





LAWRENCE STEIGRAD FINE ARTS

PORTRAITS AND 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. 7 (*detail*)
INSIDE FRONT COVER: JOHANNES FRANCISCUS SPOHLER, NO. 5 (*detail*)
FRONTISPIECE: ANATOLE VÉLY, NO. 6 (*detail*)



For over a quarter of a century our firm has searched far and wide to bring interesting paintings, drawings and sculpture to our gallery in New York City as well as to exhibit them at fine-art fairs around the world.

This catalogue represents a small sample of our offerings. All of the gallery's art works are illustrated with complete fact sheets on our website at www.steigrad.com.

The majority of our art works have been purchased in the United States. Some have extensive provenances, bought by millionaires and titans of industry or by the most important art dealers of their time. Some have been extensively published while for others this is their first public display.

All the works are on offer subject to prior sale.

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We are indebted to Helen D. Edersheim for her vital as well as expert editorial help.

We would also like to welcome our new assistant, Rosie Kosinski, who has aided us with coordinating the publication of this catalog as well as updating our website and helping us run the gallery. For all of this we are extremely grateful.

Peggy Stone & Lawrence Steigrad



ADRIAEN VAN OOLEN
(Active Amsterdam 1650–1709)

A Norwegian White Goose Surrounded by a Shelduck, Mallard, Shovelers, Teals and Long-Tailed Tits in an Italianate Landscape at Twilight

signed Adriaenus van Oolen and dated 1703 in the center left

oil on canvas

35 x 45½ inches (88.9 x 115.5 cm)

PROVENANCE

Cooper Family, New York, and thus by descent to

George S. Hebb, Jr., Winchester, Massachusetts, and by inheritance in the family until 2014

At twilight in the center of a pond a Norwegian White Goose is surrounded by a Shelduck, Mallard, Shovelers, Teals and Long-Tailed Tits. The pond is backed by a wooden fence and large rock outcrop. To the right of the pond an Italianate landscape is revealed, marked by a Roman bridge upon which a shepherd and his flock are crossing and a Romanesque tower embedded on a hillside. Along the bridge a pair of swans float on the river while a flock of birds flies overhead.

This work represents the continuation of Melchoir de Hondecoeter's grand tradition of painting exotic and domesticated birds. It further represents a painted response to the new-found fortunes of a rising upper-middle class in Holland. During the second and third quarters of the seventeenth century there was an increase in the purchasing of country estates by wealthy townsmen, and with the acquisition of an estate came an elevation in social status to something akin to seminobility. Paintings and wall-hangings were needed to fill these enlarged residential dwellings, preferably ones that reflected the pleasures of country life. If an estate was beyond the means of an individual, at the very least one could project the image of class by the acquisition of such works.¹ Like game pieces that symbolized the spoils and privilege of the hunt which was still the exclusive right of the nobility, resplendent paintings of birds set in woods suggestive of private hunting domains allowed wealthy burghers to avail themselves of the pretense and served as visible proof of their change in status.² This painting further reflects the passion for all things French that appeared in Holland after 1680.³ In response to this trend Dutch art became infused with the French Classical style derived from such artists as its leading exponent Nicolas Poussin. In landscapes this was characterized by the inclusion of Greek or Roman architecture and often statues, monuments, urns, etcetera. Light became golden, adding a quality of timelessness to these scenes, further suggestive of the tranquility associated with the late afternoon or early evening.⁴

Adriaen van Oolen's biography is a bit of a mystery. Unclear is whether this was intentional or just an art historical mistake. His earliest biographer was Arnold Houbraken, compiler of the first comprehensive survey of Dutch paintings from the Golden Age in *De Groote Schouburgh der Nederlantsche Konstschilders en Schilderessen*. Written about twenty years after Van Oolen's activity had ceased, Houbraken described an artist named Jan van Alen as an excellent copyist who produced paintings of birds in imitation of Hondecoeter. He further stated that these works were of such high quality that the best connoisseurs could not tell them apart. According to

Continued

¹ Allison McNeil Kettering, *The Dutch Arcadia and its Audience in the Golden Age*, Allenheld-Schram, Totowa, New Jersey, 1983, pp. 10-11, 18.

² Christine E. Jackson, *Dictionary of Bird Artists of the World*, Antique Collectors' Club, Woodbridge, 1999, p. 12.

³ Scott A. Sullivan, *The Dutch Gamepiece*, Rowman & Allenheld Publishers, Totowa, New Jersey, 1984, pp. 61, 92, fns. 1 & 2. Wars fought intermittently between France and Holland from 1672-1713, as well as numerous French Protestants who immigrated to the Netherlands after 1685 fleeing the terrible persecutions brought about by the revocation of the Edict of Nantes, caused a heightened awareness of French life and culture.

⁴ *Ibid*, pp. 62-63.



Houbraken, this ruined Hondecoeter's market, becoming "a nail in his coffin" ("een nagel aan zyn Dootkist").⁵ Van Alen's dates are given as 1651-1698 and his birthplace Amsterdam, although no archival records exist to substantiate these dates.⁶ Subsequent biographers of the eighteenth and nineteenth centuries repeated and expanded upon Houbraken's entry. Various called Jan van Alen or Olen; Jan van Aalen; Jan van Oole; John van Alen, Olen or Ooolen; and Jean van Alen, such an entry as that in Matthew Pilkington's 1857 *A General Dictionary of Painters* is representative. "...possessed an uncommon power of the pencil, and an extraordinary talent for imitation. In the touch, and peculiar tints of colour, he could mimic the work of any master and any style; but observing that the pictures of Melchoir Hondekoeter were in the highest request, he applied himself particularly to imitate and copy his works. This he performed to such a degree of exactness, that the most sagacious connoisseurs have found it difficult to determine whether a piece painted by Van Alen was not a genuine production of Hondekoeter. By practice he gained money and reputation; and it is owing to this that so many pictures, bearing the name of Hondekoeter, are to be met with in different collections and sales".⁷

The 1932 Thieme-Becker entry on Adriaen van Oolen (Olen) in *Allgemeines Lexikon der Bildenden Künstler* stated that Houbraken had falsely called the painter Jan van Alen.⁸ What is now known is that Adriaen was the son of the Rotterdam painter Jacob van Oolen (1631/1636-1694). In all probability Adriaen was trained by Jacob, although it is unknown what type of art the father generally painted. The only painting firmly attributed to Jacob appeared at Sotheby's, New York, on January 8, 1981, lot 109. It was *A Trompe l'Oeil Still Life with Game and Hunting Implements*, signed Jacob Van Oolen f.. Sometime after 1676 Jacob and Adriaen settled in Amsterdam. It is there that they became successful copyists of other masters. Paintings in the style of Hondecoeter given to J. Van Oolen or Olen in the past are now believed to be the work of Adriaen.⁹ As in this canvas there are also a number of paintings signed by Adriaen featuring avian scenes. Two signed poultry paintings by Adriaen were in the Städt Galerie, Bamberg.¹⁰ Yet the name of Jan van Oolen persisted well into the twentieth century at times described as Adriaen's brother.¹¹ As no supporting documentation of his existence has ever been found, the name is now thought to have been invented.¹² What remains unanswered is why. Did Adriaen put forth copies under an assumed name in order not to damage his reputation, or did Houbraken simply record the wrong name with all succeeding biographers, dealers and auctioneers following suit? The answer remains unknown.

Clear is what inspired Houbraken's praise. In *A Norwegian White Goose Surrounded by a Shelduck, Mallard, Shovelers, Teals and Long-Tailed Tits in an Italianate Landscape at Twilight*, we are presented with a charming and accurate life-size rendering of a teeming duck pond. One can almost hear the quacking. It is so precisely painted that each species is immediately identifiable and all possess affable countenances that project an inordinate amount of good humor. Van Oolen's strong coloristic sense is conveyed in a symphonic rendering of a landscape composed of browns, whites and deep blues. A patterning of black and orange accents serves to lead one's eye through the harmonic cacophony that defines this canvas.

Fred G. Meijer of the Rijksbureau voor Kunsthistorische Documentatie, The Hague, after first hand inspection, has confirmed the painting to be by Adriaen van Oolen executed in 1703.

⁵ Arnold Houbraken, *De Grootte Schouburgh der Nederlantsche Konstschilders en Schilderessen*, (1718-1721), volume III, Wilhelm Baumüller, Wien, 1888, p. 320.

⁶ Fred G. Meijer, "Adriaen van Oolen" in RKD, Netherlands Institute of Art History website.

⁷ Matthew Pilkington, "John Van Alen or Oolen" in *A General Dictionary of Painters*, William Tegg & Co., London, 1857, p. 7.

⁸ Thieme-Becker, "Adriaen van Oolen (Olen)" in *Allgemeines Lexikon der Bildenden Künstler*, volume XXVI, Veb. E. A. Seemann, Verlag, Leipzig, 1932, p. 23.

⁹ Adriaan van der Willigen & Fred G. Meijer, "Jacob van Oolen" in *A Dictionary of Dutch Flemish Still-Life Painters Working in Oils, 1525-1725*, Primavera Press, Leiden, 2003, p.154; and Fred G. Meijer, "Adriaen van Oolen" & "Jacob van Oolen", RKD, website, op. cit..

¹⁰ Walther Bernt, "Adriaen van Oolen" in *The Netherlandish Painters of the Seventeenth Century*, volume II, Phaidon, London, 1970, p. 89.

¹¹ Christine E. Jackson, "Jan van Oolen, 1651-1698" in *Dictionary of Bird Artists of the World*, op. cit., p. 381.

¹² M. de Kinkelder, "Jacob van Oolen", May, 2014, RKD website, op. cit..



2.

JACQUES VAILLANT
(Amsterdam 1643 - Berlin 1691)

Portrait of a Boy as a Hunter Holding a Boar Spear with a Greyhound

signed J. vaillant Fecit in the lower left

oil on canvas

61 $\frac{1}{16}$ x 43 $\frac{1}{16}$ inches (157.3 x 109.3 cm)

PROVENANCE

Samuel Rubel, Ridgefield, Connecticut

The Luxurious Furniture and Appointments of the Samuel Rubel Mansion, Parke-Bernet Galleries Inc., New York, October 11-14, 1950, lot 786

Furniture and Decorations for the Country House and Garden, Parke-Bernet Galleries Inc., New York, June 13-14, 1951, lot 301

Walter P. Chrysler, Jr.

Anonymous sale, *Important Old Master Paintings*, Sotheby Parke-Bernet Inc., New York, March 6-7, 1975, lot 194 where purchased by

Private Collection, Alexandria, Louisiana, and thus by descent in the family until 2014

Set in a park in an Italianate landscape, a boy stands atop a hill at sunset flanked by a greyhound to his left and a statue of a putto to his right. He is magnificently outfitted in an exotic hunting costume, shod in buskins and brandishing a boar spear. Posed with his left hand on his hip, he exudes confidence. His gaze directly engages the viewer. Datable to the mid-1670's, this coincides with the period Jacques Vaillant resided in Berlin when working for the court of Friedrich Wilhelm, Elector of Brandenburg. Although undoubtedly a child of the aristocracy, the identity of the sitter is unknown, yet the manner in which the painter has chosen to portray him is extremely revealing.

Clothed in a brown satin overcoat with red patterning and a border studded with pearls, his matching breeches are cuffed with pearls. Around his waist is a red and white fringed woolen sash decorated with metal balls and large tassels. A metal buckle fastens the overcoat across his chest, and metal buckles tether strips of red satin to his sleeves with a hint of a white linen shirt underneath. A matching doublet with a suggestion of lace trim beneath the coat is discernible. Buskins were leather sandals worn by hunters or soldiers in ancient Greece or Rome. Our young hunter's sandals are decorated with pearls, heart-shaped tabs, and tied with red stones that resemble pairs of cherries. The profusion of pearls in the boy's clothing is of course indicative of the family's wealth. Pearls were also viewed as emblematic of purity, innocence and perfection.¹ The allusion to cherries, called the Fruit of Paradise, was often found in children's portraits of the seventeenth century. It is believed to symbolize the sitter's youth and the wish for fruitfulness in the child's future.² The trace of lace on his doublet is a further mark of prosperity as lace at this point was often more costly than woven fabrics or jewelry.³

Continued

¹ Jack Tresidder, ed. "Pearls" in *The Complete Dictionary of Symbols*, Chronicle Books, L.L.C., 2004, p. 277.

² James Hall, "Cherry" in *Dictionary of Subjects and Symbols in Art*, Harper & Row Publishers, New York, 1979, p. 330; and Rudi Ekkart, "Girl with a Basket of Cherries" in *Pride and Joy, Children's Portraits in the Netherlands 1500-1700*, exhibition catalog, Frans Hals Museum, Haarlem, October 7- December 31, 2000, p. 100.

³ Santina M. Levey and Patricia Wardle, *The Finishing Touch*, Frederiksborg Museum, Denmark, 1994, p. 4.



Obviously not intended to reflect suitable hunting attire, the outfit is meant to evoke the antique and inject an element of timelessness into the portrayal. Further, the right to hunt had long been an exclusive privilege of the nobility. Boar-hunting was a pursuit particularly fraught with danger, one which required enormous strength and fortitude. In the seventeenth century wild boars were generally much larger than those found today, as it was not unusual for their weight to range from 300-600 pounds and their length to run over seven feet.⁴ The lovely passage of the greyhound nuzzling his young master's hand and the boy's responsive smile mitigates the supposed fierceness of this young hunter. Pets were routinely painted in these works⁵, but greyhounds were a breed known for their hunting prowess.⁶ Further the dog is a metaphor, often found in children's portraits of the period, symbolic of docility and the need to rein in natural tendencies. This could be accomplished for both child and dog only through instruction and education. The quality of docility was also intended to refer to the development of traits that would form good and honorable character.⁷

To the boy's right a statue of a putto holding a bunch of grapes is mounted on a stone pedestal. Such images were usually emblematic of autumn and the ensuing harvesting of grapes.⁸ In this case it has an additional meaning as a bunch of grapes was another traditional symbol for fruitfulness. It conveys not only a wish for a happy full life for the child, but is also symbolic of the success of his parents' union. The perfection of the raised grape 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.⁹

Along similar lines of thought are the symmetrical twin trees in the distant valley. Derived from the teachings of Plutarch, the trees are emblematic of a proper upbringing through guidance and training. Claes Bruin summarized this concept in *De lustplaats Soelen*, "That the pruning of the vineyard and of all trees is a symbol of children's discipline requires no other evidence than nature itself; for without the necessary work, the gardener would wait in vain for fruit just as parents who neglect this necessary duty shall rarely observe the fruits of piety and virtue in their children, but, on the contrary, shall find instead the putrid grapes of the basest needs."¹⁰

The park-like setting of a country estate serves as a further revelation about the family's status. The inclusion in the background of such references to antiquity as the putto, the Greek temple, Roman bridge and Egyptian pyramid stems from the popularity of pastoral literature during this period, which presented a vision of Arcadia as a paradise, free of the mundane tribulations of daily life, particularly those encountered in town and court.¹¹ By painting the light in these works to reflect sunset, the suggestion of tranquility and the antique were heightened.¹² Dressed in a princely manner, perched on a hill overlooking enviable terrain, our young sitter embodies the hopes, dreams and aspirations all families hold for their children.

Continued

⁴ W. A. Baillie-Grohman, "Sports in the Seventeenth Century" in *The Century*, volume 54, no. 3, July, 1897, pp. 392, 394, 396.

⁵ Annemarijke Willemsen, "Images of Toys, The Culture of Play in the Netherlands around 1600," in *Pride and Joy*, op. cit., p. 62.

⁶ William Secord, *Dog Painting 1840-1940, A Social History of the Dog in Art, Including an important historical overview from earliest times to 1840 when pure-bred dogs became popular*, Antique Collectors' Club, Woodbridge, 1995, pp. 46-47.

⁷ Jan Baptist Bedaux, *The Reality of Symbols*, Gary Schwartz, SDU Publications, The Hague, 1990, pp. 113, 119-120.

⁸ Arnold A. White, *The Artful Hermitage, The Palazzetto Farnese as a Counter-reformation Diaeta*, L'Erma di Bretschneider, Rome, p. 38.

⁹ Jan Baptist Bedaux, op. cit., pp. 103, 132.

¹⁰ Jan Baptist Bedaux, "Discipline Bears Fruit" in *Pride and Joy*, op. cit., pp. 20-21.

¹¹ James Hall, "Arcadia" in *Dictionary of Subject and Symbols in Art*, Harper & Row Publishers, New York, 1979, pp. 30-31; and Alison McNeil Kettering, *The Dutch Arcadia. Pastoral Art and its Audience in the Golden Age*, Totowa, New Jersey, 1983, pp. 10-11, 70-71.

¹² Scott A. Sullivan, *The Dutch Gamepiece*, Rowman Allenheld Publishers, Totowa, New Jersey, 1983, pp. 62-63.



Jacques (also called Jacob) Vaillant was the son of Jean Vaillant and his second wife, Clara Bouchet. He was baptized in Amsterdam on December 6, 1643. Two of his brothers from his father's first marriage were the painters Wallerant, with whom it is believed Jacques trained, and Jean. From the second marriage brother Bernard was a portraitist as well as an engraver, and the youngest, André, an engraver of portraits. From 1664-1666 Jacques was in Rome working with a group of mainly Dutch and Flemish artists called the Bentvueghels (Birds of a Feather) where he received the nickname Leeuwerik (Lark). From 1666-1670 he was once more working in Amsterdam and partly in Rotterdam. He specialized in religious, mythological and historical subjects as well as portraits and executed engravings. By 1670 Vaillant was in The Hague and joined Confrerie Pictura, where he remained until 1672 when he left for Berlin.¹³

It is not surprising that Vaillant worked at the court of Friedrich Wilhelm, Elector of Brandenburg who attended the University of Leiden from 1634 to 1637. Friedrich Wilhelm married Louisa Henrietta, Countess of Nassau the daughter of Frederik Hendrik, Prince of Orange. Fittingly he was an enthusiast of Dutch painting and patronized such artists as Jan Lievens and Willem van Honthorst as well as Pieter Nason¹⁴ who would have been at the court when Vaillant arrived. In 1682 Vaillant traveled to Hanover. He was also sent by the Elector to Vienna to paint the portrait of Emperor Leopold I who presented him with a gold medal and chain.¹⁵

Time as well as the wide dispersal and inaccessibility of Vaillant's works have served to obscure his reputation. Arnold Houbraken noted in *De Grootte Schouburgh der Nederlantsche Konstschilders en Schilderessen* that Vaillant had achieved much fame by the time he died.¹⁶ In 1860 Dr. Gustav Friedrich Waagen, then director of the Royal Gallery of Pictures in Berlin, wrote of the painter, "he has left works in the residences of Berlin, Potsdam and Charlottenburg which prove him to have been one of the best portrait painters of his time".¹⁷ Thieme-Becker recorded paintings by Vaillant in the Berliner Stadtschloss (bridal chamber ceiling); Charlottenburg Palace; Schloss Königsberg; Schloss Oranienbaum; Neues Palais, Potsdam; Stadtschloss Potsdam; Schloss Schwedt; and Schloss Wilhelmshöhe.¹⁸ Museums that have paintings by Vaillant include those of Cambrai, Celle, Geneva, Hannover and Prague. The rediscovery of Jacques Vaillant's *Portrait of a Boy as a Hunter* proves the validity of the past testimonials.

Over a period of four days in 1950 Parke-Bernet Galleries held a sale of the contents of Sunset Hall, Ridgefield, Connecticut, the home of Samuel Rubel and his wife, Dora, in which the Vaillant was included. Sunset Hall had been built circa 1912 by James Stokes a United States Ambassador. The mansion was situated on a 110 acre estate and had 19 rooms including a sunken ballroom with spectacular views. Rubel (1881-1949), born in Riga, Latvia, had arrived penniless in New York at the age of twenty-one and first worked as a peddler of ice and coal in Brooklyn. Astonishingly he eventually grew his business into a conglomerate called the Rubel Corporation

¹³ Biographical information taken from George C. Williamson, ed., "Andre Vaillant", "Bernard Vaillant", "Jacques Vaillant", "Jean Vaillant", and "Wallerant Vaillant" in *Bryan's Dictionary of Painters and Engravers*, volume V, Kennikat Press, Port Washington, NY, 1903-1904, p. 225; Dr. Alfred von Wurzbach, "Jacques Vaillant" in *Niederländisches Künstler-Lexikon*, volume L-Z, Verlag von Holm und Goldmann, Vienna, 1910, p. 733; Francois Gerard Waller, "Jacques Vaillant" in *Biographisch woordenboek van Noord Nederlandsche graveurs*, Nijhoff, 's-Gravenhage, 1938, pp. 331-332; Erik Löffler, "Jacques Vaillant" in *Haaagse schilders in de Gouden Eeuw: het Hoogsteder Lexicon van alle schilders werkzaam in Den Haag 1600-1700*, Waanders, Zwolle, c. 1998, p. 352; and "Jacob Vaillant", Amsterdam Centre for the Study of the Golden Age, University of Amsterdam website.

¹⁴ Thomas DaCosta Kaufmann, *Toward a Geography of Art*, The University of Chicago Press, Chicago, 2004, p. 124.

¹⁵ Biographical information taken from "Jacques Vaillant" in *Bryan's Dictionary of Painters and Engravers*, op. cit., p. 225; R. H. Wilenski, "Jacques Vaillant" in *Flemish Painters 1430-1830*, volume I, Faber and Faber Limited, London, 1960, p. 673; and Erik Löffler, op. cit., p. 352.

¹⁶ Arnold Houbraken, "Jacques Vaillant" in *De Grootte Schouburgh der Nederlantsche Konstschilders en Schilderessen*, J. Swart, C. Boucquet & M. Gaillard, 's Gravenhage, 1753, p. 105.

¹⁷ Dr. Waagen, *Handbook of Painting the German, Flemish and Dutch Schools, Based on the Handbook of Kugler*, part II, John Murray, London, 1860, p. 317.

¹⁸ Thieme-Becker, "Jacques Vaillant" in *Allgemeines Lexikon der Bildenden Künstler*, volume XXXIV, Veb E. A. Seemann Verlag, Leipzig, 1940, p. 42.

which consisted of 35 coal pockets, 40 ice factories and ice stations throughout New York City. He later acquired the Ebling Brewery in the Bronx. A supporter of the Boy Scouts of America, in 1949 Rubel donated 1,200 acres around Stillwater Lake, Pocono Mountains, Pennsylvania, to create Camp Minsi, which is still very much in use today.¹⁹

The Vaillant's next owner was Walter P. Chrysler, Jr., (1909-1988) son of renowned automobile executive, Walter P. Chrysler. Ron Kuchta, Director of the Everson Museum, in a tribute after his death wrote, "Like his father, Walter P. Chrysler, Jr., was an accessible man. He too, was down to earth about people, details, and mechanics, but visionary and dramatic about his dreams and appetites. His appetite for art was principal and foremost and he was stimulated, intellectually as well as emotionally, by art alone. He probably thought of himself as the greatest collector of his generation; there are few others who collected as much over as many years with such determination and such a broad range of interests".²⁰ Chrysler served as the first chairman of the Museum of Modern Art's Library Committee and played an important role in its development in New York City. He founded the Chrysler Art Museum in Provincetown, Massachusetts, in 1958, later relocating it to Norfolk, Virginia, and merging it with the Norfolk Museum of Arts and Sciences under the new name Chrysler Museum in 1971.²¹ He further appears to have been quite enamored with the "action" of the art market, an involvement that seems to have accelerated in the early 1950's after the sale of the Chrysler Building in New York. During this period he acquired the Vaillant and also developed an overall appreciation of Baroque works. Other interests pursued by Chrysler at this time included School of Paris paintings, then Art Nouveau and Art Deco, American paintings, glass and furniture, causing all the various collections to be in a constant state of flux, which in all likelihood led to the Vaillant's eventual deaccessioning.²²

¹⁹ Biographical information taken from "Peddled Coal, Rose in Fabulous Career" in *The Canadian Jewish Review*, May 20, 1949, p. 7; Ridgefield History website; and Camp Minsi website.

²⁰ Ron Kuchta, "Walter P. Chrysler, Jr., An Appreciation" in *The Estate of Walter P. Chrysler, Jr. Old Master and 19th Century Paintings*, Sotheby's, New York, June 1, 1989, unpaginated

²¹ Biographical information taken from Craig Wolff, "Walter P. Chrysler, Jr., a Collector of Modern Art and Artifacts, 79" in *The New York Times*, September 19, 1988; and Dartmouth College website.

²² Rob Kuchta, *op. cit.*.

3.

FOLLOWER OF MELCHOIR D'HONDECOETER

A Bantam Cockerel with Hens and Chicks in a Farmyard

oil on canvas

30 x 25¼ inches (76.2 x 64.14 cm.)

PROVENANCE

Probably Harry Chafin of Zeals, Waddon Manor, Dorset, circa 1700 and thus by descent with Waddon Manor in 1726 to his sister

Mary, later the wife of John Grove of Chisenbury, thence by direct descent in the Chaffyn-Grove family, Waddon Manor, Dorset, until 2004

Estate of Christian Hubert II, Philadelphia, 2012

A Bantam Cockerel with Hens and Chicks in a Farmyard is a striking scene based on a lost composition by Melchoir d'Hondecoeter (1636–1695).¹ Hondecoeter was referred to in the nineteenth century as the “Raphael of bird painters”. His works featured birds in a variety of such settings as hilly landscapes, seascapes, Italianate mansions, forests, or the grounds of an estate or farmyard. Often the middle ground is blocked by a wall, trees, architectural ruins or a fence with the remaining side open to a distant plane. One of his most popular subjects, often repeated, was a crouching white hen with her chicks nearby.²

Such works were a painted response to the new, found fortunes of a rising upper-middle class in Holland. During the second and third quarters of the seventeenth century there was an increase in the purchasing of country estates by wealthy townsmen and with the acquisition of an estate came an elevation in social status to something akin to seminobility. Paintings and wall-hangings were needed to fill these enlarged residential dwellings; preferably ones that reflected the pleasures of country life. If an estate was beyond the means of an individual, at the very least one could project the image of class by the acquisition of such works. Like gamepieces that symbolized the spoils and privilege of the hunt, once the exclusive right of the nobility, resplendent bird paintings staged in parks fulfilled the desires of this newly-minted patrician class for visible proof of their change in status.³

Owing to Hondecoeter's sustained popularity, a number of followers imitated his works. A close variant to this composition can be found in the Staatliche Kunsthalle, Karlsruhe (see Melchoir de Hondecoeter, *De Friede in Huhnenhof*, no. 344 in *Staatliche Kunsthalle Karlsruhe Katalog Alte Meister*, 1966, pp. 151, 358). Our as yet anonymous painter has assembled many of Hondecoeter's favorite compositional details in this dramatic barnyard depiction. At the center of the action is a strutting bantam cockerel, renowned for its fighting ability, surrounded by two hens and six chicks. Other chickens are visible in the far distance on the left-hand side. Beyond the farmyard fence is an Italianate landscape of rolling hills. The sun is directly overhead, the time of day set at high noon. Such literal imagery of “the cock of the walk” would have held great appeal for a rising merchant class with social aspirations.

Continued

¹ Written communication from Fred G. Meijer of the Rijksbureau voor Kunsthistorische Documentatie, The Hague, dated April 10, 2012.

² Richard C. Muhlberger, “Melchoir d'Hondecoeter” in *From Rembrandt to Vermeer, 17th Century Dutch Artists*, The Grove Dictionary of Art, St. Martin's Press, New York, 2000, p. 156.

³ Christine E. Jackson, *Dictionary of Bird Artists of the World*, Antique Collectors' Club, Woodbridge, Suffolk, 1999, p. 12.



Waddon Manor in Dorset was built between 1650 and 1670 by Colonel Bullen Reymes. After the death of Reymes and his son Harry Chafin of Zeals inherited the house through his marriage to Reymes's daughter-in-law. The acquisition of *A Bantam Cockerel with Hens and Chicks in a Farmyard* probably dates to around 1700 when Chafin extended and remodeled the house. In 1704 a large part of the house was destroyed by fire with only the new south wing surviving destruction.⁴

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

⁴ Proceedings – Dorset Natural History and Archaeological Society, volume 119, 1998, p. 51.



4.

JOHANNES CHRISTOFFEL VAARBERG
(Weesp 1825 – Amsterdam 1871)

The Studio of Paulus Potter

signed and dated in the lower center J.C. Vaarberg 57
oil on panel
21 x 16 inches (53.3 x 40.8 cm.)

PROVENANCE

Private Collection, New York, until the present time

Paulus Potter (1625–1654) was dubbed the “Raphael of the Cows” by an art critic in the nineteenth century. Renowned for paintings of animals in a landscape, Potter’s *The Young Bull* in the Mauritshuis, The Hague, in the nineteenth century rivaled the fame of Rembrandt’s *The Night Watch* and to this day is possibly the museum’s most popular work. In 1649 Potter was living in The Hague in a home rented from Jan van Goyen. In 1650 he married Adriana van Balckeneyde, the daughter of the leading architect of the city, Claes Dircksz. Van Balckeneyde. Through Van Balckeneyde’s connections Potter received important commissions. Johannes Christoffel Vaarberg’s *The Studio of Paulus Potter* in all likelihood depicts a notorious incident in what was otherwise a very successful career. Potter received a commission from the Stadtholder Frederick Hendrick’s widow, Amalia van Solms, for a chimney piece for the Princess’s private apartments in the Oude Hof. The result was a spectacular sunlit farmyard scene with a profusion of animals. Near the center of the composition, Potter included the very realistic barnyard detail of a cow urinating. This unfortunately set off a whispering campaign about the painting’s unsuitability and ultimately led to the Princess’s rejection of the work. The painting at some point was also dubbed “The Pissing Cow.”¹ Its correct title is *The Farm* and it is now one of the treasures of the Hermitage Collection (inventory no. 820).

Vaarberg recreates Potter’s studio in meticulous detail, emulating the style of the Master. Adriana is viewed probably delivering the unfortunate news while Potter defensively points to the painting of a bull he has just started. Vaarberg has admirably captured the artist’s face, known from a portrait done of Potter in 1654 by Bartholomeus van den Helst and now in the Mauritshuis. Their dress reflects a romanticized interpretation of seventeenth century attire. Two dogs protectively hover nearby. Spread across the black and white checkerboard floor are an overstuffed portfolio of drawings that testify to Potter’s reputation as a prolific draftsman, his paintbox, palette, brushes, unstretched canvas and a book of engravings. In the right foreground are props that could be incorporated into the painting including a walking stick, hunter’s horn and pouch along with assorted greenery. In the background an apprentice diligently primes a canvas. To the right, a mantelpiece is festooned with decorative objects, adjacent to a winding wooden staircase, next to a lit hallway. Sunlight pours in from an unseen source in the upper left-hand corner, spotlighting the sitters and artistic implements.

Continued

¹ Biographical information taken from Jakob Rosenberg, Seymour Slive, and E. H. ter Kuile, *Dutch Art and Architecture, 1600 – 1800*, Penguin, Baltimore, MD, 1960, p. 160; “Paulus Potter” in *Dutch Painting of the Golden Age from the Royal Picture Gallery Mauritshuis*, exhibition catalog, National Gallery of Art, Washington, starting April 1982, and traveling, p. 96; Amy L. Walsh, “Paulus (Pietersz.) Potter” in *From Rembrandt to Vermeer, 17th Century Dutch Artists*, Grove Art, St. Martin’s Press, New York, 2000, p. 258; and Walter Liedtke, “Painting in Delft from about 1600 to 1650” in *Vermeer and the Delft School*, The Metropolitan Museum of Art, New York, 2001, p. 87.



Vaarberg lived and worked in Amsterdam starting in 1848. He is thought to have studied at the Academy in Amsterdam. Although he painted portraits and contemporary genre, he excelled at recreating historical scenes with dramatic use of light often emanating from candles or lamps.² By employing traditional seventeenth-century compositional techniques, Vaarberg succeeded in capturing their essence. His work reflects a period when historical paintings were exceedingly popular. In order to make this subject matter more accessible, painters often chose to represent incidents from the lives of the famous as opposed to major events. These works emphasized personal character and experiences with which the viewer could empathize,³ as in our painting which deals with the theme of rejection and ultimate vindication.

Johannes Frederick Hulk, Jr., was a student of Vaarberg. From 1848–1871 Vaarberg exhibited works in Amsterdam, The Hague, Groningen, Rotterdam and Leeuwarden. A painting by the artist is in the Museum Paul Teta van Elven in Delft.⁴

² Biographical information taken from Pieter A. Scheen, "Johannes Christoffel Vaarberg" in *Lexicon Nederlandse Beeldende Kunstenaars 1750–1880*, Uitgeverij Pieter A. Scheen BV, 's-Gravenhage, 1981, p. 532.

³ Mary Cowling, "History Painting" in *Paintings from the Reign of Victoria, The Royal Holloway Collection, London*, Art Services International, Alexandria, Virginia, 2008, p. 69.

⁴ Pieter A. Scheen, op. cit., p. 332.



5.

JOHANNES FRANCISCUS SPOHLER
(Rotterdam 1853 – Amsterdam 1894)

View of the Leidsegracht and Herengracht, Amsterdam

signed J.F. Spohler in the lower left, and signed and inscribed on an old label on the reverse: The Undersigned declares that his painting is original and painted by himself. J.F. Spohler

oil on panel

15 x 19¾ inches (38 x 50 cm.)

PROVENANCE

Teamon Collection, Lewiston, New York

Johannes Franciscus Spohler was a cityscape painter of the Romantic School who continued the topographical tradition of Holland that had begun in the seventeenth century. Although he painted village scenes, he mainly worked in Amsterdam. His father, Jan Jacob Spohler, along with his brother, Jacob Jan Coenraad, specialized in painting summer and winter landscapes. Two town scenes by Johannes Franciscus are in the Museum Bisdom van Vliet in Haastrecht, Gouda.¹ These sparse facts are all that is known of the artist's life. Everything else must be gleaned from his work.

Romanticism was a movement that lacked a specific style but embraced an attitude that swerved away from reality to pursue dreams. In their quest for new empirical truths, the Romantics viewed everything acutely, and Spohler in this panel has applied minute observation to his recreation of late, seventeenth century Amsterdam. The vivid clarity of the light underlines the idealization of the scene. It is an excellent example of the transformation of eighteenth century Holland's passion for realistic paintings and drawings, also characterized by exacting detail, into a Romantic ideal.

From the seventeenth century onwards, the Leidsegracht and Herengracht housed Amsterdam's elite. Politicians and financiers particularly favored the Herengracht, while families whose wealth came from more diverse sources dwelt on the Leidsegracht.² In order to recreate this view accurately Spohler's work ultimately derives from two definitive sources. The rendering of the Leidsegracht is based on a drawing by Jan van der Heyden of *A House Partly Destroyed by Fire on the Leidsegracht*, now in the Rijksmuseum (Rijksprentenkabinet, inv. no. RP-T-00-159). In 1690 Van der Heyden, who served as Amsterdam's fire chief, published a book commonly referred to as the *Brandspuitenboek* or *Fire Hose Book*.³ The book dealt with his ideas for the implementation of modern methods to combat fires. He illustrated the work with scenes of fires that had occurred locally as well as their after-effects. He also showcased his inventions for combating flames, like flexible long hoses made from leather and stitched together with linen or hemp thread.⁴ The drawing of the aftermath of the fire that occurred on January 12, 1684 at number 4 along the street of the Leidsegracht was reproduced in the *Brandspuitenboek* (figure 17) and must be the source for Spohler's work. Although Spohler's panel depicts the same row of houses on the Leidsegracht from a

Continued

¹ Biographical information taken from Geraldine Norman, ed., *Dutch Painters of the 19th Century*, Antique Collectors' Club, Woodbridge, 1973, p. 308; and Pieter A. Scheen, "Johannes Franciscus Spohler" in *Lexicon Nederlandse Beeldende Kunstenaars 1750-1880*, Uitgeverij Pieter A. Scheen BV, 's-Gravenhage, 1981, p. 490.

² Klaske Muizelaar and Derek Phillips, *Picturing Men and Women in the Dutch Golden Age*, Yale University Press, New Haven & London, 2003, p. 32.

³ The full title is *Beschrijving der nieuwlijks uitgevonden en geotrojerde Slang-Brand-Spuiten En Haare wyze van Brand-Blussen, tegenwoordig binnen Amsterdam in gebruik zijnde. Nevens Beschrijving der Brandordres van de Stad Amsterdam Door der zelve Inventeur Jan van der Heiden en Jan van der Heiden de Jonge, Generaale Brandmeesters des Siad Amsterdam 1690. (Description of the Recently Invented and Patented Fire Engines with Water Hoses and the Method of Fighting Fire Now Used in Amsterdam 1690)* – see Peter C. Sutton, *Jan van der Heyden (1637-1712)*, exhibition catalog, Bruce Museum, Greenwich, Connecticut, September 16, 2006-January 10, 2007, p. 25.

⁴ Susan Donahue Kuretsky, "Jan van der Heyden and the Origins of Modern Firefighting" in *Flammable Cities, Urban Conflagration and the Making of the Modern World*, The University of Wisconsin Press, Madison, Wisconsin, 2012, pp. 23, 26, 27, 36.



different angle, their facades are almost identical with the exception that the fire damage has been deleted. Number 4, in the center of the street, has been turned into the shop of an apotheek (chemist). The view has also been extended on the left side with a row of additional identical 1½ townhouses only hinted at in Van der Heyden's drawing.

The view of the Herengracht's numbered houses 403-415 derives from Caspar Philips Jacobszoon's work in what was referred to as *The Grachtenboek (Canal Book)* (see figure 010 097012564). Published from 1766-1770, its formal title is *Verzaameling van alle de huizen en prachtige gebouwen langs de keizers-en Heere – grachten der stad Amsterdam*. It contained engraved miniature images of all the homes on the Herengracht and Keizergracht between the Amstel River and the Brouwersgracht, the most fashionable areas in Amsterdam.⁵ Above and slightly to the left of the horse-drawn wagon crossing the bridge are the twin gables of numbers 409-411, which still stand. Also based on the *Grachtenboek* are three houses somewhat obscured by the row of trees along the canal, numbers 403-405 of the Beulingstraat. This street is across from the Leidsegracht and faces the Herengracht.

In Spohler's panel a bright and pleasant day has made Amsterdam come alive with activity. On the left-hand side of the work a maid impatiently waits for a delivery of linen, while a peddler wanders by in search of potential clients. Along the edge of the canal a ferry departs, much to the chagrin of a barking dog. A covered wagon drawn by a team of two horses crosses the bridge. Strolling along the canal and at the heart of the composition are two elegantly attired gentlemen accompanied by a young boy and a dog. Other pedestrians revel in the sunshine and appear mesmerized by the sights. Overhead is a flock of birds. It is in the blocks' architectural recreations, executed with painstaking precision, that Spohler's true passion is revealed. Such elements as the sun-dappled facades along the Leidsegracht, with individual panes of the multifaceted windows intermittently reflecting sunlight, are a tour de force. The evocation of the glory of the Golden Age in Amsterdam reveals the artist's underlying love of home and country.

We are very grateful to Charles Dumas as well as Laurens Schoemaker of the Rijksbureau voor Kunsthistorische Documentatie, The Hague, for their assistance in the writing of this entry. We are indebted to Bert Gerlagh of the Amsterdam City Archives for his identification of the location of the scene and the sources upon which it was based.

⁵ Freek Schmidt, "The Grachtenboek" in *Imagining Global Amsterdam: History, Culture and Geography in a World City*, Amsterdam University Press, Amsterdam, 2012, p. 226.



6.

ANATOLE VÉLY

(Ronsoy [Somme] 1838 - Paris 1882)

Le Cœur S'Éveille (Awakening of the Heart)

signed Vély and dated 1880. in the lower right
oil on canvas

98³/₁₆ x 58¹/₄ inches (249.7 x 147.9 cm.)

PROVENANCE

M. Knoedler & Company, New York (purchased at the Salon of 1880)

Hercules Louis Dousman II, St. Louis, Missouri, 1880

Mr. H.L. Dousman's Gallery of Valuable Paintings, George A. Leavitt & Co., New York, May 8-9, 1884, lot 86, illustrated, where purchased by

Daniel William Powers, Rochester, New York, who established
Powers' Art Gallery, Rochester, New York

Valuable Paintings, Sculpture and Grand Clock Selected from the Powers Art Gallery Collection, The American Art Association, New York, January 18-20, 1899, p. 74, no. 272, lot 272, where purchased by

H.F. Huber & Co., New York, for

Charles Fred Dietrich, New York

Charles Fred Dietrich sale, *Valuable Paintings and Two Important Tapestries*, Anderson Galleries, Inc., New York, April 8-9, 1920, lot 130, where purchased by

Dr. Muller

Hulett C. Merritt, Pasadena, California

Estate of Hulett C. Merritt sale, Ames Art Galleries, Beverly Hills, California, June 3, 1956, where purchased by
Private Collector, South Pasadena, California, until 2014

EXHIBITED

Paris, Salon de 1880, no. 3768, awarded medal second class

St. Louis, Missouri, St. Louis Exposition and Fair, opened October 4, 1880

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ENGRAVED

F. Moller, 1881

A. D. Braun et C^{ie}, 1887

Set in a castle a young Princess sits spellbound at the feet of her grandmother the Queen who has momentarily paused in her reading of chivalric tales. The Princess's embroidery has fallen to her lap as the realization of an unforeseen world filled with romantic possibilities has opened. Simultaneously concern has gripped her grandmother who has sensed the child's heart awakened. Beautifully rendered with exquisite color and detail, the contrast of age and youth the determinate factor for wisdom and innocence, has been superbly realized. Majestically *Le Cœur S'Éveille*¹ took the 1880 Paris Salon by storm, a testimonial to its wide appeal. Awarded a second class medal, it was continuously mentioned in the press as a work not to be missed out of the 3,957 paintings on view that year. Postcards and prints of *Le Cœur S'Éveille* were mass produced in response to its popularity. Purchased at the Salon by M. Knoedler & Company of New York it would pass from one American millionaire to the next throughout the course of the nineteenth and twentieth centuries. Tragically it would also be Anatole Vély's final masterpiece.

Vély was born in Ronsoy, located in northern, France of humble parentage. At a young age he was fortunate enough to be apprenticed to a mechanical draftsman, M. Patrouillard of Saint-Quentin. From 1853-1857 he also received lessons from M. Q. De Latour of the École de Dessin in Saint-Quentin. Biographers would later note that his financial circumstances were so dire that "during his studies he suffered severe privations". By twenty he was enrolled at the Academy of Valenciennes where his talent came to the attention of Alfred-Emilien Count de Nieuwerkerke, the Director General of French Museums, who arranged for a small pension to be awarded to Vély. The income allowed the artist to attend the École des Beaux-Arts, Paris, where he studied with Emile Signol. Under Signol's influence he painted classical as well as religious subjects; but also excelled at portraiture, particularly of beautiful women. He first exhibited at the Salon in 1866 with a *Mort d'Abel*. In 1868 his entry of the *Mater Dolorosa* was purchased by the State for the Church of Anzin. In 1869 his *Temptation of St. Anthony* was again acquired by the State for the Musée de Picardie, Amiens. In the 1870s Vély's historical and religious works were supplanted by romantic subjects often featuring medieval young maidens contemplating love. *Le Puits qui Parle (The Talking Well)*, shown at the Salon of 1873, was the first major work of this type exhibited by Vély. Acquired by the Corcoran Gallery of Art, Washington, D.C., the painting depicts a would-be paramour

¹ The given title of the painting at the Salon was *Le Cœur S'Éveille*. Alternative titles in the ensuing literature include *Le Reveil du Cœur*, *Awakening of the Heart*, *When the Heart Awakens*, *The Heart's Awakening*, *Heart Awakened*, *Wenn das Herz Erwacht*, *Lorsque le Cœur S'éveille*, *The Heart Awakes*, and *Cœur qui s'éveille*.

whispering to a young girl while partially concealed behind a stone wall. The following year in 1874 he exhibited *Lucia di Lammermoor* and won a third class medal. This painting was also bought by the State for the Museum of Narbonne.²

In all likelihood this change of direction was partially inspired by the growing influence and popularity of Pre-Raphaelitism in France from the mid-1860s onwards.³ Vély further drew upon the tradition of Troubadour paintings which had flourished in France between 1802-1824, with periodic revivals and transformations until at least the 1860s. These works were characterized by highly detailed Gothic or Renaissance interiors, displaying intimately lit figures in relaxed poses, smoothly executed and beautifully rendered. A large number of these paintings featured women in subjects not often previously painted concerning themes of chivalric romance, meant to engage the viewer's emotions.⁴ *Le Cœur S'Éveille* was the perfect embodiment of both trends, with the choice of red hair for the Princess constituting a particular nod to the Pre-Raphaelites who favored flaming tresses for the majority of their heroines.

The combination of these two aesthetics created something new and striking. With a facile brush and keen sense of color, built on provocative subject matter, Vély dazzled his audience. Also ingenuously, Vély created a reflection of the tableau vivant, here veering away from the Troubadour painters and Pre-Raphaelite Brotherhood, whose works primarily featured ethereal beings from a distant past. Extremely popular during the period, tableau vivant translates as a living picture and refers to a group of suitably costumed actors or models posed to recreate a scene from history, literature or most often paintings, which blurred the line between the past and present as well as art and reality. Often these scenes were enhanced by props and dramatic lighting.⁵ Vély's sitters can easily be envisioned wearing contemporary dress, walking the streets of Paris, or viewing pictures at the Salon, which granted an immediate affinity to his audience and easy access into this fantasy. Rather than copying medieval garb, the striking lilac satin dress of the young Princess with its smock, loose bodice, wide waist and simple ornamentation derives from the aesthetic dress movement which began with the Pre-Raphaelites and was based on the simpler lines, forms and colors of early medieval art.⁶ Further her tiara reflects jewelry patterns of the Belle Époque. Even the act of embroidering, so beautifully emphasized by the dangling needle and blue thread that crisscrosses her smock's apron, as well as the bright cords that overflow the straw basket on the floor, depict a contemporary pursuit. Revived and made extremely popular by the Arts and Crafts movement, an offshoot of Pre-Raphaelitism, embroidery was regarded as an art form on equal footing to painting or sculpting, as well as a direct link to an idealized past.⁷ The Queen, fittingly described by A. Genevay in his review of the 1880 Salon "as a woman in beautiful old age,"⁸ is seated on a simple wooden throne and velvet tasseled pillow below a canopy on a tapestry rug covered dais. Exquisite hands, framed by impressionistically rendered lace cuffs, peak out from her black dress and cloak. A simple ring on the middle finger of her right hand is her only ornament. She essentially serves as a foil for her granddaughter, whose beauty without contrast would not be fully realized. The aged tome

Continued

² Biographical information taken from *The Evening Telegram*, op. cit., p. 4; Louis Viardot, op. cit., p. 37; Abel Patoux, op. cit., pp. 69, 70, 86, 89; and E. Bénézit, op. cit., p. 433.

³ Susan P. Casteras, "Symbolist Debts to Pre-Raphaelitism" in *Worldwide Pre-Raphaelitism: Critical Theory, Popular Culture, Audiovisual Media*, State University of New York Press, Albany, 2005, p. 121.

⁴ Marie-Claude Chaudonneret, "The Genre Anecdote, or The Evocation of a Dream-Like Past" in *Romance & Chivalry*, exhibition catalog, New Orleans Museum of Art, New Orleans, June 23-August 25, 1996, pp. 61, 65; and Nadia Tscherny, "Nostalgia and Nationalism: Subjects from French History and the Lives of Kings" in *Romance & Chivalry*, op. cit. pp. 80, 93.

⁵ Deborah Levitt, "Living Pictures: from Tableaux Vivant to Puppets and Para-Selves" in *Acting and Performance in Moving Image Culture*, Translation Publishers, Rutgers University, N.J., 2012, pp. 179-180; and Robert Hirsch, *Seizing the Light: A History of Photography*, Content Technologies, Inc., 2014, unpaginated.

⁶ Maura Spiegel, "Adornment in the Afterlife of Victorian Fashion" in *Fashion in Film*, Indiana University Press, Bloomington, Indiana, 2014, p. 181.

⁷ Elizabeth Willis, *Radical Vernacular! Lorine Niedecker and the Poetics of the Place*, University of Iowa Press, Iowa City, 2008, p. 221.

⁸ A. Genevay, op. cit., p. 334.

in the Queen's lap bent and stained, as it would have been in a nineteenth century antiquarian's shop, is a further anachronism. In the foreground and background, sheets of music meant to reference Troubadour songs lay scattered. A tasseled pillow emblazoned with an armorial crest lies at the Queen's feet near a tapestried curtain. The background is simple wooden paneling. The subject of *Le Cœur S'Éveille* was only vaguely defined by Vély, its precise source a matter of conjecture. Each critic gave a different interpretation of the scene and this assuredly was the artist's intent and the work's appeal. Further in a period gone mad for tableaux vivants; stages, scenery, costumes and wigs could be easily rented. Guides such as *Theatricals and Tableaux Vivants For Amateurs* proclaimed "For home amusement and we may say cultivation the vivants, can be placed first on the list.", abounded.⁹ Not only striking and the embodiment of current trends, Vély produced a painting that could easily be replicated in a home production. In such an atmosphere that simultaneously embraced familiarity and exoticism *Le Cœur S'Éveille* was an assured success.

In the 1880 Salon from the 3,957 paintings exhibited only 81 received medals. Four were awarded first class medals, 15 second class, 24 third class and 38 received honorable mention. These figures put into perspective *Le Cœur S'Éveille's* remarkable achievement.¹⁰ When the Salon opened on May 1st the response in the press was immediate. The first was George Limbourg on May 13th in *La Vie Mondaine* who penned a sixteen line poem describing the beautiful reverie of the moment of the awakening.¹¹ Numerous others followed. On June 16th not to be outdone *Le Moniteur D'Issoire* published an ode of nineteen lines which began "Suavement saisi et poétiquement rendu *Le cœur s'éveille* de M. Vély" (Sweetly captured and poetically rendered *Le cœur s'éveille* of M. Vély).¹² From *The British Architect and the Northern Engineer*, "In design there is much to be learnt from the Salon, thus in Vely's 'Le cœur s'éveille'... the way in which they are arranged is grandly beautiful, and the broad sweep and heavy fall of sixteenth century drapery are arranged with a fine sense of the value of composition".¹³ Oscar Havard in *Le Contemporain* noted, "Fidèle à son cher seizième siècle, M. Vely n'a jamais peint d'une brosse plus élégante les belles patriciennes du temps jadis." (True to his beloved sixteenth century, M. Vely never painted with a brush more elegant the beautiful patricians of yore).¹⁴ Accompanied by F. Moller's engraving of the work in *La Mosaïque* the writer U.D. stated, "Deux personnages seulement, c'est peu pour traduire une pensée, mais, quand on sait les mettre en opposition, les faire valoir par le contraste et les souligner l'un par l'autre, on a vraiment le sans artistique. M. Vely a prouvé deux fois qu'il l'a". (Only two persons, it is little to translate a thought, but when one knows to put them in opposition, one values them through contrast and they emphasize each other. One really sees the artistry. M. Vely has proved twice that he has it.)¹⁵

Besides F. Moller's engraving (which was also reproduced in the April 9, 1881 issue of *Le Monde Illustré*, see Fig. 6a), A. D. Braun reproduced prints of *Le Cœur S'Éveille* in three different sizes at least until 1896, as reproductions of paintings, especially those who had been awarded prizes at the Salon, were collectibles as well as regarded as perfect holiday or wedding gifts.¹⁶ For those unable to visit the Salon postcards of the most popular works were produced as souvenirs. One example which featured this painting was printed by Stengel & Co. of Dresden (see Fig. 6b).

Continued

⁹ Charles Harrison, *Theatricals and Tableaux Vivants for Amateurs*, L. Upcott Gill, London, 1882, p. 113.

¹⁰ Pierre Sanchez and Xavier Seydoux, *Les Catalogues des Salons des Beaux-Arts*, volume 13, op. cit., unpaginated.

¹¹ George Limbourg, op. cit., p. 7.

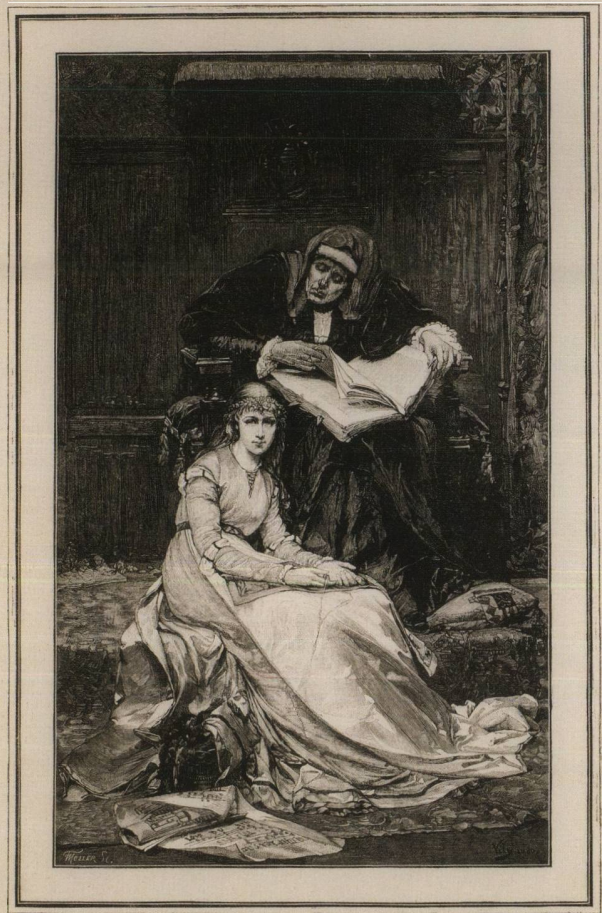
¹² *Le Moniteur D'Issoire*, op. cit., p. 1.

¹³ *The British Architect and Northern Engineer*, op. cit. pp. 292-293.

¹⁴ Oscar Harvard, op. cit., p. 171.

¹⁵ *La Mosaïque*, op. cit., p. 161.

¹⁶ *The Nation*, volume XLVII, The Evening Post Publishing Company, New York, 1888, p. 484 - an advertisement "Holiday and Wedding Presents that are sure to please. High-class etchings - 5 of which have won prizes at the Paris Salon".



LE CŒUR S'ÉVEILLE. — Tableau de M. Vély (Salon de 1880).
Gravure de M. Moller, d'après la photographie de « l'Art contemporain ».

Fig. 6a F. Moller's engraving of *Le Cœur S'Éveille*
for the April 9, 1881 issue of *Le Monde Illustré*



Fig. 6b Postcard produced by Stengel & Co.,
Dresden of *Le Cœur S'Éveille*

Sadly *Le Cœur S'Éveille* would be Vély's last award at the Salons. On June 10, 1882 the artist suffered an attack of apoplexy at his studio in the Rue de Breteuill, Paris and died at the age of 41.¹⁷ It was a stunning loss in the midst of a brilliant career and his passing was noted around the world. In his numerous obituaries *Le Cœur S'Éveille* was repeatedly mentioned as one of his most accomplished and important works. *The Evening Telegram's* extensive obituary described the painting in lengthy detail, calling it a "truly delicious work". The piece ended with the telling summation – "M. Vély...was regarded as a very sympathetic man".¹⁸ In the Salon of 1883 Julie Dupont paid tribute to the artist by executing and exhibiting a porcelain plaque after *Le Cœur S'Éveille*.¹⁹

M. Knoedler & Company purchased the painting at the 1880 Salon for the American market.²⁰ This was a period that saw the rise of the American art museum created at the behest of industrialists and financiers who sought to establish institutions that would rival those of Europe while glorifying and memorializing their own names. European art was regarded as superior to American, and what was particularly sought after were the prize works of the Paris Salons.²¹ Knoedler, highly influential at this point, would have eagerly catered to such a demand.

Hercules Louis Dousman II (1848-1886) of St. Louis, Missouri, between 1871-1881 purchased approximately 90 paintings, many of which were acquired from Knoedler. From a wealthy family, his father Hercules Dousman, Sr. had owned vast tracts of land in Wisconsin and also acted as John Jacob Astor's agent in the Northwestern Fur Company. His father was also credited with the development of the railroad in this region. At the time of his death in 1868, his net worth was recorded as several million. In 1877 his son bought a mansion in St. Louis to which he added a gallery for his art collection, at the time regarded as the finest in St. Louis. J. Thomas Scharf's 1883 *History of Saint Louis City and County* noted Dousman's "aim was to make a collection which should comprise specimens of the best efforts of modern genius. As soon as the collection had approached its present degree of excellence, Mr. Dousman notified all interested in art that the treasures he had gathered were at their service for either enjoyment or study. Artists were especially invited to make use of the opportunity afforded and the Dousman residence came to be daily thronged with visitors". Scharf further described the Vély as one of the highlights of the collection.²² Edward Strahan agreed with this assessment in his 1880 *The art treasures of America; being the choicest works of art in the public and private collection of North America* writing that the Vély "looks very imposing in its central position" and that Dousman "has built a very beautiful picture gallery in connection with his residence, where every picture however large is seen under glass".²³ At the 1880 St. Louis Exposition and Fair to which Dousman lent *Le Cœur S'Éveille*, *The American Art Review* described it as "among the most notable foreign works exhibited."²⁴ On the evenings of May 8-9, 1884, Dousman sold his collection of 101 paintings at auction before a packed salesroom at Clinton Hall, Astor Place, New York. *Le Cœur S'Éveille* was mentioned in the *New York Times* as one of the stars of the auction and partially reprinted the sale catalogue's entry where it was described as "one grand and delicious conception".²⁵

The Vély was purchased by Daniel William Powers (1818-1897) of Rochester, New York. A true rag to riches story, Powers was orphaned at a young age and raised on his uncle's farm in New York. By 18 he worked in a Rochester hardware store receiving only room and board. When he was paid a salary, he reinvested the money into the firm

¹⁷ *The Architect*, op. cit., p. 39; and "Obituary" in *The Artist and Journal of Home Culture*, volume III, no. 26, February 1, 1882, p. 46.

¹⁸ *The Evening Telegram*, op. cit. p. 4.

¹⁹ *Salon de 1883*, op. cit., p. 252; and Pierre Sanchez, op. cit., c. 2005, p. 511.

²⁰ Patoux, op. cit., p. 89.

²¹ Daniel Timothy Lenehan, *Fashioning Taste: Earl Shinn, Art Criticism and National Identity in Gilded Age America*, Ph. D. dissertation, Haverford, Pennsylvania, 2005, pp. 59-60, 63, 65.

²² J. Thomas Scharf, op. cit., pp. 1,619-1,620; and Penny Lenzendorf (Program Assistant at the Villa Louis Historical Site, Wisconsin Historical Society) "Catalogue Note" in Sotheby's, New York, April 18, 2008, lot 68 (For Alexandre Cabanel, *Eve After the Fall*, previously owned by Dousman)

²³ Edward Strahan, op. cit., pp. 62-63.

²⁴ *The American Art Review*, 1881, op. cit., p. 40.

²⁵ *The New York Times*, op. cit., p. 2.

which he eventually purchased outright.²⁶ By 1850 Powers had acquired enough capital to open his own bank which “came to be recognized as one of the most powerful and influential private institutions in the country”.²⁷ In 1871 at the cost of \$392,000 he built “The Powers Building” in the French Second Empire Style designed by Andrew Jackson Warner. It featured the town’s first hydraulic passenger elevator labeled a “vertical railroad”. He opened the Powers Art Gallery in 1875 and the building became the cultural center of the city. The aim of his gallery was to share “impressive” European art with the general public. He further felt that such important works should be viewed in equally grandiose settings. The collection grew to nearly 1,000 works showcased in 30 rooms, which he frequently redecorated. During its heyday in the 1880s, it was reported that the Powers Art Gallery drew more than 40,000 visitors a year, a figure few other museums in America could match.²⁸ W. A. Sherwood in an article about Powers for *The Canadian Magazine of Politics, Science, Art and Literature* described the gallery’s interior, “whilst wandering through the lengthy salons and parlors, with their cosy settees... ascending marble steps.... one’s thoughts are transported to the age of chivalry, and the theme which the poet of fancy was so happy in singing”.²⁹ In this context it is easy to understand why Powers purchased the Vély, regarded it as one of his favorite works,³⁰ and placed it in a position of honor near the grand staircase in the central hall (see Fig. 6c-d). Upon Powers’ death in 1897 his family closed the gallery. An effort to save it was made by the Rochester Art Club who declared “The removal of these famous pictures will be a calamity to Rochester”, a view then taken up by the local press. Although the Common Council and Chamber of Commerce formed committees to study the issue nothing happened and the paintings were sold at auction on January 18-20, 1899 by The American Art Association in New York City.³¹

The purchaser of record in the 1899 sale was the prestigious interior decorating firm H. F. Huber & Co. of Manhattan, duly noted in *The New York Times* and *American Art Annual*.³² The real buyer was Charles Fred Dietrich (1836-1927) of New York.³³ Dietrich’s fortune was based on the manufacturing of water gas. He served as the president of the Chesapeake Gas Company of Baltimore, one of the first American companies to be involved in its production and whose activities expanded to buying gas properties throughout the United States accompanied by improved methods for its extraction.³⁴ In New York he resided in a mansion at 953 Fifth Avenue surrounded by other millionaires’ homes. His name and address were routinely printed in such guides as *Palatial Homes in the City of New York and The Dwellers Therein, Arranged for the Convenience of the Passer By*.³⁵ Yet Dietrich must have been a private person, whose reasons for collecting differed radically from those of Dousman and Powers. This is perhaps best expressed by a letter Dietrich wrote on March 27, 1920 to Mitchell Kennerly, the president of Anderson Galleries, prior to his collection being sold the following month. “I have decided to give up my city residence. I have been buying pictures for nearly forty years and only stopped when every inch of wall space in the rooms, halls, and stairs of my city residence were covered about fifteen years ago. I was guided by a desire to obtain what is beautiful in art – not merely works by well-known painters. These pictures have been my joy and pride and are sent to you knowing they will find other owners who will obtain as much pleasure from them as I have”.³⁶ Describing the highlights of the Dietrich sale, the *American Art News* called the Vély “a large and fine upright”.³⁷ After the sale Dietrich lived at his 1,600 acre estate in Millbrook, New York, where he also owned the gas plant which furnished most of the energy for the town.

Continued

²⁶ Richard H. Love, “Building Rochester’s Infrastructure of Fine Art (1861-1876)” in *Carl W. Peters*, University of Rochester Press, Rochester, N. Y., 1999, p. 60.

²⁷ *The Industries of the city of Rochester*, op. cit., p. 3.

²⁸ Richard H. Love, op. cit., pp. 61-64; and Blake McKelvey, *Rochester History*, volume XVII, no. 2, April, 1955, p. 7.

²⁹ W.A. Sherwood, op. cit., p. 472.

³⁰ *The Industries of the city of Rochester*, op. cit., p. 83.

³¹ Blake McKelvey, op. cit., p.13.

³² *New York Times*, January 21, 1899, p. 2; and *American Art Annual*, 1899, op. cit., p. 55.

³³ *Anderson Galleries*, April 8-9, 1920, op. cit., p. 59.

³⁴ *The Gas Age*, volume XXXIII, Progressive Age Publishing Co., New York, February 16, 1914, p.155.

³⁵ Isabel Hamilton, *Palatial Homes in the City of New York and the Dwellers Therein, Arranged for the Convenience of the Passer By*, New York, 1910, p. 21, no. 963.

³⁶ *American Art News*, March 27, 1920, op. cit., p. 6.

³⁷ *American Art News*, April 17, 1920, op. cit., p. 9.

Le Cœur S'Éveille was purchased at the Dietrich sale by a Dr. Muller.³⁸ At the sale he also purchased two Tiepolos (lots 108 and 109) one of *Tarquin and Lucretia* now in the Staatsgalerie, Augsburg and the other *Vestals Making Offerings to Juno* in the High Museum, Atlanta.³⁹ Nothing else is known about Muller and without a first name or initial, further identification can only be conjecture, but in all likelihood he was an art dealer.

The Vély was next owned by Hulett Clinton Merritt (1872-1956) of Pasadena, California. Merritt's grandfather was one of the Founding Fathers of Duluth, Minnesota, as well as the original owner of 160 acres which became the center of its business district. Along with his father and uncles, Merritt bankrolled and built the Duluth, Missabe and Northern Railway in order to connect what was at that time the world's largest deposit of iron ore in northern Minnesota to Lake Superior. Further he was reported as the largest stockholder of the U.S. Steel Corporation. At its founding in 1901 U.S. Steel had a working capital of almost \$1,750,000,000, and was the most powerful corporation in the world. In 1905 Merritt built an Italian Renaissance-style villa with 7½ acres of gardens surrounded by 11 additional acres along what was called "Millionaire's Row" in Pasadena, California. Its entrance was a long terraced staircase bordered by 60 feet tall Cypress trees. An avid collector; he filled the house with art, antique furniture and oriental rugs.⁴⁰ Most famously the mansion's exterior was used in the opening sequence of *The Millionaire*, a popular American television show that aired from 1955-1960, which had the unlikely plot of a billionaire anonymously giving away one million dollars to a needy individual. Shortly after Merritt's death in 1956, the contents of the house were sold at auction in Beverly Hills. At the sale the Vély was acquired by a private collector from South Pasadena who kept it until 2014.

Always popular in America, besides the Corcoran, paintings by Vély were in the permanent collections of the Art Institute of Chicago by 1898, the St. Louis Museum of Fine Arts by 1901, and the Metropolitan Museum, New York by 1907. As in *Le Cœur S'Éveille*, all featured quasi-medieval subjects that offered a visual gateway into a romanticized past. Painted in a period characterized by economic boom, increasing industrialization and an uncertain future, their appeal would have been irresistible. One has only to look at the successive list of titans who owned *Le Cœur S'Éveille* to comprehend its lasting allure, undiminished by the progressive centuries. Previously only illustrated in the pertinent literature by engravings or preparatory drawings and never fully documented, we delight in presenting Vély's masterpiece and legacy.

³⁸ *American Art Annual*, 1920, op. cit., p. 336.

³⁹ Eric M. Zafran, "Giovanni Battista Tiepolo" in *European Art in the High Museum*, High Museum of Art, Atlanta, Georgia, 1984, p. 66; and William L. Barcham, "Secular Commissions" in *Giambattista Tiepolo 1696-1770*, The Metropolitan Museum of Art, New York, 1996, p. 166, no. 21d.

⁴⁰ "H. C. Merritt" in *Notables of the West*, volume II, International News Service, New York, 1915, p. 451; Porter Garnett, *Stately Homes of California*, Little, Brown and Company, Boston, 1915; and "Pasadena's Secret Garden Delights Visitors" in *Los Angeles Times*, June 13, 2002.

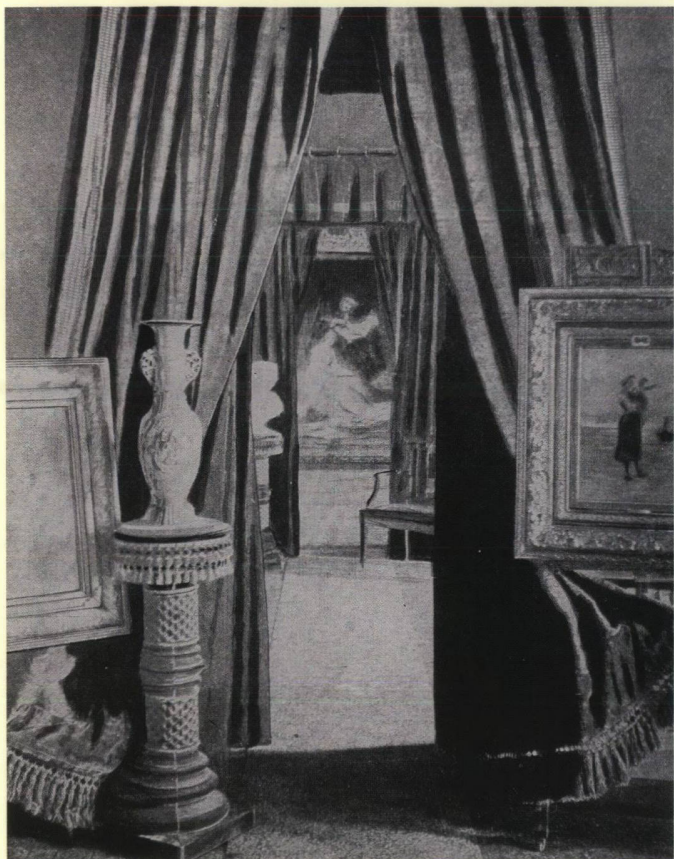


Fig. 6c Looking Through the Portieres to *Le Cœur S'Éveille* in the Powers Art Gallery. Courtesy of the Rochester Public Library Local History Division



Fig. 6d Grand Staircase of the Powers Art Gallery. *Le Cœur S'Éveille* is the largest painting to the right of the staircase. Courtesy of the Rochester Public Library Local History Division.

7.

ADRIEN LOUIS DEMONT
(Douai 1851 – Wissant 1928)

Le Potager au Printemps

signed, inscribed and dated adrien Demont., Montgeron, 1885. in the lower right
oil on canvas

34¾ x 64 inches (90.5 x 163 cm.)

PROVENANCE

Charles Sedelmeyer, Paris, 1885 (stamped with his red wax seal on the stretcher)

Property of New Jersey Estate, 2014

EXHIBITED

Paris, Salon, 1885, no. 759 (from the collection of Charles Sedelmeyer)

Paris, Galeries Georges Petit, *Exposition Adrien Demont*, June 11–July 13, 1912, no. 6

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J. Noulens, *Artistes Français et Étrangers au Salon de 1885*, E. Dentu, Libraire-Éditeur, Paris, 1885, pp. 64-65

Henry Havard, *Salon de 1885*, Goupil & Cie, Paris, 1885, p. 48

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Pierre Sanchez and Xavier Seydoux, "Salon de 1885" in *Les Catalogues des Salons des Beaux-Arts*, volume 14, L'Echelle de Jacob, Paris, c. 1999-2014, p. 68, no. 759

Continued



It is springtime in the garden of Adrien Louis Demont's home in Montgeron. Located just about 11 miles from Paris it is another world. The month of May is depicted and the garden is in full bloom. A spectacular cherry tree in the center foreground dominates the scene. Other plantings include peach, plum and pear trees, orange Asiatic lilies, along with rows of cabbage. A profusion of cloches, the glass domes used to protect early garden plants from the cold and frost as well as to hasten growth, are visible in the left field. Along the central path a young woman holding a baby in one arm and a large straw basket in the other converses with a gardener planting bulbs, while to their left another lays down straw. Most of the property is bordered by poplars with a view of a neighboring house to the right. The term *potager* refers to a kitchen garden in which vegetables, herbs, fruit and flowers are all grown. Intended to be functional but simultaneously decorative, some vegetables or herbs were planted solely for aesthetic purposes. A pleasing interplay of color and form was the ultimate goal¹ and is dazzlingly captured by Demont. The center path leads down to the rear of the house. In 1896 Lee Bacon visited Montgeron while writing an article on Demont's wife and fellow painter, Virginie Demont-Breton, and described it as a "pretty but simple country house." She noted its most startling feature as inside where twin ateliers had been installed with individual winding carved wooden stairways. Each had skylights and side windows, with the remaining wall spaces painted grey and filled with narrow shelves containing hundred of studies of past works.²

Demont was the son of the notary of the village of Douai. He attended its lycée and afterwards received some training from the artist Célestin Lepollart. Destined to follow in his father's footsteps he was sent to l'Ecole de Droit, but by 1870 abandoned the school and set his sights on a career as an artist. In 1871 he spent 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, 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. Summers were spent in the small fishing village of Wissant in the north of France. Virginie 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 views 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. He was highly decorated during his career, winning a third class medal in the 1879 Salon, a second class in 1882 as well as classified hors concours that year, followed by 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 Iftikher, Tunisia, 1895.³ Purchasers of his works included the Prince of Monaco as well as the museums of Amiens, Arras, Douai, Dunkirk, Le Havre, Lille, Luxembourg, Melbourne, New York, Orléans, Paris and Saint-Omer.

Le Potager au Printemps was first shown in the Salon of 1885 and the importance of exhibiting at the Salons in Paris at this time cannot be overstated. The Salons set the standards for the art market not only in France but throughout the entire Western world, and from 1848-1898 it was at the peak of its power. Thousands of paintings were hung at each Salon, creating the largest exhibition of contemporary art in the world. Thousands poured into

¹ Dr. D.G. Hessayon, *The Vegetable and Herb Expert*, Mohn Media Mohndruck, U.K., 2003, p. 122.

² Lee Bacon, "A Painter of Motherhood, Virginie Demont-Breton, Chevalière de la Legion d'honneur" in *The Century*, The Century Co., New York, December, 1896, p. 212.

³ Biographical information taken from Eugène Montrosier, op.cit., p. 115; Lee Bacon, "A Painter of Motherhood, Virginie Demont-Breton", op. cit., 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 Galeries 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. Bénézit, "Adrien-Louis Demont" in *Dictionary of Artists*, volume 1, Gründ, Paris, circa 2006, pp. 706-707.

Paris to attend the Salon, with years that had 500,000 visitors not unusual. The public regarded painters whose work had been accepted by the Salon as worthy of purchase, with the exact opposite being true for those whose paintings had been rejected.⁴ Undoubtedly an artist's submission to the Salon was agonized over, with only his best work sent, as each time the future success of his career was at stake.

Demont would have understood this completely, and *Le Potager au Printemps* is a testimonial to his artistic prowess. Charles Sedelmeyer, who owned *Le Potager au Printemps* by the time it was exhibited at the Salon, would also have fully comprehended the importance of the painting and its subsequent showing at the Salon. At this time Sedelmeyer was one of the most successful art dealers in the world.⁵ This is perhaps best exemplified by the introduction from his yearly catalog, published in English, which stated "Charles Sedelmeyer...has the richest stock of original paintings in Europe. His gallery includes over 500 pictures from Old Masters...and a similar number of pictures from living artists and of the Barbizon School."⁶ Emile Zola the novelist referred to Sedelmeyer as "le dernier chic" (the utmost chic).⁷ The gallery was in an exquisite hotel particulier on the rue de la Rochefoucauld. Sedelmeyer was perceived as an "art-marketing genius", who sold works by the greatest of Old Masters including Rembrandt, Rubens, Bellini, Titian, Raphael, Boucher, Constable and Turner as well as the brightest of stars on the contemporary scene.⁸

Sedelmeyer was a consistent champion of Demont's work, and both must have been pleased by the reviews *Le Potager au Printemps* received when shown at the Salon. Whereas most artists did not dare hope for more than inclusion in the Salon, to be singled out by the press from the 2,488 paintings on view in 1885 was in itself an important achievement.⁹ Demont would not have been eligible for any medal as the recipient of the hors concours classification in 1882 excluded him from the competition, but in turn afforded him the right to be automatically included in the Salon and his work exempt from examination by its jury. This system was implemented to give younger artists an easier chance of obtaining medals, and it is the reason why after a certain point the individual artist's medal count at successive Salons becomes irrelevant. Further it explains why such paintings as *Le Potager au Printemps* were not awarded medals when exhibited at the Salon.¹⁰ Both Paul Leroi of the *Courrier de L'Art* and Henry Havard in his guidebook *Salon de 1885* recommended the work as one not to be missed when visiting the Salon.¹¹ Charles Bigot reporting for the *Revue Politique et Littéraire* wrote, "It is a pleasure to view *Le Potager* by M. Demont, filled with cherry, plum, pear and peach trees in bloom."¹² Most enthusiastic was J. Noulens in *Artistes Français et Étrangers au Salon de 1885*: "An attractive painting depicting a potager has been composed by M. Demont, planted with cherries, prunes and apricot trees in bloom, it is springtime which bestows a feast, proffering gigantic bouquets. This landscape of great quality equals that of *La Nuit (The Night)* by the same painter which last year was honored by the Luxembourg."¹³ (The Luxembourg Museum, Paris, acquired *La Nuit* at the Salon of 1884.)

Continued

⁴ Gerald M. Ackerman, "The Glory and Decline of a Great Institution" in *French Salon Paintings from Southern Collections*, The High Museum of Art, Atlanta, Georgia, January 21–March 3, 1983, pp. 8-9, 12.

⁵ John Brewer, *The American Leonardo*, Oxford University Press, Oxford, 2009, pp. 29-30.

⁶ Sedelmeyer Gallery, *Illustrated Catalogue of 100 paintings of Old Masters of the Dutch, Flemish, Italian, French and English Schools*, Paris, 1894, p. 2.

⁷ Robert Jensen, *Marketing Modernism in Fin-de-Siècle Europe*, Princeton University Press, Princeton, New Jersey, 1994, p. 61.

⁸ Caroline de Costa & Francesca Miller, *The Diva and Doctor Good, Letters from Sarah Bernhardt to Doctor Samuel Pozzi*, Xlibiris Corporation, 2010, p. 152.

⁹ Gerald M. Ackerman, op. cit., pp. 12, 18-19.

¹⁰ Harris C. White, *Canvases and Careers: Institutional Change in the French Painting World*, The University of Chicago Press, Chicago, 1993, pp. 31, 47.

¹¹ Paul Leroi, *Courrier de L'Art*, op. cit., p. 221; and Henry Havard, *Salon de 1885*, op. cit., p. 48.

¹² "C'est un plaisir de regarder le Potager de M. Demont, plein de cerisiers, de pruniers, de poiriers et de pêcheurs en fleur." In M. Charles Bigot, "Le Salon de 1885," op. cit., p. 679.

¹³ "Un tableau savoureux par la facture et par les espérances qu'il donne c'est Le potager, de M. Demont, planté de cerisiers, de pruniers et d'abricotiers en fleurs; c'est le printemps qui se donne une fête et s'offre ces gigantesques bouquets. Ce paysage d'un grand caractère est digne de figurer à cote de La Nuit, du même peintre qui eut l'année dernière les honneurs du Luxembourg" in J. Noulens, *Artistes Français et Étrangers au Salon de 1885*, op. cit., pp. 64-65.

Le Potager au Printemps' next and last public exhibition was at the legendary galleries of Georges Petit in a retrospective devoted solely to the painter which featured 185 of his works including 10 on loan from museums. Petit's gallery, described as a "palace", was located on the rue de Sèze. Each May, according to Emile Zola, Petit eagerly anticipated the American buyers who flocked to Paris and timed his exhibitions to coincide with their arrival. He particularly favored artists whose reputations had been touted at the Salons.¹⁴ To quote from his obituary, published in *American Art News* in 1920, he "was one of the pioneers in Paris of independent exhibitions of both classic and modern works. ...he directed most of the important sales in modern pictures held during the last thirty years and the gallery called after him (Galeries Georges Petit) became one of the busiest and most popular in the capital."¹⁵ The truth of this statement is borne out by the four volumes Pierre Sanchez published in 2011 recording the exhibitions held in the gallery from 1881 through 1934.¹⁶

The *Exposition Adrien Demont* at the Galeries Georges Petit ran from June 11–July 13, 1912. The art historian Paul Montz wrote the accompanying catalog in which he described the artist's landscapes as the work of a poet.¹⁷ The art critic from *The New York Times* reported, "A Summer exhibition that has justly commanded much attention is that of nearly 200 works of Adrien Demont at the Petit Gallery. Demont is represented in the Luxembourg by the well known painting *The Night* and in the Metropolitan Museum in New York by his *Garden of Old Age*. His distinction is his untiring endeavor to make nature really speak in her own terms through his canvas. It is not so much with the precise forms of objects that he is preoccupied, as it is with their visual value...nearly every one of Demont's canvases could be classed as a poem in pigment."¹⁸

In the exhibition three works were labeled as the property of Charles Sedelmeyer. *Le Potager au Printemps* was not, meaning in all likelihood it had been sold by Sedelmeyer sometime prior to the spring of 1912. At what point it reached the United States is a mystery. When or where the New Jersey collector acquired the painting is also unknown. No documentation of its purchase was found among the estate papers and all that the family could recall was that it had been in their possession for decades.

From 1880 onwards Demont had been painting panoramic garden scenes that suggest the influence of both Claude Monet and Pierre Renoir but imbued with a personal clarity of vision.¹⁹ Exemplified by *Le Potager au Printemps*, since its unveiling at the 1885 Salon and its subsequent heralding in the press, this painting has been regarded as one of the artist's most important works. Showcased and exhibited successively by two of the period's preeminent Parisian art dealers, the painting's reemergence after more than one hundred years is a revelation. Its charm undiminished, Demont's evident joy bursts forth from this canvas painted under sunny skies in the springtime of the garden of his first home in the early years of his marriage.

¹⁴ Robert Jensen, op. cit., p. 61.

¹⁵ "Obituary, Georges Petit" in *American Art News*, volume 18, no. 33, June 5, 1920, pp. 3-4.

¹⁶ See Pierre Sanchez, *Les expositions de la Galerie Georges Petit, 1881-1934: répertoire des artistes et liste de leurs oeuvres*, op. cit..

¹⁷ Paul Montz, *Exposition Adrien Demont*, op. cit., p. 5.

¹⁸ "Art Notes from Paris" in *The New York Times*, August 25, 1912.

¹⁹ *Adrien Demont 1851-1928*, exhibition catalogue, op. cit., p. 2.



8.

FREDERIK HENDRIK KAEMMERER
(The Hague 1839 - Paris 1902)

Autumn Leaves

signed F. H. Kaemmerer and inscribed a Monsieur AVERY in the lower right
oil on canvas

15 $\frac{7}{8}$ x 10 inches (40 x 25.4 cm.)

PROVENANCE

Private Collection, Connecticut, 1930s-1940s and thus by descent in the family until the present time

It is fall in the mid-1880s. A raven-haired lovely young woman is seated in profile backed by a wall of autumnal leaves. She wears a fashionable beige bonnet decked with white and red plumes, a gold hoop earring, and black coat with a matching cascading scarf. She smiles faintly as if amused by a private rumination. Frederik Hendrik Kaemmerer has signed the painting below the inscription dedicated to Monsieur Avery.

Kaemmerer began his studies at the Koninklijke Academie van Beeldende Kunsten in The Hague and was also a pupil of Salomon Leonardus Verveer from 1855-1865.¹ He began as a landscapist working alongside such compatriots as Bernardus Blommers, Anton Mauve as well as the Maris brothers Willem, Jacob and Matthijs, en plein air in Oosterbeek the so-called “Barbizon of Holland”.² His *Beach at Scheveningen* in the Haags Gemeentemuseum, The Hague, is representative of this period. In 1865 Kaemmerer received a contract from the famed art gallery Goupil & Cie in Paris. He also enrolled at the Ecole des Beaux-Arts and entered Jean-Léon Gerome’s studio. In Paris from 1866-1879 Kaemmerer intermittently shared a studio with David Adolphe Constant Artz and Jacob Maris, but their artistic paths soon diverged as Kaemmerer turned his attention to painting amusing genre pieces set in the period of the Directoire.³

For four years from November 1795 to November 1799 between the Reign of Terror and Napoleon Bonaparte taking control of France a new government set up by the Constitution called the Directoire was established.⁴ It was a time characterized by extravagance and the continuous pursuit of pleasure, particularly among the young. A class of *nouveau riches* emerged whose wealth had been built on the selling of arms, money lending and wild speculation whose most obvious manifestation could be seen in the ostentatiousness of their dress.⁵

Above all else it is this trait that Kaemmerer featured in his work, having built up an extensive collection of the era’s costumes and textiles. Often depicted were the period’s favorite pastimes – carnivals, balls, weddings and christenings. In so doing he was catering to the era’s most popular artistic subject – the costume picture, as well as fulfilling his obligation to Goupil. In most cases the firm held the publication rights for all artists under contract, and was thus ensured that their profit would be twofold. First came the outright selling of the piece and second the world-wide distribution of its engraving. The benefit to Kaemmerer also doubled in extra profits and name recognition.⁶

Continued

¹ Pieter A. Scheen, “Frederik Hendrik Kaemmerer” in *Lexikon Nederlandse Beeldende Kunstenaars 1750-1880*, Uitgeverij Pieter A. Scheen BV, 's-Gravenhage, 1981, p. 257; and *Frederick Hendrik Kaemmerer*, RKD, Netherlands Institute of Art History website.

² John Sillevs, “Romanticism and Realism” in *The Hague School, Dutch Masters of the 19th Century*, exhibition catalogue, Royal Academy of Arts, London & traveling, 1983, pp. 56, 63.

³ *Ibid.*, pp. 64, 157.

⁴ “Directoire”, *Encyclopedia Britannica* website.

⁵ Alfred Allinson, *The Days of the Directoire*, John Lane Company, London, 1910, pp. 114-115, 120.

⁶ A. L. H. Obreen, “F. H. Kaemmerer” in *Dutch Painters of the Nineteenth Century*, Sampson, Low, Marston & Company Limited, 1899, p. 233; and De Courcy E. McIntosh, “Goupil’s Album: Marketing Salon Painting in the Late Nineteenth Century” in *Twenty-First Century Perspectives on Nineteenth Century Art*, Rosemont Publishing, Printing Corp., Danvers, MA., 2008, pp. 77-78.



The artist first exhibited at the Paris Salon in 1870. In the 1874 Salon he was awarded a third class medal for a magnificent view of an international gathering of the period's fashionably attired on *The Beach at Scheveningen, Holland*. The painting was later sold by Goupil's New York partner Michael Knoedler to the Corcoran Gallery of Art, Washington, D. C..⁷ In 1887 a small painting of a *Young Woman* was acquired by the Metropolitan Museum of Art, New York, and another diminutive canvas titled *A Woman in Winter Dress* by the Worcester Art Museum, Worcester, Massachusetts. Kaemmerer won the gold medal at the Paris Exposition Universelle of 1889, the same year he was made a Chevalier of the Legion d'honneur.⁸

A. L. H. Obreen in his 1899 article on Kaemmerer stated, "Now the rich American railway King and the ranch potentate or the Chicago millionaire pay enormous prices for these genre paintings..."⁹ William H. Vanderbilt had purchased his debut piece in the 1870 Salon *Merveilleuses sous le Directoire*, and in the ensuing years other millionaires such as William Rockefeller, John Jacob Astor and Jay Gould followed suit. This was largely due to the efforts of Michael Knoedler until his death in 1878 and his friend/ rival Samuel Putnam Avery (1822-1904), both regarded as among the most important dealers of contemporary French painting in New York.¹⁰ Avery was not only a founder but a lifelong trustee of the Metropolitan Museum of Art. He was further responsible for the formation of numerous important nineteenth century painting collections across America. From 1871-1882 every spring through fall Avery set out on purchasing trips, dividing his time among London, Paris, the Low Countries and Germany, with occasional excursions through Switzerland, Austria and northern Italy. The focal point each year was the Parisian Salon. Avery's diary from this period records his relationship with Kaemmerer. Madeleine Fidell Beaufort in the introduction to Avery's *The diaries* states that Kaemmerer's paintings entered American collections through Avery's efforts.¹¹ From 1871 onwards he acquired the painter's works as well as made numerous visits to his studio and exchanged letters. In 1878 Avery noted buying a rug that was sent to Kaemmerer as a gift.¹² In 1882 Avery purchased his Salon entry *The Toast under the Arbor* and Champlin & Perkins records his 1884 acquisition of Kaemmerer's *The Swing*.¹³ It was also in the 1880s that Avery began winding down his activities, and by 1888 his son Samuel Putnam Avery, Jr. (1847-1920) had taken over the daily operation of the New York gallery. In 1904 upon Avery's death his son inherited the collection. By 1909 Avery, Jr. had moved to Hartford, Connecticut. After his death in 1920 much of the collection was given to the Brooklyn Museum of Art, New York and the Wadsworth Atheneum, Hartford where the Avery Wing was opened in 1934.¹⁴ Other artworks and objects, particularly those of a more personal nature, were inherited by Avery's nieces Emma Parke Avery Welcher, Alice Lee Welcher and Amy Ogden Welcher all of whom resided in Hartford.¹⁵ Sometime between the 1930s to the 1940s *Autumn Leaves* assuredly passed from one of their collections to the Hartford area family that owned it from then until 2014.

⁷ Corcoran Gallery of Art, Sotheby's, New York, October 27, 1988, lot 88 where the work was sold for \$1,200,000.; and De Courcy E. McIntosh, op. cit., p. 81.

⁸ E. Bénézit, "Frederik Hendrik Kaemmerer" in *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, volume 6, Librairie Grund, Paris, p. 142.

⁹ A. L. H. Obreen, op. cit., p. 232.

¹⁰ John Denison Champlin, Jr. & Charles C. Perkins, eds., "Frederik Hendrik Kaemmerer" in *Cyclopedia of Painters and Paintings*, volume II, Charles Scribner's Sons, New York, 1900, p. 370; and De Courcy E. McIntosh, op. cit., p. 78.

¹¹ Madeleine Fidell Beaufort, ed., *The diaries, 1871-1882 of Samuel P. Avery, art dealer*, Arno Press, New York, 1979, pp. 1, 250, 294, 577, 716.

¹² Madeleine Fidell Beaufort, op. cit., pp. XXXI, IX; and Malcolm Goldstein, *Landscape with Figures, A History of Art Dealing in the United States*, pp. 45-46, 52.

¹³ *The Art Journal*, Virtue and Company, London, 1882, p. 223; and Champlin & Perkins, op. cit., p. 370.

¹⁴ John R. Totten, "Samuel Putnam Avery" in *The New York Genealogical and Biographical Record*, volume LII, no. 1, New York, January, 1921, pp. 1-2; and *Property of the Wadsworth Atheneum Art Museum, Samuel P. Avery*, Christie's, New York, October 28, 2003, unpaginated.

¹⁵ *Emma Parke Avery Welcher correspondence 1920-1930*, Connecticut Historical Society website; and *Button Island, Ferrisburgh, Vermont*, Vermont Historical Society, Barre, website (Button Island was off the coast of Vermont and owned by Samuel Putnam Avery, Jr.).

So beautifully rendered, *Autumn Leaves* must have been painted in homage to the artist's dealer and friend Samuel Putnam Avery, Sr.. The inscription is telltale as Avery's name has been boldly painted in capital letters that are of almost equal measure to that of Kaemmerer's. Although in adherence to a size typical for the artist, the style is revelatory, probably best summarized by Gérald Schurr and Pierre Cabanne's 2008 entry on the painter, "sa manière s'élargit, son inspiration se transforme et certaines toiles, des paysages surtout, acquièrent la liberté de touche et les couleurs claires de l'impressionnisme" (inspired, his style became freer and transformed in certain works, particularly landscapes, to a looser manner and the brighter colors of the Impressionists).¹⁶ As few pictures exist within the artist's oeuvre that match this description, *Autumn Leaves* constitutes a rare gem. One explanation could be that Kaemmerer was a victim of his own success given the immense and sustained popularity of his Directoire subjects. Possibly his audience was unwilling to accept him as a purveyor of contemporary life. Whatever the reason, Kaemmerer felt no such restriction in the execution of this intimate work. Although the identity of the woman portrayed is unknown, the image does not feel as if it was randomly chosen. In all likelihood the significance of the sitter will remain a mystery. *Autumn Leaves* can be viewed as a fitting testimonial to the bond between Kaemmerer described as "one of the most popular painters...working in the French Capital"¹⁷ and Avery called "a pioneer, a man whose discrimination and reputation were without equal for more than a generation"¹⁸, as well as a summation of the period in which it was painted so aptly titled the Belle Époque.

¹⁶ Gérald Schurr & Pierre Cabanne, "Hendrik Kaemmerer" in *Dictionnaire des Petits Maîtres de la peinture (1820-1920)*, Les Editions de l'Amateur, Paris, 2008, p. 412.

¹⁷ Arthur F. Phillips, "F. H. Kaemmerer", *The Art Record*, volume III, no. 45, May, 1902, p. 26.

¹⁸ Madeleine Fidell Beaufort, op. cit., p. VII.

9.

JOHANNES HENDRIK WEISSENBRUCH
(The Hague 1824 – The Hague 1903)

A Sunlit Windmill in the Dunes Near The Hague

signed J. H. Weissenbruch in the lower left

oil on panel

7¼ x 11 inches (18 x 28 cm.)

PROVENANCE

Private Collection, New York, circa 1949 until the present time

LITERATURE

Johannes Hendrik Weissenbruch Archives, no. O/18-6

Johannes Hendrik Weissenbruch spent his entire career in The Hague, mainly painting landscapes, engaged in a constant battle as he described it “to have nature itself on the canvas”.¹ In Dr. Jos. De Gruyter’s 1968 standard-setting two volume work *De Haagse School*, he characterized Weissenbruch as “the greatest of the Hague School painters ... a landscapist par excellence with powers of suggestion beyond anything the 17th century has ever known. In him the development of the Hague School reached its culmination”.²

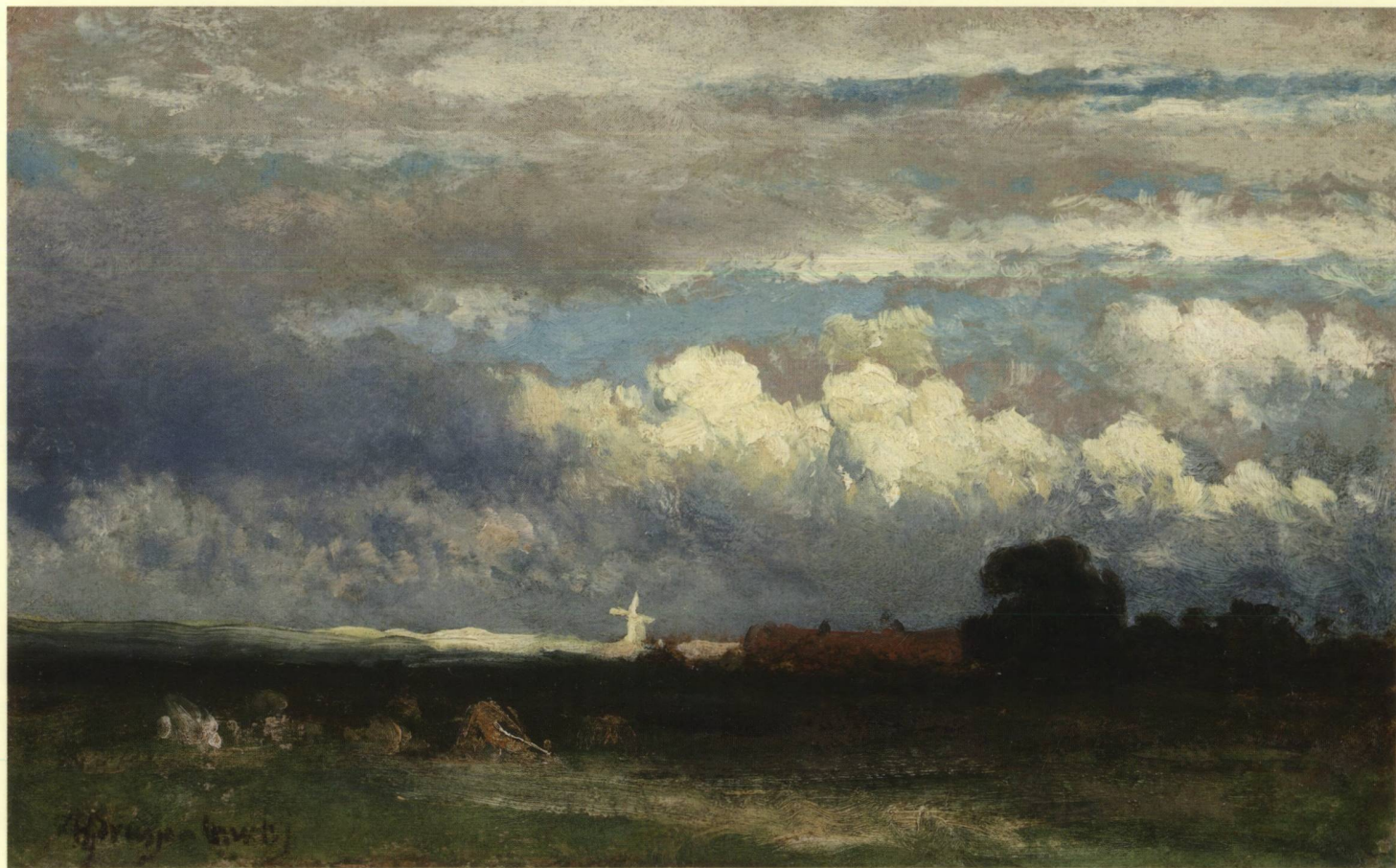
Born into an artistic family, Weissenbruch’s father, a chef and restaurateur, was an amateur artist as well as a collector of Romantic School paintings. His cousin Johannes (Jan) Weissenbruch was a well-known painter of town and river scenes. Four other cousins, Frederik Hendrik, Frederik Johann, Daniel and Isaac all with the surname Weissenbruch, worked as printmakers. His son Willem Johannes painted landscapes and still lifes. Weissenbruch’s formal training started at sixteen with drawing lessons from J. J. Löw as well as evening classes at the Haagse Academie from 1843-1850 under Bartholomeus Johannes van Hove. It is also possible that he worked in Van Hove’s studio. Weissenbruch’s early landscapes further reflect the influence of Andreas Schelfhout but it is unclear whether he had direct contact with the painter. His first exhibition was in 1847 at the Tentoonstelling van Levende Meesters (Exhibition of Living Masters). In 1849 the Teylers Museum, Haarlem purchased his *View from Dekkersduin*. During this period Weissenbruch also spent a great deal of time in the Mauritshuis studying and copying the works of Jacob van Ruisdael, Paulus Potter and Vermeer. In 1863 he married Susanna Petronella Geertruida Schouw. In 1866 he joined the Société Belge des Aquarellistes in Brussels. In 1870 his *View of the Trekvliet* was acquired by the Gemeentemuseum, The Hague, and in 1873 *Landscape with Windmill near Schiedam* entered the collection of the Museum Boijmans Van Beuningen, Rotterdam. In 1874 he received a gold medal at the Internationale Tentoonstelling (International Exhibition), Amsterdam. In 1899 for his seventy-fifth birthday Weissenbruch was honored by members of the Pulchri Studio as well as given a solo exhibition in Amsterdam by Frans Buffa & Sons. The show not only boosted his reputation and popularity but was a financial success which afforded him the opportunity to travel. His only trip abroad was in 1900 to Fontainebleau and Barbizon in France.³

Continued

¹ Dr. Jos. De Gruyter, “J. H. Weissenbruch” in *De Haagse School*, volume I, Lemniscaat, Rotterdam, 1968, pp. 74. The artist was also called Hendrik Johannes, Johan Hendrik or Jan Hendrik.

² *Ibid*, pp. 14, 74.

³ Biographical information taken from Dr. Jos. De Gruyter, *op. cit.*, p. 74; John Sillevius, “Jan Hendrik Weissenbruch” in *The Hague School, Dutch Masters of the 19th Century*, exhibition catalog, Royal Academy of Arts, London & traveling, 1983, p. 275.; and Pieter A. Scheen, “Hendrik Johannes Weissenbruch” in *Lexicon Nederlandse Beeldende Kunstenaars 1750-1880*, Uitgeverij Pieter A. Scheen BV, 's-Gravenhage, 1981, pp. 574-575.



Vincent Van Gogh first became aware of works by Weissenbruch in 1872 and met him in 1873.⁴ In a letter to his brother Theo dated August 3, 1877, Van Gogh recalled, “I was once at Weissenbruch’s studio, a few days before I left for London, and the memory of what I saw there, the studies and the pictures, is still as vivid as that of the man himself”. Most admired by Van Gogh was Weissenbruch’s play of light and shadow as well as his loose and vigorous brushwork, which are the compositional essence of *A Sunlit Windmill in the Dunes Near The Hague*. In this work under an endless vista of rolling clouds hovering over a flat landscape defined by alternating bands of light and shade, vertical accents are provided by the simplistic shapes of the farmhouse, windmill, clump of trees and haystacks. Combined with pleasing coloration, the panel is really a poetic evocation of nature as opposed to a topographical view. In its simplicity lies its modernity.

Willem Laanstra, the author of the 1992 catalogue raisonné on the painter, has suggested the possible location of this work as the Boerderij Hanenborg in the Westduinen near The Hague based on comparable examples by the artist of the farmhouse.⁵ Although a different location than this panel there is a very similar painting of almost the same size in the Dordrechts Museum titled *Een poldervaart bij noorden*.

Numerous examples of works by Weissenbruch can be found in the museums of Amsterdam, Arnhem, Dordrecht, Enschede, Groningen, Haarlem, Laren, Middelburg, Otterlo, Rotterdam, and Utrecht. Outside Holland, Weissenbruch’s art formed part of the permanent collections of the museums of Cambridge, Massachusetts; Cincinnati; Detroit; Montreal; Oberlin, Ohio; St. Louis and Toledo.

Hitherto unpublished we are grateful to Willem Laanstra for confirming *A Sunlit Windmill in the Dunes Near The Hague* as an autograph work by Johannes Hendrik Weissenbruch.

⁴ Ronald de Leeuw, *The Van Gogh Museum: paintings and pastels*, Waanders, 1994, p. 45.

⁵ Written Communication from Willem Laanstra, dated Mechelen, October 22, 2014; and Willem Laanstra, *Johan Hendrik Weissenbruch, Tableau*, Amsterdam, 1992, see nos. O/18-7 & OA/18-4.



10.

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

Grootvader en Kleinkind (Grandfather and Grandchild)

signed C H van Wyk on the base

bronze, golden-brown patina

height: 13 inches (33 cm.), width: 13 inches (33 cm.), depth: 13 inches (33 cm.)

RELATED LITERATURE

B.L. Voskuil, Jr., *Tentoonstelling van bronzen door Charles van Wijk*, Amsterdam, 1901, unpaginated, no. 3

Helena Stork, *Charles van Wijk* exhibition catalog, Katwijk Museum, July 3–September 25, 1999, p. 66

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

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

Continued

¹ Biographical information taken from Helena Stork, op. cit., pp. 11–13; and Arend-Jan Sleijster, *Willy Sluiter en de Kunstvereniging 'Katwijk', 1908–1910*, exhibition catalog Stichting Katwijk Museum, Katwijk, October 11, 2008–January 10, 2009, pp. 131–132.

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



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

After 1906 the majority of his work was devoted to commissioned portraits and monuments. One of the most moving is the memorial sculpture, executed 1914–1915, for the grave of the painter Bernardus Johannes Blommers which features a profile portrait of Blommers, a palette with brushes at its base and a weeping life-size figure of a young Scheveningen girl. The art publisher Harms Tiepen described it in terms of “monumental grandeur of poignant grief.”⁶ Works in public collections are in the museums of Amsterdam, Dordrecht, Enkhuizen, Haarlem, The Hague, Harderwijk, Katwijk, Laren, Rotterdam and Schiedam.

Either the work here or another cast of *Grootvader en Kleinkind* was first shown at the Stedelijk Museum, Amsterdam, exhibition of *Leevende Meesters* (Living Masters) in 1899 (no. 462). As was Van Wijk's practice no more than three versions of this composition would have been cast. Our cast or another was next shown in October 1901 at an exhibition put together by the modern art dealer Bartholomeus Lambertus Voskuil in Amsterdam. At that point the bronze was the property of Heer Dentz v. Schaick.

Grootvader en Kleinkind is an early work in the sculptor's oeuvre and although only 33 centimeters high, the bronze possesses a monumentality that resonates from its subject matter. It depicts iconic figures of the Hague School tradition of an old seaman and young girl who embody the past and future of the fishing communities. The sitters are inhabitants of Scheveningen, identifiable by the granddaughter's cap. Van Wijk who was known to have always worked from life, was consumed by the reality of the harshness of the lifestyle of the villagers of the coastal towns along the North Sea. Deeply sympathetic to his subjects, the exaggeration of the grandfather's hands, which must have cast and hauled endless nets and enormous wooden shoes that would have clomped countless miles, creates the image's poignancy. Charles Fish Howell in a 1912 report expressed the general esteem placed upon the old fishermen of Scheveningen. “The faces of the elder fisher-folk are studies in wrinkles. Their eyes are brave and quizzical, but with a certain settled hardness, not perhaps to be unlooked for in men and women who came of a stock that for five hundred years has forced even the savage North Sea to yield them a livelihood ... strong faces are these, hard, weather-beaten faces, but eloquent of tenacity and desperate courage. They have been called ‘the most poetic and original of all Hollanders.’”⁷ In quiet contrast is the gentle figure of the young granddaughter absorbed in the knitting of a sock. It was very common at this time for Dutch women of all ages to walk around knitting as they pursued errands or waited on the beach for the return of the fleet.⁸ As intended, the vigorous sculpting of this poetic union of youth and age in *Grootvader en Kleinkind* triggers a showering of light throughout, presenting a surprisingly different impression of the group from varying angles, in which humility ultimately coalesces into nobility.

³ Ibid, p. 36–37.

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

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

⁶ Ibid p. 36.

⁷ Charles Fish Howell, *Around the Clock in Europe*, Houghton Mifflin Company, Boston and New York, 1912, pp. 144-145.

⁸ 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.



11.

WILLEM MARIS
(The Hague 1844 - The Hague 1910)

Cows in a Polder Landscape

signed Willem Maris in the lower right

oil on canvas

15¾ x 20½ inches (40 x 50.8 cm.)

PROVENANCE

Private Collection, New York, circa 1950 until the present time

Mattheus Maris and Hendrika Bloemert had three sons, Jacob, Matthijs and Willem, all of whom became artists. Willem, originally called Wenzel, was the youngest and received his first drawing lessons from his older brothers. Later he took evening classes at the Haagse Academie and sought guidance from the animal painter Pieter Stortenbeker but ultimately was mainly self-taught. He was always drawn to cows along with ducks, willows and canals, and they become the focal point of his art. In his own words, he painted cows “for the sake of the sun.” Explanatory as well as revelatory, Maris’ statement provides transformative access into his artistic quest. Out of all the Hague School painters, Maris’ works were the closest to those of the French Impressionists.¹

Maris first exhibited in 1862 at the Tentoonstelling van Levende Meesters (Exhibition of Living Masters) in Rotterdam with *Cows on the Heath*. This was also the year he met and formed a lifelong friendship with Anton Mauve. In 1865 he traveled along the Rhine with Bernard Blommers. In 1867 he visited Paris to celebrate his brother Jacob’s wedding and in 1871 went to Norway with fellow artists Frederik van Seggeren and Alexander Wüst. With the exception of these three trips and occasional forays into Belgium, Maris spent his life living in or near The Hague. Starting in 1868 Maris shared a studio with Blommers. In 1876 Maris along with Anton Mauve and Hendrik Mesdag founded the Hollandsche Teeken-Maatschappij (Dutch Drawing Society). In 1880 George Hendrik Breitner spent a year as a pupil of Maris, from whom he learnt his broad style of execution. The works of another pupil, George Jan Hendrik Poggenbeek’s paintings of cows and ducks, are often indistinguishable from those of his master. Other students and artists he mentored include Henriette van Hove, Johannes Karel Leurs, Frits Maris (nephew), Simon Willem Maris (son), Theo Mesker, Evert Moll, Frits Mondriaan, Augustine Hermine Obreen, and Cornelis Spoor.²

Numerous examples of works by Maris can be found in the museums of Amsterdam, Arnhem, Dordrecht, Eindhoven, Enschede, Groningen, The Hague, Leiden, Otterlo, Rotterdam and Utrecht. Outside Holland museum holdings of Maris mainly reflect the countries in which the Hague School artists achieved their greatest popularity, notably Britain, Canada and the United States. These museums included those of Aberdeen, Boston, Brème, Cincinnati, Dundee, Edinburgh, Glasgow, Hamburg, London, Manchester, Montreal, Oxford, Philadelphia, Sheffield, St. Louis, Stuttgart and Toledo, Ohio.

In *The Hague School, Dutch Masters of the 19th Century* exhibition catalog Ronald de Leeuw pared down the essentials in Maris’ work to a few lines. “Willem Maris returned to the same simple motifs time and again: cows

Continued

¹ Biographical information taken from Dr. Jos. de Gruyter, “Willem Maris” in *De Haagse School*, volume II, Lemniscaat, Rotterdam, 1968, pp. 59-60; and Ronald de Leeuw, “Willem Maris” in *The Hague School, Dutch Masters of the 19th Century*, exhibition catalog, Royal Academy of Arts, London & traveling, 1983, p. 227.

² *Ibid.*; and Pieter A Scheen, “Willem Maris” in *Lexicon Nederlandse Beeldende Kunstenaars 1750-1880*, Uitgeverij Pieter A. Scheen BV, ’s-Gravenhage, 1981, p. 334.



at a pool, a few willows, the vague silhouette of a windmill on the horizon. Using these elements, he created with his brush a series of lyrical paintings of unprecedented brilliance, making good his claim to paint not cows but the sunlight itself. In his work the Hague School finds its purest moment of “art for art’s sake”.³ In *Cows in a Polder Landscape* we find the visual embodiment of this testimonial. Under an enormous summer sky dotted with puffy clouds and soaring gulls, three cows stand in the foreground by a pool and a clump of golden-green willows. In the left midground, a sailboat skips across the water. In the right midsection, three more cattle graze by the *melkbocht* or milking-area in a bright green field marked by a wooden fence. In the distance, a series of windmills is discernible. Within this quiet moment Maris has ingeniously painted cows lit from behind, providing them with a celestial and monumentality that would be forfeited if the process was reversed. Employing a vigorous brush the artist succeeds in entwining a nearly riotous range of colors, exemplified by the incongruous accents of deep blue, brilliant green and vivid red found along the foreground. A dazzling panorama of light defines *Cows in a Polder Landscape*, and as summarized by Guido Jansen, “In this respect Willem Maris had no peer in Holland; none of his friends of the Hague School could paint such sun-drenched landscapes.”⁴

³ Ronald de Leeuw, op. cit., no. 84, p. 231.

⁴ Guido Jansen, “Willem Maris” in *Breitner and his age, Paintings from the Rijksmuseum in Amsterdam 1880-1900*, Waanders Uitgevers, Zwolle, 1995, p. 62.



12.

ADOLF HENGELER
(Kempten 1863 – Munich 1927)

Der Bleichwiese (The Wash Meadow)

signed A. Hengeler and dated 15 in the lower left
oil on panel
24¾ x 25¼ inches (63 x 64.2 cm.)

PROVENANCE

Private Collection, Staten Island, New York, until 2014

George Grosz in his 1946 autobiography recounted, “One day I became acquainted with the book dealer Schönboom, the idealistic owner of Stlop’s largest book and art-supply store ... from bound volumes of the *Fliegende Blätter* from Schönboom’s lending library I copied mostly Adolf Hengeler’s work. With great patience I tried to grasp every single line of the woodcut or reproduction and copy it exactly.”¹ The *Fliegende Blätter* was a weekly German paper devoted to the retelling of current jokes and humorous situations that mirrored the daily lives of its readers. Its strength lay with the illustrations employed to depict these stories.² Hengeler, referred to as “the inimitable humorist of *Fliegende Blätter*,”³ executed several thousand caricatures, cartoons and scenes for the paper from 1885-1914. It is also where the artist first gained a public following as well as notoriety for his artistic skills.⁴ Richard Muther wrote in *The History of Modern Painting*, “that the art of illustration took a new and higher development under the influence of the earnest study of nature which had entered into painting is a truth of which *Fliegende Blätter* gives sufficient proof ... Adolf Hengeler has produced charming pictures, elaborated with an astonishing technique, pictures from which later generations will gather as much concerning the physiognomy of the end of the nineteenth century as the delicate Rococo masters have taught the present generation in regard to the civilization of the eighteenth.”⁵

Hengeler began his training in 1881 at the Kunstgewerbeschule (Applied Arts School) in Munich under the direction of Ferdinand Barth. By 1885 he had entered the Munich Academy, where he studied with Johann Leonhard Raab and Wilhelm von Diez, while simultaneously submitting illustrations to the *Fliegende Blätter*. Around 1890 he also began to exhibit paintings. The art critic Richard Braungart noted that Hengeler soon became as popular a painter as he had been a draftsman. (“Hengeler wurde bald als Maler ebenso populär wie er früher als Zeichner gewesen ist.”)⁶ The varying stylistic influences of Franz von Lenbach, Arnold Böcklin, Carl Spitzweg and Franz von Stuck are apparent in his paintings, placing him as a member of the Munich Secessionists with whom he regularly exhibited.⁷ With the start of the Munich Secession Movement in 1892, the need for contemporary relevance as well as aesthetic quality came to the forefront. This was accompanied by an embracing of Impressionism that reached its apex in Germany in the 1890s, twenty years after its start in France. The

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¹ George Grosz, *George Grosz: An Autobiography*, translated by Nora Hodges, University of California Press, Berkeley, CA, 1998, pp. 30-32 (Originally George Grosz, *Ein kleines Ja und ein grosses Nein*, 1946).

² William D. Ellwanger & Charles Mulford Robinson, “A German Comic Paper (*Fliegende Blätter*)” in *The Century*, The Century Co., volume XLVIII, New York, May 1894 to October 1894, pp. 448-450, 453.

³ Karl Ehrlich Count zu Leiningen-Westerburg, *German Book-plates*, translated by G. Ravenscroft Dennis, George Bell & Sons, London, MCCCCI, p. 393.

⁴ Felix Billeter, “Adolf Hengeler 1863-1927: Eine außergewöhnliche Künstlerkarriere im Schatten der Münchener Malerfürsten” in *Adolf Hengeler, Münchener Kunst Zwischen Lenbach und Stuck*, exhibition catalog, Museen der Stadt Kempten (Allgäu), volume 20, May 9, 2013–January 1, 2014, p. 61.

⁵ Richard Muther, “Germany” in *The History of Modern Painting*, volume III, Henry and Co., London, 1896, pp. 536-537.

⁶ *Ibid.*, p. 62.

⁷ Hgl, “Adolf Hengeler” in Thieme-Becker, *Allgemeines Lexikon der Bildenden Künstler*, volume XVI, veb. E.A. Seeman Verlag, Leipzig, p. 386.



exploration of light became an important thematic concern. Shadows now glowed from a contrasting mixture of deep blue, green and purple hues. The substitution of minutely detailed work based on elaborate preparatory drawing for a quick impasto laden brush gained favor in the attempt to recreate the effects of strong light delineating objects.⁸

Hengeler's works reflected these new concerns but often further incorporated thematic allusions to the old masters, particularly Hieronymus Bosch, Pieter Brueghel and Peter Paul Rubens. *Der Sämann (The Sower)* of 1911, now in the Neue Pinakothek, Munich, in which a putto takes over the seeding of a field while nearby a drunken farmer sleeps off his stupor, epitomizes the artist's vision. Such works earned Hengeler the nickname of the "Puttenmaler" (Putto painter).⁹

In 1912 Hengeler became a professor of the Munich Academy and taught until 1925. With the start of World War I in 1914, half of Hengeler's students were conscripted into military service, for which at the age of 51 he was too old. In the early years of the war, Hengeler was so deeply effected and out of step with the zeitgeist of the times, that with the exception of three works, he abandoned painting altogether. Instead his emotions were poured into a diary, illustrated with about 100 pencil drawings, meant only for himself and his friends. Citizens were expected to actively participate in the war effort and artists in particular to assist in the formation of propaganda. In all likelihood, governmental pressure was exerted and Hengeler's diary came to be selectively published, titled *Aus einem Tagebuch 1914/15 (From a Diary 1914/15)*. Although patriotic in tone, his political caricatures and cartoons did not glorify the war and grew increasingly skeptical about the means employed to obtain victory. Nothing could represent the true state of the artist's feelings better than one of his own 1914 drawings from the diary. It depicts Mars the god of war with Venus gazing down from the planet Mars at the Earth in flames. The caption reads, "Was ist denn mit alten Erde los?" (What is wrong with the old Earth?, see Fig. 12a).¹⁰

In the post-impressionistic landscape composed from a patchwork quilt of broad, quick and swirling, harmoniously colored brush strokes of *Der Bleichwiese*, a middle-aged man stands atop a hillside bathed in sunshine under a sky dotted with cumulus clouds, contemplating his laundry and most particularly his socks. Armed with a watering can, smoking a pipe, wearing a long jacket, waistcoat, high-collar with bow-tie, dress slacks and highly polished shoes; his attire feels more suited to the world of commerce or academia than the laundry field or garden. Alongside the laundry, a chair and table with a bottle of wine, smoking lamp and brazier, book and round of cheese, complete the picture of a relaxing summer afternoon. Yet something is amiss in this supposed scene of blissful retirement, underscored by its 1915 date. Like the sitter, Hengeler too had been sidelined, his true feelings misappropriated, his voice strangled, his creativity all but blocked since the start of the war. The three works that he was able to produce must be regarded as among the most significant of his total output. *Der Bleichwiese* delivers its message in subterfuge, neatly masked in humor, portraying an individual's inability to change societal norms as well as addressing the feelings of irrelevancy that accompany advancing age. Modern in style, the message is timeless.

Paintings by Hengeler executed after the war primarily feature landscapes, often with putti or religious subject matter but in a darkened palette. In the Allgäu Museum, Kempten an example from 1919, in a style reminiscent of Paolo Uccello, painted in deep blues and browns and titled *Petrus und der Teufel als Seelenfänger (Peter and the Devil Catching Souls)*, depicts the Saint and Satan on opposite river banks holding dueling fishing poles while putti cavort along its edge.

⁸ Horst G. Ludwig, "Stylistic Diversity within the Munich Secession 1892-1914", pp. 71, 84, 176; and Bettina Best, "The Secession Movement in Munich, Berlin and Vienna," in *Secession 1892-1914*, op.cit., p. 269.

⁹ Felix Billeter, op. cit., pp. 61, 63-64.

¹⁰ Rupert Schmid, "Ein Tagebuch 1914/15—Propaganda, Hinterbliebenenilfe oder Kriegshetze?" in *Adolf Hengeler, Münchener Kunst Zwischen Lenbach und Stuck*, op. cit., pp. 107-109, 115.

Paintings by Hengeler are in the museums of Bremen, Chemnitz, Düsseldorf, Hanover, Kempten, Munich, Nuremberg, Prien am Chiemsee, Rome and Seattle. From May 9, 2013–January 1, 2014 the Allgäu Museum, which has the largest collection of Hengeler's works, commemorated the 150th anniversary of his birth with an exhibition and catalog titled *Adolf Hengeler Münchener Kunst Zwischen Lenbach und Stuck*.

Celebrated during his lifetime, inspirational to such important figures of the next generation as George Grosz, with his last retrospective having been held at the Venice Biennale of 1912, where 26 of his works were on view; the Kempten exhibition reintroduces Hengeler's accomplishments to a twenty-first century audience. *Der Bleichwiese* defines his relevancy.



WAS IST DENN MIT DER ALTEN ERDE LOS ? —

13. 8. 14. A.H.

Fig. 12a "What is wrong with the Earth?" From Adolph Hengeler's *Aus einem Tagebuch 1914/15*.
Courtesy of Museen der Stadt Kempten. (Allgäu)

13.

LAURA GARDIN FRASER
(Chicago 1889 – Westport, Connecticut 1966)

Snuff

signed and dated Laura Gardin©1915/FEB.1915.FECIT. and numbered 22 on the underside
bronze, reddish-brown patina
height: 8¼ inches (21 cm.)

PROVENANCE

Private Collection, New York

RELATED LITERATURE

Bruce M. Donaldson, "American Sculpture at Buffalo" in *The American Magazine of Art*, volume VII, no. 10, The American Federation of Arts, New York, August 1916, p. 419

"Laura Gardin Fraser, New York" in *Catalogue of Copyright Entries, Works of Art*, part 4, Government Printing Press, Washington, 1916, p. 326

Eleanor Jewett, "Art" in *The Chicago Sunday Tribune*, February 2, 1919, p. 9

"Contemporary American Bronzes" in *The Bulletin of the Cleveland Museum of Art*, number 10, Cleveland, Ohio, December 1919, pp. 152-153

"Laura Gardin Fraser" in *Catalogue of Copyright Entries, Work of Art*, part 4, volume 14, Government Printing Office, Washington, 1919, pp. 258-259

"Laura Gardin Fraser, Snuff" in *Catalogue of the One Hundred and Fifteenth Annual Exhibition of the Pennsylvania Academy of the Fine Arts*, February 8th, 1920 – March 28th, 1920, Philadelphia, p. 70, no. 501

Eugène Castello, "Philadelphia (Review of the One Hundred and Fifteenth Annual Exhibition held in the galleries of the Pennsylvania Academy of the Fine Arts)" in *The International Studio*, volume 70, March – June, 1920, John Lane Company, New York, p. 77

"Two Exhibitions" in *The New York Times*, April 24, 1921

Frances Dean Whittemore, *George Washington in Sculpture*, volume 2, Marshall Jones Company, Boston, 1933, p. 199

Beatrice Gilman Proske, "Laura Gardin Fraser" in *Brookgreen Garden Sculpture*, Printed by order of the Trustees, Brookgreen Gardens, South Carolina, 1969, p. 248

James MacKay, "Laura Gardin Fraser" in *The Dictionary of Western Sculptors in Bronze*, Antique Collectors Club, Woodbridge, Suffolk, 1977, p. 142

Peter Hastings Falk, ed., "Laura Gardin" in *The Annual Exhibition Record of The National Academy of Design 1901-1950*, Sound View Press, Madison, CT, 1990, p. 217, exh. 1916, no. 508

Peter Hastings Falk, ed., "Laura Gardin Fraser" in *The Annual Exhibition Record of the National Academy of Design 1901-1950*, Sound View Press, Madison, CT, 1990, p. 209, exh. Winter Exhibition 1919, no. 80

According to tradition, Snuff was Laura Gardin Fraser's dog. On February 14, 1915, Laura created a unique piece depicting Snuff at the age of one month apparently as a Valentine's Day gift for her husband and fellow-sculptor James Earle Fraser. This work would prove the inspiration for one of her most beloved pieces, *Snuff*, sculpted a bit later in the same month, shown somewhat older and slightly differently proportioned.

Continued



In 1916 Bruce M. Donaldson for *The American Magazine of Art* reviewing the *American Sculptor Exhibition* at the Albright Art Gallery, Buffalo, New York, wrote after viewing the 800 works included in the show, "Mention must be made of 'Snuff' a pup of indeterminate breed who has become most popular with all the visitors to the exhibition. Laura Gardin has scored a distinct triumph in this piece."¹ In 1919 in a show of *Contemporary American Bronzes* at the Cleveland Museum of Art, *Snuff* was categorized as "an irresistible puppy."² Also in 1919 Eleanor Jewett in a review of an exhibition of the seventeen members of the Macdougall Alley Sculptors of New York City (where at this point Fraser maintained a studio) held at the Arts Club declared, "'Snuff,' by Laura Gardin Fraser, is an irresistible red brown puppy sitting back on his haunches and letting the world wag past with a spirit that prefers to look on rather than take part in the procession."³ When shown at the One Hundred and Fifteenth Annual Exhibition of the Pennsylvania Academy of the Fine Arts in 1920, Eugène Castello in *The International Studio* described it as "a capital bit of animal work in Miss Laura Gardin Fraser's *Snuff*."⁴ In 1921 a journalist for *The New York Times* reviewed a show of her work at the Ferargil Galleries. Quite taken with the bronze but not sure of its name, he remarked, "a baby dog ('Snuff,' 'Buzz' or 'Bunny') is enticing in its infantile innocence, younger and more innocent than a baby human of the same number of weeks possibly could look." A *Snuff* was purchased by the Wadsworth Atheneum, Hartford, Connecticut, for its permanent collection. Lovingly cast and in beautiful condition, the puppy's appeal has not been diminished by time.

Laura Gardin studied at the Art Students League of New York from 1907-1910 with James Earle Fraser, whom she would marry in 1913. Her early works were mainly executed on a small scale and often depicted babies, horses and dogs. Her later works included medals and portraits as well as large scale commissions such as her life-size bronze of *Fairplay*, the champion racehorse owned by Joseph E. Widener for his estate in Lexington, Kentucky. She was a member of the National Sculpture Society, National Academy of Design, National Institute of Arts and Letters and the National Association of Women Painters and Sculptors. During her career she received numerous formal tributes including the Saint-Gaudens medal and the Saint-Gaudens figure prize while still studying at the Art Students League. Other honors included the Shaw prize, 1920; J. Sanford Saltus medal, National Academy of Design, 1924 and 1927; J. Sanford Saltus medal for medallic art, American Numismatic Society, 1926; the Agar prize, National Association of Women Painters and Sculptors, 1927; and the Walrous medal, National Academy of Design, 1931. Other institutions where her work can be found include Lowe Art Gallery, Syracuse University, Syracuse, NY; Museum of Hounds & Hunting, Morven Park, Leesburg, VA; United States Military Academy, West Point, NY; and Smith College, Northampton, MA.⁵

¹ Bruce M. Donaldson, op. cit., pp. 414-415.

² "Contemporary American Bronzes" in *The Bulletin of The Cleveland Museum of Art*, op. cit., p. 152.

³ Eleanor Jewett, op. cit., p. 9.

⁴ Eugène Castello, op. cit., p. 70.

⁵ Biographical information taken from "Laura Gardin Fraser" in *Contemporary American Sculptors*, The California Palace of the Legion of Honor, Lincoln Park, San Francisco, April to October, 1929, p. 109; Peter Hastings Falk, ed., "Laura Gardin Fraser" in *Who was Who in American Art*, Sound View Press, Madison, Connecticut, 1985, p. 213; and F. Turner Reuter, Jr., "Laura Gardin Fraser" in *Animal & Sporting Artists in America*, *The National Sporting Library*, Middleburg, Virginia, 2008, pp. 255-256.



WILHELMUS (WILM) HENDRIKUS MARIE WOUTERS
(The Hague 1887 – Amsterdam 1957)

Twee Volendammers (Two Volendammers)

signed Wilm Wouters and dated 22 in the upper left
 charcoal on paper mounted on cardboard
 25½ x 19¼ inches (64.7 x 48.7 cm.)

PROVENANCE

Private Collection, Amsterdam, until 2014

Wilm Wouters executed this sketch for the oil painting of the same title, *Twee Volendammers*, in the Zuiderzeemuseum in Enkhuizen, The Netherlands (see Fig. 14a).¹ Before Wouters became an artist he was a sailor and then a diamond cutter. The obvious empathy incorporated into the portrayal of this drawing of the *Twee Volendammers*, multifaceted features evokes these earlier experiences. Wouters began his artistic training in 1908 with Albert Hahn. From 1909 to 1914 he was enrolled at the Rijksakademie in Amsterdam and was a student of Carl Lodewijk Dak, Antonius Johannes Derkinderen, and Nicolaes van der Waay; but it would be his 1918 move from Amsterdam to Volendam that would prove transformative.²

In all likelihood, Wouters, like so many of his colleagues, arrived in Volendam in search of the “unspoiled” villages of the Zuiderzee. From the 1880s onwards, artists from all over the world had become enamored of all things Dutch and arrived in droves to search for what they considered 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 such Dutch cities as Rotterdam and Amsterdam or other foreign capitals and it was exactly this feature that proved so attractive. Noting a lack of 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).³ 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 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 youngest Conny who married Wouters in 1919. 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, teemed with artists and along with Spaander’s ever-growing collection, functioned as a draw for the hotel and attracted tourists from everywhere. Such millionaires 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.⁴

Continued

¹ For a full-page color reproduction of the oil painting *Twee Volendammers*, see Brian Dudley Barrett, *Volendam Artists Village: The Heritage of Hotel Spaander*, uitgeverij d’jonge Hond, Zuiderzeemuseum, 2009, p. 97.

² Dirk Brinkkemper, Peter Kersloot and Kees Sier, *Volendam Schildersdorp 1880–1940*, Waanders Uitgevers, Zwolle, 2006, p. 126.

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

⁴ Ivo Blom, op. cit., pp. 247, 254.

wil m. Wouters. 22



Conny and Wouters, along with her sisters Pauline and Trinette and their husbands, the German painter Georg Hering and French artist Augustine Haricotte respectively, held a central place within the artists' colony of Volendam. They acted as role models for the community and were particularly helpful in assisting new arrivals and organizing ateliers. Conny and Wouters' first son, also named Wilm, was born in 1919. Leendart Spaander lived to be 99 years old (1855-1955) and through the years his collection grew substantially, Wouters contributing more than 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 2009.⁵

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 crammed with objects appealed to the imagination of artists and collectors alike.⁶ Wouters, who lived among them, captured their souls as opposed to only their reflections in his work. In *Twee Volendammers* the portrayed stoicism is heightened by the exotic costuming of the sitters, which was the traditional garb of the village. The men all wore tight-fitting tunics in a variety of shades that included red, black, pink, green, blue and orange, with black scarves tucked around their necks, over wide heavy trousers. Their distinctive fur caps are called karpooets.⁷ The immediacy of the sketch is heightened by the use of charcoal which imbues its subjects with a stark monumentality. The eternal struggle of man against the sea is stamped across the faces of these seamen. Their visages further reflect the daily tension that enveloped the entire village, continually waiting and watching for the return of its fisherman, as a successful outcome was never assured and the village's survival hung in the balance.⁸ In 1922, rooted to the past along with a refusal to don modern dress, these sitters are emblematic of a period that has almost vanished yet represent fundamental truths that should never be forgotten.

Wouters lived in Volendam until 1925 and then moved to Amsterdam. Besides being an excellent draftsman and painter, he worked in pastels and watercolor and executed etchings, lithographs and woodcuts. His subject matter included landscapes, cityscapes, florals and genre but foremost portraiture. He was a member of Arti et Amicitiae, the St. Luke Society and Mija Rembrandt. Besides works in the Spaander Collection and the Zuiderzeemuseum, there is a charcoal drawing, *De Kaartlegger (Reading the Cards)*, in the Volendam Museum and a still-life painting in the Gemeentemuseum, The Hague.⁹

⁵ Brian Dudley Barrett, op. cit., pp. 132, 144, 150, 154.

⁶ Ibid, p. 248.

⁷ Ibid, p. 62.

⁸ Ibid, p. 44.

⁹ Biographical information taken from Hans Vollmer, "Wilm (Wilhelmus) Wouters in *Allgemeines Lexikon der Bildenden Künstler des XX. Jahrhunderts*, volume V-Z, Veb. E.A. Seemann Verlag, Leipzig, 1953, p. 170; Pieter A. Scheen, "Wilhelmus Hendrikus Marie (Wilm) Wouters" in *Lexicon Nederlandse beeldende Kunstenaars 1750-1950*, volume 2, 's-Gravenhage, 1969-1970, pp. 626-627; and Dirk Brinkkemper, op. cit., p. 26.



Fig. 14a Wilhelmus Hendrikus Marie Wouters, *Twee Volendammers*, signed, oil on canvas, 23 $\frac{5}{8}$ x 19 $\frac{3}{4}$ inches (60 x 50 cm.) Collection of the Zuiderzeemuseum
Courtesy of the Zuiderzeemuseum, Enkhuizen, The Netherlands

LEO BERGER
(Solothurn, Switzerland 1885 – Pieterlen, Switzerland 1983)

A Figure Skater Believed to be Gillis Grafström

signed L. Berger and stamped Guss V. Pirner & Franz, Dresden. on the base
 bronze, chocolate brown patina, mounted on a black marble base with white veins
 height: 24¾ inches (62.8 cm.) excluding marble plinth

PROVENANCE

Private Collection, New England

Leo (also called Léon) Berger was initially apprenticed as a stonemason in Solothurn. He then trained as a sculptor at the École des Arts Industriels in Geneva followed by the academies of Florence, Rome and Berlin. He also spent quite a bit of time visiting Paris. From 1919 to 1927 he maintained studios in Dresden and Solothurn. In 1928 he moved to Zurich and after 1950 to Montagnola until 1966. Later he was in Massagno and lastly Losdorf.¹

Berger worked in bronze, marble, granite, wood and terra cotta. His typical subjects were portraits, nudes, allegorical figures and genre. He also executed monuments which can be found in Manegg, Olten and Solothurn. Other works are in the museums of La Chaux-de-Fonds, Selzach and Zurich. The influence of Auguste Rodin is notable in a number of his works.²

The first Olympic Games after World War I were held in Antwerp in 1920. Gillis Grafström (1893-1938) was a young Swedish figure skater participating in the games for the first time. During the course of the trials he broke a skate. Forced to go into town for a replacement, he could only find a pair of antiquated curly-toed skates. In desperate need of a new blade he reground and adjusted the old-fashioned skate to the best of his ability and strapped it onto his boot. Astonishingly, despite this handicap, he won the gold medal. In 1924 and 1928 he again won Olympic gold medals as well as the World Championships of 1922, 1924 and 1929. He was regarded by his contemporaries as one of the greatest skaters of all time.³ T. D. Richardson, the august English skating expert wrote Grafström's "personality combine[d] the greatest knowledge of the art of skating possessed by any living soul, with a rare intelligence, intense artistic feeling, perfection of technique and supreme athletic achievement."⁴ Grafström's home was in Potsdam where he worked as an architect as well as a painter and sculptor.⁵

Berger's figure dressed in wool cap, tightly wound scarf, tunic, trousers, high socks and boots, gracefully glides forth with his arms extended for balance. The skating attire is that of the 1920s. The features of the figure could easily be those of Grafström, particularly the long straight nose. Although the title of the work is unrecorded, evidence for the sitter's identity lies most strongly in the fashioning of his skates, as quite uniquely they represent

Continued

¹ Biographical information taken from A. Lechner, "Leo Berger" in *Schweizerisches Künstler-Lexikon, herausgegeben mit Unterstützung des Bundes und Kunstfreundlicher Privater vom Schweizerischen Kunstverein*, volume 4, Huber Frauenfeld, 1905-1917, pp. 29-30; Hans Vollmer, "Leo Berger" in *Allgemeines Lexikon der Bildenden Künstler*, Veb. E. A. Seemann Verlag, Leipzig; De Gruyter, "Leo Berger" in *Allgemeines Künstlerlexikon-Internationale Künstlerdatenbank-Online*; and "Leo Berger" Museum of Design, Zurich, website.

² De Gruyter, op. cit.

³ Beverly Smith, *Figure Skating: A Celebration*, McClelland & Stewart, 1995, p. 20; James R. Hines, *Historical Dictionary of Figure Skating*, Scarecrow Press, Inc., Plymouth, 2011, p. 100; and "Gillis Grafström", *Encyclopedia Britannica*, website.

⁴ Carol A. Osborne, ed., *Women in Sports History*, Routledge, New York, 2012, p. 43.

⁵ Bill Mallon & Ian Buchanan, "Gillis Emanuel Grafström" in *Dictionary of the Olympic Movement*, Scarecrow Press, Inc., Lanham, MD., 2006, p. 11.



two different types. The left foot on the ground wears an old-fashioned curly-toed skate. The skate on the extended right foot is ½ inch shorter, thinner and topped by a smaller open-hole-curved blade which is much more in keeping with the period. The bronze must date from after 1919 to 1927, as it was cast in Dresden during the period Berger maintained a studio in the city. These dates coincide with the majority of Grafström's greatest achievements and a time in which his amazing story at the 1920s Antwerp Olympics was legendary. Bronze works that feature skaters are quite unusual, but Berger was drawn to figures in motion. Further he was known for his sculpted portraits and allegories. Berger's bronze figure skater, sporting mismatched blades, defies any logical explanation other than the embodiment of Gillis Grafström at the moment of his greatest victory.



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

A Woman of Almelo Wearing her Sunday Cap

signed WILLEM V.D. BERG. in the lower right
 oil on panel

7¼ x 5 inches (19.5 x 13.5 cm.)

PROVENANCE

Private Collection, Utrecht

Willem van den Berg's *A Woman of Almelo Wearing her Sunday Cap* possesses a solemnity usually associated with medieval donor panels. Similarly posed, viewed in profile, garbed in black and wearing the equivalent of a wimple, the reference is unmistakable. Throughout his career Van den Berg's admiration and fascination for the varying regional groups of the Netherlands was a consistent factor in his output. In this panel he has painted a villager from the Almelo region and transformed her into an icon, yet incorporated elements indigenous to her home.

Our sitter is depicted in a white lace cap that was commonly worn around 1900 on Sundays, but "naked" as it lacks the elaborately woven ribbons traditionally worn to cover the thin plain ribbons that held the cap in place.¹ Just visible along the edge of the cap are gold ornaments affixed to a golden cap or plate that was worn beneath the outer-cap.² Her only other accessory is a red coral necklace with a gold clasp worn in the front. Coral was believed to ward off disease and evil spirits.³

Van den Berg painted still-lives, animals, genre, landscapes and portraits but was best known for his renderings of peasants, farmers and particularly Scheveningen and Volendam fisherfolk. He first trained with his father Andries van den Berg a renowned painter, print-maker and teacher at the Academy in The Hague. He later enrolled at the Academie voor Beeldende Kunst in The Hague, and was a student of Carel Frederick Louis Wild and Willem Adriaan van Konijnenburg. Van den Berg also took study trips to Belgium, Italy, England, and worked with the Barbizon artists in France. Afterwards he became an instructor in the Eerste Nederlandse Vrije Studio in The Hague. In 1926 he exhibited a painting at the Jeu de Paume, Paris. In 1938 he moved to Amsterdam. From 1939 until 1953 he was the director as well as an instructor of the National Academy of Fine Arts in Amsterdam. He proved to be a popular teacher and his students included Jan Batermann, Joop Broek, Jacobus Johannes Brouwers, Jan Engelberts, Lydia Hoefelman, C.J. ten Hoope and Kurt Löff among many others.

Continued

¹ Written communication from Dr. Gillian Vogelsang-Eastwood, Director of the Textile Research Center, Leiden, dated August 4, 2013.

² "Tour in the Netherlands" in *The Gentleman's Magazine and Historical Chronicle*, volume 129, January to June 1821, John Nichols and Son, London, p. 515.

³ Katlijne Van der Stighelen, "Peter Paul Rubens" in *Pride and Joy, Children's Portraits in the Netherlands 1500-1700*, exhibition catalogue Frans Halsmuseum, Haarlem, October 7–December 31, 2000, p. 124.



(actual size)

In 1959 he received second prize at the International Art Exhibition in Edinburgh. He was a member of the “Arti et Amicitiae” Association in Amsterdam, the Pulchri Studio in The Hague, and one of the Gooische artists who painted in Laren. He also worked as a graphic artist executing linocuts and lithographs. His works can be found in the museums of Amsterdam, Assen, Budapest, Deurne, Enkhuizen, The Hague, Laren, Rotterdam and Trieste.⁴

The chief influences on his work were the paintings of Willem Adriaan van Konijnenburg, Johann Joseph Aarts and as evidenced here the old masters.⁵ As a result of his time among the Barbizon painters, a connection to Jean François Millet is also evident.⁶ Van den Berg has been characterized as a naïve artist and was included in such shows as *Meesters der Europese Naieven* at the Centraal Museum, Utrecht in 1970. Such terminology seems somewhat inadequate when describing the particular magic this artist created as he always remained unaffected by contemporary trends, continually seeking his own way perpetually defying definition.⁷

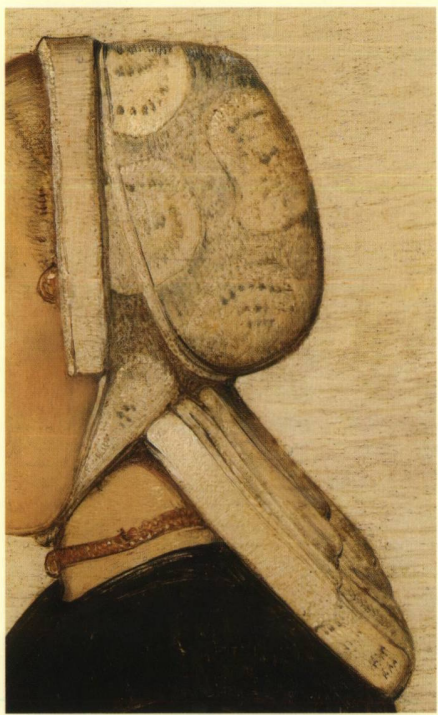
We are extremely grateful to Dr. Gillian Vogelsang-Eastwood, Director of the Textile Research Center, Leiden for her assistance in the writing of this entry.

⁴ 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; K.G. Saur, *Allgemeines Künstlerlexikon Bio-Bibliographischen Index A-Z*, München, 1999-2000, p. 318; and Dirck Brinkkemper, Peter Kersloot, & Kees Sier, “Willem Hendrik van den Berg” in *Volendam Schildersdorp 1880–1940*, Waanders Uitgevers, Zwolle, 2006, p. 56.

⁵ K.G. Saur, op. cit., p. 318.

⁶ 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.

⁷ Dirk Brinkkemper, op. cit., p. 56.



JOHANNES HENDRIK EVERSEN
(The Hague 1906 – Arnhem 1995)

Cherries in a Straw Basket

signed J.H. Eversen and dated 1953 in the lower right

oil on canvas

12 x 16 inches (30.2 x 40.6 cm.)

Private Collection, New Jersey, mid-1950s until the present time

Johannes Hendrik Eversen began his painting career studying with The Hague artist Wilhelm Johan Lampe. In 1935 he enrolled at the Heatherley's School of Art in London where he remained until 1937. Short of funds, he was forced to return to The Hague. Eversen specialized in still-lives but also executed portraits and landscapes in watercolors and oils. He exhibited works at the Royal Academy, London, from 1939 until 1970. In 1940 he moved to Veere in Zeeland and in 1942 to Ede. The Gemeentemuseum in The Hague owns Eversen's *Stilleven met Pijp (Still Life with Pipe)* painted in 1943. In 2006 in commemoration of his 100th birthday, Wim Rijkeboer published the monograph *Jan Eversen 1906-1995, Het licht meester*, and held a retrospective of his work at the Kernhem House, Ede.¹

Eversen was inspired by the works of Pieter Claesz, Willem Heda, Jan Davidsz. de Heem and Clara Peters. He sought to emulate their technical proficiency in his own still-lives. As in *Cherries in a Straw Basket*, simple objects combined with seasonal fruit often form the basis of his compositions. He collected antique jars, bottles, glasses, bowls, baskets and tin cans, while disregarding the more costly items that would have been shown in a typical seventeenth century work, such as a beautiful goblet. He further collected examples of distressed painted wood, interestingly contrasting their textures within the composition, as in our example. Including what was at hand, cherries were routinely painted in the summer, grapes in the autumn, and cabbage in the winter. In this work, the individualization of each cherry and its reflective light recall Clara Peters, who featured cherries in a number of her works, and also reveal Eversen's overriding concern with the delineation of light. He believed the most difficult passage of a painting to lie with the transition from a darkened background into the light of the foreground.² In *Cherries in a Straw Basket*, he achieves a brilliant solution. Painted as a trompe l'oeil, the deeply scored blue planks of the background along with a protruding nail serve to underscore the three-dimensionality of the woven straw basket, enhancing the rotundity of the cherries and bringing into sharp relief the jagged edges of the green leaves. The depth of the composition is traversed by following the vertical flow of the ripples of missing paint across the brown wooden shelf. Like Eversen's seventeenth century predecessors, a timeless serenity is evoked by imagery that requires no further explanation.

¹ Pieter A. Scheen, "Johannes Hendrik Eversen" in *Lexicon Nederlandse beeldende Kunstenaars 1750-1950*, volume I, Pieter A. Scheen, 's-Gravenhage, 1969-70, p. 325; Wim Rijkeboer, *Jan Eversen 1906-1995, Het licht meester*, Drukkerij Veltmann BV, 2006, pp. 8, 49-50.

² Rijkeboer, op.cit., pp. 9, 24, 34.





Loaned to The Columbus Museum, Columbus, Georgia

JAN SNELLINCK III

(Rotterdam 1640 – Rotterdam before 1691)

An Italianate Hilly and Wooded River Landscape with Shepherds and their Flock at Rest

oil on panel

18 $\frac{1}{8}$ x 24 $\frac{3}{8}$ inches (46 x 62 cm.)

EXHIBITED

The Columbus Museum Exhibition, *Two Republics, 17th Century Dutch & 19th Century American Art for the Common Man*, October 5, 2014 – January 11, 2015



Sold to the Auckland Art Gallery Toi o Tāmaki and Mackelvie Trust, Auckland, New Zealand

JAN MYTENS

(The Hague 1613/1614 – The Hague 1670)

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

signed and dated A°: 1663. Mytens F:

oil on canvas

51¾ x 61¾ inches (130.6 x 156.8 cm.)

Museums that have purchased works of art from Lawrence Steigrad Fine Arts

Allentown Art Museum, Allentown, Pennsylvania

University of Arizona Museum of Art, Tucson, Arizona

Auckland Art Gallery Toi o Tāmaki and Mackelvie Trust, Auckland, New Zealand

The Black Watch Regimental Museum, Balhousie Castle, Perth, Scotland

El Paso Museum of Art, El Paso, Texas

Flint Institute of Arts, Flint, Michigan

The Speed Art Museum, Louisville, Kentucky

The Joslyn Art Museum, Omaha, Nebraska

The Fritz Behrens Foundation for the Landesmuseum, Hanover, Germany

La Salle University Art Museum, Philadelphia, Pennsylvania

Metropolitan Museum of Art, New York, New York

Museum Catharijneconvent, Utrecht, The Netherlands

Natural History Museum, London, England

New Orleans Museum of Art, New Orleans, Louisiana

Rijksmuseum, Amsterdam, The Netherlands

Tredeggar House, Newport, Wales

Rienzi, The Museum of Fine Arts, Houston, Texas

Utah Museum of Fine Arts, Salt Lake City, Utah

Wallraf-Richartz Museum & Fondation Corboud, Cologne, Germany

BACK COVER: ADRIEN LOUIS DEMONT, NO. 7 (*detail*)

INSIDE BACK COVER: JOHANNES FRANCISCUS SPOHLER, NO. 5 (*detail*)



