collection, The Hague)

Continued



Benjamin Roberts, *Through the Keyhole: Dutch Child-rearing practices in the 17th and 18th century: Three urban elite families*, Uitgeverij Verloren, Hilversum, 1998, p. 73, fig. 4, illustrated

Pieter Groenendijk, "Johan Cornelisz. van Loenen" in *Beknopt biografisch lexicon van Zuid- en Noord-Nederlandse schilders, graveurs, glasschilders, tapijtwevers et cetera van ca. 1350 tot ca. 1720*, P. Groenendijk, Utrecht & Leiden, 2008, p. 499

On the momentous occasion of his birth Andries van der Muelen (1591 – 1654) wrote "Our first son Willem was born in Utrecht on the 14th/25th of February 1631 – a Monday – at eight-thirty in the evening – the sun being in the 6th degree of Pisces and the moon one and a half days in the last quarter, in the 19th degree of Sagittarius about six days, half hour before the new moon which is in the north."¹ The Van der Muelen family had fled Antwerp during the siege of 1585 and eventually settled in Utrecht by 1608. They were wealthy merchants and tradesmen, involved in enterprises such as the start of Dutch trade with West Africa which supplied them with gold, ivory and gum. Eventually they gained partial control of Amsterdam's staple market. Machteld Catharina van Santen, the daughter of a city administrator of Delft, married Andries van der Muelen in 1627. They had two children a daughter Susanna (1629 – 1648) and one son Willem (1631 – 1690). By 1633 the family was living on the Kromme Nieuwegracht in Utrecht, an area lined with palatial homes. Susanna was married at the age of fifteen to the nobleman Albert Schach van Wittenau whose estate was in Balau, Prussia. In close vicinity to his home Willem attended the Hieronymus School in Utrecht, notable for its teaching staff as well as one of the largest Latin schools in the Netherlands. At fifteen he was sent to the Latin School in Elbing, East Prussia to complete his education, as his father felt discipline would be stricter there than at home. Given that the average day at the Prussian Latin School began at 5 a.m. with Morning Prayer, followed by classes that ended at 10 p.m. with Evening Prayer, he was probably correct. In Elbing Willem lived with a professor and resided with a fellow student. In her letters his mother Machteld continually worried about his spirituality and moral character being corrupted, warning Willem to stay away from excessive drinking, playing cards and "debauche". No evidence exists that Willem's behavior was anything but exemplary, so much so that at the age of nineteen when studying at the University of Utrecht, his father complained that he was too much of a bookworm.² Willem received the title of *heer* or Lord of Nieuwkoop, Blijburg, Gieljesdorp and Portengen,³ and served on the town council of Utrecht beginning in 1674. Willem was quite forthright in voicing his opinions which ultimately held back his political career. He first married Constantia Deutz (1629 – 1670), from a wealthy Amsterdam family, in 1655 and had three children Jan (1655 – 1702), Willem (1658 – 1739) and Isabella (1660 – 1719). After her death he married Elisabeth Coymans from an Amsterdam family of bankers. This union produced one son Jan Carel born in 1672. Interestingly Willem did not send him to be educated in Prussia, but instead at the nearby Hieronymus School. Jan Carel would become the burgomaster of Utrecht. He also had twelve children. This appears to have set the pattern at least until the nineteenth century for succeeding generations of the Van der Muelen family to remain entrenched in Utrecht politics as well as prominent economic and cultural leaders.⁴

¹ Benjamin Roberts, op. cit., p. 72. The two different dates given for the birth of Willem are common for the period and reference both the Julian and Gregorian calendar which were approximately ten days apart. Such precise detailing of Willem's astrological chart was necessitated by the practice of doctors routinely checking natal horoscopes for healing purposes and maintaining the health of their patients. See Laurinda S. Dixon, *Perilous Chastity, Women and Illness in Pre-Enlightened Art and Medicine*, Cornell University Press, Ithaca, 1995, pp. 12-13.

² Benjamin Roberts, op. cit., pp. 11-12, 49, 60-61, 107-110, 175-180.

³ Utrecht Archives, "Family Van der Muelen", 2.1.5. In Holland nobles who had received knighthood were called *heer*. Along with the title came particular constitutional and social rights such as the privilege to hunt, the right to bear coats-of-arms and titles, the right to be tried by a special court and the right to be represented by a separate group at meetings of the States. Before the law nobles and non-nobles were not regarded as equals. Titles were hereditary through the male line. These afforded privileges remained intact until 1795. See H.F.K. Nierop, *The Nobility of Holland, from knights to regents 1500 – 1650*, University Press, Cambridge, 1993, p. 23.

⁴ G. Coumans, "Geld en geluk: de familie Van der Muelen in gezinshistorisch perspectief 1600 – 1800" in *Jaarboek Oud – Utrecht* 1984, De Vereniging Oud-Utrecht p. 101; and Benjamin Roberts, op. cit., pp. 61 – 63.

Willem at the age of three stands in a grey walled unadorned room on a grey flagstone tiled floor. The setting has the feel of an anteroom in a palace and is probably intended as an allusion to the wealth of the family.⁵ Trompe l'oeil in effect, the signature of the artist, 1634 date and inscription of the sitter's age appear to have been chiseled into the stone wall and paving. Dressed all in white with silver colored shoes he holds a bunch of cherries in his right hand. His outfit is made from a heavy white fabric ornamented with raised dots. It consists of a doublet and basque with a long leading string attached to his right shoulder and sleeves with vertical slashes revealing the white silk lining loose at the top and tightly bound at the forearm. Over the skirt is a linen apron trimmed with lace as is the cylindrical cuffs and flat shoulder collar. On his head is a tight-fitting white cap decorated with feathers.



Both boys and girls at this age wore skirts and aprons and there does not seem to be a set rule as to when it was deemed appropriate to transfer young boys into breeches, although the average age appears to have been about seven.⁶ Leading strings were routinely attached to the upper garments of young children so an adult could support the child when learning to walk.⁷ His lace trimmed collar, cuffs and apron are a further mark of prosperity as lace at this point was often more costly than woven fabrics or jewelry.⁸ The visible folds in the skirt and apron mark them as freshly laundered and as having been just removed from a cupboard, signifying a well-run household. The high polish on the

Continued

⁵ Rudi Ekkart, "Jan van Noordt", in *Pride and Joy, Children's Portraits in the Netherlands 1500 – 1700*, exhibition catalogue Frans Hals Museum, Haarlem, October 7 – December 31, 2000, p. 266.

⁶ Saskia Kuus, "Skirts for Girls and Boys" in *Pride and Joy*, op. cit., pp. 79 – 82.

⁷ Saskia Kuus, "Leading Strings and Protective Caps, Children's Costume in the Sixteenth and Seventeenth Centuries," in *Pride and Joy*, op. cit., p. 77.

⁸ Santina M. Levey and Patricia Wardle, *The Finishing Touch*, Frederiksborg Museum, Denmark, 1994, p. 4.

shoe follows the same idea. By adding feathers to Willem's cap he has been transformed into a huntsman denoting not only his sex but station, as hunting was a privilege reserved for the nobility. The displaying of cherries, called the Fruit of Paradise, was an attribute often found in Dutch children's portraits of the seventeenth century. It is believed to symbolize the sitter's youth and the wish for fruitfulness in the child's future.⁹ Willem would normally not have dressed in such elegant fashion. Sharply focused by the brilliant contrasting of the white costume against the stark background this portrait is a statement for posterity. The painting testifies to the family's position as well as embodies the timeless and universal feelings of pride, love and aspiration parents have for their children.

When this painting was exhibited in 1894 at *The Exhibition of Ancient Art in Utrecht* it ignited a firestorm of critical acclaim. Heralded in numerous publications for its elegance, charm and technical virtuosity it became the yardstick against which all other known works by Jan Cornelisz. van Loenen were measured. It further formed the basis for two museum attributions to Van Loenen. One is a *Portrait of a Young Girl* in the Stirling Maxwell Collection, Pollok House, Glasgow and the other *Portrait of a Two-Year-Old Girl* in the Hallwylska Museum, Stockholm. Such close affinities to female portraits would be somewhat surprising if it were not for the fact that when C. Hofstede de Groot wrote the Utrecht 1894 exhibition catalog he did not use Willem's name but instead labeled the painting *Portret van een driejarig meisje (Portrait of a three-year-old girl)*. Naturally all successive literature followed suit. We definitively know the painting to represent Willem as its identity was recorded by successive generations of the Van der Muelen family, with confirming documentation in the Iconographical Office in The Hague. Also there was only one painting by Van Loenen in the Utrecht show and it is certainly Willem as Hofstede de Groot published a photograph of it in his 1895 review, (see "De Wetenschappelijke Resultaten van de Tentoonstelling van Oude Kunst te Utrecht", op. cit., p. 43). Besides the painting's importance being obscured in the literature by such mislabeling, its public showing led to another important issue being raised among leading art historians of the period. Repeatedly its quality was compared to children's portraits by Jacob Gerritsz. Cuyp, Paulus Moreelse, Dirck Santvoort and Cornelis de Vos (see C. Hofstede de Groot, op. cit., 1893, p. 227, A. Bredius, op. cit., 1894, p. 410, Alfred von Wurzbach, op. cit., 1906, p. 59 and Dr. Ulrich Thieme & Dr. Felix Becker, op. cit., 1907, p. 321.). Best expressed by Abraham Bredius in an article titled "Pictures from the heyday of Dutch Painting" he wondered "Where have all the other works by this master gone? From this brilliantly painted likeness one can only conclude that he must have been quite an experienced artist." (see A. Bredius, op. cit., 1894, p. 410). Where indeed is part of the mystery that surrounds Van Loenen. His works are exceedingly rare¹⁰ particularly his children's portraits although he is known to have painted a number of them¹¹ with virtually nothing appearing on the art market for decades. Other than the portraits given to him in Glasgow and Stockholm, there is a portrait of a boy from 1637 in the Musée de Soissons, Abbaye Saint Léger, Soissons, France as well as a portrait of a young child with several portraits of other family members all from 1639 in Zuylen Castle, Oud-Zuilen just outside Utrecht.

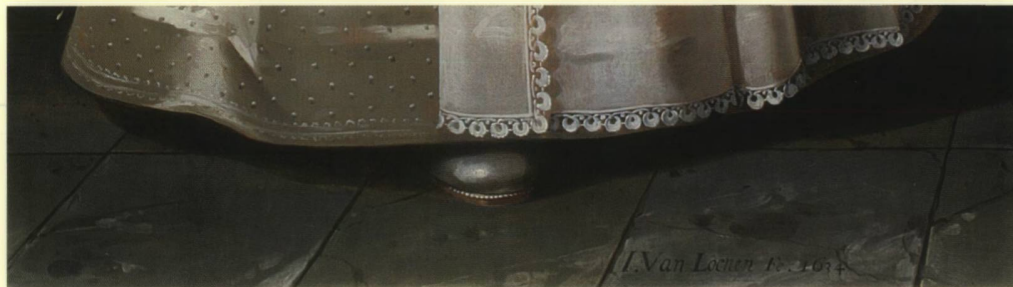
⁹ James Hall, "Cherry" in *Dictionary of Subjects and Symbols in Art*, Harper & Row Publishers, New York, 1979, p. 330; and Rudi Ekkart, "Girl with a Basket of Cherries" in *Pride and Joy*, op. cit., p. 100.

¹⁰ Christopher Brown, op. cit., 1997.

¹¹ "Johan Cornelisz van Loenen" in *The Stirling Maxwell Collection, Pollok House, Glasgow Corporation, Museum and Art Galleries Dept.*, 1967 (?), p. 41, no. 75.

Much of the particulars of Van Loenen's life and career are unknown.¹² He is usually described as a native of Utrecht who worked in France and Italy by 1613 along with another Dutch painter Jan Rutgersz. Van Nieuwael (or Jean de Rutgers de Nitbal). By 1619 they were working in Lyon and later Grenoble where Van Loenen stayed until 1628. A painter and draftsman he executed historical and religious works including an altarpiece for the Church of Sainte-Claire, Grenoble, portraits and armorial subjects. In 1626 along with Van Nieuwael and fellow artists Antoine Schanart and Antoine van Halder the interior decoration of Chateau de Vizille the home of François de Bonne, Duke of Lesdiguières which consisted of 125 rooms commenced.¹³ Based on the date of our painting Van Loenen must have returned to Utrecht by 1634. The only documentation that places him there is a will he made on February 21, 1643 with Petronella van Quirijnen (Jan Rutgersz. van Nieuwael's wife) in which he named Van Nieuwael as his beneficiary due to his lack of offspring.¹⁴

Considering the grandeur of the Van der Muelen family, only an artist highly regarded in Utrecht would have been engaged to paint a portrait of their son, so by 1634 Van Loenen's talent must have been well known. Additionally given the technical proficiency exemplified by the portrait of Willem, we are brought back to the question posed by Bredius, who found the lack of other examples of children's portraits by Van Loenen inexplicable. It is a question Hofstede de Groot answered but did not solve; "The works of this talented master are for the most part attributed to Jac. Girretsz Cuyp, to Dirk Santvoort and also sometimes to Cornelis del Vos", (see Hofstede de Groot, op. cit., 1893, p. 227). By raising the specter of numerous misattributions it is intriguing to think that after more than 100 years of not being shown in public the painting's reintroduction could lead to the reevaluation of Van Loenen's art and legacy. It also presents an almost unique situation and opportunity. To again quote Hofstede de Groot it is an "extraordinarily attractive work" (see Hofstede de Groot, op. cit., 1895, p. 42) on many levels. Due to the fact that the work remained within the same family for close to four centuries it is in superb condition. A portrait of an individual whose history is recorded from the day of birth until death, with the exception of royal sitters, is extremely rare. During its only exhibition it was repeatedly noted in the press as one of the highlights of an important show and contemporary art historians viewed it as a revelation. Its mislabeling as a *Portrait of a three-year-old girl* severed the connection after the dismantling of the exhibition. Jan Cornelisz. Van Loenen's *Portrait of Willem* is remarkable in its beauty, condition, rarity and resurrected history, defining the meaning of a masterpiece.



¹²Variations on his name in the literature include Jan van Loenen, Johan Cornelisz. van Loenen, Johan van Loenen, Jean de Loenen, Jean-Corneille van Loenen, Jean de Losne, Jean de Loanen, Jean de Laune, and Jean de Lone.

¹³Biographical information taken from Edmond Maignien, "Jean de Loenen" in *Les Artistes grenoblois; architectes, armuriers, brodeurs, graveurs, musiciens, orfèvres, peintres, sculpteurs, tapisiers, tourneurs, etc.*, Drevet, Grenoble, 1887, pp. 222-224; Natalis Rondot, "Jean de Loenen" in *Les graveurs d'estampes sur vivre à Lyon au XVII^e siècle*, Imprimerie Mougin-Rusand, 1896, p. 34; Francis Miltoun, *Castles and Chateaux of Old Burgundy and the Border Provinces*, L.C. Page & Co., Boston, 1909, pp. 226-227; and Thieme-Becker, op. cit., p. 21.

¹⁴C. Hofstede de Groot, "Nieuwael", op. cit., 1895, p. 44.

5.

GOTTFRIED LIBALT
(1610? – Vienna 1670)

A Cavalier with a Monkey

inscribed on the reverse No. 2

brown ink and bistre on beige paper

9¼ x 5¾ inches (245 x 155 mm.)

PROVENANCE

August Grahl, Dresden (as by Jan Le Ducq)

Estate of Professor August Grahl sale, Sotheby, Wilkinson, Hodge, April 27-28, 1885, lot 191 (as by Jan Le Ducq)

Anonymous sale, lot 478 (as by Jan Le Duc)

Dr. Max A. Goldstein, St. Louis, Missouri

Dr. Max A. Goldstein sale, Kende Galleries, New York, November 9, 1945, lot 19, illustrated (as by Jan Le Duc)

Private collection, New York until 2002

LITERATURE

Grahl Collection, Leipzig, n.d., (RKD copy annotated no. 191, plate numbered by hand 102, as by Jan Le Ducq)

Zdeněk Kazlepka, “Chalpec s opicí na rameni Zánrova scéna nebo alegorický moralizující příklad?” in *Bulletin Moravské galerie v Brně*, no. 68, Moravská galerie, 2012, pp. 86, 89, 91, illustrated

Obscured by misattribution for centuries we are extremely pleased to publish the only known drawing by Gottfried Libalt recently discovered by Dr. Zdeněk Kazlepka of the Moravian Gallery, Brno, Czech Republic. Dr. Kazlepka's definitive attribution to Gottfried Libalt is based on an engraving (see 5a.) made in 1646 in the State Regional Archive, Plzeň, Czech Republic. The Museum of Fine Arts, Boston also owns an autotype print of this work, inv. no. M2935 (as by Jan Le Ducq.)¹ Libalt also possibly painted a picture derived from this image somewhat later, the moral “exemplum” *Boy with a Monkey* (see 5b.), originally located at the Pidgirtsí Chateau, east Galicia, now the Art Gallery Lvov.²

The only documented event of Gottfried Libalt's life is his death in Vienna at the house of Johann Kunibert von Wentzelsberg, an art collector as well as the chief court accommodation administrator. His oeuvre encompasses early examples of central European decorative still lifes as well as landscapes, religious and genre subjects. Examples of the artist's works can be found in the Szépművészeti Museum, Budapest; National Gallery, Prague; four in the Kunsthistorisches Museum, Vienna, as well as the museums of Bojnice, Slovakia; Ludwigsburg, Germany; and Tarnow, Poland. Religious institutions possessing paintings by Libalt include St. Petri Kirche, Hamburg; Nova Rise Monastery, Moravia; and the Strahov Monastery, Prague. Historic Czech chateaus featuring works by the artist include Kynzvárt, Losiny, Nebilovy, Ratiborice, Rozmberk, Valtice and Velke.³

Continued

¹ Etching, marked on the right *G. Libalt. Invent. 1646*. State Regional Archive, Plzeň, inv. no. RA Nostic 42/229. Georg Kaspar Nagler ed.; *Die Monogrammisten*, München 1919, volume III, p. 43, nr. 126 (“Libolt”); and written communications from Dr. Zdeněk Kazlepka dated February 22, 2012 and May 24, 2012.

² Zdeněk Kazlepka, “Der Maler Gottfried Libalt (1610–1673) zwischen den Genres: Stilleben, Porträt und Landschaftsmalerei”, in *Jahrbuch des Kunsthistorischen Museums Wien*, 8/9, 2006/ 2007, p. 66; and written communications from Dr. Zdeněk Kazlepka dated February 22, 2012 and May 24, 2012.

³ Zdeněk Kazlepka, “...eines mit tottn köpffn, daß andere mit hierschköpffn und daß dritte mit frichten“. Der Maler Gottfried Libalt (1610–1673) und seine Stilleben für Fürsten und Klöster,” in: Friedrich Polleroß ed., *Reiselust & Kunstgenuss. Barockes Böhmen, Mähren und Österreich* (exhibition catalogue), Geras–Nová Říše, Petersberg 2004, pp. 37–48; Zdeněk Kazlepka, “Der Maler Gottfried Libalt (1610–1673) zwischen den Genres: Stilleben, Porträt und Landschaftsmalerei,” in *Jahrbuch des Kunsthistorischen Museums Wien*, 8/9, 2006/2007, pp. 61–77; and written communications from Dr. Zdeněk Kazlepka dated February 22, 2012 and May 24, 2012.



The unusual scene depicted in this drawing is at first glance baffling. A fashionable young gentleman has released a pet monkey from its tether. The man's hat has fallen to the ground and in its place the monkey sits grooming his master. Since the middle ages monkeys had been kept as pets, a source of pleasure and amusement. As such their role paralleled that of court jester or fool. Early on this theme was taken up in literature and art, most notably in a sheet of drawings by Hans Cranach in the Kestner Museum, Hanover. The sheet contains several sketches of a pet monkey, as well as a man labeled "fool" with a monkey on his shoulders. The monkey appears to be giving advice to his captor, in essence making it a visualization of the concept of following "fool's counsel".⁴ Gottfried Libalt has taken the theme one step further, since his monkey has dispensed with talking and is engaged in grooming his owner. The traditional theme of a woman grooming a child was linked to then current beliefs that a well-groomed exterior was reflective of a clean interior.⁵ The act itself was regarded as a purification of the soul.⁶ Libalt's substitution of a monkey in the woman's role turns the accepted iconography on its head. The monkey, always associated with vice and lust, puts these passions directly into his unwitting master's head. The viewer is thus warned against unleashing evil and following its lead.

This drawing was first recorded as being part of the famous collection of the portraitist and miniaturist August Grahl (1791 – 1868). Born in Mecklenburg, Grahl received his artistic training at the Berlin Academy. In 1821 he traveled to Italy and it is there that he began his collection of old master drawings. After a sojourn in Vienna, (which is perhaps where he acquired the drawing by Libalt) Grahl returned to Italy from 1823 – 1830, all the while continually collecting. By 1831 he was working in England, but returned to Germany in 1832 to marry his second wife the daughter of a wealthy Königsberg banker. Throughout his life he continued to pursue old master drawings which ultimately resulted in an important collection that totaled several thousand.⁷

The drawing's next known owner was Dr. Max A. Goldstein (1870 – 1941) of St. Louis, Missouri. His entire medical career was devoted to the treatment and aid of deaf children. When his drawing collection was sold in 1945 it was for the benefit of the Central Institute for the Deaf in St. Louis. He also served as president of the St. Louis Art League, and in 1918, in collaboration with fellow drawing collector Milton I.D. Einstein, published a revised edition of L. Fagan's *Collector's Marks* to which 260 new marks were added. Dr. Goldstein's drawing collection totaled about 400 works of American, English, Dutch, Flemish, French and Italian origin.⁸

We are indebted to Dr. Zdeněk Kazlepka of the Moravian Gallery, Brno for his discovery of the correct authorship of this drawing to Gottfried Libalt as well as biographical information on the artist.

⁴ H.W. Janson, *Apes and Ape Lore in the Middle Ages and the Renaissance*, London, 1952, p. 211, pl. XXXVII.

⁵ Wayne E. Franits, *Paragons of Virtue*, Cambridge, 1995, p. 191.

⁶ Peter C. Sutton, "Jan Miense Molenaer," in exhibition catalogue Philadelphia Museum of Art, *Masters of Seventeenth Century Dutch Genre Painting*, March 18-May 13, 1984, p. 263.

⁷ Frits Lugt, "Dr. Max A. Goldstein" in *Les Marques de Collections de Dessins & D'Estampes*, Vereenigde Drukkerijen, Amsterdam, 1921, no. 2824, p. 525.

⁸ Biographical information taken from Dr. Ulrich Thieme and Dr. Felix Becker, "August Grahl" in *Allgemeines Lexikon den Bildenden Künstler*, Veb E.A. Seeman Verlag, Leipzig, volume XIV, 1921, p. 493; and Frits Lugt, "A. Grahl" in *Les Marques de Collections de Dessins & D'Estampes*, Vereenigde Drukkerijen, Amsterdam, 1921, no. 1199, p. 210.



Fig. 5a: Engraving after Gottfried Libalt, *A Cavalier with a Monkey*, executed 1646, State Regional Archive, Plzeň, Czech Republic



Fig. 5b: Gottfried Libalt, *Boy with a Monkey*
Art Gallery Lvov, Ukraine

6.

**JAN VAN KESSEL I (Antwerp 1628 – Antwerp 1679)
and JAN VAN BALEN (Antwerp 1611 – Antwerp 1654)**

A Cartouche Still Life of Flowers Around an Allegorical Image of Putti with Costly Objects and a Mask

signed and dated in the lower left J. v. kessel Fecit A° 1648 and signed in the center J.V. BALEN. F.

oil on canvas

30³/₈ x 26³/₈ inches (77.4 x 67.5 cm.)

PROVENANCE

Galerie Sanct Lucas, Vienna who sold it prior to 1938

Charles & Edith Neuman de Végvár, Vienna, acquired before 1938

Confiscated by the Austrian Nazi authorities, second half 1938

Negotiated return by the Nazis to Charles & Edith Neuman de Végvár, then residing in Switzerland, second half 1938

Deposited in a vault of the Credit Lyonnais bank, Paris, from where confiscated by the

Einsatzstab Reichsleiter Rosenberg, Jeu de Paume, Paris, May, 1944 until about July, 1944, labeled NEUM 5, (as by Jan van Balen and Daniel Seghers), then transferred to

Schloss Neuchwanstein, Füssen, Germany until October-November, 1945 where recovered by the

Monuments, Fine Arts and Archives section (“The Monuments Men”) of the Allied Forces and evacuated to Munich Central Collecting Point, Munich, June 28, 1945, no. 1363/1, (as by J.V. Balen and F. Seghers?)

Repatriated to France, October 30, 1946 and delivered to Paris (French restitution authorities attribute the painting to De Heem)

Restituted to Charles Neuman de Végvár, New York, December 6, 1946

Private Collection, New York, until 2012

LITERATURE

Claus Virch, *Paintings in the Collection of Charles and Edith Neuman de Végvár*, New York, 1970, p. 23 (as by Daniel Seghers and J.V. Balen)

Jan van Kessel was born in Antwerp, the son of the painter Hieronymus II van Kessel. Jan Brueghel I was his maternal grandfather. Jan was a pupil of Simon de Vos and also of his uncle, Jan Brueghel II. He became a member of the Antwerp guild of St. Luke in 1645. Despite his successful career, he died in relative poverty. He was a very versatile painter, who produced floral bouquets and fruit pieces among other types of still lifes, as well as genre, animal paintings, and landscapes. He also made cartoons for tapestries, especially for the floral borders. He is perhaps best known for his finely executed works on small copper plates, which show insects, shells and flowers. When first registered as a master in the Antwerp guild, Jan van Kessel was specifically called a flower painter.

Among his earliest known works, from 1647 to 1649, are a number of finely executed cartouche still lifes of flowers grouped around a central subject, of which the present painting is an excellent example: the date 1648 on it was revealed in recent cleaning. Van Kessel’s choice of flowers is, as usual in his work, restricted to common species available in Antwerp gardens at the time, except perhaps for the flowers of the pomegranate at lower centre. The artist shows us, among other flowers, various kinds of roses, tulips, anemones, irises, carnations, hyacinth, snowdrops, guelder rose and honeysuckle, interwoven with ivy. The bouquets are enlivened by various butterflies, bugs and insects.

Continued



Jan van Kessel was undoubtedly inspired by the work of Daniel Seghers (1590-1661) for such paintings; Seghers developed this type of still life in the late 1620s and 1630s and produced many high-quality examples. Both Seghers and Van Kessel often collaborated with specialised figure painters for the central images in such works, among them Erasmus Quellinus and Cornelis Schut. The central image in this painting is signed by Jan van Balen, member of an Antwerp family of painters, who had spent several years in Italy around 1640. He appears to have signed his work only rarely and while the quality of his known works is good, as is obvious from the present example, the full scope of his oeuvre still remains unclear.

While in Daniel Seghers' paintings the central image is usually of a religious subject, Van Balen and Van Kessel have opted here for an allegory. We see two putti, one of them dancing around, holding up a mask, the other clutching a silver-gilt chalice that is placed among other costly vessels, a string of pearls, and a gold medal on a chain. In the foreground lie some playing cards. The exact meaning of this allegory remains unclear, but there is probably an element of vanity involved.

Fred G. Meijer

Charles and Edith Neuman de Végvár were Romanian nationals living in Vienna prior to the Anschluss of March, 1938. Charles was a successful industrialist in textiles and agriculture. They had three children Eva, who would grow up to be the well-known sculptor Eva Reichl, Geza and Charles. Art played an integral part in the family's life and their home at 17 Jacquingasse was filled with an important collection of mainly Dutch and Flemish seventeenth century paintings.¹ Besides the Jan van Kessel other highlights included Abraham van Beyerem, Jan van Goyen, a pair of Jan van der Heydens, Philips Koninck and David Teniers, all now part of the permanent collection of the Metropolitan Museum of Art.²

Following Hitler's invasion of Austria the family departed for Switzerland with the intention of ultimately moving to Paris. Shortly thereafter their collection was seized. The Neuman de Végvárs negotiated a return of the collection by agreeing with the Austrian Nazi authorities to exchange five of their Austrian school old masters for two Italian and one Dutch painting and the selling of their Michael Pacher *St. Barbara Altarpiece* to Hermann Goering for 20,000 marks (at that price essentially a bribe). The collection was then sent to the Credit Lyonnais bank in Paris for storage, but in 1939 instead of moving to France the family immigrated to the United States.³ Goering who had not forgotten about the Neuman de Végvár collection in 1944 enlisted his agent in Paris, Bruno Lohse of the Einsatzstab Reichsleiter Rosenberg (ERR), to once again requisition the collection. According to his testimony Lohse undertook lengthy legalistic negotiations with the Devisenschutz Kommando (Foreign Currency Control) in April or May, 1944 to enable the ERR confiscation.⁴ Upon the collection's arrival at the Jeu de Paume, where the ERR was based, the fifty confiscated works were catalogued and stamped with identifying marks of origin. Labeled at the time as a work by Daniel Seghers and Jan van Balen, our painting's stretcher was stamped E identifying it as the property of the ERR and stenciled NEUM 5 for the collection. The ERR maintained meticulous records of looted objects in order to preserve the work's provenance, unquestionable authenticity, and ensure their value in the world market.⁵

¹ Biographical information taken from correspondence from Charles Neuman de Végvár to Office of Military Government for Germany (U.S.) dated February 26, 1947; *Art property belonging to Charles Neuman de Végvár, (U.S. Citizen)* from James A. Garrison, Chief, Reparations, Deliveries and Restitutions Division of Headquarters United States Forces in Austria, Ref. US Claim #4, dated April 8, 1947; and Lisa Jacobs, *Eva Reichl*, E. & E. Design, Inc., 1999, p. 8.

² For a detailed description of these works see Walter Liedtke, *Dutch Paintings in the Metropolitan Museum of Art*, Yale University Press, New Haven, 2007, volume I, no. 7, pp. 32-34, no. 53, p. 238, nos. 78-79, pp. 335-340, no. 101, pp. 406-408; and Walter A. Liedtke, *Flemish Paintings in the Metropolitan Museum of Art*, The Metropolitan Museum of Art, New York, 1984, volume I, pp. 262-264, volume II, p. 110, pl. 101.

³ Neuman de Végvár letter, op cit.; and Garrison document op. cit..

⁴ Neuman de Végvár letter, op. cit.; and J. S. Plaut, Lieutenant USNR Director, Office of Strategic Services, Art Looting Investigation Unit, APO 413, U.S. Army, *Activity of the Einsatzstab Rosenberg in France*, Consolidated Interrogation Report No., August 15, 1945, p. 11. The ERR was a Nazi party organization established in 1940 under the direction of Alfred Rosenberg. Starting in 1940 until the middle of 1944 their function in occupied France and the Low Countries involved looting of art from Jews and others deemed by the Nazis to have lost property rights.

⁵ Major Edward E. Adams, Q. M. C., "Looted Art Treasures Go Back to France", *The Quartermaster Review*, September – October, 1946, p. 3.

The Allied Forces by the first week of August, 1944 had breached the German defenses at Normandy and begun the push to Paris. By August 1, 1944 in anticipation of this outcome, the ERR had cleared the Jeu de Paume of its holdings via cargo shipments on trains to various repositories in Germany and Austria.⁶ One of the largest was Schloss Neuschwanstein in Füssen, and it is there that the Neuman de Végvár collection was sent. Situated in upper Bavaria, the castle was one of the most extravagant buildings erected in the nineteenth century by King Ludwig II at the height of the Romantic Revival. Bruno Lohse was also dispatched to Schloss Neuschwanstein to guard the ERR records that had been sent along with numerous other French collections. The American Third and Seventh Armies along with the French First Army reached Neuschwanstein on April 28, 1945 meeting no resistance as the Germans had fled. Knowing the importance of the collection the castle held, it was sealed and placed off-limits until the arrival of the Monuments Men (The Monuments, Fine Art and Archives section of the Allied Forces) on May 8th. What the Monuments Men encountered upon entering the castle were clear signs that the ERR had tried to remove everything they could at the last minute, but left intact were room after room crammed with unopened crates, paintings, furniture, tapestries, golden objects, candelabras, books, silver, the world famous Rothschild jewelry collection and all importantly the ERR records. Bruno Lohse was found lodged in a nursing home in Füssen and arrested.⁷ The evacuation of the found property at Neuschwanstein ran from October 25th – November 2nd. The Neuman de Végvár collection was transferred to the Munich Central Collecting Point for final disposition, and documented on June 28, 1945. On October 30, 1946 part of the collection including our painting was repatriated to France and sent onto Paris where it was catalogued as a work by De Heem. On December 6, 1946 the Jan van Kessel was finally restituted to Charles Neuman de Végvár in New York.



⁶ Jonathan Petropoulos, *The Faustian Bargain, The Art World in Nazi Germany*, Oxford University Press, 2000, p. 138; and Robert M. Edsel, *The Monuments Men*, Center Street, New York, 2009, p. 178.

⁷ Lynn H. Nicholas, *The Rape of Europa*, Random House, Inc., New York, 1995, pp. 340-342; and Robert M. Edsel, op. cit., pp. 350-351.

7.

KAREL VAN DER PLUYM
(Leiden 1625 – Leiden 1672)

The Goldweiger

oil on an unlined canvas

30½ x 30⅝ inches (77.6 x 77.8 cm.)

PROVENANCE

F. Kleinberger Galleries, Inc., Paris, 1927, and later in New York

Bachstitz Gallery, Berlin, The Hague, and New York, by 1933

Albert Wiggins, New York

Julius Weitzner, New York, by 1956 until at least 1979

Corporate Collection, until 2012

EXHIBITED

Raleigh, North Carolina, The North Carolina Museum of Art, *Rembrandt and his Pupils*, November 16 – December 30, 1956, no. 76 (lent by Julius Weitzner, New York)

LITERATURE

A. Bredius, “Karel van der Pluym: Neef en leerling van Rembrandt” in *Oud Holland*, XLVIII, 1931, pp. 225, 257, no. 12, illustrated

A. Bredius, “Karel van der Pluym” in Dr. Ulrich Thieme & Dr. Felix Becker, *Allgemeines Lexikon der Bildenden Künstler*, volume XXVII, Veb E. A. Seeman Verlag, Leipzig, 1933, p. 164 (Dr. Bachstitz, Berlin)

A. Pigler, *Barockthemen*, volume II, Akadémiai Kiadó, Budapest, 1956, p. 518

W. R. Valentiner, *Rembrandt and his Pupils, A Loan Exhibition*, The North Carolina Museum of Art, Raleigh, November 16 – December 30, 1956, pp. 37, 123, no. 76, illustrated (lent by Julius Weitzner)

Werner Sumowski, *Bemerkungen zu O. Benesch's Corpus der Rembrandt-Zeichnungen II*, Bad Pyrmont, 1961, p. 24, no. A 34

Werner Sumowski, “Hitherto Unknown Draughtsmen of the Rembrandt School” in *Master Drawings*, volume 6, No. 3, Autumn 1968, pp. 272, 274, fig. 3, illustrated (Julius Weitzner, New York)

Werner Sumowski, *Drawings of the Rembrandt School*, volume 9, Abaris Books, New York, 1979, no. 2127, (J. Weitzner Gallery, New York)

Werner Sumowski, “Karel van der Pluym” in *Gemälde der Rembrandt – Schüler*, volume IV, Landau, 1983, pp. 2365, 2378, no. 1596, illustrated

Henry Adams, “If Not Rembrandt, Then His Cousin?” in *The Art Bulletin*, LXVI, September, 1984, p. 438

Stephanie S. Dickey, *Rembrandt Portraits in Print*, John Benjamins Pub. Co., Philadelphia, c. 2004, pp. 72, 184, fn. 35

David De Witt, *The Bader Collection: Dutch and Flemish Paintings*, Agnes Etherington Art Centre, Kingston, Ontario, c. 2008, pp. 245-246, fn. 2

Walther Bernt in *The Netherlandish Painters of the Seventeenth Century* summarized Karel van der Pluym's career by stating, “His pictures, which are rare, were often passed off as Rembrandt's by removing his signature”.¹ Born into a prominent Leiden family Van der Pluym had the further distinction of being Rembrandt's cousin. Rembrandt's uncle

Continued

¹ Walther Bernt, “Carel van der Pluym” in *The Netherlandish Painters of the Seventeenth Century*, volume II, Phaidon Press Ltd., London, 1970, p. 93.



Cornelis van Zuytbrouck was Van der Pluym's maternal grandfather. Van der Pluym's parents were Dominicus Jansz van der Pluym and Cornelia Cornelisdr van Zuytbrouck. His father held the office of municipal plumber and slate roofer, a position that had been occupied by members of the family since the last century. Although undocumented, owing to the family connection and the reflection stylistically of Rembrandt's output from the 1640s, it is believed that Van der Pluym apprenticed with the Master in Amsterdam from about 1645 – 1648. Van der Pluym's earliest known work dates from 1648 *The Old Fish and Vegetable Seller* (see Werner Sumowski, op. cit., 1983, pp. 2364, 2373, no. 1592a), the same year that he is a founding member of the Leiden painters' guild. On December 30, 1651 he married Adriana Schuyl. He served as the guild's *hoofdman* (headman) in 1652 and 1653 and as its dean in 1654 – 1655. During this period he maintained his own studio. In 1661 the guild pursued Van der Pluym for unpaid dues to which he responded that he has abandoned painting. His last dated work is from 1659, another *Goldweigher* (see Werner Sumowski, op. cit., 1983, pp. 2367, 2384, no. 1601), which perhaps confirms this statement. It would further explain why his known output is so small, consisting of about 12 accepted paintings. Other than his painting from 1648, Van der Pluym's oeuvre on both panel and canvas consists of historical, allegorical or meditative single figures. His allegories are also conveyed by the use of single figures in interiors depicting either scholars or goldweighers. Whether meditative or allegorical these figures are almost all old men or women often dramatically lit against dark backgrounds with the stamp of Rembrandt throughout in style and pictorial motif.²

Van der Pluym in a will dated 1662 bequeathed 3,000 florins to each of Adriaen van Rijn's children (Rembrandt's older brother) as well as to Rembrandt's son Titus. From 1664 onwards Van der Pluym had a seat on the board of governors for the City of Leiden. It is also known that at some point he came into a large inheritance from his parents and took over his father's position of municipal plumber. In 1665 Titus came to Leiden after being assigned power of attorney by his father in the hopes of collecting an inheritance from Rembrandt's cousin the sea captain Pieter van Medenblick, whose estate fell under the auspices of the Chamber of Orphans in Leiden. Rembrandt remained in Amsterdam at the house on Rozengracht still trying to resolve the debt resulting from his bankruptcy of 1656. (Titus and Hendrickje, his common-law wife, at this point had formed an art dealership with Rembrandt serving as a paid employee in order to shield him from current and future creditors.) As Titus was still under age Van der Pluym along with another citizen of Leiden were appointed his legal guardians. After Van der Pluym's death in 1672 obscurity followed until 1931 when Abraham Bredius published the first corpus of his works (see A. Bredius, op. cit., 1931).³

In *The Goldweigher* an elderly bearded man sits contemplatively absorbed in the act of weighing a gold coin. Seated in a high backed leather chair at a cloth-covered table, he holds a scale in his right hand and a gold coin in his left. Before him is an open ledger from which a rolled document protrudes as well as an open money bag and more gold coins. Just discernible behind him on the right side of the wall is a landscape in a black frame. It is pictorial imagery that derives from a time-honored theme in Dutch and Flemish painting that dates back to the fifteenth century.⁴ Such depictions were traditionally viewed as warnings against the sins of avarice and greed, but in seventeenth century Holland the weighing of coins was a common practice in businesses and households alike. Currency at this point in the Netherlands was unregulated, paper money was not used in Europe until 1690, leaving only metal coins.

² Biographical information taken from Werner Sumowski, op. cit., 1983, pp. 2361, 2363-2367; Henry Adams, op. cit., pp. 433-435; Paul Huys Janssen, "Karel van der Pluym" in *The Hoogsteder Exhibition of Rembrandt's Academy*, Hoogsteder & Hoogsteder, Waanders Publishers, Zwolle, c. 1992, p. 277; Christiaan Vogelaar, "Attributed to Karel van der Pluym" in *Rembrandt's Mother: myth and reality*, Stedelijk Museum De Lakenhal, Leiden, c. 2005, p. 213; and Walter Liedtke, "Style of Rembrandt: Man in Armor (Mars?)" in *Dutch Paintings in the Metropolitan Museum of Art*, volume II, Yale University Press, New Haven and London, 2007, p. 727.

³ Biographical information taken from Walter Liedtke, "Follower of Rembrandt" in *Rembrandt/Not Rembrandt*, volume II, The Metropolitan Museum of Art, New York, October 10, 1995 – January 7, 1996, p. 114; and Christiaan Vogelaar, op. cit., c. 2005.

⁴ Wayne Frantis, *Dutch Seventeenth-Century Genre Painting*, Yale University Press, New Haven & London, 2004, p. 239.

There were fourteen active mints in the Netherlands, each of which were supposed to self-regulate their coinage to a set standard. The outcome often proved to be either over or under weight coins. Adding to the complexity of the problem was the widespread use of foreign coins within the economy, which suffered from the same problems of varying weight. As the value of the coins used for everyday transactions differed greatly, coins needed to be weighed to determine their actual worth. The government regulated the production of money scales and they became common in households and businesses. In the Netherlands these scales consisted of a rounded pan for the brass weight and a triangular pan which could hold a single coin, as depicted in this painting. Each scale had several weights that conformed to the standards set for various coins. Similarly as the situation called for the constant weighing of coins, it further necessitated the keeping of accurate records. The Dutch Republic was in a period of economic prosperity fostered by the establishment of private banks and other new financial institutions which created commodities contracts, government bonds, options, futures, bills of exchange, and shares in trading companies like the Dutch East India Company. By 1650 the Netherlands was the richest country in the world. In such an atmosphere trade and accumulated wealth became a source of pride but also made the need to prudently manage ones funds paramount which is exactly what is demonstrated in the painting. While hard work and its rewards were heralded, it was also generally felt that along with wealth came moral responsibility.⁵ The transitory nature of life was to be remembered as well as the need to achieve a balance between material and spiritual concerns.⁶ Although apart from the subject our painting contains no overt vanitas symbols such as a skull or hourglass the message is clearly delivered. The dirty hands of the goldweigher speaks volumes. The contrasted areas of light and dark in the painting almost evenly divided by the outer edge of the painted frame of the hanging landscape, parallel the need to maintain a balance in life. The use of historicizing costume most notably the beret, which was very fashionable in the sixteenth century but completely outdated by its end, adds a timeless quality to the work underlining the validity of its message.⁷ The flowing untrimmed grey beard of the goldweigher works in a similar vein as it was an attribute more often employed by Rembrandt and his school in the depiction of Biblical or historical figures as opposed to urban burghers. The intentional use of an almost square format by Rembrandt in such works as the 1648 *Supper at Emmaus*, Louvre (inv. no. 1739, oil on panel, 68 x 65 cm.) functions to release the scene from a set time and place.⁸ Herbert Fendrich in *Rembrandts Darstellungen des Emmausmahles* stated that here the square “suggests the suspension of time and creates the impression that the event is somehow timeless or beyond time. Like a roundel, the square expresses eternity. Moreover, the square produces a balance between horizontality and verticality and ties together man’s being-in-the-world and being-somewhere-beyond. The painting thus comes to a stillness in the balance that ensues between immanence and transcendence.”⁹ I would suggest that this was also Van der Pluym’s intent and goes along with the use of the combative forces of dark and light as well as the employment of antique clothing and a Biblical beard to denote the work’s intrinsic vanitas theme. The subject of prudence probably held particular significance for Van der Pluym in view of the marked contrast between his financial security and the fiscal failings of his cousin and mentor as Rembrandt had declared bankruptcy in 1656, and may be the reason he chose to paint the theme on at least two other occasions.

Continued

⁵ Benjamin Roberts, *Through the Keyhole*, Uitgeverij Verloren, Hilversum, 1998, p. 40; and Roberta J. Pokphanh, “The Proceeds of Prosperity: Images of Domestic Money Management and Exchange in Dutch Genre Painting in the Middle of the Seventeenth Century”, Ph.D. dissertation, University of Kansas, 2009, pp. 12, fn. 5, 13-16, 20, 48-49.

⁶ Stephanie S. Dickey, op. cit., p. 86; and Christiaan Vogelaar, op. cit., “Rembrandt van Rijn, Old Man Counting his Money”, p. 150.

⁷ A beret is the most often featured item of attire in Rembrandt self-portraits, and is ubiquitous in the works of his followers. See Marieke de Winkel, *Fashion and Fancy: dress and meaning in Rembrandt’s paintings*, Amsterdam University Press, Amsterdam, c. 2006, pp. 165-167.

⁸ Rima Marija Ginius, *Rembrandt’s Spaces*, Ph. D. dissertation, Bryn Mawr College, October, 2007, pp. 240-241.

⁹ Translated from German in Rima Marija Ginius, op. cit., p. 240. For the original see Herbert Fendrich, *Rembrandts Darstellungen des Emmausmahles*, P. Lang, c. 1990, Frankfurt am Main, pp. 44-45.

Believed to date from the 1650s *The Goldweigher* reflects Rembrandt's so called "rough manner", a style he pursued and developed between 1642 – 1654. Veering away from works intended to be myopically scrutinized these paintings are meant to be viewed from a distance. By combining the effects of chiaroscuro with a looser brush laden with impasto, Rembrandt was able to inject a feeling of spontaneity into these paintings. The visibility of the raised brush strokes along with now seen scraping and scratches served to catch and intensify the play of light across the painted surfaces. Additionally by painting the subject in the foreground in the "rough manner" and the background smooth an increased three-dimensionality was achieved.¹⁰ By applying these techniques Van der Pluym creates a powerful work, balanced and sharply focused within the confines of the almost square canvas. Light streams from an unseen source in the upper left illuminating the left-side of his face, wall, hands, ledger, gold and money bag. The right side of the face and back wall are cast in deep shadow. More effective than if evenly lit a sense of timelessness is achieved. As depicted such traits as a wrinkled brow especially concentrated over the right eye, hairpin shaped eyes, bulbous fingers with distinctive fingernails, scratches on the paint surface made by the use of the back end of the brush visible on his right sleeve, beard and right hand, the use of a series of small strokes across the hands for highlights, and renderings of fur that closely resemble cotton balls interconnect the known works.¹¹ The vibrancy of its autumnal palette composed of ocher, russet and browns was remarked upon by W. R. Valentiner in his catalog for the Raleigh exhibition of 1956 stating that its color composition surpassed the signed examples of the artist in the Cook collection and Leiden.¹² In *The Goldweigher* the evocative use of light and shadow combined with passages of thick impasto with warm coloration define and serve to monumentalize the image.

Among the few identified drawings by the artist there exists a small study for *The Goldweigher* (pen and brown ink, falsely inscribed Remb. by a later hand, 70 x 75 mm.) that was with C. G. Boerner, Leipzig in 1918 but has since disappeared.¹³ Works that are in public collections by Van der Pluym include Agnes Etherington Art Centre, Queens University, Kingston, Ontario; Kunstmuseum, Düsseldorf; Frick Collection, New York; The Art Institute of Chicago, Chicago; Wallraf-Richartz Museum, Cologne; Hunterian Museum and Art Gallery, Glasgow; and the Stedelijk Museum De Lakenhal, Leiden. The remainder are all in private collections.

Given the scarcity of paintings by the artist we are delighted to bring *The Goldweigher* to market and feel a rare opportunity has been presented. Intended to be timeless, the relevancy of Karel van der Pluym's vanitas depiction of economic forces out of control necessitating the constant taking stock of personal assets and ones own life remains undiminished.

We are extremely grateful to Professor Werner Sumowski for re-confirming the painting as a work by Karel van der Pluym.

¹⁰ Willem Frijhoff & Marijke Spies, "Rembrandt" in *Dutch Culture in a European Perspective, 1650*, Royal van Gorcum, Assen, 2004, p. 515.

¹¹ Henry Adams, op. cit., p. 438; and Margaret Iacono, "Carel van der Pluym" in *Rembrandt and His School: Masterworks from the Frick and Lugt Collections*, The Frick Collection, New York, February 15 – May 15, 2011, p. 67.

¹² For the Cook picture *The Unmerciful Servant* see (Werner Sumowski, op. cit., 1983, pp. 2363, 2370, no. 1590) and the Leiden painting of a *Scholar in his Studio*, Stedelijk Museum De Lakenhal, Leiden (Werner Sumowski, op. cit., 1983, pp. 2366, 2383, no. 1600). W. R. Valentiner, op. cit., p. 37.

¹³ For an illustration of the drawing, see Werner Sumowski, op. cit., 1979, no. 2127.



8.

CORNELIS VAN POELENBURCH
(Utrecht (?) 1594/1595 – Utrecht 1667)

Diana and her Nymphs with the Discovery of Callisto

signed with monogram C.P. in the lower left

oil on panel

17¾ x 21½ inches (45.1 x 54.6 cm.)

PROVENANCE

Hugo Charles Meynell Ingram, Esq. (1783 – 1869), Temple Newsam, by 1868

Edward Frederick Lindley Wood, Viscount Halifax (1881 – 1959), London, 1938

Anonymous sale, Sotheby's, London, December 4, 1997, lot 133 where purchased by

Private Collection, New York, until the present time

EXHIBITED

Leeds, *National Exhibition of Works of Art*, 1868, no. 817 (lent by H.C. Meynell Ingram, Esq.)

London, Royal Academy, *Exhibition of 17th Century European Art*, January 3 – March 12, 1938 (lent by Viscount Halifax)

LITERATURE

G. F. Waagen, "Temple Newsam" in *Treasures of Art in Great Britain*, volume III, John Murray, London, 1854, p. 332 (probably one of "several" pictures mentioned by Poelenburg)

National Exhibition of Works of Art at Leeds, 1868 – Official Catalogue, Executive Committee, Leeds, 1868, unpaginated, no. 817

Algernon Graves, *A Century of Loan Exhibitions 1813 – 1912*, volume II, Algernon Graves, London, 1913, p. 941, no. 817

Catalogue of the Exhibition of 17th Century Art in Europe, Royal Academy of Arts, London, 1938, p. 113, no. 278

Cornelis van Poelenburch was one of the most famous and influential Utrecht painters of the period. Around 1611 he was apprenticed to Abraham Bloemaert. By 1617 he was in Rome and in 1623 was a founding member of the Roman Schildersbent. A Society of Dutch and Flemish artists, its members were called the Bentvueghels (birds of a feather), in which Poelenburch received the nickname "Satyr". In Italy the artist became quite famous for his landscapes and was employed by Grand Duke Cosimo II de' Medici of Florence. Paul Brill was influential on his work during this period as well as Bartholomeus Breenbergh and Filippo Napoletano.¹

In April 1627 Poelenburch returned to Utrecht and immediately became one of the city's most important painters. According to Joachim van Sandrart, Rubens visited his studio a few months after his return and ordered several paintings. He was one of the most popular artists at The Hague court, where he received important commissions such as painting the children of the Winter King, Frederick V of Bohemia who was in residence. In 1629 he married Jacomina van Steenre the daughter of a notary. From 1637 – 1641 he worked for Charles I in London. By 1642 he had returned to Utrecht. In 1656 he was an officer (overman) in their painter's guild, and dean from 1657 – 1658 as well as 1664. The most important collector in Utrecht Willem Vincent, Baron van Wyttenhorst owned at least fifty-five paintings by the artist. Poelenburch's repertoire, which could command very high prices, included historical, mythological and religious scenes, pastoral landscapes as well as portraits. He also painted staffage for the works of

Continued

¹ Biographical information taken from Peter C. Sutton, "Cornelis van Poelenburch" in *Masters of 17th-Century Dutch Landscape Painting*, Museum of Fine Arts, Boston, 1987, p. 402; Marten Jan Bok, "Cornelis van Poelenburch" in *Masters of Light, Dutch Painters in Utrecht During the Golden Age*, Yale University Press, New Haven, 1997, p. 387; and Nicolette C. Sluijter-Seijffert, "Cornelis van Poelenburch" in *From Rembrandt to Vermeer*, Grove Art, St. Martin's Press, New York, 2000, p. 247.



Jan Both, Alexander Kierincx, Bartholomeus van Bassen, Dirck van Delen and Nicolaes de Gijselaer. His pupils and followers included Abraham van Cuylenborch, Jan van Haensbergen, Gerard Hoet, Carel de Hooch, Reinier van der Laeck, Dirck van der Lisse, Daniel Vertangen and François Verwilt among others. Examples of Poelenburch's work can be found in more than fifty museums across Europe and the United States.²

The theme of Diana and her Nymphs was often depicted by Poelenburch. In our work the discovery of Callisto has been included. Stemming from Ovid's *Metamorphoses* Diana, identifiable by the crescent moon worn across her brow, is seated on a rock with three of her nymphs drying themselves after their bath. A huntress, Diana's attributes of a bow and arrow are cast aside in the mid-ground. She was also the personification of Chastity and the nymphs were expected to follow her example. Callisto, one of Diana's nymphs, was seduced by Jupiter and became pregnant. Depicted alongside the pool in the center is the discovery of her condition by another nymph. Afterwards as punishment Diana changed Callisto into a bear, and set her dogs upon her. At the last moment Jupiter rescued her, sending her into the heavens and transformed her into a star.³ Poelenburch's emphasis in these works was not on the moral but the sensual.⁴ Placed in a sun-filled Arcadian landscape dominated by gently rolling hills the viewer's eye is intended to linger on the voluptuousness of its inhabitants. The panel presents a sweep of flesh from the emerging bathing nymphs in the far left, to the mid-ground scene that culminates with Diana and her acolytes on a hill in the right foreground. Blonds, redheads, brunettes and raven-haired beauties are all represented. Supple skin is nicely contrasted against silky wraps that provide scant covering. Befitting her stature as a goddess, Diana is made the most alluring with alabaster skin that shines forth like a beacon of light. These types of scenes were especially popular; eventually morphing into generalized themes of nymphs or shepherdesses bathing, and became the mainstay of Poelenburch's production. The tranquility of his settings, accentuated by vibrant color, combined with invisible brush-work that was finished in a high-gloss veneer proved irresistible,⁵ earning him the title of the "leading light of the first generation of Dutch Italianate painters".⁶

When Dr. Waagen visited Temple Newsam he declared "The most important pictures are united in one of the largest and grandest drawing-rooms that I have yet seen in England."⁷ Just outside of Leeds, Temple Newsam is a Tudor country house that has been described as "the Hampton Court of the North" in possession of the Ingram family since 1622. Although we do not know when Poelenburch's *Diana and her Nymphs with the Discovery of Callisto* entered the collection, it was certainly there by 1868 as documented by the Leeds' *National Exhibition of Works of Art*. Its next recorded owner was Viscount Halifax, who during the Royal Academy exhibition of 1938 to which he had lent the Poelenburch, was appointed the Foreign Secretary following the resignation of Anthony Eden in February. He held the post until 1941, after which time he was sent to Washington D.C. as Ambassador.

² Biographical information taken from Ulrich Thieme & Felix Becker, "Cornelis van Poelenburg" in *Allgemeines Lexikon der Bildenden Künstler*, Veb E.A. Seemann Verlag, Leipzig, volume XXVII, 1909, p. 178; Nicolette C. Sluijter-Seijffert, *Cornelis van Poelenburch (ca. 1593 – 1667)*, Sneldruk, Enschede, 1984, p. 284; Peter C. Sutton, op. cit., pp. 402 – 403; and Marten Jan Bok, op. cit., p. 387.

³ James Hall, "Diana" in *Dictionary of Subjects & Symbols in Art*, Harper & Row, Publishers, New York, 1974, pp. 101-102.

⁴ Nicolette Sluijter-Seijffert, op. cit., 1984, pp. 136 – 137.

⁵ Nicolette Sluijter-Seijffert, op. cit., 1984, p. 283.

⁶ Nicolette Sluijter-Seijffert, op. cit., 2000, p. 250.

⁷ G. F. Waagen, op. cit., p. 332.



9.

JAN MYTENS

(The Hague 1613/1614 – The Hague 1670)

Portrait of a Family Group by an Ornamental Fountain in a Pastoral Landscape

signed and dated A: 1663. Mytens F: (with the signature partially effaced)¹ in the lower left center
oil on canvas

51¾ x 61¾ inches (130.6 x 156.8 cm.)

PROVENANCE

Private Collection of a Castle, Limbourg, Belgium until 2012

Jan Mytens (or Mijtens) was the most fashionable portrait painter working in The Hague during the period bracketing the middle of the seventeenth century. It is thought that his initial training may have been with his uncle Isaac Mijtens and after 1634 with his uncle Daniel. Jan was the son of Daniel's elder brother David, a saddlemaker in The Hague. Daniel Mijtens the Elder, who had been court painter to Charles I in England, was strongly influenced by Anthony van Dyck as well as Peter Paul Rubens and most likely instilled their innate elegance into the work of his nephew. In 1642 Jan married Daniel's daughter Anna. In 1639 he became a member of the Guild of St. Luke in The Hague and in 1656 one of its governors. He was also one of the founders of the painter's society De Pictura in The Hague. From 1667 – 1668 he was a governor of the society and from 1669 – 1670 its dean. He was the instructor of his son Daniel Mijtens the Younger, a painter of portraits and mythological scenes.²

Although he occasionally executed mythological and Biblical scenes, the majority of his output was devoted to portraiture. Whether individual portraits or family groups, Jan Mytens' clientele derived mainly from The Hague's most prominent citizens, although he also did some work at the court in Berlin. His earliest known works date from 1638 and are predominately family groups (for example see *Portrait of a Family in Pastoral Dress*, Louvre, Paris, inventory no. 1590). These family portraits typically depicted harmonious groups viewed full-length and elegantly attired in an Italianate landscape at sunset. Often an allegorical element was included in the composition. Other family groups by the artist are in the collections of the museums of Amsterdam; Antwerp; Birmingham; Dessau; Dublin; Kasteel Duivenvoerde; Göteborg; The Hague; Moscow; New Brunswick, Canada; New Orleans; Schloss Oranienburg; Rennes; and Stockholm.³

Continued

¹ Upon acquisition this painting bore the false signature of Nicolaes Maes which disappeared in the subsequent cleaning. The now partially effaced original signature of Mytens was thus revealed. The same tampering with a Mytens signature changed into Maes occurred in the 1661 *A Family Group* in the National Gallery of Ireland, Dublin. The deception was also revealed when cleaned (see Homan Potterton, "Jan Mytens, A Family Group" in *Dutch Seventeenth and Eighteenth Century Paintings in the National Gallery of Ireland*, National Gallery of Ireland, Dublin 1986, pp. 100 – 102, no. 62, figs. 112, 262). The plausibility of altering works by Mytens into Maes is due to the fact that in the 1660s Maes' portraits were greatly influenced by those of Mytens (see William W. Robinson, "Nicolaes Maes" in *From Rembrandt to Vermeer, 17th Century Dutch Artists*, The Grove Dictionary of Art, New York, N.Y., 2000, p. 203).

² Biographical information taken from E. Bénézit, "Daniel Mytens le jeune" in *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, volume 7, Librairie Gründ, Paris, 1976, p. 634; Homan Potterton, op cit., pp. 100 – 101; Rudolf Ekkart, "Jan Mijtens" in *From Rembrandt to Vermeer, 17th Century Dutch Artists*, The Grove Dictionary of Art, New York, N.Y., 2000, p. 218; and Alexandra Nina Bauer, *Jan Mijtens*, Michael Imhof Verlag, Petersberg, 2006, pp. 274 – 275.

³ Biographical information taken from Rudolf Ekkart, op. cit., pp. 218 – 219; Karin Sidén, "Johannes Mijtens" in *Dutch and Flemish Paintings II*, National Museum, Stockholm, 2005, pp. 308 – 309; Alexandra Nina Bauer, op. cit., 2006, pp. 233 – 272; and Alexandra Nina Bauer verbal communication while viewing the work, Maastricht, March 16, 2012.



Although unidentified, Alexandra Nina Bauer believes the sitters in *Portrait of a Family Group by an Ornamental Fountain in a Pastoral Landscape* to be members of the upper echelon of The Hague society. In the early 1660s Mytens began to work for members of the House of Orange. He received commissions from military commanders, high ranking government officials and the nobility. Typically very few attributes were included in these compositions to identify the sitters.⁴ By placing the family in an Italianate setting complete with dense woods, rocky cliffs, a lake, and classical buildings dotting hills in the far distance, Mytens is drawing from the tradition of pastoral literature which by this time was extremely popular in the Netherlands. The appeal of the pastoral in literature and art to the Dutch, the most urbanized country in Western Europe, was multifaceted. Dwelling continually in a cold damp climate made the sunlit warm meadows described in these scenes of Arcadia (in Greek mythology the home of Pan inhabited by nymphs, satyrs, shepherds, dryads and other acolytes) something to savor. Life in the countryside was perceived as peaceful, contemplative, and free of worry or hardships, a time to pursue pleasure. Land itself was a highly prized commodity as it was in extremely limited supply; much had been reclaimed from the sea and was under constant threat from flooding. These visions of rolling unpopulated vistas also coincided with a rise in the purchasing of country estates by wealthy townsmen during a period of increasing prosperity which would culminate in 1650 with the Netherlands the richest country in the world. With the acquisition of an estate an elevation in social status was assured. The pastoral tradition in literature and plays had been embraced by an aristocratic class since classical times, continuing through the Renaissance and remained popular in seventeenth century France among the elite. To be painted in a style that embraced its ideals signaled ones arrival. Even those who could not afford to purchase an estate sought to be painted in such a manner for the same reason – “a tangible expression of power and wealth.” By the 1640’s familiarity with the pastoral was so ingrained that the mere inclusion of such elements as shimmering gowns, plumed hats, flower garlands, and antique buildings suggested Arcadia to the viewer.⁵ By painting the light in these works to reflect sunset the suggestion of tranquility and the antique were heightened.⁶

Situated in a park-like setting on their estate this handsome as well as splendidly attired family mirrors these ideals. The father’s out-stretched hand is intended as both welcoming and demonstrative of his bounty. Artists during the seventeenth century in order to project a sense of the antique in works devoted to the pastoral increasingly employed simpler draped garments in pastel colors and white consisting of plainly fitted satin gowns with fluttering transparent shawls. It was a style first popularized by Van Dyck for his sitters at the English court. Fashion changed almost as rapidly then as it does today, and the advantage of such dress was that it imbued the sitters with a sense of timelessness.⁷ For these works Mytens created clothes that were based on current fashion but obscured and romanticized their origins by use of veils, glittering ornamentation and inventive detail. Such things as the extremely wide sleeves of the young girl in orange were never a real style. The lack of collar and cuffs on the children and mother’s outfit intentionally separate the clothes from a distinct period. The father is dressed in a semi-classical knee-length robe yet sports modern shoes. The hairstyles of the girls and mother are also up-to-date with corkscrew curls on the sides and the back swept into buns.⁸

⁴ Alexandra Nina Bauer, op. cit., 2012; and written communication with Alexandra Nina Bauer, January 25, 2013.

⁵ Alison McNeil Kettering, *The Dutch Arcadia. Pastoral Art and its Audience in the Golden Age*, Totowa, New Jersey, 1983, pp. 10 – 11, 18, 65, 70 – 71.

⁶ Scott A. Sullivan, *The Dutch Gamepiece*, Rowman & Allenheld Publishers, Totowa, New Jersey, 1984, pp. 62 – 63.

⁷ Marieke de Winkel, *Fashion and Fancy: dress and meaning in Rembrandt’s paintings*, Amsterdam University Press, Amsterdam, c. 2006, pp. 222, 224.

⁸ Alison McNeil Kettering, op. cit., p. 65; and Saskia Kuus, “Jan Mijtens” in *Pride and Joy, Children’s Portraits in the Netherlands 1500 – 1700*, exhibition catalog Frans Hals Museum, 2000, pp. 221 – 223.

Coinciding with the work's pastoral motif are its allegorical elements. Pearl necklaces adorn the females and the mother and older sister have them interwoven into their hair. The large pear-shaped pearl earrings worn by the mother, young girl in orange and her older sister on her pearl choker, were the most popular type of pearls in Europe in the seventeenth and eighteenth centuries. They could range up to 20 millimeters in diameter and were called unions d'excellence reflecting the difficulty of finding perfectly matched pearls of such large size.⁹ The jewelry is of course indicative of the family's wealth. Pearls were further symbolic of femininity as their pale iridescence was associated with the luminosity of the moon, the watery origin with fertility, and its period in the shell with miraculous birth. Pearls were viewed as emblematic of purity, innocence and perfection as well as virginity and fertility.¹⁰

The basket of flowers proffered by the younger sister as well as the garlands of flowers that encircle the head and wrist of her brother were standard attributes of children depicted in pastoral landscapes. The innocence of childhood was regarded as fragile and continually threatened which paralleled the delicacy and beauty of flowers that can quickly fade and decay.¹¹ More unusual is the hunting cap with ostrich feathers worn by the younger sister along with the lively little dog at her side. It was young boys who were often portrayed as hunters, but here the reference is two-fold. By depicting the young girl as a huntress the classical reference to the goddess Diana is plain and befitting of the pastoral setting. Further the right to hunt had always been the exclusive privilege of the nobility but with the purchase of an estate a rise in social status occurred. Although hunting's restrictive rules remained intact through the eighteenth century wealthy burghers felt entitled to avail themselves of the pretense.¹² Besides functioning as an attribute of Diana, the dog is a metaphor often found in children's portraits of the period for the need to reign in natural tendencies. This could be accomplished for both child and dog only through instruction and education.¹³ Evocative of the English court and another status symbol the dog is a King Charles spaniel, at this point a fashionable breed throughout Europe.¹⁴ A charming passage is the young boy gripping his mother's hand. Boys and girls of this age wore skirts and there does not seem to be a set rule as to when it was deemed appropriate to transfer young boys into breeches. A leading string is visible behind his right shoulder; these bands were attached to the upper garments of young children so an adult could support them when learning to walk.¹⁵ The baby seated on his mother's lap is also a boy. Although in this work Mytens has covered the child with a thin veil, male babies were regularly shown naked to make a point of their sex. As the sons of the elite they were regarded as the key to the family's future fiscally as well as generatively.¹⁶

The oldest sister's right hand rests on an ornamental fountain composed of a dolphin being ridden by twin Cupids which immediately evokes the antique. The dolphin was renowned for its protective and gentle nature and associated with Venus. Venus who was born in the foam of the sea was pushed to shore on a large cockle-shell propelled by dolphins. Her son Cupid is regarded as the harbinger of love; two Cupids represent the idea of sacred and profane love.¹⁷ One Cupid holds a jug from which water spouts, while the other carries a base for blowing bubbles, indicative of the concept of homo bulla (man is like a bubble) symbolizing the passage of time. The overt gesture of the older sister touching the base of the fountain can be interpreted as the desire for future love. Circling cherubs overhead drop flowers as further testament to the family's glory.¹⁸

We are extremely grateful to Alexandra Nina Bauer for viewing this recently re-discovered work and for her invaluable contribution in the writing of this entry.

⁹ "Pearls in Human History, The European Tradition" in *Pearls: A Natural History*, The American Museum of Natural History, New York, 2001, p. 82.

¹⁰ Jack Tresidder, ed., "Pearls" in *The Complete Dictionary of Symbols*, Chronicle Books, L.L.C., 2004, pp. 376 – 377.

¹¹ Jan Baptist Bedaux, "Portrait Historie" in *Pride and Joy*, op. cit., p. 24.

¹² Scott A. Sullivan, *The Dutch Gamepiece*, op. cit., p. 40.

¹³ Jan Baptist Bedaux, *The Reality of Symbols*, Gary Schwartz, SDU Publishers, The Hague, 1990, pp. 113, 110.

¹⁴ Saskia Kuus, "Skirts for Girls and Boys", in *Pride and Joy*, op. cit., pp. 79 – 82.

¹⁵ Homan Potterton, op. cit., p. 102.

¹⁶ Jan Baptist Bedaux, "Sitter" in *Pride and Joy*, op. cit., pp. 27 – 28.

¹⁷ Charles Avery, *A School of Dolphins*, Thames & Hudson, New York, 2009, pp. 7, 26, 40, 57, 132.

¹⁸ Alexandra Nina Bauer, op. cit., 2011.

10.

DANIEL VERTANGEN

(The Hague 1600 – Amsterdam 1684)

Nymphs Dancing and Making Music by a Pool on a Wooded Hilltop with the Apulian Shepherd

signed D. Vertangen in the lower left

oil on panel

11 $\frac{1}{8}$ x 15 $\frac{5}{8}$ inches (29.5 x 39.7 cm.)

PROVENANCE

Anonymous sale, Christie's London, December 12, 1980, lot 47

Anonymous sale, Christie's London, December 16, 1987, lot 124

Property of a Gentleman, Christie's London, December 3, 1993, lot 112, where purchased by

Private Collection, New York until the present time

To the rhythmic beat of a tambourine under an intense blue sky a group of nymphs have thrown off their silk robes to revel in the sunshine and watch their semi-clad sisters dance around in a ritualistic circle. A brown and white spaniel in the center foreground attentively watches the seated group of women. As described in Ovid's *Metamorphoses Book XIV*, an Apulian shepherd came upon the group on a hilltop. Immediately he began to mock their Bacchanalian rituals with insults and crude imitations. In retaliation for such verbal effrontery and rudeness he received swift punishment by being turned into an olive tree. The gesturing nymph in the center directs the viewer's eye to the tree in the background that has now engulfed the hapless shepherd.

Arnold Houbraken compiled from 1718-1721 the first comprehensive survey on Dutch painting from the Golden Age in *De groote schouburgh der Nederlantsche Konstschilders en schilderessen*. In describing the artist he wrote, "Daniel Vertangen, of The Hague, very gracefully painted hawking parties, bathing women, and dancing Bacchantes, in decorative landscapes". It is an accurate summation of Vertangen's career who was one of the most important and successful pupils of Cornelis van Poelenburch.¹

Vertangen either apprenticed with Poelenburch before 1617 when he was in Rome, or worked with him around 1626 when the master returned to Utrecht. His paintings most resemble those of Poelenburch's that date from after 1630, mainly consisting of landscapes with Biblical or mythological themes. Vertangen's Arcadian landscapes are characterized by staffage with strongly articulated arms and legs and the employment of piercing blues and deep greens in the makeup of the scenery.² It is thought that in 1641 he traveled to Hamburg and in 1658 he did go to Denmark. By the 1660s Vertangen had stopped painting landscapes and instead turned to portraiture. The reason for the change is unknown but it simply might be that during this period it proved more lucrative. In 1673 Vertangen is documented as living in Amsterdam. Paintings by the artist formed part of the permanent collections of the museums of Bergamo, Boston, Braunschweig, Brussels, Copenhagen, Danzig, Dresden, Glasgow, Göttingen, The Hague, Hamburg, Hanover, Helsinki, Mannheim, New York, St. Petersburg, Seattle, Stockholm, Uppsala and Utrecht among others.³

¹ Nicolette C. Sluijter-Seiffert, "The School of Cornelis van Poelenburch" in *In His Milieu: Essays on Netherlandish art in memory of John Michael Montias*, Amsterdam University Paris, Amsterdam, 2006, pp. 445 – 446.

² Walther Bernt, "Daniel Vertangen" in *Die Niederländisch Maler Des 17 Jahrhunderts*, Verlag F. Bruckmann, München, 1960, p. 931; and Sluijter-Seiffert, op. cit., pp. 445 – 446.

³ Biographical information taken from Thieme-Becker, "Daniel Vertangen" in *Allgemeines Lexikon der Bildenden Künstler*, volume XXXIV, Veb E.A. Seeman Verlag, Leipzig, 1940, p. 304; Bernt, op.cit., p. 932; E. Benezit, "Daniel Vertangen" in *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, volume 10, Libraire Gründ, Paris, 1976, p. 479, and Peter Sutton, *Dutch Art in America*, Wm. B. Eerdmans Publ. Co., Grand Rapids, Michigan, 1986, p. 349.



11.

JAN CLAESZ. RIETSCHOOF
(Hoorn 1652 – Hoorn 1719)

Shipping in a Calm Sea off a Jetty

signed Rietschoof on the log in the lower right
oil on canvas
23 x 27½ inches (58.4 x 69.8 cm.)

PROVENANCE

Lieut.-Col The Rt. Hon. Sir William Cabington, by 1916
His sale, Christie's, London, July 7, 1916, lot 77 where purchased by
Farr
Private Collection, Washington, D.C. until the present time

Jan Claesz Rietschoof, a marine painter and draftsman, first trained with the Hoorn artist Abraham Liedts. In all likelihood he then moved to Amsterdam where according to Arnold Houbraken he was a pupil of Ludolf Bakhuizen.¹ As much of the painter's work is highly reminiscent of Bakhuizen this statement is undoubtedly true. His son and pupil Hendrik Rietschoof was also a sea-painter. Examples of his works can be found in the museums of Amsterdam; Bath; Cambridge and Greenwich, United Kingdom; Haarlem; Mainz; St. Petersburg; Stockholm; and Wurzburg.²

Preston notes the rarity of shipping scenes in calm waters in Rietschoof's oeuvre and places them among his finest works.³ Presented on an almost boundless sea are ships of all sizes and types gliding beneath the atmospheric skies of Northern Holland. A jetty to the left with a windmill and three buildings are the only hint of the town beyond. Characteristic of Bakhuizen in this work are the shadowy line of the foreground followed by alternating stretches of bright and dark water. Lively cloud effects dominated by pinks and blues that fill the sky as well as the structuring of the sails again echo the Master. But probably the most distinctive shared trait is the precise linear clarity of the scene that underscores their talent as draftsmen.⁴ It is precisely this feature that enables the perfection of absolute stillness that permeates the view creating the sense of a moment frozen in time.

For the Dutch water was as important as land. Wherever the populace went they encountered dikes, ditches, rivers, canals, seas, beaches, lakes and locks. Their prosperity came from trade enabled by the sea. Goods as well as people traveled as often by barge as by road. In vivid contrast to pretty much the rest of Europe where a land-locked society was ruled by a few powerful individuals, wealth in the Dutch Republic was more evenly distributed and a merchant class came to predominate.⁵ In *Shipping in a Calm Sea off a Jetty* Rietschoof pays tribute to the industrious spirit that created such a nation.

¹ Arnold Houbraken from 1718-1721 compiled the first comprehensive survey of Dutch painting from the Golden Age in *De groote schouburgh der Nederlantsche Konstschilders en schilderessen*.

² Biographical information taken from Col. Rupert Preston, "Jan Claesz Rietschoof" in *Seventeenth Century Marine Painters of the Netherlands*, F. Lewis, Publishers, Ltd., Leighton-Sea, 1980, p. 39; and E.H.H. Archibald, "Jan Claesz Rietschoof" in *The Dictionary of Sea Painters of Europe and America*, Antique Collectors' Club Ltd., Woodbridge, 2000, p. 203.

³ Preston, op. cit., p. 39.

⁴ George S. Keyes, "Historical Survey" in *Mirror of Empire, Dutch Marine Art of the Seventeenth Century*, The Minneapolis Institute of Arts, 1990, p. 28; and Görel Caralli-Björkman, "Ludolf Backhuizen" in *Dutch and Flemish Paintings II*, Nationalmuseum, Stockholm, 2005, p. 61.

⁵ Charles K. Wilson, "A New Republic" in *Mirror of Empire*, op. cit., pp. 38 – 39, 50.



12.

NICOLAAS BAUR
(Harlingen 1767 – Harlingen 1820)

The Women's Speed-Skating Race on the Westersingel in Leeuwarden, January 21, 1809

signed and dated N. Baur 1810 in the lower right
oil on canvas

23½ x 29½ inches (59.7 x 74.9 cm.)

PROVENANCE

Jacob Scheidwimmer, Munich, by 1942 from whom acquired by
Adolf Hitler, June 11, 1942 for Schloss Possen (for 7,000 RM), and deposited at
Altaussee salt mine, Altaussee, Austria, by 1943-1944, no. 8291, where recovered by the
Monuments, Fine Arts and Archives section ("The Monuments Men") of the Allied Forces, who arrived May 16,
1945 and transferred to
Munich Central Collecting Point, October 31, 1945, no. 13471, from whom given to
Republic of Austria, June 10, 1949 and sent to Salzburg
Mauerbach Monastery, Austria by 1956
Ownership transferred to the Austrian Federation of Jewish Communities, October, 1995
Mauerbach, items seized by the Nazis to be sold for the benefit of the victims of the Holocaust, Christie's, Vienna,
October 29-30, 1996, lot 583 where acquired by
Suzanne and Norman Hascoe, Greenwich, Connecticut, until 2012

EXHIBITED

Greenwich, Connecticut, Bruce Museum of Arts and Science, *Old Master Paintings from the Hascoe Collection*, April 2
– May 29, 2005, no. 27

LITERATURE

Peter C. Sutton, *Old Master Paintings from the Hascoe Collection*, Bruce Museum of Arts and Sciences, Greenwich,
Connecticut, 2005, pp. 7, 62-63, no. 27, illustrated

A compelling mix of recorded visual history with a provenance of equal fascination defines Nicolaas Baur's *The Women's Speed-Skating Race on the Westersingel in Leeuwarden, January 21, 1809*. On January 21, 1809 a speed-skating contest exclusively for women was held on the Westersingel in Leeuwarden. This type of race had occurred only once before in 1805 and both proved of great historical importance, becoming the most renowned speed skating contests of the nineteenth century. In 1809 sixty-four unmarried women competed for the traditional prize of a golden earring ("gouden oorijzer") and a string of black stones set in a golden crown ("streng gitten in goud met kroontje"). Haukje Gerrits from Veenwouden and Mayke Meijes won the race skating the 148 meter course (38 koningsroeden) in just 12 seconds. Not without controversy these races sparked a lot of debate, evident from dozens of letters published in the *Algemeene Vaderlandsche Letteroefeningen*, a famous Dutch literary magazine of the period. Some supported the event while others felt these races to be immoral as they caused "famkes" (the Frisian word for women) to cast off their cloaks and don more form fitting outfits viewed as too revealing – a harbinger of moral decay.¹ One delighted Frisian farmer unabashedly recounted how such a spectacle "shocked his cuddling rod". For the rest of the century women's speed-skating matches remained atypical and occasionally even forbidden by local and regional authorities. Initially speed-skating was typically a Frisian event as opposed to figure skating that was common in the coastal provinces of Holland.²

Continued

¹ Written communication from Pieter Roelofs, curator of Seventeenth Century Dutch Art, Rijksmuseum, Amsterdam dated September 27, 2010.

² Jan Hein, "The Thrill of Frozen Water" in Susan C. Anderson & Bruce H. Tabb, eds., *Water, Leisure and Culture*, Berg, Oxford, 2002, pp. 60-61.



Baur's enchanting recreation of the race under pink and blue skies reveals Leeuwarden covered in snow teeming with crowds of spectators along the sides of the Westersingel. Snow capped trees, almost chorus-line like in their symmetry, flank the right side of the composition while two large frozen trees loom-up on the left, with one bearing a waving child. Snow covers the foreground except for a small path that allows the viewer to enter the composition. Seen in the distance is the Oldenhove, the tower for a late medieval church that was never completed, and the Wirdumerpoort with its twin towers and soaring white steeples, demolished in 1855. On the frozen river two tracks have been precisely designated by three nicely swept lanes of snow. The "ice master", who was responsible for preparing and cleaning the ice, stands to the left of the finish line, broom in hand. Flanked on either side of the finish line are officials from the Leeuwarden organizing committee holding Dutch flags to mark the winner and runner-up. As the skater in blue crosses the line with upheld arms the official marks her victory with his raised flag.³ Several French cavaliers on horseback patrol the crowd, underlining the fact that Holland at this point was ruled by France. Napoleon's younger brother Louis Napoleon, nicknamed the "good king" reigned from 1806-1810, and mainly due to his efforts official sponsorship for the arts and sciences occurred, including the founding of the annual Exhibition of Living Masters (Tentoonstelling van Levende Meesters). Louis Napoleon was also especially partial to Baur's work.⁴

An earlier view of the race by Baur dated 1809, from a slightly altered vantage point, is in the Fries Museum, Leeuwarden (inventory no. 7596). Under stormy skies, featuring somewhat different staffage and a huge Dutch flag planted at the finish line, Baur in the Fries Museum panel has chosen to present the finished race with the skater in blue having come to a halt engaged in a victory dance with her opponent trailing. In 1810, when Baur enlarges and reworks the scene under a brightened sky, by focusing on the moment of victory the drama has become palpable. Slyly, perhaps in response to the controversy stirred-up by the race, the artist in the 1810 painting added a discarded cloak to the foreground. Also in the Fries Museum are two watercolors of the race, both from 1812 by the artists Eelke Jelles Eelkema and J. van Schoonbeek, based on Baur's compositions from 1809 and 1810.⁵

Nicolaas Baur was the eldest child of the portraitist and art dealer Henricus Antonius Baur, a German who had settled in Harlingen. Initially he trained with his father painting mainly city views and landscapes as well as a number of historical events. He was a member of the academies of Amsterdam and Brussels. His fame grew especially after he added marine subjects to his repertoire. In 1808 when Louis Napoleon was unable to decide on a suitable candidate to be awarded the prize for sculpture at the Exhibition of Living Masters, the honor was given instead to a seascape by Baur. National fame was thus achieved and the time between 1810-1818 is considered his golden period. In the wake of the 1808 award, the majority of Baur's output were seascapes, and ultimately he came to be regarded as one of the best marine painters of his time. Besides Leeuwarden paintings by the artist can be found in the Amsterdam Historisch Museum, Rijksmuseum, Rijksmuseum Nederlands Scheepvaartmuseum, and the Rijksprentenkabinet all in Amsterdam; Rijksmuseum Zuiderzeemuseum, Enkhuizen; Haags Historisch Museum, The Hague; numerous works in the Gemeentemuseum het Hannemahuis, Harlingen; Prentenkabinet Rijks Universiteit, Leiden; Museum Boijmans-van Beuningen and Maritiem Museum "Prins Hendrik" both in Rotterdam; as well as the Fries Scheepvaart Museum, Sneek.⁶

³ Roelofs, op. cit..

⁴ Wiepke Loos, *Waterloo, before and after: paintings from the Rijksmuseum in Amsterdam, 1800-1830*, Rijksmuseum, Amsterdam, Waanders, Zwolle, c. 1997, pp. 7-10.

⁵ Written communication from Marlies Stoter, Curator of Paintings of the Fries Museum, Leeuwarden dated May 2, 2012.

⁶ Biographical information taken from A. van den Berge-Dijkstra, *Woelend water: leven en werk van de zeeschilder Nicolaas Baur (1767-1820)*, Gemeentemuseum Het Hannemahuis, Harlingen, c. 1993, p. 97; Loos, "Nicolaas Baur" op. cit. pp. 7-10; and Sutton, op. cit., p. 62.

Destined for Schloss Possen, a palace in Poznań, Poland, which was intended to be transformed into a residence for Adolf Hitler, Baur's 1810 painting of *The Women's Speed-Skating Race* was purchased in 1942 from the Munich art dealer Jacob Scheidwimmer. For safekeeping it came to be stored in the salt mine at Altaussee, Austria. The Viennese museums had been first to store their treasures in the mine, but after the increase of allied air raids Hitler requisitioned the mine for his own use during the winter of 1943-1944. The most valued treasures of the regime were kept in Altaussee including Hubert and Jan Van Eyck's Ghent Altarpiece, Michelangelo's *Bruges Madonna* as well as Vermeer's *The Art of Painting* and *The Astronomer*, in all a total of 6,577 paintings. The village of Altaussee was held by a handful of American infantry soldiers when the Monuments Men (The Monuments, Fine Arts and Archives section of the Allied Forces) arrived on May 16, 1945 just eight days after the official ending of the war in Europe. What they discovered when they reached the mine was that as a result of 76 bomb blasts all 137 tunnels of the mine had been sealed by the retreating Nazi troops. It took until June 14th to clear all the passageways to find miraculously that not one piece of artwork had been irretrievably damaged. Packing began ten days later when news was received that the mine would fall into the Soviet Zone of Occupation. Anything left in the mine would be handed over to Stalin. In all 80 truckloads left Altaussee.⁷ The removed works were taken to the Munich Central Collecting Point which was housed in the former Nazi headquarters, one of the largest buildings left standing after the war,⁸ and it is there that Baur's *Speed-Skating Race* arrival was recorded on a restitution card dated October 31, 1945. Eventually categorized under the Minister President File, which dealt with all objects that had been "legally" acquired by the German Reich, the decision was made on June 10, 1949 to transfer ownership of the painting to the Republic of Austria and it was sent to Salzburg.⁹ By 1956 along with more than 1,000 other works of art it was next moved to the Mauerbach Monastery located in the northern outskirts of Vienna.¹⁰ There it remained for the next 44 years all but forgotten until a 1984 article in ARTnews revealed the existence of the unclaimed holdings and stirred a world outcry.¹¹ Eventually forced to take action in the light of public opinion the Republic of Austria transferred the title of ownership of the Mauerbach holdings in October, 1995 to the Austrian Federation of Jewish Communities. In tangent with Christie's the Jewish Community arranged the first auction of property confiscated by the Nazis to be sold for the benefit of their victims and families. It took place on October 29-30, 1996, titled *Mauerbach, items seized by the Nazis to be sold for the benefit of the victims of the Holocaust*, and marked a historical turning point.¹² The Baur was purchased at the sale by Suzanne and Norman Hascoe of Greenwich, Connecticut, a wonderful addition to their important collection of Dutch and Flemish paintings, which in 2005 would be showcased in an exhibition at the Bruce Museum.

History is not only recorded by Nicolaas Baur's *The Women's Speed-Skating Race on the Westersingel in Leeuwarden on January 21, 1809* it is embodied. The miracle is that the painting still survives to relay these stories.

We are very grateful to Marlies Stoter of the Fries Museum, Leeuwarden for her assistance in the writing of this entry.

⁷ Robert M. Edsel, *The Monuments Men*, Center Street, New York, 2009, pp. 303-305, 374, 381-382, 387.

⁸ *Monuments Men Newsletter*, Third Quarter, number XXIV, 2011, p. 2.

⁹ Information taken from the Bundesarchiv records, no. B323/667.

¹⁰ Information taken from the Mauerbach sale, Christie's, Vienna, October 29-30, 1996, n.p..

¹¹ Ibid and see Andrew Decker, "A Legacy of Shame", *ARTnews*, 83, December, 1984, pp. 55-75.

¹² Mauerbach sale, op. cit..

13.

AUGUST DE WILDE
(Lokeren 1819 – Sint-Niklaas 1886)

The Wheel of Fortune

signed and dated A. De Wilde 1861 in the lower right

oil on canvas

32 $\frac{7}{8}$ x 39 $\frac{1}{8}$ inches (82.3 x 99.4 cm.)

PROVENANCE

Private Collection, Curacao until the present time

On the evening of the kermis in Walcheren¹ a young couple stand before a wheel of fortune. To their delight the arrow points to a baby in a cradle as their future. Their joy is echoed by their friends as well as the booth's proprietor. Particularly popular in the Low Countries the wheel of fortune was a standard feature among the amusements on offer at the kermis.² The kermis was a much anticipated annual event that took place from June to September throughout Holland. A carefully devised schedule existed that allowed owners of booths, stalls and other amusements to proceed to each kermis in an orderly fashion. The fair went on for eight days and closed around midnight each evening.³ The riotous side of the kermis was quite shocking to a number of American and English journalists who recorded their impressions during the late nineteenth to early twentieth centuries. H. G. Cutler in his book *Panorama of Nations* wrote "There is one occasion which completely submerges every trace of native sedateness and that is the kermis. The foundations of the national character seem overturned."⁴ The American painter George Wharton Edwards in an article titled *The Forbidden Kermis* wrote of beer flowing by the barrel and air heavy with the fumes of tobacco and the smoke of oil lamps. Putting into words what De Wilde has painted in *The Wheel of Fortune*, he goes on to describe "the noise of the moving peasants, the hum of voices, the coaxing shouts of the showmen, the beating of drums, the blare of trumpets, and the countless indescribable noises of a large crowd"⁵ capturing the extended hours of "singing, laughing, pushing and pulling in all directions."⁶

Atypically, during the kermis absolute freedom was given to the young people to congregate unchaperoned and thoroughly enjoy themselves. The intent was that such interaction would lead to romantic attachments resulting in matrimony. This proved a successful formula as weddings were commonly announced two to three months afterwards.⁷ One cannot help but wonder if the joyous bliss of De Wilde's featured couple was the result of last year's kermis.

The kermis was an event that the locals saved up for all year and everything at the fair was arranged to extract the last dubbeltje (a coin of 10¢) from its visitors.⁸ On offer in unlimited quantities were every imaginable treat which included poffertjes, waffles, nougats, smoked eels, pickled onions, chocolates, cakes, coffee, lemonade, a thick chocolate drink, thin beer, huge glasses of soda water or tiny thimbles of "halluf-en-halluf" (gin and bitters).⁹

Continued

¹ The island of Walcheren is in the province of Zeeland at the mouth of the Scheldt estuary. It is one of the oldest and still most popular vacation spots in Holland as it features miles of beaches and large areas of woodland. Technically today it is no longer an island as it is connected by polders and a dam across the Oosterschelde to the former island of Zuid-Beveland which in turn has been connected to the North Brabant mainland.

² Written communication from Jan de Meere dated December 19, 2012.

³ Demetrius C. Boulger, *Holland of the Dutch*, Charles Scribner's Sons, New York, 1913, pp. 161 – 163.

⁴ H. G. Cutler, *Panorama of Nations*, Star Publishing Company, Chicago, 1892, p. 864.

⁵ George Wharton Edwards, "The Forbidden Kermis" in *The Chautauquan*, volume 53, The Chautauquan Press, Chautauqua, New York, December 1908 – February 1909, pp. 357 – 358.

⁶ Florence Craig Albrecht, "The Passing of Kermis" in *The Outlook, A Weekly Newspaper*, volume XCI, The Outlook Co., New York, January – April, 1909, p. 189.

⁷ Beatrix Jungam, *Holland*, Adam and Charles Black, London, 1904, p. 18.

⁸ George Wharton Edwards, op. cit., p. 357.

⁹ Florence Craig Albrecht, op. cit., p. 189.



Amusements included besides wheels of fortune, bingo, lotto, shell games, merry-go-rounds, swings, mountebank's shows, theaters, dancing, drinking bars and cake shops.¹⁰ Booths were also crammed with souvenirs and toys. De Wilde has cleverly juxtaposed the happy couple between an array of hanging and shelved children's toys in the booth to the right and a passing mother and child on the left, foreshadowing their foretold future.

The locale of the fair as Walcheren is identifiable from the depicted picturesque regional dress as every island in Zeeland has its own special costume, and naturally everyone dressed up for such an important occasion. The young women in the painting wear the traditional fitted lace caps covering the ears typical of Zeeland from beneath which hang ornate earrings, testifying to the area's love of gold. Around their necks are red coral with gold clasps. Coral was traditionally worn to ward off disease and evil spirits, but these necklaces also functioned as a signal of the wearer's matrimonial status. The clasp was always worn in the front, if in the middle it meant the woman was married, to the left engaged and to the right she was still available.¹¹ In Zeeland the color of choice for a woman's dress was a variety of pale lilacs evident here in the patterns and various parts of their ensembles. A chemise was usually embroidered and prominently displayed at the neck and chest with the gown explicitly cut away for this purpose. Kerchiefs were draped over their shoulders. All young women wore short sleeves. In Walcheren the height of fashion, as displayed by the young lady in the foreground, was to have the sleeves end in the tightest of black bands. The sought after effect was to plump and further redden sun burnt arms, as red arms were considered beautiful. Skirts intentionally ballooned out, and the black underskirt with plaid gingham above, topped by an apron was typical.¹²

Also particularly distinctive of the island of Walcheren in the painting are the men's outfits. The black round beaver hats worn with the brims rolled-up around the entire head were standard. Short black jackets or brightly colored shirts with a cotton scarf were also favored. The golden earrings and belt ornament of the young husband in the foreground, again demonstrative of the region's passion for the metal, enhances his charm. Their brown eyes and hair along with darker complexions were regarded as vestiges of the area's long Spanish occupation commonly referred to as Zeelanders of the Spanish type.¹³

August De Wilde was famous for his exquisite effects of light and shade as brilliantly demonstrated in *The Wheel of Fortune*. He was born on June 2, 1819 the son of Seraphinus De Wilde and Barbara Smith. His brother Frans was also a painter who specialized in portraits and landscapes. August received his initial training at the Academy of Sint-Niklaas where he distinguished himself as a talented student. This was followed by further studies at the Royal Academy of Fine Arts in Antwerp under Gustaaf Wappers. August became known for genre and historical scenes as well as portraiture and received further notoriety for the warm coloration so often featured in these works. He was made director of the Academy of Sint-Niklaas in 1851 and held the post for the next 35 years. Shortly after his appointment he married Louise Buisson. In 1870 he was awarded a prize for *The Love in the Moonlight* by La Société Dunkerquoise des Sciences, Lettres et des Arts. His paintings are in the permanent collections of the City Hall, Academie Schone Kunsten and the Stedelijk Museum in Sint-Niklaas. In Sint-Niklaas the Stedelijk Museum mounted an exhibition from September 14 – November 16, 1986 dedicated to the works of August and Frans De Wilde.¹⁴

We are indebted to Jan de Meere for his invaluable assistance in the writing of this entry.

¹⁰Demetrius C. Boulger, op. cit., pp. 162 – 163; and Jan de Meere, op. cit.

¹¹Florence Craig Albrecht, "The City of Jacqueline" in *The National Geographic Magazine*, volume XXVII, The National Geographic Society, Washington, D.C., January – June, 1915, p. 49; and Pat Seward & Sunandini Arora Lal, *Cultures of the World Netherlands*, Marshall Cavendish Benchmark, Tarrytown, New York, 1995, p. 62.

¹²George Hitchcock, "The Picturesque Quality of Holland" in *Scribner's Magazine*, volume X, Charles Scribner's Sons, New York, July – December, 1891, p. 625; Beatrix Jungam, op. cit., pp. 3 – 4; Florence Craig Albrecht, "Veere an Artist's Paradise" in *The Outlook*, volume XCI, The Outlook Company, New York, June – April, 1909, p. 735; and Demetrius C. Boulger, op. cit., p. 169.

¹³George Hitchcock, op. cit., p. 706; Florence Craig Albrecht, "The City of Jacqueline", op. cit., p. 49; Pat Seward, op. cit., p. 62; and Jan de Meere, op. cit..

¹⁴Biographical information taken from Ulrich Thieme & Felix Becker, "August De Wilde" in *Allgemeines Lexikon der Bildenden Künstler*, volume XXXV, Veb E. A. Seemann Verlag, Leipzig, 1940, p. 510; P. & V. Berko, "Auguste De Wilde" in *Dictionary of Belgian painters born between 1750 & 1875*, Editions Laconti, Brussels, 1981, p. 240; Willem G. Flippo, "Auguste De Wilde" in *Lexicon of the Belgian Romantic Painters*, International Art Press, Antwerp, 1981, unpaginated; *August De Wilde, Frans De Wilde*, exhibition catalog Stedelijk Museum, Sint-Niklaas, September 14 – November 16, 1986, pp. 14, 21; and "Auguste De Wilde" in *Dictionnaire des Peintres Belges du XIV Siecle à nos jours, La Renaissance du Livre*, Brussels, 1994, p. 376.



14.

DAVID ADOLPHE CONSTANT ARTZ
(The Hague 1837 – The Hague 1890)

The Firstborn

signed and dated Artz 1875 in the lower left
watercolor on paper
20¾ x 14¾ inches (61 x 90.5 cm.)

PROVENANCE

Leggatt Brothers, London
Private Collection, Chicago until the present time

Much like their seventeenth century counterparts, a group of painters known as the Hague School in the 1870s came to embrace as their subject matter the native Dutch landscape and the everyday lives of its rural inhabitants, most notably the fisherfolk of the coastal villages.¹ Within ten years the Hague School artists' works would prove so popular that incredibly a mania for all things Dutch would be felt throughout the world, and would dominate the art in Holland until well after the turn of the century.² By embracing simple themes remarkable for their ordinariness, the Hague School succeeded in striking a chord with a public whose own placidity was constantly being rattled by the evolving modernity of the times. Conveyed through the employment of subtle tones, hazy skies and subjects of happenstance their mix of nostalgia and realism enchanted viewers. The Hague became the center of the movement because it was semi-rural surrounded by meadows, polders, waterways, dunes and woods, and nearby Scheveningen provided a wealth of material for artists seeking to paint the shore and its fishing community.³

Jozef Israëls was considered the dean of the Hague School and David Adolphe Constant Artz his most important follower.⁴ Artz began his training in 1855 at the Amsterdam Academy under Louis Roijer and Johannes Egenberger, and would remain in Amsterdam until 1864. During this period he would be influenced by August Allebé but more importantly a lifelong friendship with Josef Israëls formed. In 1859 they traveled together to Zandvoort. He would also be the first of the Hague School artists to follow Israëls' lead of working on the beach at Scheveningen. In 1859 Artz publically exhibited for the first time, taking part in the Tentoonstelling von Levende Meesters (Exhibition of Living Masters). In 1864 he left Amsterdam to live in Zweeloo, Drenthe for a year. From 1866 until 1874 he shared a studio with Jacob Maris and Frederick Hendrik Kaemmerer. He was one of the first of the Hague School artists to work in Paris (Jacob Maris having preceded him by one year) enabled by his patron and benefactor Johannes Kneppelhou. Artz created quite a commotion upon his arrival by including in his baggage a large collection of Scheveningen peasant costumes. As previously in Holland, Artz during his sojourn in Paris, continued to paint interior views and beach scenes that featured the fishing communities of the North Sea. During this period Artz became interested in Japanese prints which had recently become available in Paris, and painted a few genre scenes of interiors with Japanese décor and subjects. While based in Paris he also traveled to Scotland from May-June 1869, Germany in November of that year, England in 1870 and Italy in January, 1872. By 1874 he returned to the Netherlands to live permanently in The Hague.⁵

Continued

¹ Ronald de Leeuw, "Introduction", in *The Hague School, Dutch Masters of the 19th Century*, exhibition catalogue, Royal Academy of Arts, London, & traveling, 1983, p. 13.

² Hans Kraan, "The Vogue for Holland" in *The Hague School*, op. cit., p. 115.

³ Ronald de Leeuw, op. cit., pp. 13, 14, 16.

⁴ John Sillevs, "Adolphe Artz" in *The Hague School*, op. cit., p. 157.

⁵ Biographical information taken from Thieme-Becker, "David Adolf Constant Artz" in *Allgemeines Lexikon der Bildenden Künstler*, volume II, Veb E. A. Seeman Verlag, Leipzig, 1908, pp. 158-159; Dr. Jos. de Gruyter, "David Adolphe Constant Artz" in *De Haagse School*, volume 2, Rotterdam, 1968-1969, p. 95; Ronald de Leeuw, "Towards a New Landscape Art" in *The Hague School*, op. cit., p. 63; and John Sillevs, "Adolphe Artz" in *The Hague School*, op. cit., pp. 157, 159.



ARTZ. 1875

Artz in his own time was held in high esteem by the public as well as his fellow artists. He was awarded gold medals at exhibitions in Munich and Vienna, as well as a Diploma and Medal of Honor in Dresden. In 1879 he was made Knight of the Oaken Crown of Luxembourg and in 1889 also became a Knight of the Order of Saint Michel of Bavaria. In 1880 he received an Honorable Mention at the Salon in Paris and won a gold medal in 1883 at the International and Colonial Exhibition, Amsterdam. In Paris he was a member of the Société Nationale des Beaux Arts and a Chevalier of the Legion of Honor by 1889. He also served as Vice President of the International Jury of Award at the 1889 Exposition Universelle, Paris. In 1893 four works by Artz were chosen to be included in the World's Columbian Exposition, Chicago.⁶ An American reviewer wrote of this show "The works of giants like Rembrandt, Van der Neer, Ruysdael, Holbein and Franz Hals are almost equaled now by masters like Israëls, Mesdag, Bosboom, Maris, Mauve and Artz". Artz's entries *A Girl Knitting*, *The Pet Lamb*, *Idle Hours on the Dunes* and *Girl Sleeping on the Dunes* were listed under the category of "Immortal Works".⁷ His works formed part of the museum collections of Amsterdam (Rijksmuseum and Municipal Museum); Cambridge, England; Chicago; Dordrecht; Glasgow; Haarlem; The Hague (Gemeentemuseum and Mesdag Museum); Leewarden; Montreal; New York (Brooklyn and the Metropolitan Museum); Oxford; Rotterdam; St. Louis; Tulsa; and Zandvoort.⁸

The Firstborn depicts a young mother of Katwijk (identifiable by her cap and traditional dress of the region) lovingly holding her first child. Within the simplicity of the modest cottage, sparsely decorated by a few prized items, the rustic grandeur of the cradle dominates the scene. Emblematic of warmth, love and protection it echoes the young mother's feelings for her child. In all likelihood the wife of a fisherman, the framed marine scene hanging on the wall represents the importance of the sea in the family's life.

⁶ Biographical information taken from "David Adolf Constant Artz" in *Catalogue of Paintings in The Metropolitan Museum of Art*, Published by the Museum, 1901, p. 123; W.E. Henley, "David Adolf Constant Artz" in *Paintings on Permanent Exhibition – City Art Museum of St. Louis*, Printed for the Museum, 1901, pp. 16-17; and Pieter A. Scheen, "David Adolph Constant Artz" in *Lexicon Nederlandse Beeldende Kunstenaars 1750-1880*, s'Gravenhage, 1981, p. 15.

⁷ Henry Davenport Northrop, *The World's Fair as Seen in One Hundred Days*, National Publishing Co., Philadelphia, 1893, p. 297.

⁸ Metropolitan Museum, 1901, op. cit., p. 123; W.E. Henley, op. cit., p. 16; Pieter A. Scheen, op. cit., p. 15.



15.

EDITH HUME

(Truro circa 1840 – after 1904)

Watching for the Return of the Ships on the Beach at Katwijk

signed E. Hume in the lower left

oil on canvas

24 x 42 inches (61 x 106.8 cm.)

PROVENANCE

Christie's, London, November 28, 1952, lot 96 where purchased by Omell Galleries, London

Edith Hume née Dunn was born in Truro, Cornwall, the daughter of Harry Littlejohn and Frances Dunn. Her father was a prosperous tea and spice merchant, her mother a talented embroiderer and sketcher. There were five siblings – Emily, the eldest, then Harry Treffry, Frances, Edith and Ellen. Edith's companion and confidant was Harry with whom she shared a childhood passion for wandering around Cornwall on sketching expeditions. Often their focus was the beach and its sea birds. Edith began her formal artistic training at Heatherley's Art School in London where her brother was also enrolled. Heatherley's was the first school in London to admit female candidates on an equal basis as their male counterparts. It was also a school that encouraged its students to develop their own style. Edith was one of four or five women enrolled including her classmate Kate Greenway. Other luminaries were Walter Crane, Sir William Russell Flint, Sir John Lavery, Sir Edward Poytner and Frank Salisbury. Classes began at 6 a.m. and often students worked for the next twelve hours. After that evening classes ran from 7-10 p.m. six days a week. The only official holidays were Christmas and Good Friday.¹

A skilled painter, watercolorist and illustrator, Edith began publicly exhibiting in 1862 while living in Worcester. She also provided illustrations to periodicals such as *The Quiver: An Illustrated Magazine for Sunday and General Reading*.² By the 1860s her brother Harry had become Dante Gabriel Rossetti's studio assistant. Edith began to travel a great deal on the Continent, particularly to Holland. In 1870 she married the landscape painter Thomas O. Hume and no longer exhibited as Edith Dunn but as Mrs. Thomas O. Hume or Mrs. Edith Hume. In total 83 works are recorded as having been shown by the artist at: The British Institution; Fine Art Society, Glasgow; Institute of Fine Arts; Grosvenor Gallery; Manchester City Art Gallery; New Water-colour Society; Royal Academy; Royal Scottish Academy; Royal Institute of Oil Painters; Royal Scottish Society of Painters in Water Colours; Royal Society of British Artists; Suffolk Street and the Walker Art Gallery among others. Hume's works are in the permanent collections of the Victoria and Albert Museum, London as well as the museums of Bournemouth and Sheffield.³

The Humes lived in London but eventually settled in the scenic district of South Harting at the foot of the South Downs in West Sussex.⁴ In 1904 Edith was instrumental in getting her brother's book *Recollections of Dante Gabriel Rossetti and his Circle* published to which she also contributed illustrations. Until Rossetti's death in 1882,

Continued

¹ Gale Pedrick, *Life with Rossetti or No Peacocks Allowed*, Macdonald, London, 1964, pp. 10, 17-18, 26, 29-32. Gale Pedrick was Edith Hume's great-nephew and had access to family letters and lore as well as relatives' first-hand accounts.

² Simon Houfe, "Edith Hume" in *The Dictionary of 19th Century British Book Illustrators and Caricaturists*, Antique Collectors' Club, Woodbridge, Suffolk, 1996, p. 126.

³ Biographical information taken from Thieme-Becker, "Edith Hume" in *Allgemeines Lexikon der Bildenden Künstler*, volume XVIII, Veb E.A. Seemann Verlag, Leipzig, 1909, p. 126; Algernon Graves, "Miss Edith Dunn" and "Mrs. T.O. Hume" in *Dictionary of Artists Who Have Exhibited in the Principal London Exhibitions from 1760 to 1893*, Burt Franklin, New York, 1901, reprint 1970, pp. 86, 147; Gale Pedrick, op. cit., p. 32; Jane Johnson & A. Greutzner, eds., "Edith Hume" in *The Dictionary of British Artists 1880-1940*, Antique Collectors' Club, Woodbridge, Suffolk, 1988, p. 264.

⁴ Gale Pedrick, op. cit., p. 32.



Harry Treffry Dunn had not only been his studio assistant but also one of his closest associates.⁵ His portrait of Rossetti hangs in the Uffizi Gallery, Florence. Besides being of general assistance in the running of the household at Cheyene Walk, Harry produced replicas of Rossetti's works. Upon his death he completed many of the unfinished commissions and helped organize the estate. Sadly after Rossetti's death Harry's own career floundered complicated by alcoholism.⁶ In February 1899 he collapsed while sitting at his easel and died shortly thereafter.⁷

Edith Hume is best known for her sympathetic portrayals of fisherfolk on the beach. In her art the strong influence of The Hague School and particularly Bernardus Johannes Blommers is evident. Working mainly in Scheveningen and Katwijk, Blommers specialized in depicting the lives of the fishing community, especially the wives and children. This coincided with a period when the seaside and swimming in the ocean came into fashion. Fishing villages like Scheveningen and Katwijk became resorts that attracted visitors and artists from all over the world, almost assuredly including Edith. The Hague School artists from the 1870s onwards became incredibly popular as did a general taste for all things Dutch. This proved especially true in England, Canada and America.⁸

Edith's portrayals of Dutch women and children along the shore are among her most captivating images. On a beach in Katwijk two young mothers with their children near a seated couple watch for the return of the boats just visible in the distance. To their right looms an anchor where one of the returning ships will dock. Done in a large horizontal format, the work is composed of one-third sky and two-thirds beach. A palpable mist surrounds these Katwijkers, identifiable by the distinctive white caps of the village worn by the women and young girl. Wearing wooden shoes and traditional regional dress infused with purple, pink, blue and magenta enliven a scene otherwise dominated by sand, grey sky and sea. Indicative of the focus of the community and his own destiny is the wooden toy boat clutched in the hands of a boy still young enough to cling to his mother's skirt.

When Alfred Stieglitz visited Katwijk and photographed similar imagery he described the character of the people as "immense in stature, hardy, brave beyond belief, stoical from long habit, seeing brother, father, son, and husband leave on their perilous fishing trips far out in the North Sea, not knowing when or whether at all they will return". William Caplin, a fellow photographer declared "independence such a strong characteristic of the Hollander is especially developed in the Katwijker".⁹ Due to such statements along with accompanying photographs as well as numerous paintings and illustrations of life in Katwijk, the villagers came to be greatly admired throughout Europe, England and America. Completely dependent on the sea for their livelihood yet never assured of easy passage through its potentially treacherous waters, as the North Sea of the Atlantic Ocean is prone to huge storms that make navigation hazardous, a constant dichotomous dilemma of unease and appeasement characterized their existence.¹⁰

The significance of the anchor in the right foreground embedded in the sand has to do with the fact that there were no harbors in Katwijk. Mainly concerned with fishing for herring broad flat-bottomed schooners were docked on the beach. The use of teams of horses, log rollers, strategic timing of the tides and of course manpower were all required to haul the boats in and out of the water.¹¹ Rendered monumental, pointing the viewer's eye to the heart of the scene, the anchor also reiterates the wish for the fleet's safe return, once again mooring them to family and home.

⁵ Gale Willem Michael Rossetti "Prefatory Note" in Harry Treffry Dunn, *Recollections of Dante Gabriel Rossetti and his Circle*, Elkin Mathews, London, 1904, pp. 5-6.

⁶ Andrea Rose, *Pre-Raphaelite Portraits*, Yeovil, Somerset, c. 1981, p. 42.

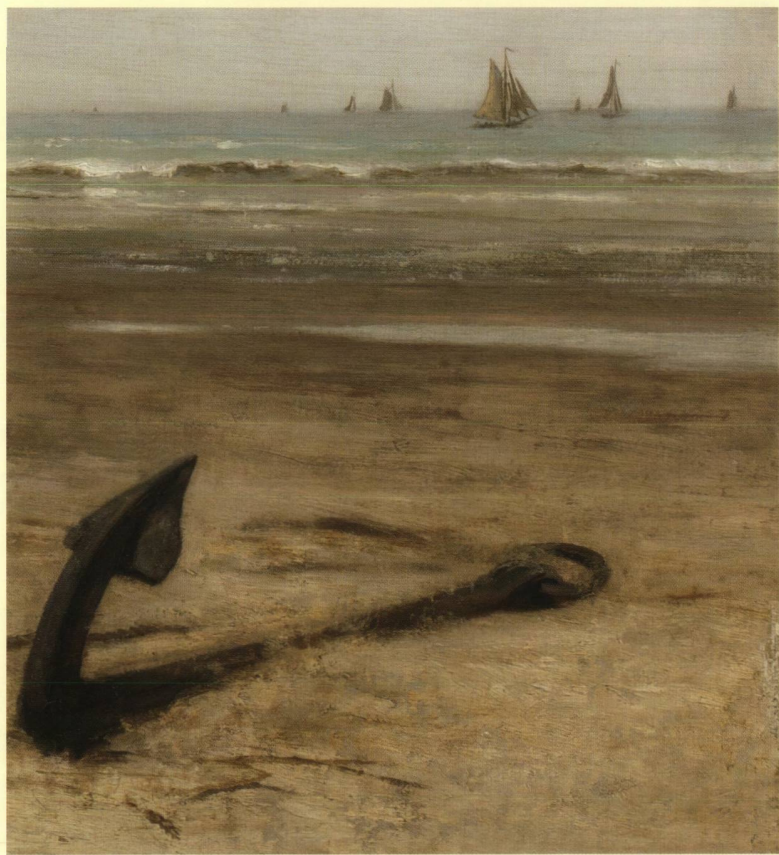
⁷ Gale Pedrick, op. cit., p. 228.

⁸ Hans Kraan, "The Vogue for Holland" in *The Hague School, Dutch Masters of the 19th Century*, exhibition catalogue, Royal Academy of Arts, London & traveling, 1983, pp. 115, 118, 120; and Annette Stott, *Holland Mania*, The Overlook Press, Woodstock, New York, 1998, p. 60.

⁹ Anette Stott, op. cit., pp. 60, 62.

¹⁰ Ibid p. 60, 62 – 63; and Brian Dudley Barrett, *Volendam Artists Village, The Heritage of Hotel Spaander*, uitgeverij d'jonge Hond, Zuiderzeemuseum, 2009, p. 46.

¹¹ Anette Stott, op. cit., pp. 60 – 61.



WILLY SLUITER**(Amersfoort 1873 – The Hague 1949)*****Katwijkse Visvrouw (Fishwife of Katwijk)***

signed Willy Sluiter in the upper right
 watercolor, gouache and pencil on paper
 7¾ x 7½ inches (19.7 x 19 cm.)

PROVENANCE

Private Collection, Chicago

Jan Willem Sluiter (known as Willy) began his studies at the Academy of Fine Arts, Rotterdam from 1896 – 1894, followed by a stint at the Academy in The Hague. He produced paintings, watercolors, and drawings primarily featuring genre and portraits as well as political cartoons, caricatures and lithographs. Above all else it was the life of the fishing communities especially in Katwijk and Volendam that captured his heart and imagination. He lived and worked in Zwijndrecht, Dordrecht, and Rotterdam until 1894, Scheveningen 1894 – 1897, Katwijk 1898 – 1909, Volendam 1908, 1911, 1918, 1919 – 20, 1931, Laren 1909 – 1916, and finally in The Hague.¹ Although Sluiter played a key role in the artist colonies of Katwijk, Laren and Volendam, his transience reflects the changing role of the artist in society. No longer could careers be dependent on private patronage and reputations formed at important exhibitions. With the rise of popular illustrated magazines Sluiter's commercial work by 1910 came to exceed his painting sales. He worked for a wide variety of magazines from all over Holland which included *De Nieuwe Groene*, *De Kamoioen*, *De Criticus*, *Het Hamertje* and the satirical journal *De Ware Jacob*. Posters were also produced for such diverse objects as Splendo Tobaksartikel, Naval Peppermint, and Bakker Branden (tires).² In Sluiter's case this work appears to have only increased his popularity, as he became a celebrated portrait painter among the elite (for example see his portrait of Queen Juliana, Paleis Het Loo National Museum, Apeldoorn) as well as the recipient of numerous awards. He exhibited in The Hague, Ghent, Amsterdam and Rotterdam between 1896 – 1905, and was a member of Arti et Amicitiae, Amsterdam; Pulchri Studios, The Hague; and Pictura in Dordrecht. His public legacy can be found in the museums of Apeldoorn, Amsterdam, Dordrecht, Enkhuizen, Haarlem, The Hague, Heino, Katwijk, Laren, Leiden, Nijmegen, Otterlo, Rotterdam, Utrecht, Volendam and Zwijndrecht.³

The Katwijkse Visvrouw stems from Sluiter's formative years spent in Katwijk between 1898 – 1909 and is the embodiment of his true passion. The heyday of Katwijk as an artistic center fell between 1880 – 1910, a period during which at least 517 artists stayed in the village. Katwijk was transformed from a small fishing village to a busy seaside resort that catered to an ever-growing tourist industry, a direct result of the popularity of the imagery created by the same group of artists.⁴ Sluiter was a key figure on the scene and directly responsible for the founding of Katwijk's Art Society in April, 1908. When Arthur Edwin Bye described Sluiter's Katwijk subjects in *International Studio*, the review captured their essence. "Willy Sluiter likes to paint scenes in Katwyk. His subject matter is familiar as depicted many times in the nineteenth century, but here the same life is seen by a modern eye – a bit more rugged, unsoftened by sentiment. His bold compositions have a trace of decorative arrangement about them, which is increased by the strength and purity of his coloring."⁵ Contemporary art critics all agreed that his portraits of Katwijk fishermen and women were by far his best work ("Zijn portretten van Katwijksche visschers en visschersvrouwen zijn verreweg het beste werk").⁶ The powerful rendering of our composition along with three closely related examples of Katwijksche visschersvrouwen in the municipal and museum collection of Katwijk attests to the truth of this statement. Additionally in the untoward realism of Willy Sluiter's unflinching portrayal of this sitter's weather beaten face the preconceived notion of the picturesque life of the fisherfolk of the North Sea is unmasked.

¹ Biographical information taken from Pieter A. Scheen, "Jan Willem Sluiter" in *Lexicon Nederlandse Beeldende Kunstenaars 1750 – 1880*, Uitgeverij Pieter A. Scheen BV, 's Gravenhage, 1981, p. 481.

² Brian Dudley Barrett, *Volendam Kunstenaarsdorp het Erfgoed van Hotel Spaander*, uitgeverij d'jonge Hond, Zuiderzeemuseum, 2009, p. 90.

³ Pieter A. Scheen, op. cit., p. 481.

⁴ Annette Stott, *Holland Mania*, The Overlook Press, Woodstock, 1998, p. 62, and Nina Lübbren, *Rural Artists' Colonies in Europe 1870 – 1910*, Manchester University Press, Manchester, 2001, p. 170.

⁵ Arthur Edwin Bye, "Dutch Painters of Today" in *International Studio*, volume 74, August – December, 1921 and January, 1922, p. LXVI.

⁶ Arend-Jan Sleijster, *Willy Sluiter en de Kunstvereniging 'Katwijk', 1908 – 1910*, Stichting Katwijks Museum, Katwijk, 2008, pp. 114 – 115.



CHARLES HENRI MARIE VAN WIJK
(The Hague 1875 – The Hague 1917)

Babykopje Met Muts (Baby with Bonnet: The Artist's Son)

signed Charles v Wyk in the lower left

bronze, golden brown patina

height: 6 inches (15.2 cm.)

PROVENANCE

Private Collection, Chicago until 2012

Charles van Wijk's (or Wyk) practical training began early in the foundry of his father Henry B. van Wijk in The Hague. Van Wijk's skills in sculpting were obvious from a young age and encouraged by his father. Drawing lessons began with his uncle Arie Stortenbeker an amateur painter and by 1887 at the age of twelve he was enrolled at the Royal Academy of Arts in The Hague. The chief instructor was the Belgian sculptor Antoine 'Eugene' Lacomble who taught Van Wijk the art of modeling. The painter Fridolin Becker, another professor at the academy during this period, was also influential. Throughout his formal studies he continued to work in his father's shop. After completing his studies, Van Wijk was granted an internship at the famous Parisian foundry F. Barbedienne, secured by a letter of recommendation from the Amsterdam philanthropist and art collector A. C. Wertheim. The Parisian Foundry was the largest and most modern of the period and specialized in the casting and finishing of small sculptures in different metals and sizes, the perfect environment in which to hone his skills. From 1896 – 1897 the artist worked in Brussels where he came under the influence of the Flemish sculptors' Charles van der Stappen, Jef Lambeaux and most importantly Constantin Meunier. In direct opposition to the period's dominant classical sculptural tradition, Meunier embraced the plight of the common laborer as his subject-matter. He literarily put the heroics, pride and pathos of the worker engaged in the struggle for survival on a pedestal. Divorced from the excesses associated with contemporary sculpture these figures are muscle-bound yet generalized forms that bluntly engage the viewer. Van Wijk shared this interest in the portrayal of the mundane, subjects he had tentatively investigated prior to his contact with Meunier.¹

Upon his return to The Hague themes of the commonplace came to the forefront of his work. Executed in a naturalistic yet impressionistic manner, echoing the subject-matter of the Hague School painters with long periods spent in Katwijk, Van Wijk's studies of the lives of its fisherfolk now dominated his output. He worked outside dragging clay packed in wet rags in a wheelbarrow to enable modeling from life while observing subjects engaged in their daily routine. Not possible in the studio, he further explored the effects of light, air, and weather on his work which aided in his development of a strong sense of line and volume. He regarded natural light as the key to his impressionistic method. He used these clay models to cast in bronze employing the "lost wax method" (*cire perdue*) which permitted a freer handling but was lengthy and labor intensive. Van Wijk did everything himself including the chasing and patination which resulted in a high level of perfection to the finish. Each subject consisted of at most three casts, although in some cases he did variations. He never numbered images and rarely dated. He preferred working on small pieces, never higher than about 55 centimeters. Although his chosen medium was bronze, it often proved too costly and time consuming for every piece. Some subjects only exist in plaster while others were just given a bronze coating. Striving to record his impressions through sculpting, such details as the mark of a fingerprint was regarded as adding to the overall expression of the piece. He also occasionally employed stone, marble or wood.²

Continued

¹ Biographical information taken from Helena Stork, *Charles van Wijk*, exhibition catalog Katwijk's Museum, July 3 – September 25, 1999, pp. 11 – 13; and Arend-Jan Sleijster, *Willy Sluiter en de Kunstvereniging 'Katwijk', 1908 – 1910*, exhibition catalogue Stichting Katwijk's Museum, Katwijk, October 11, 2008 – January 10, 2009, pp. 131 – 132.

² Arend-Jan Sleijster, op. cit., pp. 12, 15, 34.



(actual size)

Around 1905 Van Wijk married Anna Maris the Hague School painter Jacob Maris' daughter. They lived in The Hague with neighbors' Hendrik Willem Mesdag, Willem Maris, Jozef Israëls and Arthur Briet nearby. Another close friend was Willy Sluiter, with whom Van Wijk regularly traveled to Nunspeet, Elspeet, Scheveningen and Volendam to work. Van Wijk's sculpture had proved popular from the start of his career, receiving his first gold medal in September, 1899 during the exhibition at the Stedelijk Museum, Amsterdam. In the Universal Exposition of Paris, 1900 and the Louisiana Purchase Exposition, St. Louis, 1904 he was also awarded gold medals. In 1915 he won a silver medal at the Panama – Pacific Exposition, San Francisco;³ at which time an art critic wrote “the display of sculpture in the Netherlands section, while not otherwise important, is notable through the inclusion of three subjects by Charles van Wyk”.⁴ He was a member of both “Arti et Amicitiae” in Amsterdam and Pulchri Studio, The Hague, the main locations in Holland where contemporary artists could exhibit and sell their work. He also had regular shows at most of the important Dutch dealers of the period including Oldenzeel and Reckers, Rotterdam; Kunsthandel Buffa, Amsterdam; and J. J. Biesing, The Hague.⁵

After 1906 the majority of his work was devoted to commissioned portraits and monuments. One of the most moving is the memorial sculpture 1914 – 1915 for the grave of the painter Bernardus Johannes Blommers which features a profile portrait of Blommers, a palette with brushes at its base and a weeping life-size figure of a young Scheveningen girl. The art publisher Harms Tiepen described it in terms of “monumental grandeur of poignant grief.”⁶ Works held in public collections include the museums of Amsterdam, Dordrecht, Enkhuizen, Haarlem, The Hague, Harderwijk, Katwijk, Laren, Rotterdam and Schiedam. In the retrospective of Van Wijk's work held at the Katwijk Museum in 2008 – 2009 there were two other *Babykopje Met Muts* identical to our work except one is plaster and the other plaster coated in bronze.⁷ The piece represents one of Van Wijk's three sons, Alfred Jacob (b. May 17, 1907) Jacobus Hendricus (b. August 4, 1909) or Hendrik Jan (b. October 23, 1911). From surviving letters and cards the artist had a very close relationship with these boys and not only sculpted their heads but feet and hands as well. Although he exhibited these “heads” they were never for sale during his lifetime. Charles Van Wijk regarded his family as more important than anything else in his life.⁸ One has only to view *Babykopje* to know this to be true. Beautifully executed with painstaking patination it is the embodiment of pure joy and a testament to the overwhelming love a father has for his child.

³ Ibid, p. 36 – 37.

⁴ Christian Brinton, “Sculpture at the Panama – Pacific Exposition”, in *The International Studio*, November, 1915, volume LVIII, no. 225, p. IX.

⁵ Arend-Jan Sleijster, op. cit., pp. 36 – 37.

⁶ Arend-Jan Sleijster, op. cit., p. 36.

⁷ Ibid. For images see frontispiece and p. 56, no. 37.

⁸ Ibid, pp. 36 – 37.



(actual size)

18.

JACOB DOOIJEWAARD
(Amsterdam 1876 – Laren 1969)

The Red Cupboard

signed J. Dooijewaard in the lower right
oil on canvas
19 $\frac{7}{8}$ x 16 inches (52 x 40.6 cm.)

PROVENANCE

Private Collection, Chicago

Jacob Dooijewaard (also called Jaap or Dooyewaard) began his career by grinding colors in his father's workshop. His younger brother Willem also became a painter. Schooled in Amsterdam, formal training began at the Quellinus School under Jan Visser from 1891-1893. This was followed by the Rijksnormaalschool voor Tekenonderwijs from 1894-1898, where he studied with Jan Derk Huibers a renowned painter of interiors. Afterwards he taught art at the Amsterdam Arts and Crafts School for five years. It was during this period that he came in contact with the Amsterdam Impressionists, particularly George Hendrik Breitner and Willem Arnold Witsen, whose rugged and broad brushwork left their mark inspiring Dooijewaard to paint the streets of his hometown. A trip to Paris for six months in the company of fellow Amsterdam artist Frans Langeveld exposed him to both classical and contemporary art, which helped broaden his horizons. Upon returning his painting evolved into a quest for the perfect balance between spontaneous impressionism and meticulous realism. The influence of Anton Mauve, Jacob Maris and Jan Veth are evident. Dooijewaard became a member of Arti et Amicitiae as well as the St. Luke Society of Amsterdam and the Pulchri Studio in The Hague. In the 1902 exhibition of Arti et Amicitiae he was awarded the Willink van Collem award for his three entries, and at another of their exhibitions the gold medal by Queen Wilhelmina.¹

Engaged in painting mainly portraits and street scenes up to this point, Dooijewaard now sought subject matter that could best portray the mixing of Impressionism with Realism. Ultimately he felt interiors most suited for the embodiment of these artistic goals. Not finding what he needed in Amsterdam, his search eventually led to the Gooi, a region of moorlands and woods dotted by small villages. The population consisted of weavers, laborers and sheep farmers living in cottages whose secluded and serene atmosphere fascinated and inspired the artist. He moved to the area, rented a small studio in Laren, and encountered a whole circle of fellow artists who had been similarly inspired. Known as the Laren Group, it included such artists as Jacob Kever, Albert Neuhuys, Lammert van der Tonge, Willy Sluiter and Lion Schulman among others. Dooijewaard joined this circle, and as the popularity of cottage interiors rose especially in the American market, the fame of the group grew. In search of ever diverse interiors he painted in Brabant, Edam, Elspeet, Limburg, Nunspeet, Overijssel and Scheveningen. He also made several trips to Spain.²

Continued

¹ Biographical material taken from Dr. Ulrich Thieme & Dr. Felix Becker, "Jacob Dooyewaard" in *Allgemeines Lexikon der Bildenden Künstler*, Veb E. A. Seeman Verlag, Leipzig, 1913, volume IX, p. 465; Jan P. Koenraads, *De Gebroeders Jacob en Willem Dooijewaard*, C. de Boer Jr. N.V., te Hilversum, 1966, pp. 146-150; and Pieter A. Scheen, "Jacob Dooijewaard" in *Lexicon Nederlandse Beeldende Kunstenaars 1750-1880*, s'Gravenhage, 1981, p. 122.

² Thieme-Becker, op. cit., p. 465; and Jan P. Koenraads, pp. 150-152.



In 1919 a close friendship developed between the painter and the American art collectors William and Anna Singer who had settled in Laren in 1901. By traveling to the United States with the Singers American commissions were secured. He also lived for long periods of time in their houses in Laren and Olden, Norway where he gave painting lessons to Anna. His Norwegian paintings reflect the northern light and the more luxurious surroundings encountered in the Singer's home. Ultimately the Singer's support changed the course of Dooijewaard's career and assured his success. When Willem died in 1943 he aided Anna in establishing the Singer Museum in Laren. Their collection was so extensive that it was spread between the foundation in Laren as well as the Villa Dalheim, Olden; West-Norway Museum of Decorative Arts, Berjen; and the Washington County Museum of Fine Arts, Hagerstown, Maryland. In the end the Singers owned well over 100 works by Dooijewaard.³

The artist was made an Officer of the Order of Orange Nassau, and on his eighty-fifth birthday Olaf V King of Norway bestowed upon him the Order of St. Olaf in appreciation of his artistic achievements. Besides works held in the Singer collections, examples by Dooijewaard can be found in the museums of Amsterdam; Antwerp; Barcelona; Blaricum; Den Bosch; Eindhoven; The Hague; Hilversum; Maastricht; Nijmegen; Portland, Maine; Rotterdam; and Schiedam.

The Red Cupboard encapsulates everything meaningful to the artist who strove to find the correct balance between spontaneity and representation within the simplicity of the Dutch cottage. Feeling that these interiors exemplified what should be revered in Holland, Dooijewaard portrays a rustic kitchen in which a young girl sits engrossed in a book. Resplendent in her costume of grey dress, white smock, beribboned straw hat and wooden shoes, her outfit adds to the immediacy of the scene as this can only be a brief interlude before she departs to the occasion for which she has dressed. The young girl is enveloped by the interior's play of light and shade, with the warm coloration of the cupboard, stone floor, and checkerboard hearth furthering the comforting nature of her surroundings. Within the simplicity of this room a harmony of perfection and purity is achieved and the viewer is drawn to the refuge of the fleeting moment depicted. Throughout his career Jacob Dooijewaard continued to paint these modest domiciles seeking inside their confines the essence of the people and land he so loved.

³ Jan P. Koenraads, op. cit., pp. 154-156; and Helen Marres-Schretlen, *Loving Art: the William & Anna Singer Collection*, Waanders, Zwolle, circa 2006, pp. 87-88, 98, 128, 215-216, 238.



WILHELM GDANIETZ
(Mainz 1893 – Düsseldorf 1969)

A Volendam Fisherman

signed W. GDANIETZ in the lower right
oil on canvas
12 x 12½ inches (30.5 x 31 cm.)

PROVENANCE

Private Collection, Michigan

Wilhelm Gdanietz was a painter of interiors and genre as well as a printmaker. He studied at the Art Academy of Düsseldorf with Claus Meyer, the history painter Karl-Franz-Eduard von Gebhardt and Willy Spatz from 1911 – 1918. He also apprenticed in the studio of Franz Kiederich.¹ In 1927 Gdanietz stayed at the Hotel Spaander in Volendam and discovered the subject-matter to which he would devote his career.² From the 1880s onwards foreign artists from all over the world became enamored with all things Dutch and arrived in droves to search for what they considered the “true” Holland. Volendam, eleven miles north of Amsterdam, at the time was a remote fishing village accessible only by canal boat or carriage. Such isolation left Volendam largely untouched by modernization and the industrialization prevalent in Dutch cities such as Rotterdam and Amsterdam or other foreign capitals and it was exactly this feature which proved so attractive. Lacking hotel accommodations a local entrepreneur by the name of Leendart Spaander spotted an opportunity and opened his house to visiting artists. By 1881 he had purchased a bar in Volendam and converted it into the Hotel Spaander (which is still in existence today). At the hotel he installed rooms featuring typical Volendam interiors and then rented them to artists. For an extra fee he supplied models. Spaander also had seven daughters who often posed for artists, and further extended his operation by buying the land behind his hotel and building studios for artists who wanted to prolong their stay. As a result of such accommodations an international artist colony formed. Spaander was also able to amass a large art collection as unpaid accounts were occasionally settled in exchange for paintings. Volendam viewed as quaint, colorful and exotic teeming with artists, along with Spaander’s ever growing collection, all functioned as a draw for the hotel and attracted painters as well as tourists from everywhere.³ Outsiders idealized the people of Volendam who were viewed as pious, honest, healthy and happy. Their needs were felt to be meager and were seen as removed from such social ills as alcoholism. Their colorful costumes and tiny wooden cottages with doll house interiors crammed with objects appealed to the imagination of artists and collectors alike.⁴

Volendam remained unchanged by the time of Gdanietz’s arrival in 1927. The artist’s dramatic portrayal of *A Volendam Fisherman* against a backdrop of clouds forcefully projects the nobility of the traditional lifestyle embraced by these villagers. Rooted to the past along with a refusal to don modern dress our sitter is emblematic of a period that has almost vanished. While his weather-beaten face underlines the harshness of life upon the sea he is resplendent in the red tunic, gold earring and fur hat or karpooets typical of the village. Such scenes of fisherfolk came to characterize the majority of Gdanietz’s oeuvre.

After returning to Germany in the 1930s, in order to maintain authenticity the artist transformed his studio in Düsseldorf into an interior that replicated a Volendam cottage. He further outfitted it with objects, furniture and costumes from the region as well as other parts of Holland.⁵ Unwavering in his passion, immune to contemporary art trends, Gdanietz continued to paint Volendammers for the rest of his life.⁶

Gdanietz’s *Im Gelben Seidenkleid* (The Yellow Silk Gown) is recorded as in the National Gallery of Berlin.⁷ Another painting by the artist titled *Oude Volendammer met Fuik* (Old Volendammer with Fish-Trap) is in the permanent collection of the Hotel Spaander. Owing to the way it was formed the collection is regarded as a guideline to the artistic heritage of Volendam. Gdanietz’s *Volendammer in Interieur* was recently purchased by the Zuiderzeemuseum, Enkhuizen in 2010.

¹ Biographical information taken from Hans Vollmer, “Wilhelm Gdanietz” in *Allgemeines Lexikon der Bildenden Künstler des XX. Jahrhunderts*, volume E-I, Veb. E.A. Seemann Verlag, Leipzig, 1953, pp. 212-213.

² Brian Dudley Barrett, *Volendam Artists Village: The Heritage of Hotel Spaander*, uitgeverij d’jonge Hond, Zuiderzeemuseum, 2009, p. 160.

³ Ivo Blom, “Of Artists and Tourists: Locating Holland in Two Early German Films” in *A Second Life German Cinema’s First Decades*, Amsterdam University Press, Amsterdam, 1996, p. 255.

⁴ Brian Dudley Barrett, op. cit., p. 248.

⁵ “Wilhelm” Gdanietz” in *Volendam in Interiors*, Zuiderzeemuseum, November, 2010.

⁶ Hans Kraan, *Dromen van Holland*, Waanders Uitgevers, Zwolle, 2002, pp. 375 – 376.

⁷ Hans Vollmer, op. cit., p. 213.



WILLEM VAN DEN BERG
(The Hague 1886 – Leiden 1970)

Ice Fishing and Sledding in Volendam

signed WILLEM VAN DEN BERG in the lower right center
oil on board

14 x 19¾ inches (35.5 x 50.2 cm.)

PROVENANCE

Guildhall Galleries Ltd., Chicago

Private Collection, Chicago until 2012

Willem van den Berg painted still lifes, animals, genre, landscapes and portraits but was best known for his renderings of peasants, farmers and particularly Scheveningen and Volendam fisherfolk. He first trained with his father Andries van den Berg a renowned painter, print-maker and teacher at the Academy in The Hague. He later enrolled at the Academie voor Beeldende Kunst in The Hague and was a student of Carel Frederick Louis Wild and Willem Adriaan van Konijnenburg. Van den Berg also took study trips to Belgium, worked with the Barbizon artists in France, as well as Italy and England. Afterwards he became an instructor in the Eerste Nederlandse Vrije Studio in The Hague. In 1926 he exhibited a painting at the Jeu de Paume, Paris. In 1938 he moved to Amsterdam. From 1939 until 1953 he was the director as well as an instructor of the National Academy of Fine Arts in Amsterdam. In 1959 he received second prize at the International Art Exhibition in Edinburgh. He was a member of the “Arti et Amicitiae” Association in Amsterdam, the Pulchri Studio in The Hague and one of the Gooische artists who painted in Laren. He also worked as a graphic artist executing linocuts and lithographs. His works can be found in the museums of Amsterdam, Budapest, Enkhuizen, The Hague, Laren, Rotterdam and Trieste.¹

The chief influences on his work were the paintings of Willem Adriaan van Konijnenburg, Johann Joseph Aarts and the old masters, particularly Pieter Brueghel the Elder.² As a result of his work among the Barbizon painters, a connection to Jean François Millet is also evident.³ Van den Berg has been characterized as a naïve artist and was included in such shows as *Meesters der Europese Naïeven* at the Centraal Museum, Utrecht in 1970. Such terminology seems somewhat inadequate when describing the particular magic this artist created as he always remained unaffected by contemporary trends, continually seeking his own way perpetually defying definition.⁴

The unmitigated joy portrayed in this winter scene is reflective of the love Van den Berg felt for the people of Volendam. Just eleven miles north of Amsterdam the village remained frozen in time, largely untouched by modern life. The simplicity of the lifestyle within the fishing community led to the belief that Volendammers were generally pious, honest, healthy, happy and modest. Their colorful outfits and tiny wooden homes with doll house interiors crammed with objects were considered immensely charming.⁵ Easily accessible after the move to Amsterdam in 1938, Van den Berg often visited the village which had been popular with artists as well as tourists since the 1880s.

Van den Berg’s imagery connects to an earlier period in which the influence of Brueghel is unmistakable. In a landscape with the glimpse of an endless horizon broad simple masses convey people, snow and sea. Vigorously painted the scene is enlivened by the participant’s clothing infused with yellow, magenta and the artist’s favorite color Persian blue.⁶ The use of magenta is emblematic of Volendam as it was dubbed “The Magenta Village” by a number of visiting artists around 1900. Aptly named this color was visible throughout Volendam – on the sails of the fishing boats, in the clothing of the villagers, on the brick work and paint of their houses.⁷ Wry smiles dominate the weather beaten faces of these revelers testifying to the harsh reality of their existence yet their unabashed pleasure in these wintry pursuits proves infectious.

¹ Biographical information taken from Hans Vollmer, *Allgemeines Lexikon der Bildenden Künstler des XX. Jahrhunderts*, volume A-D, Veb. E. A. Seemann Verlag, Leipzig, 1953, p. 177; Joachim Busse, *Internationales Handbuch Aller Maler und Bildhauer des 19. Jahrhunderts*, Verlag Busse Kunst Dokumentation GMBH, Weisbaden, 1977, p. 94; and K.G. Saur, *Allgemeines Künstlerlexikon Bio-Bibliographischen Index A-Z*, München, 1999-2000, p. 318; and Dirck Brinkkemper, Peter Kersloot, & Kees Sier, “Willem Hendrik van den Berg” in *Volendam Schildersdorp 1880 – 1940*, Waanders Uitgevers, Zwolle, 2006, p. 56.

² K.G. Saur, op. cit., p. 318.

³ Ellwood Hendrick “Netherlanders at the Arts,” in *The Art World, A Monthly For the Public Devoted to the Higher Ideals*, volume 3, The Kalon Publishing Company, Inc., New York, 1917, p. 234.

⁴ Dirk Brinkkemper, op. cit., p. 56.

⁵ Brian Dudley Barrett, *Volendam Artists Village: The Heritage of Hotel Spaander*, uitgeverij d’jonge Hond, Zuiderzeemuseum, 2009, pp. 132, 144, 150, 154.

⁶ Iverson Harris, Jr., “Modern Dutch Art” in *Raja-Yoga Messenger, An Illustrated Magazine Devoted to the Higher Education of Youth*, volume XII, Point Loma, California, October, 1916, no. 4, p. 165.

⁷ Brian Dudley Barrett, op. cit., p. 12.





Sold to the El Paso Museum of Art, El Paso, Texas

SIR WILLIAM BEECHEY R.A.
(Burford 1753 – Hampstead 1839)
Portrait of William Ellis Gosling, 1800

Inscribed on the reverse Master Gosling and numbered 536
oil on canvas
47 x 32 inches (119.3 x 81.3 cm.)

BACK COVER: JAN VAN KESSEL & JAN VAN BALEN, No. 6 (*detail*)

INSIDE BACK COVER: NICOLAAS BAUR, No. 12 (*detail*)

Printed in Hong Kong by Pressroom Printer & Designer Ltd.



