



W. Demont 1888







# LAWRENCE STEIGRAD FINE ARTS

## RECENT ACQUISITIONS

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Monday through Friday 10:00 a.m. - 6:00 p.m.  
Saturday by appointment

FRONT COVER: ADRIEN LOUIS DEMONT, No. 13 (*detail*)  
INSIDE FRONT COVER: JAN HENDRIK VERHEYEN, No. 4 (*detail*)  
FRONTISPIECE: ADRIEN LOUIS DEMONT, No. 13 (*detail*)





Adrien Demont 1885  
(and)



Our gallery now in its 22nd year is once again pleased to offer a catalog which presents the past year's discoveries.

Researching artists and the history behind individual works as well as interacting with the scholars whose speciality they encompass, always constitutes a wonderful journey and this year proved no different. We uncovered many surprises from lost provenances, forgotten exhibitions, awards and in some cases extensive literary references that had been unconnected for decades, all detailed in the following entries.

One of the highlights of our careers occurred last year when we were honored to have our painting by Hendrick Berckman *Portrait of a Boy* used as the cover of the 2011 TEFAF Maastricht show catalog. The image was so well received that for the first time in the history of the show they ran out of catalogs.



This year we are delighted to be part of TEFAF's celebration of their Silver Jubilee and hope you will all come and join in the festivities.

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](http://www.steigrad.com).

All the 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: Drew Adam, Donna R. Barnes, Linda Bedijn, Charles Dumas, Mayken Jongkman, Jeroen Kapelle, Christiaan Lucht, Fred G. Meijer, Bianca M. du Mortier, Tanya Paul, Peter G. Rose, Laurens Schoemaker and Katlijne Van der Stighelen.

Our new director Sarah Gordon has taken on the responsibility of coordinating the logistics of our exhibitions at home and abroad as well as overseeing the publication of this catalog and initiating our first concerted effort to promote our business on the Internet and we are very grateful.

Peggy Stone & Lawrence Steigrad



1.

## FLEMISH SCHOOL, 1610s

### *Portrait of a Family at Midday Meal*

oil on an unlined canvas

31½ x 82¼ inches (80 x 209 cm.)

#### PROVENANCE

Private Collection, Pennsylvania

Monumental family portraits became fashionable in the Netherlands during the first half of the seventeenth century. The main center for production of these portraits was based in Antwerp.<sup>1</sup> The placement of the sitters within these works was based on altarpiece wings that were painted with donor portraits. Typically fathers and sons were shown to the left side of the altarpiece and mothers and daughters on the right. This type of arrangement for integrated family portraits remained standard in Flanders for decades.<sup>2</sup>

In this painting a family of ten are viewed at a table laid with a sumptuous feast. To the left of the family is a maid accompanied by a large dog sporting an ornate collar. Behind the maid is a kitchen showing on the left-hand side a cloth covered sideboard with assorted platters, breads, knife and a wine glass. Above the sideboard is a rack with hanging jugs and steins. To the right of the rack are two ropes of sausages. The rest of the kitchen is filled by the hearth in which a pot hangs from an iron pot-hook over a roaring fire. Fire tongs and a golden-colored wafer iron protruding from a tinned brass pot are also discernible.<sup>3</sup> On its mantelpiece are two apples and a candle. On the floor in the middle of the kitchen is a cat. In the center of the background is a wide expanse of draped brownish-green curtain. To the right of the curtain is an area covered by gilt leather wall hangings above which are two portraits of deceased children. In the far right is an open wooden door crowned by a broken pediment displaying a central roundel, which looks out upon a tree. As is typical in seventeenth century Netherlandish painting so much more is represented than what is immediately obvious.

Addressing the viewer the gaze of all the sitters, with the exception of the small child in front of the table, are cast directly outwards. The painting of this family at table afforded the artist an opportunity to display a realistic domestic setting<sup>4</sup> filled with all that was meaningful to the patron who had commissioned the work. Undoubtedly regarded as the most valuable asset of the family was its children. Children at this time were universally perceived as gifts from God and one of the joys of marriage. Much weight was attached to proper child rearing as it was felt that if one's offspring grew into pious and virtuous adults it ultimately served to preserve the morality and stability of the state. The Dutchman Bartholomew Batty, who wrote a treatise on child rearing in 1581 entitled *The Christian Man's Closet*, stated "Thou hast begot children not only for thy selfe, but also for thy countrie. Which should not only be to thy selfe a joy and pleasure, but also profitable and commodious afterward unto the commonwealth."<sup>5</sup> The young boy who stands in front of the table is a testimony to these beliefs. His right hand points to a goldfinch sitting on a perch fitted with bells. This particular attribute was a staple of portraits painted in Antwerp that featured children. A goldfinch (emblematic of a virtuous life) was an easy bird to train and a common pet. The lessons of guidance, perseverance and repetition for proper training were felt to apply to children, birds and animals alike.<sup>6</sup> The ringing of the bells was intended to ward off evil spirits.<sup>7</sup>

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<sup>1</sup> Jan Baptist Bedaux, "Introduction", in *Pride and Joy, Children's Portraits in the Netherlands 1500 – 1700*, exhibition catalogue Frans Halsmuseum, Haarlem, October 7 – December 31, 2000, p. 36.

<sup>2</sup> Saskia Kuus, "Jan Mijtens", in *Pride and Joy*, op.cit., p. 221.

<sup>3</sup> Taken from commentary by Peter G. Rose upon viewing the painting on November 15, 2011.

<sup>4</sup> Adolph Staring, *De Hollanders thuis, gezelschapstukken uit drie eeuwen*, M. Nijhoff, 's-Gravenhage, 1956, p. 60.

<sup>5</sup> Wayne E. Frantis, *Paragons of Virtue, Women and Domesticity in Seventeenth-Century Dutch Art*, Cambridge University Press, Cambridge, 1995, pp. 112, 143.

<sup>6</sup> Katlijne Van der Stighelen, "Justus van Egmont" in *Pride and Joy*, op.cit., pp 249-250, fn. 1.

<sup>7</sup> William H. Wilson, "Adriaen van der Linde" in *Dutch Seventeenth Century Portraiture, The Golden Age*, exhibition catalogue, The John and Mable Ringling Museum of Art, Sarasota, Florida, December 4, 1980 – February 8, 1981, unpaginated.







The matriarch of the family is seated in a Spanish chair at her designated end of the table with the youngest member of the family on her lap. Her sole ornament is a coral bracelet which matches those worn by her two daughters nearest the center of the table. Coral was believed to ward off disease and evil spirits, and just as coral once removed from reefs could be transformed into precious stones hopefully so too did a child develop.<sup>8</sup> The infant on her lap holds a large bunch of grapes. A bunch of grapes was the traditional symbol for fruitfulness. Its meaning conveys not only a wish for a happy full life for the child, but is also emblematic of the success of his parent's union. The perfection of the raised grapes is further reflective of the concept that the child should be well bred. It was believed of central importance to a fruitful marriage, not so much the quantity, but the quality of the children produced.<sup>9</sup>

The two daughters seated closest to the center are in the act of saying grace before the meal, prior to which no one was allowed to eat. This was considered an important part of a child's spiritual training which clearly demonstrated their godliness and obedience. It was further felt that the midday meal when the entire family was present provided the perfect opportunity to devote attention to child-rearing as it afforded a structured setting for training on a daily basis.<sup>10</sup>

The patriarch is seated in a Spanish chair at the head of the table with a large napkin on his lap. His right hand is extended towards the bounty spread before him, while his left hand displays crossed fingers. Although today crossed fingers is interpreted as a wish for good luck, at the time it was meant to ward off evil spirits.<sup>11</sup> The son standing behind his father is viewed doffing his hat. This was a common courtesy in the seventeenth century and was meant as a show of respect for and obedience to authority. When it was represented in family portraits the further intention was as a display of proper breeding.<sup>12</sup>

The juxtaposition of the dog in the foreground and the cat lurking in the background represents the eternal fight of good versus evil. The dog is a metaphor often found in children's portraits of the period, symbolic of docility, and the need to reign in natural tendencies. Such tendencies in animal and child alike could be curbed by instruction and learning. The quality of docility was also intended to mean the development of characteristics that would form decent and honorable citizens.<sup>13</sup> Cats were viewed as filthy and the embodiment of evil, symbolic of worldly temptations particularly the sin of lust.<sup>14</sup>

The passage of the open door and glimpsed tree in the right rear background is a common motif found in family groups shown gathered around a laid table dating back to the late sixteenth century. It serves to underline the message of the painting and derives from Psalms 1 and 128 which declare that those who lived an observant life would be rewarded with happiness, prosperity and progeny. From Psalm 1, "Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners, nor sitteth in the seat of the scornful. And he shall be like a tree planted by the rivers of water, that bringeth forth his fruit in season; his leaf also shall not wither; and whatsoever he doeth shall prosper." From Psalm 128, "Blessed is every one that feareth the Lord, that walketh in his ways. For though shalt eat the labour of thine hands: happy shalt though be, and it shall be well with thee. Thy wife shall be as a fruitful vine by the sides of thine house: thy children like olive plants round about thy table."<sup>15</sup>

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<sup>8</sup> Katlijne Van der Stighelen, "Peter Paul Rubens", in *Pride and Joy*, op.cit., p. 124.

<sup>9</sup> Jan Baptist Bedaux, *The Reality of Symbols*, Gary Schwartz ISDU Publishers, The Hague, 1990, pp. 103, 132.

<sup>10</sup> Wayne Frantis, "The Family Saying Grace: A Theme in Dutch Art of the Seventeenth Century" in *Simiolus: Netherlands Quarterly for the History of Art*, Stichting voor Nederlandse Kunsthistorische Publicaties, no. 16, 1986, pp. 36-37 and Frantis, *Paragons of Virtue*, op. cit., pp. 144-146.

<sup>11</sup> Donald Tyson, *Soul Flight, Astral Projection and The Magical Universe*, Llewellyn Publications, Woodbury, Minnesota, 2007, p. 261.

<sup>12</sup> Frantis, *Paragons of Virtue*, op.cit., p. 158.

<sup>13</sup> Bedaux, *The Reality of Symbols*, op.cit., pp. 113, 119, 120.

<sup>14</sup> E. de Jongh, *Questions of Meaning, Theme and Motif in Dutch Seventeenth-Century Painting*, Primavera Press, Leiden, 2000, pp. 76, 211.

<sup>15</sup> Bedaux, *The Reality of Symbols*, op.cit., pp. 84 – 85, 106, fn. 15.



Perhaps the most interesting feature in regards to the overall conservative costuming of the family is the mix of collar types. Falling collars come into style in the 1610s making the millstone ruff worn by the mother relatively old fashioned at this point. The father wears a finely pleated ruff that is unstarched and edged with lace, while the three sons and two daughters in the center have collars bordered with needle lace, making them more in keeping with the times. Most up-to-date are the oldest daughter and the maid shown in standing flat collars of very thin cambric linen edged with lace. The most transparent fabrics were also the most costly. Just as today fashion trends are not uniformly adapted so too was this true in the 1610s.<sup>16</sup>

Two portraits of deceased children on their deathbeds hang in the background. The subject was treated quite openly in the sixteenth and seventeenth century and portraits of this type are among the most moving, reflective of the children's cherished status within the family. The wreaths around their heads are flecked with gold and their coverings sprinkled with flowers and herbs are all meant to ward off evil spirits.<sup>17</sup>

On the left side of the composition a young maid, wearing the traditional red associated with her station, topped by an expensive collar and wearing an oorijzer of precious metal under her outer cap (tightly fitted metal bands meant to keep both caps in place)<sup>18</sup>, brings butter and a jug of beer to the table. Peripheral to the main scene, her inclusion and fine dress intentionally reflect her master's status but also suggests more than just servitude. Servants were expected to fulfill their obligations within the household but likewise the master held the responsibility to protect and look out for his charge's interests and as such the individual was regarded as an extended member of the family.<sup>19</sup>

The amount, variety and quality of the food displayed in this painting reflects what the family could afford and what they felt to be appropriate for members of their class.<sup>20</sup> Silver beakers accompanied by pewter tableware display a rich array of eggs, ham, plump sausages, pork knuckles, a large roasted water fowl and a raised pie. Portions have been cut from the ham and pie to reveal their inner quality. The fowl was traditionally brought to the table whole and carved by the host or an honored guest. The decapitated egg upright in a salt dish is either raw and stirred or just lightly cooked. Two loafs of bread lay on the tablecloth.<sup>21</sup> The pronounced center crease of the linen tablecloth shows it to be freshly laundered. The projection of the knives (including the one on the kitchen sideboard), bread and plate over the edge of the table is intended to add to the three dimensionality of the scene.<sup>22</sup>

The draped curtain with deep folds in the center of the background is meant to recall the dynastic tradition of the curtained structures under which royals sat on ceremonial occasions.<sup>23</sup>

We would like to thank Donna R. Barnes, Hofstra University; Bianca M. du Mortier, Curator of Costumes, Rijksmuseum, Amsterdam; the Food Historian Peter G. Rose and Katlijne Van der Stighelen of Katholieke Universiteit, Leuven for their invaluable assistance in the writing of this entry.

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<sup>16</sup>Written communication from Bianca M. du Mortier, Curator of Costumes, Rijksmuseum, Amsterdam dated December 9, 2011.

<sup>17</sup>Jan Baptist Bedaux, "Anonymous", p. 130; Bedaux "Bartholomeus van der Helst", p. 192; and Bedaux "Nicholes Maes", p. 276 all in *Pride and Joy*, op.cit..

<sup>18</sup>Bianca M. du Mortier, op.cit..

<sup>19</sup>Anne French "Stewards to Scullery-Maids", p. 55 and Anne French and Giles Waterfield, "Loyal Servants", p. 57 both in *Below Stairs, 400 years of servants portraits*, exhibition catalogue, National Portrait Gallery, London, October 16, 2003 – January 11, 2004.

<sup>20</sup>Klaske Muizekar and Derek Phillips, *Picturing Men and Women in the Dutch Golden Age*, Yale University Press, New Haven, 2003, p. 41.

<sup>21</sup>Written communication from Peter G. Rose dated September 28, 2011 and November 23, 2011. For information on serving and carving fowl in the seventeenth century see *De Cierlijke Voorsnijdinge Aller Tafelgerechten* (Graceful Carving of all Table Dishes).

<sup>22</sup>Peter C. Sutton, *Dutch and Flemish Paintings, The Collection of Willem Baron van Dedem*, Frances Lincoln Limited, London, 2002, p. 147.

<sup>23</sup>Lorne Campbell, *Renaissance Portraits*, Yale University Press, New Haven, 1990, pp. 109, 115.



2.

## ROELOF VAN VRIES

(Haarlem 1630/31 – Amsterdam [?] after 1681)

### *The Old Oak Tree*

signed in the lower right R. vries f.

oil on panel

14¼ x 10¾ inches (36 x 27.5 cm.)

### PROVENANCE

Private Collection, Washington, D.C.

Roelof van Vries was a landscape painter who specialized in depicting river views, country scenes, wooded and dune landscapes. Stylistically his work is indebted to Jacob van Ruisdael as is evident in *The Old Oak Tree*, as well as Meindert Hobbema. Van Vries' paintings often closely resemble the works of Cornelis Decker, Claes Molenaer and Salomon Rombouts. Occasionally Adriaen van de Velde and Johannes Lingelbach supplied staffage to his compositions. Recorded dates in the artist's history include his entry into the Guild of St. Luke in Leiden in 1653 and the Guild of St. Luke in Haarlem in 1657. In 1658 his age is documented as twenty-eight at which time he is married in Amsterdam. He is last mentioned in Amsterdam in 1681.<sup>1</sup>

Van Vries' output was substantial and the number of museums that own works by the artist are rather remarkable. They include among others those of Amiens, Amsterdam, Bath, Bonn, Bordeaux, Brussels, Budapest, Cambridge, Copenhagen, Dartmouth, Detroit, Dublin, Frankfurt, The Hague, Liège, London, Munich, New York, Oslo, Oxford, Philadelphia, Saint Petersburg, Stockholm and Turin.<sup>2</sup>

In this panel a stricken oak tree with exposed roots and few remaining branches lists into the center foreground. To the left of the center tree stands an upright oak backed by another rotten one and a towering rock formation. In the center foreground is a leaping dog and a pipe-smoking seated angler by a stream. On the other side of the stream is a field with a rustic pointing to a seated companion off to his left. Two other figures in the distance walk towards a densely wooded area that encloses the right side of the panel. Ominous skies of bluish-grey streaked with pink and dotted with four black birds loom overhead.

The dramatic use of decaying tree trunks in Van Vries' compositions was a touchstone for the artist, and other examples can be found in the museums of Budapest, Dartmouth, and Dublin. The message of the panel is suggested by the pipe-smoking angler. Smoking in the seventeenth century was viewed as unhealthy, costly and at best a fleeting pleasure. Smoke as a vanitas emblem stemmed directly from Psalm 102:3 "For my days pass away like smoke."<sup>3</sup> The juxtaposition of healthy and rotten trees was commonly found in Dutch seventeenth century emblem books as a metaphor for the transitoriness of life. Oaks in particular were the traditional symbol for steadfastness, strength and power as well as pride, arrogance and overbearance. By the employment of such vanitas imagery the viewer is made aware of the impermanence of life but also its ceaseless renewal.<sup>4</sup>

<sup>1</sup> Biographical information taken from Walther Bernt, "Roelof van Vries" in *Die Niederländischen Maler des 17. Jahrhunderts*, volume III, Verlag F. Bruckmann, Munich, 1960, unpaginated; Homan Potterton, "Roelof van Vries" in *Dutch Seventeenth and Eighteenth Century Paintings in the National Gallery of Ireland*, Criterion Press Ltd., Dublin, 1986, p. 171; and Walter Liedtke, "Roelof van Vries" in *Dutch Paintings in the Metropolitan Museum of Art*, volume II, Yale University Press, New Haven, 2007, p. 934.

<sup>2</sup> Biographical information taken from Thieme-Becker, "Roelof Jansz. van Vries" in *Allgemeines Lexikon der Bildenden Künstler*, volume XXXIV, Veb E. A. Seeman Verlag, Leipzig, 1940, p. 579; E. Benezit, "Roelof van Vries" in *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Librairie Gründ, Paris, 1976, p. 585; Peter Sutton, *Dutch Art in America*, Wm. B. Eerdmans Publ. Co., Grand Rapids, Michigan, 1986, p. 349; and Liedtke, op.cit., p. 934.

<sup>3</sup> Raymond J. Kelly, III, *To Be, or Not to Be, Four Hundred Years of Vanitas Painting*, exhibition catalogue Flint Institute of Arts, Flint Michigan, 2006, p. 22.

<sup>4</sup> Peter C. Sutton, "Jacob van Ruisdael, Oaks Beside a Pool" in *Masters of 17<sup>th</sup>- Century Dutch Landscape Painting*, Museum of Fine Arts, Boston, February 3 – May 1, 1988, pp. 457 – 458.







3.

**NICOLAAS JOHANNES ROOSENBOOM**  
**(Schellingwoude 1805 – Assen 1880)**

***Skaters on a Frozen Waterway***

signed and dated N.J. Roosenboom f. 39 in the lower left

oil on panel

31¼ x 38⅝ inches (79.1 x 98 cm.)

**PROVENANCE**

Private Collection, Florida, circa 1968 until the present time

By the end of the eighteenth century in Holland landscape painting's popularity had seriously diminished. Just a small number of Italianate painters had carried on past the end of the seventeenth century. For the majority of the eighteenth century landscape painting existed solely as decorative wall paintings.<sup>1</sup> Only at the end of the century did a revival begin aided by a growing awareness of international interest in Dutch seventeenth century landscapes. The Romantic Movement, which had swept across Europe and come late to Holland, aided in the reassessment of landscape as a legitimate theme for the arts.<sup>2</sup> In a speech given by the artist Cornelis Ploos van Amstel in 1781 at the Tekenaadademie (Drawing Academy) in Amsterdam he put forth a plan of action for the revaluation of seventeenth century landscapes by his contemporaries. "If a Practitioner of Art contemplates and studies the works of art of these great men with diligence, taste and judgment and compares them with Nature, he will be seized by the desire to be able, where possible, to produce similar works of art himself." Seized upon as the correct path, this route was implemented more or less for almost the next seventy years by a group of artists who created the landscape tradition of Dutch Romanticism.<sup>3</sup> One of the dominant figures of this group was Andreas Schelfhout who was dubbed by contemporary art critics as "the Claude Lorrain of the Winter Scene".<sup>4</sup> Collectors considered themselves lucky to own one of his ice skating scenes,<sup>5</sup> and as a result students flocked to his studio in The Hague. Among them was Nicolaas Johannes Roosenboom who would go on to become one of his most successful pupils.

Like his master Roosenboom painted summer landscapes as well as river and beach scenes but specialized and became famous for winter landscapes. Heeding Van Amstel's advice Schelfhout intensely studied seventeenth century paintings, drawing and prints and combined them with his own prodigious outdoor sketches, endlessly reworking them in his studio to achieve an infinite variety. Undoubtedly Roosenboom employed the same methods. The financial rewards of Roosenboom's success enabled him to travel and move a great deal which must have invaluable enriched his sketchbook. In 1829 he visited Germany. In 1830 he was working in The Hague. In 1835 he visited Scotland and Devonshire in England. In 1838 he was in Haarlem; by 1843 he was back in The

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<sup>1</sup> Ronald de Leeuw, "Towards a New Landscape Art" in *The Hague School, Dutch Masters of the 19<sup>th</sup> Century*, exhibition catalogue, Royal Academy of Arts, London & traveling, 1983, p. 52.

<sup>2</sup> John Sillevis, "Romanticism and Realism" in *The Hague School, Dutch Masters of the 19<sup>th</sup> Century*, op. cit., p. 42.

<sup>3</sup> Leeuw, op. cit., p. 52.

<sup>4</sup> Willem Laanstra, *Andreas Schelfhout, 1787-1870*, Rokin Art Press, Amsterdam, 1995, p. 42.

<sup>5</sup> C.C.P. Marius, *Dutch Painters of the 19<sup>th</sup> Century*, Antique Collectors' Club, Woodbridge, Suffolk, 1988, p. 92.





Hague; 1846, Overveen; 1847, Amsterdam; 1848, The Hague; 1852, Rotterdam; 1860, Brussels; 1862, Rotterdam; 1865, Haarlem; Westerbork from 1867-1869 and 1876-1878; 1872, Kapmen; and finally Assen in 1878, moving households a dizzying fifteen times. For awhile he collaborated with the Belgian animal painter Eugène Verboeckhoven. At some point he married Schelfhout's daughter Maria Margaretha Cornelia and had four children. Interior scenes featuring his children are also painted by Roosenboom. Of his four children the best known is the artist Margaretha Roosenboom. Trained by her father and grandfather, she is regarded as one of the nineteenth century's most important painters of flowers. In 1846 Roosenboom was elected to the board of directors of the Haarlem Drawing College (Teeken-Kollegie) whose motto was "Art is our Aim" (Kunst zij ons Doel). From 1826-1876 the artist showed at exhibitions in The Hague and Amsterdam. Besides his daughter other students included Frederik Marinus Kruseman, Cornelis Lieste and Johannes Petrus van Velzen. Roosenboom's works formed part of the collection of the museums of Amsterdam, Brussels, Haarlem, Leiden, Otterloo, Rotterdam and Utrecht.<sup>6</sup>

Our skating scene, dated 1839, is an early work in the artist's oeuvre. Dated works by Roosenboom are rare with the majority of them starting in 1853 and later.<sup>7</sup> This dazzling ice tableau enshrines the Romantic School's celebration and glorification of nature. From a high vantage point a vast sky dominates a panoramic scene of a frozen waterway populated with skaters and sledges. Coupled with a low horizon line the scene appears endless. Light and color compliment one another exemplified by the cloud's tonal range from grays to white, blue and beige echoed by the landscape below. The robust verticality of the windmills that line the riverbanks, as well as assorted houses, sails and posts, provide the needed balance to the composition's otherwise overriding horizontality. In compliance with Romanticism's ideology regarding the primacy of nature the figures are of a diminutive stature. Yet Roosenboom took obvious delight in chronicling the details of the scene, and rather than depicting mankind being overwhelmed by the forces of a frigid winter he portrays obvious joy in its pleasures. Snow tops the shuttered houses, mills, and entire town and trees on both sides of the river. Smoke snakes into the frozen air from the chimney of the house in the foreground. Next to it rows of cut logs lean against the windmill, with the beautifully rendered detail of the frosted panes of its cap window attesting to the necessity of such provisions. A holiday mood prevails on the ice. People slip and skate singly, as couples, or in synchronized groups. Sledges are pushed, rode or rested upon, while horse drawn sleighs traverse the ice. In the mid-ground a crowd gathers around a koek en zopie for refreshments.<sup>8</sup> The patterning of the participants' shadows against the luminosity of the ice further enhances the impression of continuous motion throughout the composition. We are compelled to follow their progress into the far reaches of the panel and by doing so are simultaneously awed by the scope of nature's grandeur.

We would very much like to thank Charles Dumas of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for his assistance in the writing of this entry.

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<sup>6</sup> Biographical information taken from Pieter A. Scheen, "Nicolaas Johannes Roosenboom" in *Lexicon Nederlandse Beeldende Kunstenaars 1750-1880*, Uitgeverij Pieter A. Scheen BV, 's-Gravenhage, 1981, p. 438; Laanstra, op. cit., pp. 62-63; and Annemieke Hoogenboom, "Andreas Schelfhout" in *Grove – The Dictionary of Art*, volume 28, Macmillan Publishers Limited, London, 1996, p. 72.

<sup>7</sup> Written communication from Charles Dumas, Rijksbureau voor Kunsthistorische Documentatie dated September 27, 2011.

<sup>8</sup> A koek en zopie is a stall with roots from the seventeenth century, but still found today set up for the selling of cake and drink on the ice. Zopie was made from bock beer and rum with eggs, cinnamon and cloves and served hot.





4.

**JAN HENDRIK VERHEYEN**  
(Utrecht 1778 – Utrecht 1846)

*Boats Alongside the Stone Entranceway of a Dutch City*

signed J.H. Verheyen (with the three initials conjoined) on the flagstone in the lower right  
oil on panel

15½ x 19¾ inches (39.4 x 50.2 cm.)

**PROVENANCE**

The Eastern Agency, St. Mary Axe, London

Their sale, Christie's London, January 22, 1875, lot 65

Irving & Florence Rubinstein, New York until 2011

The visual feast that Jan Hendrik Verheyen has laid before us is one of pure fantasy. Idealized cityscapes in which buildings of various periods and architectural styles are mixed together were the specialty of Verheyen and a few of his contemporaries. Sometimes one or several of the buildings can be identified with existing structures, but in this case all of the architectural elements appear to be imaginary. For example the combination of architectural elements such as the small wooden house on top of the city wall does not exist in Holland and is purely an artistic invention.<sup>1</sup> This serene depiction, painted from the artist's imagination, of everyday pursuits along the waterways of a Dutch town resonate with the harmony of its inhabitants and their surroundings.

The impetus behind the painting was Verheyen's adherence to the principles of Romanticism, a movement that lacked a specific style but embraced an attitude that swerved away from reality to embrace dreams. In their quest for new empirical truths the Romantics observed everything acutely and Verheyen has applied minute observation to the building of his imaginary city. The vivid clarity of the light underlines the idealization of the scene. The overwhelming feelings of peacefulness and contentment so evident in the panel are integral to the artist's painted dream of the perfect life spent in the loveliest of surroundings. This work is an exuberant example of the transformation of eighteenth century Holland's passion for realistic topographical paintings and drawings, also characterized by exacting detail, into a more romantic reproach in the early nineteenth century.

Verheyen began a career as a notary, but gave it up at the age of twenty-one to paint. His first instructor was Nicolaas Osti of Utrecht, who specialized in painting carriages and ornaments. This was followed by a period of self-instruction in which he devoted himself to an intense study of nature and copying works by Jan van der Heyden as well as Job and Gerrit Berckheyde, to whom the artist's architectural scenes are indebted. He joined the Amsterdam Academy in 1822. Although Verheyen painted landscapes and portraits, the majority of his output featured townscapes and it is these works that are most prized. The few known works that are to a certain degree topographically correct, include the *View of the Chancel and Tower of the Domkerk in Utrecht* in the Centraal Museum, Utrecht. Other museums where the artist's work can be found are those of Amsterdam, Boston, Cheltenham, Glasgow, The Hague, London, the Pierpont Morgan Library as well as the Metropolitan Museum of Art in New York, Otterlo and Rotterdam.<sup>2</sup>

We are indebted to Charles Dumas of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for his invaluable assistance in the writing of this entry.

<sup>1</sup> Written communication from Charles Dumas, Chief Curator of the Rijksbureau voor Kunsthistorische Documentatie, The Hague dated November 26, 2009 and January 28, 2011.

<sup>2</sup> Biographical information taken from John Denison Champlin, Jr. & Charles C. Perkins, "Jan Hendrik Verheyden" in *Cyclopedia of Painters and Paintings*, Charles Scribner's Sons, New York, volume IV, 1900, p. 352; Dr. Ulrich Thieme & Dr. Felix Becker, "Jan Hendrik Verheyen" in *Allgemeines Lexikon der Bildenden Künstler*, Veb E. A. Seeman Verlag, Leipzig, volume XXXIV, 1908, p. 253; and Pieter A. Scheen, "Jan Hendrik Verheijen" in *Lexicon Nederlandse Beeldende Kunstenaars 1750-1880*, s'Gravenhage, 1981, p. 540.





5.

**SALOMON LEONARDUS VERVEER**  
**(The Hague 1813 – The Hague 1876)**

***A Dutch River Landscape with a Landing Stage by a Building, Circa 1841***

signed S. Verveer ft. in the lower left

oil on panel

16½ x 21¼ inches (41.8 x 54.7 cm)

**PROVENANCE**

Frost & Reed Ltd, New York, 1948

Private Collection, Florida, late 1960s to early 1970s until the present time

Salomon Leonardus Verveer was one of Holland's most important Dutch Romantic painters. Born into a Jewish family in The Hague, Salomon had two younger brothers Maurits Verveer (1817 – 1903) and Elchanon Verveer (1826 – 1900) who were also painters, although they never reached the fame of their older brother. Maurits was also one of the earliest as well as quite successful professional photographers in Holland. Verveer received his training at the Academy of Art in The Hague, followed by an apprenticeship as a studio assistant to the painter Bartholomeus Johannes van Hove. Throughout his career he worked mainly in The Hague but also traveled to Germany, Belgium and France. He specialized in townscapes, village scenes, harbor views and dune landscapes. He also painted a few notable views of the Jewish Quarter in Amsterdam. In 1836 Verveer obtained his first (silver) medal at the art society "Felix Meritis" in Amsterdam. The artist's career rapidly advanced and by the end of the 1830s he was already a famous painter in the Netherlands. His picture *An Imaginary City View Based on the Kolksluis, Amsterdam* (Rijksmuseum, Amsterdam, inv. no. A1153) was purchased by the Dutch government during the Exhibition of Living Masters in The Hague in 1839. By the early 1840s Verveer's fame had spread to Belgium. His paintings were regularly exhibited at the Salons of Brussels, Antwerp and Ghent. In the following decades his works were shown at exhibitions in France, Germany, Britain and the United States. During the nineteenth century wealthy collectors as well as kings, princes, nobles and ambassadors acquired his paintings, watercolors and drawings. Particularly memorable was the French Emperor Napoleon III's purchase of *Scènes de déménagement à Amsterdam* at the Paris Salon of 1855 for his personal collection. Other important medals and tributes included in 1851 the Belgian Order of Leopold and in 1863 Officer of the Order of the Eikenkroon. From 1866 – 1869 Verveer served as president of the Dutch artist society Pulchri Studio in The Hague. Verveer's last work *Village of Scheveningen* was sent to the Philadelphia Centennial Exhibition of 1876 where it received a medal.

Among the students that Verveer taught were Jan Weissenbruch, Jan Gerard Smits and Frederik Hendrik Kaemmerer. The influences of Verveer both compositionally and stylistically are evident in the work of Charles Leickert, particularly in his city views and summer landscapes. Leickert was very prolific but ultimately not as successful as Verveer. Verveer's works were more varied in their choice of

*Continued*





subjects and generally better executed. Verveer died on January 5, 1876 and was buried in the Jewish cemetery along the Oude Scheveningseweg in The Hague. His friends and admirers wishing to pay him special tribute collected money for a colossal monument for his modest grave. It was a gesture fully supported by the Dutch King William III. Today Verveer's grave remains the most impressive funerary monument in the cemetery.

Works by the artist are represented in the collections of many museums, including the Rijksmuseum, Amsterdam; Museum Boijmans Van Beuningen, Rotterdam; Teylers Museum, Haarlem; Amsterdam Historical Museum, Amsterdam; Municipal Museum, Amsterdam; Rijksmuseum Twenthe, Enschede; Jan Cunen Museum, Oss; Kröller-Müller Museum, Otterlo; Centraal Museum, Utrecht; Municipal Museum, The Hague; The Hermitage, Saint Petersburg; Royal Museums of Fine Arts of Belgium, Brussels; Museum of Fine Arts, Ghent; The Moravian Gallery Museum, Brno; and the Manchester Art Gallery, Manchester.

This panel depicts a Dutch river landscape with fisherfolk at a landing stage by a building. It is a representative composition within the oeuvre of the artist from the beginning of the 1840s and a testimony to Verveer's preference for painting river scenes. A smaller version of this composition by an unknown contemporary hand bearing a Verveer signature (inv. no. 1955 [OK]) is in the Museum Boijmans Van Beuningen, Rotterdam.

Christiaan Lucht

A forthcoming major retrospective exhibition on the work of the Verveer brothers will be held at the Jewish Historical Museum in Amsterdam in 2013 and will be curated by Christiaan Lucht.





6.

**LAURENT HERMAN REDIG**  
**(Antwerp 1822 – 1861)**

***Figures and a Rider Conversing by a Windmill with a Port in the Distance***

signed Laurent Redig in the lower left

oil on panel

15 $\frac{3}{8}$  x 21 $\frac{1}{8}$  inches (39.7 x 55.5 cm.)

**PROVENANCE**

Private Collection, Florida, circa 1970 until the present time

Laurent Herman Redig was a painter of genre and landscape as well as a watercolorist and engraver. He was a student at the Academy of Fine Arts in Antwerp under Jan Baptiste de Jonghe and Jean Michel Ruyten. At the academy he also studied engraving and etching under the instruction of Joseph Linning. He began exhibiting from 1839 onwards. The Courtrai Museum in Belgium has a pair of landscapes titled *Moonlight* and *A River* in their permanent collection.<sup>1</sup>

A common source of inspiration for many artists of the period were Dutch seventeenth century landscapes. Such works were popular with collectors,<sup>2</sup> a trend spurred on in the nineteenth century by a number of private collections of Dutch paintings that had been bequeathed to museums. During Redig's life non-Dutch artists were encouraged to take up Dutch themes in the belief that the seventeenth century masters had set the standard for landscape painting and all contemporary art was judged accordingly.<sup>3</sup> Trips to the Netherlands in order to soak up the surroundings were viewed as almost obligatory in the training of painters from all over the world. The vast number of such pilgrimages recorded in contemporary documents such as the visitor's book of the Trippenhuys in Amsterdam, where the collection of the Rijksmuseum was housed at the time, has between 1844 – 1885 hundreds of names of foreign artists. Yet at the same time the innovations being heralded by the Barbizon painters who had banded together by the later 1840s, were well known in Belgium as they had begun regularly showing their works in the Brussels' exhibitions by 1855.<sup>4</sup> Redig could not have remained unaffected by the Barbizon artists' declaration of the importance of painting directly from nature, and the evidence of this is displayed in his panel that moves between Romanticism and Realism. Although the subject matter is tied to convention and portrays a mainstay in Dutch art employing such traditional conventions as the piling up of discarded objects in the right foreground in order to lead the viewer's eye into the composition, the atmospheric renderings of the billowing smoke from an unseen fire, the cascade of dirt in the left foreground as well as the haziness of the tree-tops point towards something else. The feat of encompassing change while maintaining marketability defines this charming landscape testifying to the skill and acumen of the artist.

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<sup>1</sup> Biographical information taken from P. & V. Berko, "Laurent Herman Redig" in *Dictionary of Belgian Painters born between 1750 & 1875*, Editions Laconti, Brussels, 1981, p. 547; Willem G. Flippo, "Laurent Herman Redig" in *Lexicon of the Belgian Romantic Painters*, International Art Press, Antwerp, 1981, unpaginated; and "Laurent Herman Redig" in *Le Dictionnaire des Peintres Belges du XIV<sup>e</sup> Siècle à nos jours*, La Renaissance du Livre, Bruxelles, 1994, p. 843.

<sup>2</sup> John Sillevs, "Romanticism and Realism" in *The Hague School, Dutch Masters of the 19<sup>th</sup> Century*, exhibition catalogue, Royal Academy of Arts, London & traveling, 1983, p. 47.

<sup>3</sup> Hans Kraan, "The Vogue for Holland", in *The Hague School*, op. cit., p. 115-116.

<sup>4</sup> John Sillevs, op. cit., p. 47.





7.

**PHILIPPE ROUSSEAU**  
**(Paris 1816 – Acquigny 1887)**

***Chacun Pour Soi***

signed and dated in the lower left Ph. Rousseau 64  
oil on canvas  
38½ x 51½ inches (97 x 130.5 cm.)

**PROVENANCE**

Galerie Talabardon et Gautier, Paris  
Private Collection, Paris

**EXHIBITED**

Paris, *Salon*, 1865, no. 1879  
Paris, *Exposition Universelle*, 1867, no. 542  
Greenwich, Connecticut, Bruce Museum, *Best in Show, The Dog in Art from the Renaissance to Today*,  
May 13 – August 27, 2006 and traveling to The Museum of Fine Arts, Houston, October 1, 2006 –  
January 1, 2007

**LITERATURE**

G. Diolot, *Le Salon de 1865 photographié par Cham*, Arnauld de Vresse, Paris 1865, no. 1879  
N.V., “Exposition des Beaux-Arts” in *Le Monde Illustré*, volume XVII, Paris, July – December 1865,  
p. 4, reproduced  
“Salon de 1865” in *Gazette des Beaux-Arts*, volume 19, Paris, 1865, pp. 27 – 28, reproduced  
Louis Auvray, “Salon de 1865” in *Revue Artistique et Littéraire*, Aux Bureaux de la Revue, Paris, 1865,  
p. 54  
Felix Johyer, “M. Rousseau” in *Étude sur les Beaux-Arts Salon de 1865*, E. Dentu, Editeur, Paris, 1865,  
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Pigalle, *L'autographe au Salon de 1865 et dans les ateliers*, Bureaux du Figaro et de l'autographe, Paris,  
1865, p. 16, reproduced by a drawing of the painting by the artist dated 19, Mars 1865  
*Exposition Universelle de 1867 a Paris Catalogue Général - Oeuvres D'Art*, La Commission Impériale, E.  
Dentu, Paris, 1867, p. 41, no. 542  
“Les Beaux-Arts à L'Exposition Universelle France” in *Musée des Familles, Lectures du Soir*, Bureau de  
l'Administration, Paris, 1867-1868, p. 128, reproduced  
T. Thorné, “Salon de 1865”, in *Salons de W. Bürger 1861 à 1868*, Libraire de V<sup>e</sup> Jules Renouard, Paris,  
1870, p. 219  
Jules Clarette, “M. Vollon et M. PH. Rousseau” in *Peintres et Sculpteurs Contemporains*, Charpentier  
et Cie, Paris, 1874, p. 196 (listed under principal works)  
Ernest Glaeser, “Philippe Rousseau” in *Biographie Nationale des Contemporains*, Glaeser & Cie,  
Editeurs, Paris, 1878, p. 678  
Adolphe Bitard, “Philippe Rousseau” in *Dictionnaire Général de Biographie Contemporains Français et  
Étrangère*, Maurice Dreyfous, Éditeur, Paris, 1878, p. 1041  
Emile Bellier de la Chavignerie & Louis Auvray, “Philippe Rousseau” in *Dictionnaire Général des  
Artistes de L'Ecole Français*, volume II, Libraire Renouard, Paris, 1885, p. 431

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A. Paul Baudry, "Lettres Inédites de Schnetz" in *Reunion des Sociétés des Beaux-Arts des Departments en 1886*, Ministère de l'Instruction Publique des Beaux-Arts et des Cultes, Paris, 1886, pp. 441-442, (listed under remarkable works from the Salon of 1865)

Paul Eudel, "Atelier de Philippe Rousseau" in *L'Hotel Drouot et La Curiosite en 1884-1885*, G. Charpentier et Cie, Editeurs, 1886, p. 305, (listed under principal works)

John Denison Champlin, Jr. & Charles C. Perkins, eds., "Philippe Rousseau" in *Cyclopedia of Painters and Paintings*, volume IV, Charles Scribner's Sons, 1887, p. 78

Gustave Vapereau, "Philippe Rousseau" in *Dictionnaire Universel des Contemporains*, volume II, Libraire Hachette et Cie, Paris, 1893, p. 1,587

Ronald de Leeuw, *Philippe Rousseau 1816 – 1887*, exhibition catalogue Van Gogh Museum, Amsterdam, Waanders Uitgevers, Zwolle, 1993, p. 59, fig. 60, (caricature drawing by Cham of the painting reproduced)

Elisabeth Hardouin-Fugier & Etienne Grafe, *Le Peintre et L'Animal en France au XIX Siecle*, Les Editions de L'Amateur, 2001, p. 28, fig. 19, illustrated in color

Robert Rosenblum, "From the Royal Hunt to the Taxidermist: A Dog's History of Modern Art," in *Best in Show*, Yale University Press, New Haven & London, 2006, pp. 70-71, 147, fig. 56, illustrated in color

Tamsin Pickeral, *The Dog: 5000 Years of the Dog in Art*, Merrell Publishers Limited, London – New York, 2008, pp. 142, 151, 278, illustrated in color

Philippe Rousseau was regarded as one of the most popular artists of his day.<sup>1</sup> A painter of animals and still lifes, he is best known for combining both in large formats with anecdotal elements and by doing so carved out a unique niche for himself in nineteenth century French painting. It was a period when animal imagery proved vastly popular, inspiring not only painters but sculptors, poets and musicians alike.<sup>2</sup> He began his studies at the École des Beaux Arts under the tutelage of Antoine-Jean Baron Gros and Victor Bertin. He first exhibited at the Salon in 1834 and was awarded medals in 1845, 1848, 1855 and 1878. In 1852 he was admitted into the Légion d'honneur and in 1870 made an officer. In 1850 Rousseau was awarded his first state commission whose parameters were a work featuring a dog and cats. Titled *Un Importun* (An Intruder), which depicted a cat protecting her kittens from a dog, it was well received and is now in the collection of the Musée d'Orsay, Paris. More state commissions followed and Rousseau's prices began to soar to the point where in 1867 he turned down an order from the state for monetary reasons. His clientele list was stellar and he built his reputation on individuals close to the Imperial Court. In 1859 he produced seven works after the Fables of Jean de La Fontaine for a dining room in the Hôtel d'Albe, the remarkable house Empress Eugénie built for her sister the Duchess of Alva. Princess Mathilde Bonaparte, the cousin of Emperor Napoleon III, owned two works by Rousseau and also ordered her dining room to be decorated by the artist. In Jean de la Rochemore's review of the Exposition Universelle of 1855 he called Rousseau "le peintre de Monsieur Rothschild", a reference to the work done for both James Baron de Rothschild and Charlotte Baroness Nathanaël de Rothschild. Other luminary clients included the writer Alexandre Dumas, the founder Ferdinand Barbedienne and the actress Madame Arnoult-Plessy.<sup>3</sup>

<sup>1</sup> Elizabeth Hardouin-Fugier & Etienne Grafe, op.cit., p. 347.

<sup>2</sup> Ronald de Leeuw, op. cit., pp. 8, 20.

<sup>3</sup> Biographical information taken from Ernest Glaeser, op.cit., p. 678; Emile Bellier de la Chavignerie & Louis Auvray, op.cit., p. 431; John Denison Champlin, Jr. & Charles C. Perkins, op. cit., p. 78; and Ronald de Leeuw, op. cit., pp. 13, 23-24, 27, 30.

In 1847 for the *Haagse Tentoonstelling van Levende Meesters* Rousseau introduced a new theme to his repertoire – *A Mother Hen with her Chicks* – the same theme subsequently used in *Basse-Cour* winner of a first-class medal in the Salon of 1848. From then on the theme of a mother and her brood became a mainstay in Rousseau's output employing a variety of animals that were viewed in farmyards or kitchen interiors. The impetus behind such scenes stemmed from the incorporation of subjects commonly found in seventeenth century Dutch paintings combined with the rediscovery in 1846 of Jean-Baptiste Chardin's still lifes (due to the publication of the first scholarly book devoted to the artist by Pierre Hédouin) that embraced humble objects.<sup>4</sup>

*Chacun Pour Soi* draws on both traditions, and in all likelihood takes its initial inspiration from Jean-Baptiste Oudry's *Lice Allaitant ses Petits* in the Musée de la Chasse et de la Nature, Paris.<sup>5</sup> Set in a kitchen featuring the aftermath of a meal, a dog searches for scraps among a basket of dirty dishes while nursing two pups. Two others are engaged in a tussle beneath a wooden table surrounded by a basket of dirty pots, discarded bones, vegetable peels, used utensils and an overturned pot. All that remains of the hearth's fire are dying embers. Chaos has replaced order and it is indeed as the title states "everyone for himself". Executed as a show-piece for the Salon of 1865 it was then re-exhibited at the Exposition Universelle of 1867 (the greatest up to this time of all international shows in size and scope). Contemporary art-critics noted its portrayal as very realistic, "le dernier mot de la realite"<sup>6</sup> and exceedingly witty.<sup>7</sup> Literature of the period records it as one of Rousseau's most important works and out of the thousands of art works exhibited at the 1865 Salon and the Exposition Universelle of 1867 it was continually mentioned and widely reproduced as one of the highlights. In 2006 it was part of the museum exhibition *Best in Show* which featured exceptional images of dogs in Western art from the Renaissance to the present. During his lifetime Rousseau was called "the Chardin of his age".<sup>8</sup> Reflected in this statement is a mutual talent for eliciting from humble subject matter poetic imagery through extraordinary technical proficiency.

The Dutch in particular have always championed Philippe Rousseau's art and all of the works now in museums in Holland were purchased in the twentieth century.<sup>9</sup> They include the Rijksmuseum, Stedelijk Museum and Van Gogh Museum in Amsterdam; Stedelijk Museum, Gouda; Groningen Museum, Groningen; Haags Gemeentemuseum and Museum Mesdag in The Hague; Rijksmuseum Kröller-Muller, Otterlo; Museum Boijmans Van Beuningen, Rotterdam; and the Centraal Museum, Utrecht. In 1993 as part of their series on *19th - Century Masters* the Van Gogh Museum in Amsterdam mounted an exhibition dedicated solely to the work of Philippe Rousseau, (see Ronald de Leeuw, op. cit.). Other outstanding collections in which Rousseau's work can be found include the museums of Beauvais; Cleveland; Dresden; National Gallery, London; Louviers; Lyon; Nantes; Metropolitan Museum of Art, New York; Louvre and Musée d'Orsay, Paris; Philadelphia; Reims; Rouen; Hermitage, Saint Petersburg; Warsaw and Salt Lake City, Utah among others.

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<sup>4</sup> Ronald de Leeuw, op. cit., pp. 11, 35.

<sup>5</sup> Robert Rosenblum, op. cit., p. 71.

<sup>6</sup> Felix Johyer, op. cit., p. 200.

<sup>7</sup> Louis Auvray, op. cit., p. 54.

<sup>8</sup> Ronald de Leeuw, op. cit., p. 46.

<sup>9</sup> Ibid, p. 62.



8.

**OENE ROMKES DE JONGH**  
**(Makkum 1812 – Amsterdam 1896)**

***A View of the Zuiderspui with the Drommedaris in the City of Enkhuizen***

signed in the lower right O.R. de Jongh

oil on panel

19½ x 23½ inches (49.1 x 59.5 cm.)

**PROVENANCE**

Private Collection, Florida since circa 1970 until the present time

Oene Romkes de Jongh was a cityscape painter of the Romantic School who continued the topographical tradition of Holland that began in the seventeenth century. He spent the majority of his career in Amsterdam. From 1884 until 1896 he worked in Nieuwer-Amstel. His specialty was the townscapes of Amsterdam and the port towns along the North Sea, often depicting these views in winter. He is further recorded as having painted only one landscape. Notably influential on his output were the works of his contemporaries Cornelis Springer and his pupil Adrianus Eversen. De Jongh took part in exhibitions of modern art in Amsterdam in 1862, 1868, 1871, 1876, and 1877. In Groningen he showed works in 1874 and 1877.<sup>1</sup> The Jewish Historical Museum in Amsterdam and the Fries Scheepvaart Museum, Sneek own paintings by the artist.

This work depicts the Zuiderspui with the Drommedaris in Enkhuizen. The panel recreates a work of the same scene by Cornelis Springer that was painted in 1866.<sup>2</sup> Springer preferred his scenes to be sun-filled and De Jongh followed suit capturing the town on a warm summer day. The fair-weather has made the city come alive with activity. A horse pulling a sledge upon which a young boy is perched is being driven through the center of the cobble stone street of the Zuiderspui. A few figures go about their business but the majority of the townsfolk have cast aside their baskets to converse in small groups. The time, readable from the clock in the gable of the Drommedaris, is 12:20 p.m. and the sun's descent has just begun to cast decorative shadows on the ground. The Zuiderspui is one of the most picturesque streets in Enkhuizen consisting mainly of sixteenth and seventeenth century structures which today remain remarkably unchanged. The second house on the left-hand side of the panel is reputed to be the birthplace of the painter Paulus Potter.<sup>3</sup> Further down the street is the drawbridge that leads to the Drommedaris, the most famous building in Enkhuizen. It is the southern gateway into the town and was built as a defensive structure at the entrance of the harbor whose construction was completed in 1659. In the mid-seventeenth century, Enkhuizen was at the peak of its power and one of the most important ports in the Netherlands. The harbor in our painting is just visible at the end of the street marked by two tall masts of a ship. In this panel the specificity of the site compounded by the exquisite rendering of architectural detail clarified by sunlight captures the charm of the Zuiderspui and the enduring appeal of Enkhuizen.

We are very grateful to Laurens Schoemaker of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for his assistance in the writing of this entry.

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<sup>1</sup> Pieter A. Scheen, "Oene Romkes de Jongh" in *Lexicon Nederlandse Beeldende Kunstenaars 1750 – 1880*, Uitgeverij Pieter A. Scheen BV, 's Gravenhage, 1981, p. 253.

<sup>2</sup> For Cornelius Springer's *A View of the Zuiderspui with the Drommedaris, Enkhuizen* see Sotheby's Amsterdam, April 23, 2001, lot 229 where it was sold for 1,500,000 guilder (\$601,612).

<sup>3</sup> Written communication from Laurens Schoemaker of the Historical Topography Department of the Rijksbureau voor Kunsthistorische Documentatie, The Hague dated September 27, 2011.





9.

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

***Kalverliefde (Puppy Love)***

signed in the lower right Artz

oil on canvas

24 x 35½ inches (61 x 90.5 cm.)

**PROVENANCE**

Boussod, Valadon & Co., The Hague, by 1917

Private Collection, Florida, circa 1968 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.<sup>1</sup> 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.<sup>2</sup> 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.<sup>3</sup>

Josef Israëls was considered the dean of the Hague School and David Adolphe Constant Artz his most important follower.<sup>4</sup> Artz began his training in 1855 at the Amsterdam Academie 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 Zweeklo, 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 Kneppelhout. 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 beach scenes and interior views 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

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

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

<sup>3</sup> Leeuw, op. cit., pp. 13, 14, 16.

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



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.<sup>5</sup>

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.<sup>6</sup> 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".<sup>7</sup> His works formed part of 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.<sup>8</sup>

The charm and quality of *Kalverliefde* makes the high esteem accorded to Artz during his lifetime immediately understandable. On a dune covered with sea-grass and wildflowers a young boy gazes at his beloved. A flower dangles from his mouth while the subject of his affection looks intently at her knitting of a long grey yarn stocking (typically worn by the young girls of the region).<sup>9</sup> The modesty reflected by her traditional garb echoes her demeanor. The canvas is filled with sunlight and blue skies dotted with a few clouds and soaring gulls. A pair of butterflies flutter nearby attracted to the wildflowers. A number of sailboats are visible on a calm sea. The pure joy of first love is fully realized in a captured moment and this is Artz's acknowledged genius. Through an intensive study of nature combined with precise detailing and a high finish his work becomes alive.<sup>10</sup> Particularly notable in his beach scenes is a full mastery of the tonal range of sun, surf and sand.<sup>11</sup> Perhaps gleaned from his early exposure in Paris to Japanese prints, a quality of stillness is present in his imagery that renders it timeless. Transported along by shared memories the viewer is entranced by the emotional core of *Kalverliefde*.

We are very grateful to Mayken Jonkman and Jeroen Kapelle of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for their assistance in the writing of this entry.

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<sup>5</sup> 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.

<sup>6</sup> 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.

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

<sup>8</sup> Metropolitan Museum, 1901, op. cit., p. 123; Henley, op. cit., p. 16; Scheen, op. cit., p. 15.

<sup>9</sup> It was very common for women and girls to walk around knitting as they went from place to place or as they sat on the beach waiting for boats to return. See Gussie Packard Dupois "Our Picture Supplement and Its Artist" in *Intelligence A Journal of Education*, E.O. Vaile Publisher, Chicago, Illinois, June 1, 1901, p. 434.

<sup>10</sup> Gruyter, op. cit., p. 95.

<sup>11</sup> C.C.P. Marius, *Dutch Painters of the 19<sup>th</sup> Century*, Antique Collectors' Club, Woodbridge, Suffolk, 1988, p. 173.





10.

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

***At Grandmother's***

signed in the lower left Artz  
oil on canvas  
26 x 19 $\frac{3}{8}$  inches (66 x 50 cm.)

**PROVENANCE**

D. Sala & Zonen, Leiden,<sup>1</sup> prior to 1936  
Private Collection, Florida, circa 1968 until the present time

Much enamored with the picturesque dwellings of the rural population, a favorite subject of the Hague School was the depiction of a family group gathered around a table sharing a simple meal.<sup>2</sup> Ronald de Leeuw in his introduction for *The Hague School Book* remarked that the group “derived poetry from a view of the kitchen”.<sup>3</sup> Artz excelled at this type of interior scene in which every detail has been carefully recorded in emulation of his seventeenth century predecessors.<sup>4</sup> Vincent van Gogh an admirer of the Hague School in general and Artz in particular wrote to his brother Theo in a letter dated Etten, Friday, August 26, 1881 about an exhibition in The Hague<sup>5</sup> he had just visited in which he described a drawing by Artz of an “old man and woman eating porridge, very important, very good and serious.”

There is a large version of *At Grandmother's* (131.5 x 91.5 cm.) in the Rijksmuseum, Amsterdam. It was painted in 1883 and shown in an exhibition in The Hague in 1884 where it was purchased by the museum.<sup>6</sup> This undoubtedly must have sparked interest in the composition and created a demand for the image to be replicated as several versions of the composition in varying sizes are recorded, and Artz was known for executing repetitions of his own works.<sup>7</sup> Regarded as one of the highlights of the collection in the Philbrook Museum of Art in Tulsa, Oklahoma is another version by Artz of *At Grandmother's*.<sup>8</sup> The iconic nature of the image must have appealed to contemporaries as the perfect summation of the mix of idealism and realism that characterized these artists and their times.

*Continued*

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<sup>1</sup> D. Sala was a personal friend of many of the Hague School artists, often taking them on trips in his sailing-boat on the lakes in the south of Holland. The firm was in existence until 1935. (see John Sillevius, “Jan Hendrik Weissenbruch”, in *The Hague School, Dutch Masters of the 19<sup>th</sup> Century*, exhibition catalogue, Royal Academy of Arts, London, & traveling, 1983, p. 287.)

<sup>2</sup> Ronald de Leeuw “Introduction” in *The Hague School*, op. cit., p. 20.

<sup>3</sup> See Ronald de Leeuw, “Introduction” in *The Hague School Book*, Gemeentemuseum, c. 2004, p. 7.

<sup>4</sup> C.C.P. Marius, *Dutch Painters of the 19<sup>th</sup> Century*, Antiques Collectors’ Club, Woodbridge, Suffolk, 1988, p. 173.

<sup>5</sup> The exhibition Van Gogh attended was the Sixth Exhibition of Drawings by the Dutch Drawing Society held in the Akademie van Beeldende Kunsten in The Hague from 1881-1882.

<sup>6</sup> Marianne Buikstra-de Boer & Gary Schwartz, eds., “David Adolphe Constant Artz” in *All the Paintings of the Rijksmuseum, in Amsterdam*, Rijksmuseum, Amsterdam, 1976, p. 88, no. A1187.

<sup>7</sup> Written communication from Mayken Jonkman of the Rijksbureau voor Kunsthistorisches Documentatie dated October 3, 2011.

<sup>8</sup> Tanya Paul, “The Philbrook Museum of Art” in *Codart Courant 20*, Codart, The Hague, Summer 2010, p. 11.





In a cottage under a wooden beamed ceiling a grandmother with her two granddaughters clothed in the traditional garb of Katwijk<sup>9</sup> (where the artist spent his summers and maintained a cottage in the dunes)<sup>10</sup> sit on wooden chairs around a gate-leg table in a kitchen sharing a simple meal of bread and an apple. The grandmother carefully slices a piece of bread while the younger girl looks on expectantly. Her sister sips milk from a small delftware bowl watching the proceedings. Sunlight floods the scene from an unseen window on the right. In the foreground are the cast-off wooden shoes worn by the older child. In the right area of the background the grandmother's straw hat (a type typically worn by the local fishwives over their white caps) and cloak hang from a peg. A sagging green curtain covers the opening into the next room. In the left background a rack of spoons is mounted on the wall near the hearth's curtain. The wooden cornice of the fireplace has two apples and a bowl along its edge. The hearth's firewall is decorated with gleaming delft tiles. A straw basket covered with a cloth is at its base. The wooden floorboards are covered by a rush mat. The colors of brown and gold predominate throughout the composition with the whites and reds of the sitters' clothing providing highlights. The sunlight further accents the ruddiness of the girls' cheeks, and a particularly beautiful passage is rendered by the play of light that frames the older sister's head and back. The solemnity of the scene is reflective of the work's primordial message, a depiction of the act of giving sustenance (underlined by the meal's main component – bread the “staff of life”) the fulfillment of mankind's most basic need. It is little wonder that when foreign critics reviewed exhibitions of the Hague School painters they heralded a revival of the Golden Age of Dutch Painting.<sup>11</sup>

We are very grateful to Tanya Paul of the Philbrook Museum of Art, Tulsa and Linda Bedijn of the Region Archief Leiden for their assistance in the writing of this entry.

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<sup>9</sup> Written communication with Linda Bedijn of the Regional Archief Leiden, dated October 7, 2011.

<sup>10</sup>Richard Heath “Adolphe Artz” in *The Magazine of Art*, volume 20-21, Cassell and Company, Limited, London, November 1896 to April 1897, p. 82.

<sup>11</sup>Hans Kraan, op. cit., p. 115.



11.

**BERNARDUS JOHANNES BLOMMERS**  
**(The Hague 1845 – The Hague 1914)**

*Feeding the Ducks (Depicting the Artist's Wife Anna and Daughter Johanna)*

signed on the towel in the middle right Blommers

oil on canvas

29¾ x 19¼ inches (73 x 48.2 cm.)

**PROVENANCE**

Anonymous sale, C.F. Roos & Co., Amsterdam, October 30, 1900, lot 11, illustrated, where purchased by

Zegwaard Collection

Miss. A. C. van Zegwaard sale, Boussod, Valadon & Cie, The Hague, October 28, 1913, lot 6, illustrated

Anonymous sale, Van Marle & De Sille, Rotterdam, October 16, 1917, lot 22

L.J. Krüger Art Dealer, The Hague, 1919

Aug. Volz, The Hague

Estate of Aug. Volz sale, Frederick Muller & Cie, Amsterdam, April 15-21, 1947, lot 367, illustrated, where purchased by

Groeningen

Anonymous sale, S.J. Mak van Waay, Amsterdam, April 27-May 3, 1948, lot 197, illustrated

Anonymous sale, Frederick Muller & Cie, Amsterdam, May 30, 1961, lot 3, illustrated

Anonymous sale, S.J. Mak van Waay, Amsterdam, May 18-June 1, 1965, lot 33, illustrated

Private Collection, Florida, circa 1968 until the present time

**LITERATURE**

*De Prins*, illustrated (as the property of Kunsthandel Th. Vlas, Amsterdam)

C.C.P. Marius, *Dutch Painters of the 19<sup>th</sup> Century*, Antiques Collectors' Club, Woodbridge, Suffolk, 1988, p. 176, illustrated

In his own lifetime Bernardus Johannes Blommers was one of the most famous painters in Holland and regarded as a leader of the Hague School. His parents were Anna Maria van Balen and Pieter Blommers. His father owned a printing business and Bernardus originally trained to be a lithographer. While working in the shop he took evening classes in painting at the Haags Academie and lessons at the studio of Christoffel Bisschop. The first painting he exhibited was *Scheveningen Interior with Net Menders* in 1865 at the Tentoonstelling van Levende Meesters (Exhibition of Living Masters), Amsterdam, where it was accorded a position of honor alongside a large beach scene by Josef Israëls. This led to a lifelong friendship between the two artists, with Israëls greatly influencing Blommers' career. Blommers emulated Israëls in his choice of subject-matter, painting fishermen and farmers' interiors, as well as seascape and dune landscapes that featured these groups.<sup>1</sup>

*Continued*

<sup>1</sup> Biographical information taken from Dr. Jos. De Gruyter, "B.J. Blommers" in *De Haagse School*, volume 1, Rotterdam, 1968-69, p. 110; John Sillevs, "Bernard Blommers" in *The Hague School, Dutch Masters of the 19<sup>th</sup> Century*, exhibition catalogue, Royal Academy of Arts, London and traveling, 1983, pp. 167-168; and Anne Taback, "Bernardus Johannes Blommers" in *The Hague School Book*, Waanders, Gemeentemuseum, Den Haag, c. 2004, pp. 333, 335.





In 1868 Blommers finished his studies and took a studio in The Hague with Willem Maris a friend from the Academy. Willem's older brother Matthijs and Anton Mauve also often worked in the space. The same year Blommers won a gold medal for his *Fishermen's Children* at The Hague Exhibition. In 1870 he visited Paris where he stayed with Jacob Maris, but was forced to return home by the outbreak of the Franco-Prussian War. In 1871 he married Anna van der Toorn, a fish-seller from Scheveningen, who worked as his model and continued to appear in many of his paintings. Anton Mauve and Hendrik Willem Mesdag acted as the witnesses at their wedding. The marriage proved to be particularly happy and Blommers became the proud father of a large family. In 1874, after the birth of his daughter Johanna, the depiction of motherly love became a constant theme in his work as is evident in *Feeding the Ducks*. In 1882 his continued success allowed him to build a house in The Hague which he called Johanna after his eldest daughter. Within the house he fashioned a studio that recreated the interior of a fisherman's cottage in which models could be easily posed. His scenes were mainly drawn from Scheveningen (as well as occasional visits to Zandvoort) until the turn of the century when Scheveningen became too fashionable a resort for Blommers' taste. He then turned to the small fishing village of Katwijk for the authenticity he sought. There he built a house with two studios which he named for his youngest daughter – Villa Thérèse, with every autumn spent in Heeze, North Brabant. In these spots Blommers found the subject matter closest to his heart; the life of the fishing communities in the dunes, on the beaches and at home. In the later part of his career he became famous for his spontaneous renderings of children playing on the beach.<sup>2</sup>

Blommers exhibited his work at home and abroad, winning medals at exhibitions in Amsterdam, Brussels, Boston, Chicago, The Hague, Munich, Paris, Philadelphia, Rotterdam and St. Louis.<sup>3</sup> His artwork proved particularly popular in England, Scotland, America and Canada. Blommers' work was so sought after that not unlike certain of today's contemporary artists he had the unusual experience of having his paintings sold before they were painted.<sup>4</sup> In 1904 Blommers, accompanied by his wife and daughter Johanna, visited the United States. In Philadelphia the artist was made an honorary member of the Art Club, and there Thomas Eakins painted his portrait which now hangs in the Toledo Museum of Art in Ohio. In Philadelphia he sold a painting for the then astronomical sum of \$6,000,<sup>5</sup> but perhaps the most notable event was the invitation to the White House where the family was received by President Theodore Roosevelt.<sup>6</sup> In 1914 Blommers returned to the United States having been chosen by the Dutch government to paint a portrait of Andrew Carnegie in appreciation of his gift to the Nation of the Peace Palace (Vredespaleis), The Hague where the painting now hangs.<sup>7</sup>

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<sup>2</sup> Biographical information taken from John Sillevius, op. cit., p. 167; Tiny de Liefde-van Brakel, *B.J. Blommers, 1845-1914*, exhibition catalogue, Stichting Katwijks Museum, Katwijk aan Zee, May 29-September 25, 1993, pp. 67-68; and Anne Tabak, op. cit., pp. 335, 337.

<sup>3</sup> "Dutch Artist, Here to Paint Carnegie, Talks on Art", *The New York Times*, April 14, 1912.

<sup>4</sup> Ronald de Leeuw, "Introduction" *The Hague School Book*, op. cit., pp. 9, 29; Anne Taback, op. cit., p. 338.

<sup>5</sup> Charles Dumas, "Art Dealers and Collectors" in *The Hague School, Dutch Masters of the 19<sup>th</sup> Century*, op. cit., p. 125.

<sup>6</sup> Anne Taback, op. cit., p. 338.

<sup>7</sup> *New York Times*, April 14, 1912, op. cit..

At home in 1911 he was elected president of the Hollandsche Teeken-Maatschappij (Dutch Drawing Society). He was further responsible for leading a committee that succeeded in establishing a Dutch pavilion at the Venice Biennale.<sup>8</sup> From the Netherlands he received the decoration of the Lion d'Or of the first order, the decoration of the Order of Leopold from Belgium, and the Orders of Saint-Michel and the Crown from Bavaria.<sup>9</sup> In Holland his paintings formed part of the collections of the museums in Amsterdam, Dordrecht, Haarlem, The Hague, Heino, Katwijk, Otterlo, Rotterdam and Utrecht. Elsewhere these museums include Boston, Glasgow, Munich, St. Louis, Williamstown and Worcester.

*Feeding the Ducks* is an early work in which Blommers used his wife Anna and daughter Johanna as models.<sup>10</sup> Judging by the age of his daughter Johanna it must have been executed circa 1875-1876. At this point his emulation of seventeenth century prototypes is clear. Sunlight shimmers across the canvas bathing the two figures in dazzling light, further accentuated by the harmonious balance of the contrasting shadows. Saturated in warm colors Blommers' heavily laden brush serves to enrich this simple scene. Clothed in the traditional garb of the local fisherfolk a young mother lifting a bucket stands in front of a cottage accompanied by her daughter alongside a canal. The cottage's double-dutch doors, multi-paned window and crumbling red tiled roof with dormer all add to the scene's rusticity. A rickety fence surrounds the property on which cloths have been left to dry, one embellished with the artist's signature. A duck and her three ducklings, who serve to underline the composition's theme of motherly love, swim towards the step attracted by the motioning child. A glimpse of the village is visible through the trees on the left-hand side. An ordinary moment in a family's daily routine is captured and immortalized, but it is the obvious joy Blommers found within his own family that serves to make the work so memorable.

We are indebted to Charles Dumas of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for his invaluable assistance in the research of this entry.

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<sup>8</sup> Anne Taback, op. cit., p. 338.

<sup>9</sup> New York Times, April 14, 1912, op. cit..

<sup>10</sup>This painting was reproduced in the weekly magazine *De Prins* (op. cit.) where the figures were identified as the artist's wife Anna and his eldest daughter Johanna who is further revealed as now Mrs. Dr. Hettinga Tromp. She married the artist Jan Zoetelief Tromp (1872-1947) who worked in the style of the Hague School and was heavily influenced by his father-in-law.



12.

**EDITH HUME**

**(Truro circa 1840 – after 1904)**

***The Shell-Gatherers***

signed E. Hume in the lower left

oil on panel

10¼ x 14¼ inches (25.8 x 36.2 cm.)

**PROVENANCE**

Private Collection, Florida, circa 1968 until the present time

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.<sup>1</sup>

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*.<sup>2</sup> 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 at 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.<sup>3</sup>

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<sup>1</sup> 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.

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

<sup>3</sup> 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; 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.



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.<sup>4</sup> 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, Harry Treffry Dunn had not only been his studio assistant but also one of his closest associates.<sup>5</sup> 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.<sup>6</sup> In February 1899 he collapsed while sitting at his easel and died shortly thereafter.<sup>7</sup>

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, 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 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.<sup>8</sup>

Edith's portrayals of Dutch children along the shore are among her most captivating images. In this panel, backed by a vista filled with sky and sea, four Dutch children sit on a beach decorating a sand castle with shells. The youngest of the group has fallen asleep in the protective embrace of an older companion. Two bright beacons of light produced by the placement of the two girls' white caps in the center of the panel serves to immediately draw the viewer's eye into the composition. Having relinquished their bounty a pair of well-worn shoes form a charming element in the lower right that further draws the observer to the heart of the scene. Sea grass is blown by a gentle wind along the foreground while gulls soar in the background. It is a vision of innocence as well as an ode to the joys of the simple pleasures of childhood.

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<sup>4</sup> Pedrick, op. cit., p. 32.

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

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

<sup>7</sup> Pedrick, op. cit., p. 228.

<sup>8</sup> Hans Kraan, "The Vogue for Holland" in *The Hague School, Dutch Masters of the 19<sup>th</sup> Century*, exhibition catalogue, Royal Academy of Arts, London & traveling, 1983, pp. 115, 118, 120.





13.

**ADRIEN LOUIS DEMONT**  
**(Douai 1851 – Wissant 1928)**

***The Hyacinth Fields in Bloom at the Van Houtte Nursery, Ghent with a view of Saint Nicholas' Church, the Belfry and Saint Bavo Cathedral Beyond***

signed, dated and inscribed in the lower left adrien Demont 1883/ Gand

oil on canvas

35¾ x 71½ inches (90.9 x 181.6 cm.)

**PROVENANCE**

Acquired directly from the artist by

Samuel Putnam Avery, Sr., New York, 1883 and thus by descent to

Samuel Putnam Avery, Jr. who donated it to

The Wadsworth Atheneum Museum of Art, Hartford, Connecticut, September, 1920 until deaccessioned 2011

**EXHIBITED**

Paris, Salon, 1883, no. 739 (from the collection of Samuel Putnam Avery, Sr.)

Hartford, Connecticut, Municipal Art Society, 1915 (loaned by Samuel Putnam Avery, Sr.)

**LITERATURE**

*Société des Artistes Français pour L'Exposition des Beaux-Arts de 1883, Salon de 1883*, E. Bernard et Cie, 1883, p. 67, no. 739 (*La Floraison des jacinthes – établissement Van Houte, à Gand*)

F. G. Dumas, *The Illustrated Catalogue of the Paris Salon*, Chatto and Windus, London, 1883, p. XXII, no. 739

John C. Francis, "The Salon, Paris", in *The Athenaeum Journal*, London, no. 2899, May 19, 1883, pp. 643 - 644

Frederick Wedmore, "The Paris Salon, Paris, May 1883" in *The Academy, A Weekly Review of Literature, Science and Art*, Alexander and Shephard, London, volume XXIII, June 2, 1883, no. 578, p. 389

"Le Salon de 1883" in *Revue des Deux Mondes*, volume LVII, 1883, p. 620

O.K., "L'horticulture au Salon de peintre de Paris" in *Revue de L'Horticulture Belge et Étrangère*, C. Annoot-Braeckman, Gand, volume IX, 1883, p. 156 (described as "C'est à bon droit un des succès du Salon de cette année.")

Eugène Montrosier, "Adrien Demont" in *Les Artistes Modernes*, volume IV, Goupil & Cie, Paris, 1884, p. 119

Oscar Montelius, *Nordisk tidskrift för Vetenskap Konst och Industri*, P. A. Norstedt & Söner, Stockholm, 1884, p. 380

John Denison Champlin, Jr. & Charles C. Perkins, eds., "Adrien Lous Demont" in *Cyclopedia of Painters and Paintings*, volume I, Charles Scribner's Sons, New York, 1887, p. 391

Gustave Vapereau, "Adrien-Louis Demont" in *Dictionnaire Universel des Contemporains*, Librairie Hachette et Cie, Paris, 1893, p. 445

Jules Martin, *Nos peintres et sculpteurs, graveurs, dessinateurs: portraits et biographies suivis d'une notice sur les Salons français depuis 1673*, E. Flammarion, Paris, 1897, p. 134 (recorded under principales oeuvre)

*Le Livre D'Or des Peintres Exposants*, Bureau du Livre d'Or des Peintres, L. Humbert-Droz, Paris, 1905, p. 212 (Avery Collection, New York)

"Adrien Louis Demont" in *Qui Êtes-Vous, Annuaire des Contemporains 1908*, Librairie C.H. Delgrave, Paris, 1908, p. 146

Hyacinthe Ringrosse, ed., "Adrien Louis Demont" in *International Who's Who in the World*, The International Who's Who Publishing Company, London, Paris, New York, 1910, p. 559

"The Avery Collection of Artist's Letters in the Brooklyn Museum", in *The Brooklyn Museum Quarterly*, volume II, The Brooklyn Institute of Arts and Sciences, Brooklyn, N.Y., April 1915 – October 1915, pp. 41-42

"Le Salon de Paris", in *L'Art Moderne Année 1883*, Editions Lebeer Hossmann, Bruxelles, 1983, p. 185

E. Benezit, "Adrien-Louis Demont" in *Dictionary of Artists*, volume I, Gründ, Paris, circa 2006, pp. 706-707 (recorded under principal works)

*Continued*





In this view of the countryside near Ghent, Adrien Louis Demont turns a field of hyacinths into a sumptuous carpet of white, salmon, pink, red, purple, lavender and blue. Throughout the field nursery workers are engaged in the activity of propagating bulbs.<sup>1</sup> To the left a row of standard rhododendrons is interspersed with magnolia trees and a lone flowering fruit tree, possibly a cherry or pear. On the ground nearby are cold frames, transparent-roofed enclosures, and two solid glass domes called cloches. Hyacinths are planted in the fall to bloom in the spring, so the month must be April or May. In the distance can be seen the three oldest and most prominent landmarks of Ghent – the medieval towers of Saint Nicholas' Church, the 91 meter-high Belfry, and Saint Bavo Cathedral, home to one of the world's greatest art treasures, the Ghent altarpiece by Jan van Eyck.

The painting depicts the largest of the Ghent nurseries, a world famous establishment of gigantic proportions, belonging to Louis Benoit van Houtte Belgium's greatest plant explorer and nurseryman. However, Demont has taken considerable artistic license in creating this stunning panorama, no doubt to showcase the nursery's many achievements and to create a grand and pleasing image. Hyacinths, a bulbous flowering plant, produce a dense, colorful and highly fragrant flower, which uncut can last for several weeks. In the nineteenth century it would have been quite an accomplishment to produce hyacinths in so many different colors; here Demont includes the nursery's impressive inventory. In actuality, the bulbs would have been planted in larger color blocks, each hundreds or thousands of feet long, to avoid bulbs of different colors mixing together. The Van Houtte Nursery would have sold the bulbs and bulblets produced by the propagation process, not the cut flowers. The business's success and wealth is further indicated by the inclusion of standard rhododendrons, a considerable gardening feat, and numerous costly magnolia trees. Standard rhododendrons were popular in the first half of the nineteenth century and capable of growing to twenty feet tall. In actuality, trees would not have been planted in a bulb field. The cold frames, used to jumpstart plants and to extend the growing season, and cloches, also used to protect against the cold and frost, are charming compositional details but superfluous in the spring. The Van Houtte Nursery was located in Gentbrugge, a city eleven miles south-east of Ghent, so most likely the larger city's three landmark towers would not have been visible from the bulb fields.

In the late nineteenth century, Ghent was a busy and prosperous manufacturing city with 190,000 inhabitants. It had a mixture of cotton mills and other industry, picturesque architecture, twisting narrow streets, canals and a multitude of bridges. Known as the "Flower City", it boasted almost 300 nurseries and 2,000 plant houses.<sup>2</sup> As noted in the August 23, 1893 issue of *Garden and Forest*: "Belgium is a great horticultural country, and Ghent itself one of the busiest and most important centres of gardening on the continent." This reputation had been solidified with the creation of the International Quinquennial Horticultural Exhibition by the Société Royale d'Agriculture et de Botanique in 1837,<sup>3</sup> which grew into a major event attracting experts and enthusiasts from all over the world and still continues today. By the 1870s the Van Houtte Nursery was the most successful in Belgium, employing about 200 people and doing business not only in Europe but also largely in North and South America, China and Japan.<sup>4</sup> The grounds covered fourteen hectares and included fifty greenhouses. The nurseries were divided into quarters separated by hedges of evergreens; the enclosures included bulb gardens, gardens for herbaceous plants, hardy fruit gardens, rose gardens, and deciduous trees and evergreens. Van Houtte's botanical knowledge, business acumen and facility with languages contributed to his enormous success.

Adrien Louis Demont was the son of the notary of the village of Douai. He attended the lycée there and afterwards received some training from the artist Célestin Lepollart. Destined to follow in his father's footsteps he was sent to the l'Ecole de Droit, but by 1870 Demont had abandoned the school and set his sights on a career as an artist. In 1871 he spent some time working with Camille-Jean-Baptiste Corot. By 1873 he painted under the tutelage of the brothers Emile and Jules Breton at Courrières. It is there that he encountered his future wife and talented painter Jules' daughter Virginie. Although by 1875 Demont had left Courrières for Paris to study with Joseph Blanc and make his debut at the Salon with *Vielle Église de Montmartre*, they would marry in 1880. After honeymooning in Holland the couple eventually settled in Montgeron ten miles from Paris. At their house

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<sup>1</sup> As shown in the present painting, hyacinth bulbs can be propagated. The process is done by scoring the main bulb. This entails making two to four cuts through the basal plate. Within approximately three months, a new offset bulb, or bulblets, develops around the area of the cut. Once the bulblets are big enough, they are pulled from the parent plant and placed in soil. The bulblets can be used for the propagation of the plant and for developing new cultivars that produce fancy flowers. One bulb can produce up to sixty bulblets, but it can take several years for a bulblet to reach flowering size. Van Houtte's business would have sold the bulblets, not the cut flowers.

<sup>2</sup> "Notes from the Belgian Nurseries" in *The Gardener's Chronicle*, May 12, 1888, p. 587.

<sup>3</sup> Charles S. Sargent, ed., "Horticulture in Belgium", in *Garden and Forest*, volume VI, no. 287, The Garden and Forest Publishing Co., New York, August 23, 1893, p. 353.

<sup>4</sup> William Robinson, ed., "Dedication to the late Louis Benoit Van Houtte", in *The Garden: an illustrated weekly journal of gardening in all its branches*, supplement dedicated to Van Houtte, volume IX, London, July 15, 1876, p. XI.



they erected twin studios to accommodate both their needs. Summers were spent in the small fishing village of Wissant in the north of France. Virginie worked under the name Demont-Breton and developed into a highly respected and celebrated artist of genre and historical subjects. Demont painted genre scenes, but the majority of his works ranged from sublime garden scenes to dramatic landscapes that bordered on the fantastic at times featuring religious or mythological subject-matter. The wildly untamed landscape of Wissant proved a motivating force within his oeuvre. Highly decorated during his career he was the recipient of a third class medal, 1879 and a second medal, 1882 at the Salons as well as gold medals at the Universal Expositions of Paris in 1889 and 1900 and those held in Munich, 1890 and Antwerp, 1894. Further honors included membership in the Comité and Jury of the Société des Artistes Français, 1890; Officer of the Légion d'honneur, 1891; Knight of the Order of Saint-Michel, Bavaria, 1892; Knight of the Order of Leopold, Belgium; Officer of the Order of San Iago, Portugal, 1893; and Officer of the Order of Nichan Ifrikher, Tunisia, 1895.<sup>5</sup> Purchasers of his works included the Prince of Monaco as well as the museums of Amiens, Arras, Douai, Dunkerque, Le Havre, Lille, Luxembourg, Melbourne, New York, Orléans, Paris and Saint-Omer. In 1974 a retrospective devoted to Demont's work was held at the Musée de l'hôtel Sandelin in Saint-Omer.

From 1880 onwards Demont began painting panoramic garden scenes that suggest the influence of both Claude Monet and Pierre Renoir but imbued with a personal clarity of vision.<sup>6</sup> Exemplified by *The Hyacinth Fields in Bloom at the Van Houtte Nursery*, since its unveiling at the 1883 Salon, this painting has always been regarded as one of the artist's masterpieces. Met with critical acclaim in the press, singled out from a virtual sea of 2,480 paintings on view that year, Demont's hyacinth fields was admired for delivering the impression of a grand spectacle yet evoking "the charm of naturalness in full soft, bright illumination with exceptional fidelity to the atmosphere."<sup>7</sup> The *Revue de L'Horticulture Belge et Étrangère* stated that the painting was deserving of great success at the Salon, describing it as "d'une délicatesse ravissante de coloris". The *Revue* further declared that if the Horticulture Society had the power to award gold medals they would bestow one for the beauty of its flowers.<sup>8</sup>

By the time this painting was exhibited at the Salon it had already been sold to the American art dealer Samuel Putnam Avery. Based in New York he was one of the most successful dealers of the late nineteenth century. Sponsored by William Thompson Walters, founder of the Walters Art Gallery in Baltimore, Avery travelled throughout Europe buying contemporary academic paintings for his customers. He also assembled an outstanding collection of prints, which he presented to the New York Public Library, and an excellent collection of books on architecture that formed the nucleus of the Avery Library at Columbia University, New York. For years every spring through fall Avery, often accompanied by family or friends, set out on European art-buying trips, dividing his time between London, Paris, the Low Countries, and Germany, with occasional excursions through Switzerland, Austria and northern Italy.<sup>9</sup>

The importance of *The Hyacinth Fields in Bloom at the Van Houtte Nursery* to the artist, public and purchaser is best summed up by a letter Demont wrote to Avery from Montgeron dated December 10, 1888. It begins "I am going to beg you to be good enough to lend me 'The Hyacinths' which you possess for the Universal Exposition of 1889". He wrote on the advice of his father-in-law Jules Breton, (who was on the jury for the show, a Worlds Fair that proved the largest and most glamorous of the period and for which the Eiffel Tower was built as its entranceway) who had strongly urged him to contact Avery. In order to present the best example of all the garden scenes painted by Demont *The Hyacinths* inclusion was deemed essential. Stating that such exposure could only add to the status of Avery's painting, that was still remembered in Paris and only exhibited once, Demont offered to pay all the expenses for its return.<sup>10</sup> For reasons unknown the painting was never sent, an astonishing decision on the part of an art dealer. One can only assume that Avery's attachment to the work was so strong that he could not part with it for any length of time or he was unwilling to risk damage or possible loss. Although Demont did win the gold medal at the Universal Exposition that year he along with Jules Breton must have regarded this work as an equally strong contender for the prize. Never sold *The Hyacinths* passed upon his death in 1904 to his son Samuel Putnam Avery, Jr. who donated it to the Wadsworth Atheneum Museum of Art in 1920.

<sup>5</sup> Biographical information taken from Eugène Montrosier, op.cit., p. 115; Lee Bacon, "A Painter of Motherhood, Virginie Demont-Breton" in *The Century Illustrated Monthly Magazine*, volume LIII, The Century Company, New York, November 1896 – April 1897, pp. 210-215; "Adrien Louis Demont" in *Catalogue of the Paintings in the Metropolitan Museum of Art*, Metropolitan Museum of Art, New York, April – November 1898, p. 177; *Le Livre D'Or des Peintres Exposants*, op. cit., p. 213; *Exposition Adrien Demont*, catalogue Galerie Geroges Petit, Paris, 1912; *Adrien Demont 1851 – 1928*, exhibition catalogue Musée de l'hôtel Sandelin, Saint-Omer, June 26 – September 9, 1974, pp. 2, 17; and E. Benezit, op. cit., p. 488.

<sup>6</sup> *Adrien Demont 1851 – 1928*, exhibition catalog, op. cit., p. 2.

<sup>7</sup> John C. François, pp. 643 – 644.

<sup>8</sup> O.K., *Revue de L'Horticulture Belge et Étrangère*, op. cit., p. 156.

<sup>9</sup> Malcolm Goldstein, *Landscape with Figures, A History of Art Dealing in the United States*, Oxford University Press, New York, 2000, pp. 45, 50 – 53.

<sup>10</sup> "The Avery Collection of Artist's Letters in the Brooklyn Museum" op. cit., pp. 41 – 42.





14.

**BERNARD MARIE KOLDEWEIJ**  
(Dordrecht 1859 – Dordrecht 1898)

*Washday in Walcheren*

signed Bernard M. Koldewey P. and dated 1890 in the lower right  
oil on canvas  
17 $\frac{3}{8}$  x 21 $\frac{1}{4}$  inches (44.1 x 54 cm.)

**PROVENANCE**

Kunstgalerie Arnold, Gasselternijveen, Holland  
Private Collection, Florida, circa 1968 until the present time

In 1982 when the Dordrechts Museum mounted a retrospective of the work of Bernard Marie Koldewey (also Koldewey) they referred to him as a remarkable talent as well as the leader of the Dordrecht Impressionists, to which a whole section of the museum is devoted. Their only regret was that this reputation was based on a relatively small body of work due to his untimely death at 39.<sup>1</sup> He was a painter and watercolorist of genre, still life, landscape, and marine as well as military subjects. He studied with Cornelis Johannes de Vogel and Roland Lary in Dordrecht. He spent another two years at the Drawing Academy in Antwerp under the guidance of Charles Verlat, and afterwards returned to Dordrecht. Koldewey found the academic training in Antwerp too confining, feeling it deprived him of the stimulus he received from the natural beauty of his homeland, which he regarded as the driving force behind his creativity. Upon his return to Dordrecht, Koldewey came into contact with Théophile Emile Achille de Bock who was instrumental in introducing Impressionism along with the works of the Hague School painters' Anton Mauve; Jacob, Matthias, and Willem Maris; as well as Josef Israëls to the younger artists of Dordrecht. Deeply affected he along with Roland Lary and Marinus Reus came to the forefront of Dordrecht painters who embraced this new direction. Other members of the group included Hermanus Gunneweg, Bas Veth and Willy Sluiter which ultimately resulted in a reflowering of painting in Dordrecht. Although Koldewey's early works from the 1880s reveal the influence of the Amsterdam artists' George Hendrik Breitner and Eduard Karsen, particularly in his later river scenes the force of Jacob Maris is evident.<sup>2</sup>

Koldewey remained in Dordrecht until 1891 and then due to health issues traveled to Switzerland, Corsica and southern Italy. After eighteen months the artist found himself again homesick and returned to Dordrecht. Besides scenes of Dordrecht and Walcheren, he painted in Brabant, Katwijk,

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<sup>1</sup> G. J. Schweitzer, *Bernard M. Koldewey*, Dordrechts Museum, June 26 – August 29, 1982, pp. 5-6.

<sup>2</sup> Biographical information taken from "Bernard Marie Koldewey" in *Verzeichnis der Gemäldesammlung im Kgl. Museum der bildenden Künste zu Stuttgart*, Verlag von W. Spemann, Stuttgart, 1907, p. 657; Thieme-Becker, "Bernard Marie Koldewey" in *Allgemeines Lexikon der Bildenden Künstler*, Veb E.A. Seemann Verlag, Leipzig, volume XXI, 1907, p. 234; P.C. Mulhuysen and P.J. Block, eds., "Bernard Marie Koldewey" in *Nieuw Nederlandsch Biografisch Woordenboek*, Sijthoffs Uitgevers Maatschappij, Leiden, 1911, pp. 712 – 713; E. Bénézit, "Bernard-Marie Koldewey" in *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, volume 6, Librairie Grund, Paris, 1976, pp. 276 – 277; Joachim Busse, "Bernard Marie Koldewey" in *Internationales Handbuch Aller Maler und Bildhauer des 19 Jahrhunderts*, Verlag Busse Kunst Dokumentation GmbH, Wiesbaden, 1977, p. 688; and Pieter A. Scheen, "Bernardus Marie Koldewey" in *Lexicon Nederlandse Beeldende Kunstenaars 1750 – 1880*, Uitgeverij Pieter A. Scheen BV, 's-Gravenhage, 1981, p. 280; and G. J. Schweitzer, op. cit., pp. 6, 8, 17, 27.







Blaricum, Heeze and Zeeland. He was a friend of Bernard Blommers who painted in many of the same locations. He exhibited numerous works internationally from 1879 – 1899 including taking part in the Exposition Universelle, Paris in 1889 and won a medal in the Munich show of 1897. Other cities in which he exhibited include Amsterdam, Berlin, Brussels, Ghent, London and Stuttgart. Sadly Koldewey never fully regained his health and died in 1898 at which time the Dordrechts Museum mounted its first retrospective exhibition of his art. Besides numerous works by the painter in the permanent collection of Dordrecht, the Staatsgalerie in Stuttgart owns *Mosselloplaats te Philippine, Zeeland*.<sup>3</sup>

Koldewey drew inspiration and was fascinated by nature's ever-changing character. Our painting is set on the island of Walcheren in the province of Zeeland at the mouth of the Scheldt estuary.<sup>4</sup> One of the oldest and still most popular vacation spots in Holland, it features miles of beaches and large areas of woodland. Koldewey's painting depicts two young girls in the midst of daily chores alongside a stone house with a tiled roof and a multi-paned window with green and white shutters. A young boy is viewed walking along a path in the mid-ground leading towards the house. The impressionistic rendering defined by broad brushstrokes of the sky, grass and trees creates a scene with the atmospheric feel of sea mist. The disruption of the symmetry of the paving stones in the foreground makes an interesting detail, as does the employment of white highlights throughout the composition creating a visual path of constant movement. Further, painting with an international market in mind, Koldewey projects qualities and characteristics popularly associated with his countrymen. Dutch women in particular were perceived as industrious, especially when it came to cleaning, which inspired many works of the period showing them involved in an endless cycle of domestic pursuits. The girl closest to the foreground dressed in traditional garb accessorized by wooden shoes, lace cap and the blood coral or garnet necklace typical of the region, bends to lift a bucket of water into the nearby laundry basin. Her companion stands knitting a grey stocking (typically worn by young girls) – a common occurrence as women often walked around knitting as they pursued their errands.<sup>5</sup> *Washday at Walcheren* seamlessly incorporates all the elements that define Koldewey as a painter who dedicated his career to capturing the impressionistic splendor of the beauty of his homeland and its inhabitants.

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<sup>3</sup> Ibid.

<sup>4</sup> Today Walcheren 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.

<sup>5</sup> Gussie Packard Dupois, "Our Picture Supplement and Its Artist" in *Intelligence: A Journal of Education*, E.G. Vaile Publisher, Chicago, Illinois, June 1, 1901, p. 434.



**PIETER CORNELIS DOMMERSSEN**  
**(Utrecht 1834 – after 1913)**

*A View of Ghent with Sint-Michielskerk in the Distance*

signed P.C. Dommersen and dated 1903 in the lower left, stamped on the reverse with the artist's seal with the initials PCD, and inscribed on the reverse Ghent, Belgium

oil on a mahogany panel

20¼ x 15⅝ inches (51.2 x 39.7 cm.)

**PROVENANCE**

Private Collection, Florida, circa 1970 until the present time

Pieter Cornelis Dommersen<sup>1</sup> was a painter who specialized in cityscapes, seascapes and coastal landscapes. His brother Cornelis Christiaan as well as his son William Raymond executed similar scenes. In 1850 Pieter was recorded as working in Amsterdam, where he remained until about 1861. From 1853 – 1882 he regularly exhibited at shows of modern art in The Hague, Amsterdam and Rotterdam. Around 1861, probably accompanied by Cornelis and William, he moved to England. From 1865 – 1878 Pieter showed paintings at the Royal Academy, British Institution, and Suffolk Street Galleries as well as other exhibitions in London. In all likelihood it is at this point that the Anglicized versions of his name were employed. From about 1877 – 1882 Dommersen lived in Brussels. He also traveled quite extensively throughout Europe on painting expeditions accompanied by his son William. In England his paintings are in the Brighton Museum and Art Gallery; Northampton Museum and Art Gallery; and Russell-Cotes Art Gallery and Museum, Bournemouth. The National Scheepvaartmuseum in Antwerp also has a work in their collection.<sup>2</sup>

A view of a canal in Ghent is glimpsed under gloriously sunny skies in this lively panel. The canal, lined with seventeenth century houses, is clogged with shipping of various sizes. A walking bridge dotted with pedestrians bisects the panel with a view of Sint-Michielskerk in the distance completing the scene. Dommersen was renowned for his talent of rendering the effects of light, shade and depth.<sup>3</sup> In this panel such facility is showcased by the bathing of the right side of the composition in sunlight while shadowing the left in order to direct the viewer's eye down the length of the canal to the alternating play of light and shadow that dramatically encase the background. By cloaking Sint-Michielskerk in shadow its soaring monumentality is further emphasized. The scene of daily activity is enlivened by a series of charming details and vignettes. In the foreground three fishermen are hauling their net into a boat filled and surrounded by wicker baskets. On the left side of the foreground a small rowboat passes by the stern of a sailboat from which a member of the crew calls out a greeting. This action is observed by another boatman in the prow of an adjoining ship topped by a whimsical masthead of a roman soldier. In the center of the bridge in the middle distance a couple court while a group to the right converse with a standing figure in a boat passing beneath. A sailboat glides on the waters beyond the bridge. In a sky filled with pink-tipped clouds a flock of birds start their ascent. Throughout the scene an overall feeling of peace and tranquility preside.

We would like to thank Charles Dumas of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for his assistance in the preparation of this entry.

<sup>1</sup> Alternative spellings of the artist's name appear on various works: P.C. Dommershuijzen, P.C. Dommershuizen, P.C. Dommelshuizen, P.C. Dommershuyzen, P.C. Dommersen and P.C. Dommerson.

<sup>2</sup> Biographical information taken from Denys Brook-Hart, *British Nineteenth Century Marine Painting*, Antique Collectors' Club, Woodbridge, Suffolk, 1978, pp. 72 – 73; Pieter A Scheen, "Pieter Cornelis Dommershuijzen" in *Lexicon Nederlandse Beeldende Kunstenaars 1750 – 1880*, Uitgeverij Pieter A. Scheen BV, 's-Gravenhage, 1981, p. 120; Dorothy E. R. Brewington, "Pieter Cornelis Dommersen" in *Dictionary of Marine Artists*, Mystic Seaport Museum, Incorporated, 1982, p. 114; and E. H. H. Archibald, "Pieter Cornelis Dommersen" in *The Dictionary of Sea Painters of Europe and America*, Antique Collectors' Club Ltd., Woodbridge, Suffolk, 2000, p. 148.

<sup>3</sup> Denys Brook-Hart, op. cit., p. 73.





16.

**CARL VILHELM HOLSOE**  
**(Aarhus 1863 – Asserbo 1935)**

***Interior with Samovar, Mirror and Dutch Landscape***

signed C. Holsoe in the lower right

oil on panel

15 x 11¾ inches (38 x 30 cm.)

**PROVENANCE**

Anonymous sale, Göteborgs Auktionsverk, Göteborg, March 28, 1979, lot 376

Private Collection, Florida, circa 1979 until the present time

Carl Vilhelm Holsoe was born in western Denmark and moved to Copenhagen in 1882 to study at the Kongelige Danske Kunstakademi. In 1884 he attended classes at the Kunsternes Studieskole under the tutelage of Peder Severin Krøyer.<sup>1</sup> There he would make two lifelong friendships with Peter Ilsted and Vilhelm Hammershoi that would influence the direction of his entire career. Each took as their prime subject matter interior scenes based on their own households creating a genre devoted to “domestic tranquility”.<sup>2</sup> Evocative of the interiors of Dutch seventeenth century masters such as Johannes Vermeer, Pieter de Hooch and Gerard Terborch, these works struck a chord among their fellow Danes. Holsoe took part in more than 100 exhibitions mainly in Charlottenborg, Copenhagen where he won medals in 1901 and 1908, but also in Paris, 1889 where he received an honorable mention at the Salon; Dusseldorf, 1904; Berlin, 1907; Munich, 1891, 1892, 1901, 1909 and 1913; and London, 1907. He was also awarded a number of study grants to travel, including one to Italy in 1897. The Royal Academy of Denmark’s presentation of the Eckersberg Medal was among the artist’s highest honors. Holsoe’s work can be found in numerous museums throughout Scandinavia. In Denmark these include Göteborg, Odense and the National Gallery of Denmark, Copenhagen. The National Gallery owns one landscape and three interiors with one depicting the artist’s wife Emile Heise. Elsewhere the Thyssen Bornemisza Museum, Madrid and the Neue Pinakothek, Munich possess paintings.<sup>3</sup>

Hammershoi and Holsoe’s thematic ties were the closest and it is unclear who first presented interiors. Hammershoi would achieve international recognition while Holsoe pursued a quieter existence out of the spotlight. The main difference between the two is that Holsoe’s works are a more straightforward recording of the quiet intrinsic beauty of interiors, in alignment with the prototypes set by the Dutch masters, while Hammershoi’s atmospheric rooms are more overtly symbolic. Holsoe first exhibited in December 1886, at Charlottenborg after which the critic Karl Madsen wrote of his *Interior* that the

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<sup>1</sup> Rigmore Lovring, “Carl Vilhelm Holsoe” in *Grove – The Dictionary of Art*, volume 14, Macmillan Publishers Limited, London, 1996, p. 691.

<sup>2</sup> Patricia G. Berman, *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John L. Loeb, Jr.*, exhibition catalogue, Bruce Museum of Arts and Science, Greenwich, Connecticut, March 19-June 19, 2005, pp. 62, 108.

<sup>3</sup> Biographical information taken from Thieme-Becker, “Carl Vilhelm Holsoe” in *Allgemeines Lexikon der Bildenden Künstler*, volume XVII, Veb E.A. Seeman Verlag, Leipzig, 1924, pp. 398-399; Lovring, op. cit., p. 691; and Berman, op. cit., p. 108.





C. Hulst



painting “almost had the character of a manifesto”.<sup>4</sup> Whether incorporating a figure (usually turned away from the viewer) or not, Holsoe’s commanding power of restraint and lack of narration in his minimally furnished rooms projected a mirror of modernism. Filled with harmonizing color and soft light, featuring few but choice objects strategically placed, the artist embodied the dogma of “less is more” the style preferred by well-to-do Danes of the 1880s and 1890s.<sup>5</sup> In direct opposition to other contemporary aesthetic movements such as that of William Morris, Holsoe embraced the idea that modern homes should evoke the present as opposed to imitating the past. Further a peaceful interior came to be viewed as a refuge from the world, as succinctly stated by the contemporary Belgian critic François Bédarida, “Inside meant family and security, outside meant strangers and danger”.<sup>6</sup> During this period the popularity of paintings featuring interior scenes grew in direct proportion to the increasing industrialization and urbanization of Denmark.<sup>7</sup> Although Holsoe painted landscapes interior scenes dominated his output.<sup>8</sup>

The focal point of our *Interior* is the golden samovar at its center. Reflecting the filtered light from the muslin curtained window to the right it shines incandescently. Placed on a mahogany chest, flanked by silver candlesticks holding white candles, backed by a mirror that replicates the image and topped by a Dutch landscape – the viewer’s attention is captured. Slices of other objects on either side complete the scene. On the right protruding from the window’s ledge are a few delicate purple leaves of a plant. Only via the mirror’s reflection does the plant and window gain further substance. To the left a glass paned wooden cabinet is visible whose single ornament is a porcelain coffee pot. The simplicity of the pot’s design is complimented by the play of light across the glazes of its surface. The cabinet’s paned glass window provides a faint reflection of a seated woman wearing a dark dress facing a sun-filled window on the opposite side of the room. The walls are pale grey with cream-colored accents. The employment of a restrained palette, cast shadows and ambient light serve to reinforce the subtlety of the composition. Sun-filled windows, mirrors, candlesticks, mahogany furniture, paintings hung symmetrically and solitary figures engaged in contemplative acts were touchstones for Holsoe. The artist’s mastery is evidenced by the timeless serenity created in the simple grouping of a few beautiful objects within this interior.

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<sup>4</sup> Lovring, op. cit., p. 691.

<sup>5</sup> Kirk Varnedoe, *Northern Light Nordic Art at the Turn of the Century*, Yale University Press, New Haven, 1988 p. 128; Berman, op. cit., p. 62; Patricia G. Berman, *In Another Light: Danish Painting in the Nineteenth Century*, Vendome Press, New York, 2007, p. 250.

<sup>6</sup> Berman, *In Another Light*, op. cit., p. 244.

<sup>7</sup> Berman, *Danish Paintings of the Nineteenth Century*, op. cit., p. 27.

<sup>8</sup> Lovring, op. cit., p. 691.



17.

**GINO DE COLLE**  
**(Italian, active 1900)**

***The Grand Canal with a View of Palace Papadopoli Before the Rialto Bridge***

signed G. de Colle in the lower right, and inscribed on the reverse Grand Canal with Papadopoli palace and Rialto's bridge / by De Colle

watercolor and pencil on paper

8½ x 15½ inches (21.5 x 39.3 cm.)

**PROVENANCE**

A. Genova, Venice

***A View of the Grand Canal with Palazzo Cavalli-Franchetti and Santa Maria della Salute***

signed G. de Colle in the lower left, and inscribed on the reverse Grand Canal with Franchetti palace and St. Maria della Salute / by De Colle

watercolor and pencil on paper

8½ x 14½ inches (21.5 x 36.8 cm.)

**PROVENANCE**

A. Genova, Venice

Although very little personal history is known about the watercolorist Gina de Colle what is telltale in his work is an overriding love for the city of Venice. His known period of activity has been established from a few dated works from around 1900. The scenes of the Grand Canal featuring Santa Maria della Salute and the Rialto Bridge were among his most favored views.

Working in a tradition that has its roots in the eighteenth century, De Colle's sun-bathed and exquisitely detailed watercolors capture two of Venice's main attractions at the start of the twentieth century. The Rialto Bridge, whose interior is filled with shops, has always been a popular spot. Until the middle of the nineteenth century it was the only bridge between the two sides of the Grand Canal. The bridge connects the Campo de San Bartolommeo to the Rialto quarter which was the old commercial center of Venice and still features open-air vegetable, fruit and fish markets. Built from 1588-1591 by Antonio da Ponte it was designed so an armed galley could pass beneath. Da Ponte was awarded the commission to build the bridge against such competitors as Michelangelo, Sansovino and Palladio.<sup>1</sup> The Palace Papadopoli is discernable in the center of the left side of the buildings that front the Grand Canal, distinguishable by the atypical two obelisk shaped pinnacles that are mounted on both front ends of its rooftop. It was built in the second half of the sixteenth century and in the eighteenth century the interior of the second floor was decorated by Giambattista Tiepolo. Unusual and adding a charming dimension to De Colle's scene is the view through a series of gondola mooring poles along the right side of the composition.

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<sup>1</sup> Ewoud Mijnlief "Michele Marieschi, The Rialto Bridge From the Riva del Vin" in *Painters of Venice, The Story of the Venetian 'Veduta'*, Rijksmuseum, Amsterdam, December 15, 1990 – March 10, 1991, p. 175.





Shown along the right side of a wide expanse of the Grand Canal, one of the cities main water-thoroughfares lined with ornate palazzos and buildings dating mainly from the thirteenth to eighteenth century, is Santa Maria della Salute. In July 1630 Venice was devastated by the plague. Doge Nicolò Contarini and the Senate prayed for divine intervention, vowing to build a church dedicated to the Virgin if their prayers were answered. The church was to be consecrated to the Madonna della Salute; salute standing for both health and salvation. It was also to be a destination for a yearly procession to give thanks. In November 1631 the plague subsided and building commenced under the guidance of Baldassare Longhena. It was completed in 1687 and features a monumental interior built on an octagonal plan surmounted by a dome. It contains twelve paintings by Titian as well as Tintoretto's *Marriage at Cana*. Each year around November 21st the Feast of the Purification takes place at the church and a floating bridge is placed on the Grand Canal to permit the faithful to cross on foot.<sup>2</sup> On the other side of the canal the view begins with the Palazzo Cavalli-Franchetti. Built in 1565, its exterior was enhanced in the nineteenth century to conform to the Venetian Gothic style through a series of rich window treatments. To its left is a pair of adjoining palaces of different heights called the Palazzi Barbaro. The one next to the Palazzo Cavalli-Franchetti was built in 1425 in the Venetian Gothic style. The other was executed in the Baroque style and designed in 1694 by Antonio Gaspari.

The common denominator present in both these works is the dazzling sunlight which creates a kaleidoscope of colorful reflections on the surface of the shimmering water that forms the basis of Venice's uniqueness. In all likelihood Gino de Colle's watercolors were done for the export market and with such images as these he succeeds in capturing superb memories of beloved sights.

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<sup>2</sup> Bram de Klerck, "Luca Carlevaris, The Bridge for the Feast of the Madonna della Salute", p. 123 and Ewoud Mijnlief, "Michele Marieschi, The Grand Canal near the Salute", p. 173 in *Painters of Venice*, op.cit..





18.

**GEORG WILHELM RICHARD HERING**  
**(Aurich, Ostfriesland 1884 – Edam 1936)**

*A Cottage Interior in Volendam*

signed G. W. Hering with the first two initials conjoined and dated 1920 in the lower left  
oil on canvas

37½ x 31⅞ inches (95 x 80 cm.)

**PROVENANCE**

Private Collection, Florida, circa 1968 until the present time

Georg Hering's work has been characterized as halfway between romantic realism and a type of impressionism that was associated with the Hague School.<sup>1</sup> He studied with Lovis Corinth and spent 1897 – 1898 at the Arts and Crafts School in Hamburg. He moved to Volendam by 1910 and for periods of time also worked in Edam, Blaricum, and Laren. He worked in oils, watercolors, pastels and etched. His subject matter was devoted to the fisherfolk from the towns around the Zuiderzee and became particularly well-known for his depictions of life in Volendam.<sup>2</sup> In 2008 the Zuiderzee Museum in Enkhuizen purchased a painting by the artist titled *Volendamers* painted in 1916 depicting a fisherman in regional dress in a cottage. Another painting by Hering is in the Drents Museum, Assen.

Hering like so many of his colleagues arrived in Volendam in search of the “unspoiled” villages of the Zuiderzee. From the 1880s onwards foreign artists from all over the world had become enamored with all things Dutch and arrived in droves to search for what they considered to be the “true” Holland. Volendam, eleven miles north of Amsterdam, in the 1880s was a remote fishing village accessible only by canalboat or carriage. Such isolation had left Volendam largely untouched by the modernization and 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 foreign artists. By 1881 he had purchased a bar in Volendam and converted it into the Hotel Spaander (which is still in existence today).<sup>3</sup> In 1895, cleverly and with much forethought, Spaander had two of his daughters don the traditional dress of Volendam and accompany him to the opening of an exhibition for the Dutch artist Nico Jungman in London, causing a sensation. Spaander followed this up by having postcards printed featuring Volendam and his hotel and sent them to all foreign art academies. He also ran ads for the hotel with the Holland-America shipping line. At the hotel he

*Continued*

<sup>1</sup> 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.

<sup>2</sup> Biographical information taken from François Gerard Waller, “Georg Richard Wilhelm Hering” in *Biographisch woordenboek van noord Nederlandsche graveurs*, Nijhoff, 's-Gravenhage, 1938, p. 137; Hans Vollmer, “Georg Hering” in *Allgemeines Lexikon der Bildenden Künstler des XX. Jahrhunderts*, volume E-I, Veb E. A. Seeman Verlag, Leipzig, 1953, p. 426; J.J. Biesing, *Tentoonstelling van schilderijen: aquarellen, pentteekningen en etsen van Georg Hering*, 'S-Gravenhage, unpaginated; and Ivo Blom op.cit., 255.

<sup>3</sup> Ivo Blom, op. cit., pp. 247-248, 254; and Annette Stott, *Holland Mania*, The Overlook Press, Woodstock, New York, 1998, pp. 44-45.



installed rooms featuring typical Volendam interiors and then rented them to artists. For an extra fee he supplied models. Spaander had seven daughters who often posed for artists and not surprisingly three eventually married painters, including his daughter Pauline who married Georg Hering in 1912. Spaander further extended his operation by buying the land behind his hotel and building studios for artists who wanted to prolong their stay in Volendam. 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 tourists from everywhere. Millionaires such as Andrew Carnegie, William Randolph Hearst, Anna Pavlova, Harold Lloyd, Clark Gable, and Walt Disney as well as members of the Dutch and German royal families visited.<sup>4</sup>

Pauline and Hering along with her sisters Trinette and Conny and their husbands the French artist Augustine Haricotte and the Dutchman Wilm Wouters held a central place within the artist's colony of Volendam. They acted as role models for the community and were particularly helpful in assisting new arrivals and organizing ateliers. Leendart Spaander lived to be 99 years old (1855-1955) and through the years his collection grew substantially, to which Hering contributed sixty works. Because of the nature of its formation the Spaander Collection is viewed as a guideline to the artistic heritage of Volendam, the importance of which was documented in *Volendam Artists Village: The Heritage of Hotel Spaander* published by the Zuiderzee Museum in 2009. A detail of one of Hering's paintings was used as the cover and numerous works by the artist were reproduced within the text.<sup>5</sup>

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 houses with doll house interiors crammed with objects appealed to the imagination of artists and collectors alike.<sup>6</sup> Hering's *A Cottage Interior in Volendam* projects these same ideals. Dappled by sunlight cascading from a nearby window filled with a patchwork of an impressionistic landscape a couple is shown seated at a table near a hearth. The husband clothed in a red tunic, wide black trousers and slippers typical of the region, is reading a book. His wife, wearing a distinctive lace cap called the Volendam "Hul" with the black jacket and blue skirt common for the district, rests her feet on a warming box while gazing intently at her knitting. It was widely held that Dutch women always knitted when not otherwise occupied.<sup>7</sup> The walls hung from floor to ceiling with paintings, prints, and shelves filled with knick-knacks were customary in the community. Cozy and content Hering's subjects' demeanor combined with their modest surroundings underline their humility and the obvious peace and joy they have found within their shared existence.

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<sup>4</sup> Ivo Blom, op. cit., pp. 247, 254.

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

<sup>6</sup> Ibid, p. 248.

<sup>7</sup> Annette Stott, op. cit., pp. 46-47.





19.

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

***A Village Festival***

signed WILLEM VAN DEN BERG in the lower center and inscribed on the reverse WILLEM VAN DEN BERG / Churchill – Laan 150 / Amsterdam

oil on panel

27 x 18½ inches (69 x 47 cm.)

**PROVENANCE**

Private Collection, Florida by the early 1970s until the present time

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 fishermen. He first trained with his father Andries van den Berg a painter and print-maker. He then enrolled at the Academie voor Beeldende Kunst, The Hague and was a student of Carel Frederick Louis Wild and Willem Adriaan van Konijnenburg. He took study trips to Belgium, France where he worked with the Barbizon artists, Italy and England. 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 collections of the museums of Amsterdam, Budapest, Enkhuizen, The Hague, Laren, Rotterdam and Trieste.<sup>1</sup>

Since 1945 Van den Berg’s art mainly featured scenes of peasants, farmers and fishermen engaged in their daily activities. 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.<sup>2</sup> As a result of his work among the Barbizon painters, a connection to Jean François Millet is also evident.<sup>3</sup> 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 the artist created when painting the world he encountered.

In *A Village Festival* broad simple masses are used to convey both people and buildings within a confined space capped by trees. Vigorously painted in a rich yet subdued color scheme, enlivened by planes of the artist’s favorite color Persian blue<sup>4</sup>, the overall brown tonality reflects the earthiness of the subject. In the foreground two men and a woman have locked arms while dancing in wooden shoes so forcefully that it appears as if the paving stones beneath their feet have been unearthed. The suggestive hand gestures of the dancer on the left are a shared joke among the three. A smirking trio to their right echoes the sentiment. The rest of the village mills about in the background. The influence of Brueghel is unmistakable. The creation of such iconic images as *A Village Festival* stems from Willem van den Berg’s innate ability to combine the vitality of the older tradition within his own.

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<sup>1</sup> 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.

<sup>2</sup> K.G. Saur, op. cit., p. 318.

<sup>3</sup> 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.

<sup>4</sup> Iverson Harris, Jr., “Modern Dutch Art” in *Râja – Yoga Messenger, An Illustrated Magazine Devoted to the Higher Education of Youth*, volume XII, Point Loma, California, October 1916, no. 4, p. 165.







20.

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

*Mending the Net*

signed WILLEM VAN DEN BERG and dated 1966 in the lower right  
oil on masonite  
19½ x 15½ inches (49.5 x 39.4 cm.)

**PROVENANCE**

Private Collection, Florida by the early 1970s until the present time

*Mending the Net* features the monumental image of a woman repairing a fishing net alongside a quay by two buildings. She is backed by a yellowish grey sky with a streak of blue just over her head. Her hands and face are weather-beaten, her clothes typical for the women of the fishing communities around the North Sea. Her sole ornament is a pearl earring. Van den Berg's reverence for the old masters was often noted by art critics when reviewing his works. Upon viewing this painting a connection to works such as Caspar Netscher's *The Lacemaker*, The Wallace Collection, London come to mind. Both share very similar modest images of solitary women at work rendered memorable by the use of strong color and modeling. The incongruous pearl earring that peeps out just below the cap of Van den Berg's fishwife can be viewed as a sly reference to Vermeer's *Girl with a Pearl Earring*, Mauritshuis, The Hague, one of Holland's most revered works. By recalling the art of his predecessors Van den Berg creates an iconic image of his own time that displays immediacy, empathy and the reality of life along the North Sea.



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