

LAWRENCE STEIGRAD FINE ARTS

Old Master Paintings, Drawings, and British Portraits





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: NICOLAES MAES, No. 6
INSIDE FRONT COVER: JAN BRUEGHEL THE YOUNGER & AMROSIUS FRANCKEN THE YOUNGER, No. 1 (*detail*)
FRONTISPIECE: JAN BRUEGHEL THE YOUNGER, No. 3 (*detail*)



Our gallery is in its twenty-fifth year and has published annual catalogs for the last fifteen.

Our introduction to most of our previous catalogues has highlighted certain pictures, revealed interesting royal provenances and showcased important historical paintings. This year I would like to relate a short story of a painting we sold to the Rijksmuseum during the 2013 TEFAF exhibition.

We displayed a beautiful winter scene by the Dutch artist Nicolaas Baur which depicted *The Women's Speed Skating Race on the Westersingel in Leeuwarden, January 21, 1809* (illustrated at the end of this catalog).

Immediately during the opening we had a lot of interest from private clients as well as from the Rijksmuseum. Over the next few days several curators from the Rijksmuseum viewed it, and after a telephone conversation with the director Wim Pijbes, we were delighted to have sold our first painting to the museum.

On the very next day, with a nice big red dot hanging next to the painting (symbolizing it was sold), a woman came onto our booth and insisted she be allowed to buy the painting as it was her ancestor who is not only depicted in the painting but also had won the race. Of course we could not sell the picture, nor reveal that the Rijksmuseum had purchased it as they wanted to first announce the news. After several minutes the lady left the booth I am afraid not very happy. The next day I received another call from Mr. Pijbes. He explained that the lady is a fifth generation direct descendant of the winner Houkje Gerrits Bouma and is named after her as well and that she wanted to donate the funds for its acquisition. We are delighted to report that our picture is now a Gift of Willem Jan Hacquebord and Houkje Anna Brandsma in 2013 to the Rijksmuseum.

At our gallery in New York as well as at TEFAF Maastricht and the Spring Show at the Armory in New York, we will exhibit primarily Dutch and Flemish works from the 17th through the 20th centuries with an emphasis on portraiture. Other subjects will include street scenes, landscapes, marines, genre and still lifes. We believe there is something for everyone to enjoy.

All works are on offer subject to prior sale.

We would like to thank the following people for their invaluable assistance, advice, entries and expertise in the preparation of this catalog: Susan K. Anderson, Charles Dumas, Rudolf E.O. Ekkart, Klaus Ertz, Bert Gerlagh, Claudia Jew, Jan de Meere, Fred G. Meijer, Kasper Monrad, Margaret Mary Richter, William Robinson, Laurens Shoemaker, William Secord, Katlijne Van der Stighelen, Hanne Støvring and Gillian Vogelsang-Eastwood.

Our new director Laura Leeker has taken over the responsibilities of managing the New York gallery as well as assisting in the production of this catalog and the logistics of organizing our various exhibitions and we are most appreciative.

Peggy Stone & Lawrence Steigrad

1.

**JAN BRUEGHEL THE YOUNGER (Antwerp 1601 – Antwerp 1678)
and AMBROSIUS FRANCKEN THE YOUNGER (Antwerp [?] c. 1590 – Antwerp 1632)**

Allegory of Abundance

oil on panel

24 x 40 inches (60.5 x 100.3 cm.)

PROVENANCE

Salomon Benedikt Goldschmidt (1818-1906), Frankfurt-am-Main, later Vienna

Sammlung S.B. Goldschmidt sale, Kunsthandlung Friedrich Schwarz, Wien, March 11, 1907, lot 12 (as by Jan Brueghel the Elder and Hendrik van Balen)

Alfred (1883-1961) and Hermine Stiassni (1889-1962), Brno, Czechoslovakia until 1938; thence London, 1938-1940; thence Los Angeles, 1940-1962; thence by descent to Susanne Stiassni Martin & Leonard Martin, San Francisco, until 2005; thence by descent to Private Collection, California, 2005-2012

LITERATURE

Gustav Glück, “Jan Brueghel the Elder and Hendrik van Balen” in *Katalog der Sammlung S.B. Goldschmidt aus Frankfurt A.M.*, Wien, 1907, pp. 13, 22, no. 12, illustrated (as by Jan Brueghel the Elder and Hendrik van Balen)

K., “Kunstveilingen” in *Onze Kunst*, J.E. Buschmann Drukker-Uitgever-Antwerpen, January-June, 1907, p. 241 (as by Jan Brueghel the Elder and Hendrik van Balen)

“The S.B. Goldschmidt Collection” in *The Athenaeum Journal*, John C. Francis and J. Edward Francis, London, January to June 1907, p. 298 (as by Jan Brueghel the Elder and Hendrik van Balen)

Dr. Theodor v. Frimmel, “Die Sammlung Benedikt Goldschmidt in Frankfurt am Main” in *Blätter Für Gemaldekunde*, volume 3, Verlag Von Gerold & Co., Wien, 1907, p. 180 (as by Jan Brueghel the Elder and Hendrik van Balen)

J.E. Buschmann, ed., “Ventes d’Art – Collection Gold-Schmidt” in *L’Art Flamand & Hollandais*, volume 4, Anvers, 1907, p. 256 (as by Jan Brueghel the Elder and Hendrik van Balen)

Ingrid Jost, “Hendrick van Balen d. Ä” in *Nederlands Kunsthistorisch Jaarboek*, 14, 1963, p. 125, n. 125 (figures by Hendrick van Balen)

E. Haverkamp-Begemann & Anne-Marie S. Logan, “Hendrik van Balen; Bacchus, Venus, and Ceres” in *European Drawings and Watercolors in the Yale University Art Gallery 1500-1900*, volume I, Yale University Press, New Haven and London, 1970, p. 281, no. 517 (figures by Hendrik van Balen)

Klaus Ertz, *Jan Breughel Der Jüngere (1601-1678), Die Gemälde mit kritischem Oeuvrekatalog*, Luca Verlag, Freren, 1984, p. 381, cat. no. 215 (as very likely a variant by Jan Brueghel the Younger and probably by Hendrik van Balen)

Lubomír Slavíček, “Hendrik van Balen, Jan I Brueghel-Venus, Bacchus, and Ceres” in *Brueghel and Netherlandish landscape painting from the National Gallery Prague*, exhibition catalog, National Museum of Western Art, Tokyo, March 20-May 27, 1990 and traveling, p. 152 (as a version of the Prague piece)

Lubomír Slavíček, “Hendrick I van Balen and Jan I Brueghel; Landscape with Venus, Bacchus and Ceres, Sine Baccho et Cerere Friget Venus” in *The National Gallery in Prague; Flemish Paintings of the 17th and 18th Centuries*, The National Gallery in Prague, 2000, p. 68, cat. no. 15 (as a contemporary copy of the Prague painting with figures by an anonymous Antwerp-based artist from the circle of Frans II Francken)

Bettina Werche, *Hendrick van Balen (1575-1637) ein Antwerpener Kabinettbildmaler der Rubenszeit*, Brepols, Turnhout, 2004, volume I, p. 162, cat. no. A72, volume II, p. 366, cat. no. A72, illustrated (as by Hendrick van Balen and Jan Brueghel the Younger, a replica of the Prague painting and as location unknown)

Klaus Ertz and Christa Nitze-Ertz, *Jan Brueghel Der Ältere (1568-1625) Kritischer Katalog der Gemälde*, volume II, Luca Verlag, Lingen, 2008-10, p. 707, cat. no. 344, fn. 4 & 5 (as probably a contemporary replica of the Prague painting, and probably lost)

Continued



Missing from public view since 1907 and known only from an old black and white photo, *Allegory of Abundance* by Jan Brueghel the Younger and Ambrosius Francken the Younger can only be described as a rediscovered masterpiece. In 1907 it was heralded in the press as one of the highlights of Salomon Benedikt Goldschmidt's old master collection for which Gustav Glück wrote the introduction in the auction catalog, and of such high quality that no one doubted it as the work of Jan Brueghel the Elder. Taken out of Europe in 1938 when Alfred and Hermine Stiassni were forced to flee the Nazis, it eventually made its way to California where it remained virtually out of sight until 2012. In its absence, succeeding generations of scholars could only speculate on its relationship to the painting in The National Gallery, Prague by Jan Brueghel the Elder and Hendrick van Balen, *Landscape with Venus, Bacchus and Ceres* (inventory no. 0 10161[DO 4940, Z2270], oil on panel, 58.5 x 100.5 cm.) which it so closely resembles. This also accounts for the vague verbiage used in regards to the attribution of this work in a number of later literary references. Dr Klaus Ertz, working only from an old photograph in the Witt Library, London,¹ had also approached it quite cautiously in his publications *Jan Brueghel der Jüngere*, 1984 (op.cit., p. 381, cat. no. 215) and *Jan Brueghel der Ältere*, 2008-10 (op.cit., p. 107, cat. no. 344, fn. 4 & 5). Upon viewing the painting in November 2013, Dr. Ertz wrote, "this morning I saw your wonderful painting... the landscape is from Jan Brueghel the Younger, the figures from Ambrosius Francken the Younger circa 1630."² He further described the state of the painting as quite outstanding.³

The subject of this work has been variously titled. For Gustav Glück it was an *Allegory of Autumn*, Klaus Ertz termed it *Allegory of Abundance*, and Lubomír Slavíček catalogued it as *Venus, Bacchus and Ceres, Sine Baccho et Cerere Friget Venus*. It may properly be considered all three. The harvest deities of Bacchus and Ceres flank Venus the goddess of love, and illustrate the motto *Sine Baccho et Cere Friget Venus* (without Bacchus and Ceres, Venus grows cold)—a quotation from the Roman dramatist Terence suggesting that love disappears without the stimulus of wine and food. As Bacchus the wine god and Ceres, the goddess of agriculture, are associated with the bounty of the autumn harvest, their presence in the context of the richness of the vegetation, produce, fruit and flowers, make the painting both an allegory of the season and more broadly one of abundance.

Abundance accurately describes the painting's visual impact. Across its polished jewel-like surface nature, mythology, and exotic as well as common animals combine in a kaleidoscope of vivid coloration and miniaturistic detail. Seated in the center is Venus, flanked by Cupid and Bacchus. An attendant is in the midst of placing a laurel wreath upon her head, symbolic of the goddess's power and glory. Overhead, putti shower her with roses, the flower being one her attributes. Bacchus raises his golden drinking cup to Venus, clearly identifiable by his girth and crown of vine leaves. His accompanying putti and Satyr are laden with grapes. Completing Bacchus's retinue, Pan plays his syrinx to two seated Bacchantes and a Satyr in the greenish-blue fields of the left-midground. Ceres stands to the right of Cupid holding a bouquet of wheat stalks surrounded by five putti struggling to support a huge cornucopia. Prosperine, Ceres' daughter, is by her side, identifiable by the pomegranate in her basket. After being struck by one of Cupid's arrows Pluto, the god of the underworld, abducted Prosperine to be his wife. (Francken has mischievously placed Prosperine in Cupid's firing range.) Ceres searched the world for her daughter, and until they were reunited let the earth become barren. Allowed to ascend to Earth from September until December and then return to Hades, Prosperine's life foretold the seasons.⁴ To the right of Ceres and Prosperine a pathway with travelers winds into the distance. Among the many depicted wondrous elements, a particularly charming vignette occurs in the center foreground in which two guinea pigs eating peas capture the attention of an entranced putto. Guinea pigs were unknown in Europe until after the discovery of America.⁵ Assuredly the putto's response presupposes that of the seventeenth century viewer.

¹ Ertz, op. cit. 1984, p. 381.

² Written communication from Dr. Klaus Ertz dated Lingen, November 14, 2013.

³ Written communication from Dr. Klaus Ertz dated Lingen, November 20, 2013.

⁴ James Hall, "Ceres" in *Dictionary of Subjects and Symbols in Art*, Harpers Row, Publishers, New York, 1974, pp. 62-63.

⁵ Arianne Faber Kolb, *Jan Brueghel the Elder, The Entry of the Animals into Noah's Ark*, The J. Paul Getty Museum, Los Angeles, 2005, p. 31.

In 1601, Jan Brueghel the Elder's oldest son Jan Brueghel the Younger was born in Antwerp, the most important art center in Flanders. Jan Brueghel the Elder was the son of Pieter Brueghel the Elder and along with Peter Paul Rubens regarded as the leading artists of Antwerp. Renowned for his meticulously rendered still lifes and landscapes, his fluidity with a paintbrush earned him the nickname "Velvet Brueghel."⁶ He was also a catalyst in the movement of Netherlandish landscape painting towards a greater naturalism⁷ by employing a more realistic viewpoint with a stronger horizontal emphasis, distinct color scheme, and subject matter complemented by minute detailing that became a touchstone for decades.⁸ His son Jan inherited his skill as well as the versatility needed to continue the wide range of subjects his father had developed.

By age ten Jan had begun training in his father's studio. By 1616, as recorded in correspondence archived from his father at the Ercole Biacchi, Milan, arrangements were made for Jan to continue his education in Italy, which was customary for Northern painters during this period. In Milan he worked under the protectorship of Cardinal Federico Borromeo, a patron and friend of his father. He also traveled to Sicily, including Palermo, in 1623 and again in 1624 where he was reunited with his childhood friend Anthony van Dyck. In the beginning of 1625, he learnt of his father's death and returned home to Antwerp to take over the family studio. In 1625 he joined the Guild of St. Luke and in 1626 married Anna Maria Janssens, the daughter of the painter Abraham Janssens. The couple had eleven children.⁹ In 1630 Jan became the Dean of the Antwerp Guild of St. Luke. This was a period marked by success and one in which Jan continued to paint works based on his father's compositions, a practice he would follow at least until the early 1650s. This is also when the artist was deemed to be at his best.¹⁰

Ambrosius Francken the Younger was the son of the Antwerp master Frans Francken the Elder. In all likelihood his pupil, Ambrosius never married and lived in his father's house with his brother Hieronymus the Younger, who was also a painter. Their middle brother Frans Francken the Younger was the most prominent member of the Francken dynasty of painters, which spanned four generations. Only a few facts are known about Ambrosius' career. In 1623/24 he became a free master in the Antwerp guild of St. Luke. Upon the death of Abraham Govaerts in 1626, Ambrosius was one of the artists entrusted to complete his landscapes with the addition of figures. He had his first pupil in 1623/24 and another in 1629/30, although their identities are unknown. A painter of history, mythology, religious subjects and genre, his style throughout is close to that of his brother Frans Francken the Younger. Works by the artist can be found in the Church of St. Carolus Borromeus, Antwerp; Kunstmuseum, Basel; and Musée Municipal, Soissons.¹¹

When Jan Brueghel the Younger took over his father's workshop at the end of 1625 until the early 1630s, there is very little difference in the quality and craftsmanship of its production. In Dr. Ertz's opinion the "very high quality" of *Allegory of Abundance* is a testimonial to the veracity of this statement. After his father died, Jan continued collaborations with artists such as Peter Paul Rubens, Hendrick van Balen, and Joos de Momper, which had begun with his father. As Dr. Ertz pointedly remarks, artists of this caliber would not have continued this practice if the son's skill had been insufficient, irrespective of their past friendship and alliances with his father. Besides Ambrosius Francken the Younger, other collaborators included Hendrick de Clerck, Hieronymus van Kessel, Pieter Snayers, Lucas van Uden, Theodor van Tulden, Frans Wouters, and Pieter van Avont. Such collaborations were extremely common in Antwerp especially in the first half of the seventeenth century. The genius of Jan Brueghel the Younger and his associates is the seamless transition between alternating hands in one work.

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⁶ Anne T. Woollett, "Two Celebrated Painters" The Collaborative Ventures of Rubens and Brueghel, ca. 1598-1625" in *Rubens & Brueghel, A Working Friendship*, exhibition catalogue, The J. Paul Getty Museum, Los Angeles and traveling, July 5-September 24, 2006, pp. 2, 10.

⁷ Hans Vlieghe, *Flemish Art and Architecture 1585-1700*, Yale University Press, New Haven and London, 1998, p. 180.

⁸ Kolb, 2005, p. 81.

⁹ Ertz, op. cit., 1984, pp. 95-101; and Ertz, op. cit., November 20, 2013.

¹⁰ Ertz, op.cit., November 20, 2013.

¹¹ Biographical information taken from J. de Maere & M. Wabbes, "Ambrosius II Francken" in *Illustrated Dictionary of 17th Century Flemish Painters*, La Renaissance du Livre, Brussels, 1994, text volume, pp. 164-165, plates volume A-K, pp. 431-433; and Ertz, op. cit., November 20, 2013.

The methodology behind the creation of *Allegory of Abundance* would have begun with Jan Brueghel the Younger painting a general impression of the landscape and positioning the trees. It is also possible that he outlined the placement of the figures. The painting then would have been delivered to Ambrosius to insert the figures. Dr. Ertz has noted that it is especially in the painting of the putti scattered throughout that Ambrosius' style is most obvious. Then the panel would have been returned to Jan who completed the flowers, vegetables, animals and landscape. By working in such a manner the impression of uniformity was preserved and the transition from one hand to another almost imperceptible. Dr. Ertz has further characterized the quality of how the landscape and figures relate in *Allegory of Abundance* as "outstanding."¹²

Upon first reflection, Jan Brueghel the Elder and Hendrick van Balen's *Landscape with Venus, Bacchus and Ceres* in the National Gallery, Prague appears identical to ours in quality, size and content. The difference is noticeable only in the stylization of the figures executed by Ambrosius. Although positioned exactly the same, the colors of the garments have been altered, with the groups of the mid and background completely changed. Out of the public eye for over 100 years and feared lost in the chaos of World War II, the reintroduction of this visual feast intended as an object of wonderment, presents a rare opportunity for the acquisition of a masterwork by two young artists at the peak of their careers.

We are indebted to Dr. Klaus Ertz for confirming *Allegory of Abundance* as an autograph work by Jan Brueghel the Younger and Ambrosius Francken the Younger, executed circa 1630 in Antwerp.

¹² Ertz, op. cit., November 20, 2013.



2.

FLORIS GERRITSZ. VAN SCHOOTEN
(Haarlem active c. 1605 - 1656)

Still Life of Fruit on a Table Draped with a Dark Cloth: Plums, Apples, Bunches of Black and White Grapes and Pears

signed with monogram in the middle right (on a leaf above the pears): F V S

oil on panel

24 x 40 inches (52 x 83 cm.)

PROVENANCE

Donald Antiques and Decorations, London, as Dutch School, sold October, 1951, to

Private Collection, London, and thus by descent to

Private Collection, New York, until 2013

This lush still life of fruit is an excellent example of a lesser-known aspect of the oeuvre of the Haarlem still-life painter, Floris van Schooten, who was a contemporary and fellow townsman of Floris van Dijck (c.1575-1651), Pieter Claesz. (1597-1660) and Roelof Koets (1592/93-1654/55).

The first known record of Floris van Schooten is his registry in the civic guard of Haarlem in 1606. Consequently, he must have been at least 18 years old at the time and thus was born in 1588 at the latest. Unfortunately, there is no record of the place or date of his birth. Van Schooten married the daughter of a rich brewer in Haarlem in December of 1612, by which time he had probably joined the painters' guild. He lived and worked in Haarlem until his death in November of 1656.¹

Van Schooten painted still lifes of various types but also produced a few paintings of biblical subjects. It is unfortunately not possible to establish a firm chronology for his work as he dated only a small portion of his many still lifes, and his style and handling were rather consistent.² Floris van Schooten's earliest works demonstrate substantial influence from the Haarlem still-life painters Floris van Dijck and Nicolaes Gillis (active c.1612–1632 or later). His earliest known dated still life, from 1617, is particularly reminiscent of van Dijck's impressive displays of victuals and costly objects. During the 1620s, the work of Pieter Claesz., with whom he collaborated on at least one occasion, must have been a source of inspiration for him.³ Notwithstanding the fact that Floris van Schooten regularly picked up ideas from the work of artists in his Haarlem circle, his still lifes have a strongly individual character and are usually immediately recognizable as his work.

Although accurate dating of van Schooten's still life is not possible, there can be little doubt that the artist painted this still life of fruit later in his career, probably around the mid-1640s. It is particularly close in style and content to a larger still life of fruit and vegetables that he dated in 1644.⁴ While in that painting some red fruit add an additional warm accent, and while the bunches of grapes, also with the vine leaves hovering over them, are placed in a shallow basket, it contains very similar clusters of apples and of plums. Van Schooten's larger 1644 still life

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¹ I. van Thiel-Stroman in N. Köhler (ed.), *Painting in Haarlem 1500-1850. The collection of the Frans Hals Museum*, Haarlem/Ghent 2006, p. 301. Van Thiel incorrectly quotes a publication by L.J. Bol in reference to a (non-existing) work from 1605.

² In 1966, Poul Gammelbo published an oeuvre catalogue of van Schooten's work in the *Nederlands Kunsthistorisch Jaarboek*, counting 122 paintings. Since then, a fair number of works unknown to Gammelbo have turned up, extending the known oeuvre to well above 150 paintings. Dated works are known from 1617 to 1647.

³ See F.G. Meijer, 'Twee is niet altijd meer dan één / Two is not always more than one', *RKD Bulletin* 1997-2, pp. 16-20. Brunner (2004) incorrectly argued that the painting was (it no longer exists as such) entirely by Claesz.

⁴ Oil on canvas, 101 x 143.5 cm, signed with monogram and dated 1644, see P.Sutton, *The Hohenbuchau Collection*, Vienna 2011, cat. no. 75, colour ill. (pp. 344-347).



has firm roots in his earlier, large kitchen displays of food and utensils. This still life of fruit has a more intimate character, also in comparison with most of van Schooten's still lifes of fruit, in which he included a variety of containers, such as porcelain or earthenware dishes and plates and wicker baskets. Relatively few examples, often smaller than the present piece, feature fruit exclusively. Unlike many seventeenth-century still lifes of fruit and of flowers, this painting does not show fruit from different seasons: all of these are autumn products.

Still lifes of fruit must have been popular with the Haarlem public. Roelof Koets, for instance, was rather prolific in this area, and other Haarlem artists, such as Hans Bollongier (c.1600-1672/75) and Jan Matham (1600/01-1648) also painted pure fruit still lifes, be it on a smaller scale. Like those colleagues, van Schooten depicted a common choice of fruit, apples, pears, plums and even grapes were easily available, be it not always cheap, particularly the latter.

While seventeenth-century still life paintings often have some deeper iconographic content, a piece like this should not be viewed with that in mind. Most of all, it was painted for the pleasure of the viewer. It would have struck a contemporary viewer particularly as an attractive illusion of a conceived reality, and most of all, also out of season, it would have encouraged thoughts of enjoying tasty, ripe fruit. All of this, more than three centuries and a half after it was painted, it still does.

Fred G. Meijer
Rijksbureau voor Kunsthistorische Documentatie,
The Hague



3.

JAN BRUEGHEL THE YOUNGER
(Antwerp 1601 – Antwerp 1678)

A Wooded River Landscape with Travelers

oil on panel

15¼ x 25¾ inches (39 x 65.4 cm.)

PROVENANCE

Private Collection, Maryland, until 2005

Private Collection, Washington, D.C., until the present time

In 1601 Jan Brueghel the Elder's oldest son Jan Brueghel the Younger was born in Antwerp the most important art center in Flanders. Jan Brueghel the Elder was the son of Pieter Bruegel the Elder and along with Peter Paul Rubens regarded as the leading artists of Antwerp. Renowned for his meticulously rendered still lifes and landscapes his fluidity with a paintbrush earned him the nickname "Velvet Brueghel".¹ He was also a catalyst in the movement of Netherlandish landscape painting towards a greater naturalism² by employment of a more realistic viewpoint with a stronger horizontal emphasis, distinct color scheme and subject matter complemented by minute detailing which became a touchstone for decades.³ His son Jan inherited his skill as well as the versatility needed to continue the wide range of subjects his father had developed.

By the age of ten Jan had begun training in his father's studio. By 1616 as recorded in correspondence archived from his father at the Ercole Biacchi, Milan arrangements were taken for Jan to continue his education in Italy, which was customary for Northern painters during this period. In Milan he worked under the protectorship of Cardinal Federico Borromeo, a patron and friend of his father. He also traveled to Sicily and Palermo in 1623 and again in 1624 where he was reunited with his childhood friend Anthony van Dyck. In the beginning of 1625 he learnt of his father's death and returned home to Antwerp to take over the studio. In 1625 he joined the Guild of St. Luke and in 1626 married Anna Maria Janssens, the daughter of the painter Abraham Janssens. Eleven children followed.⁴ In 1630 he became the Dean of the Antwerp Guild of St. Luke. It was a period marked by success and one in which Jan continued to paint works based on his father's compositions a practice he would follow at least until the early 1650s. It is also when the artist was deemed to be at his best.⁵

A Wooded River Landscape with Travelers, which incorporates an expanded format and elevated vantage point, is based on one of his father's works now in the Staatsgemäldesammlungen, Schloss Schleissheim, Bayer, Munich, (inventory no. 2808) titled *Belebte Strasse an einem Bach* (Busy Street near a Stream) from circa 1615.⁶ It records what must have been an actual site using a wedge-shaped composition in which the road veers to one side while the water leads the viewer's eye into the distance, framed on its banks by houses and dense woods.⁷ The

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¹ Anne T. Woollett, "Two Celebrated Painters: The Collaborative Ventures of Rubens and Brueghel, ca. 1598 – 1625", in *Rubens & Brueghel, A Working Friendship*, exhibition catalogue, The J. Paul Getty Museum, Los Angeles & traveling, July 5 – September 24, 2006, pp. 2, 10.

² Hans Vlieghe, *Flemish Art and Architecture 1585 – 1700*, Yale University Press, New Haven and London, 1998, p. 180.

³ Arianne Faber Kolb, *Jan Brueghel the Elder, The Entry of the Animals into Noah's Ark*, The J. Paul Getty Museum, Los Angeles, 2005, p. 81.

⁴ Klaus Ertz, *Jan Brueghel Der Jüngere (1601 – 1678): Die Gemälde mit Kritischem Oeuvrekatalog*, volume I, Lucas Verlag, Freren, 1984, pp. 95 - 101; and written communication from Klaus Ertz dated Lingen 10 July 2013.

⁵ Ertz, 1984, op. cit., pp. 96 – 98.

⁶ Ertz, op. cit., 2013.

⁷ Ertz, 2013; and Hans Vlieghe, op. cit., p. 180.



placement of wagons and riders moving in opposite directions on the road underscores the illusion of depth.⁸ The vibrant color pattern follows his father's usage to convey spatial recession that favored brown tones in the foreground, green in the mid-ground with a blue background ending in distant blue mountains merging with the sky in an atmospheric haze.⁹ Hovering above is a clouded blue sky through which the sun peeks casting light on the river, figures and animals of the foreground.¹⁰ Populated by twenty-four figures as well as pigs, chickens, a rooster, cows, dogs, horses, swans, herons, ducks and other birds, homage is paid to his father's legacy encapsulating the everyday reality of a Flemish village into a painted ideal.

The majority of Jan Brueghel the Younger's works are neither signed nor dated. After viewing and researching this panel Dr. Klaus Ertz was able to date it to the late 1630s. Compositionally he felt it to be most closely related to Jan Brueghel the Younger's *A Field Track* in the Hermitage (inventory no. 2246); *River Landscape with Jetty* in the Museo Nacional de Arte Antiga, Lisbon (inventory no. 1478); *Village Street with Canal*, Staatsgalerie im Schloss Johannisburg, Aschaffenburg (inventory no. 1897); and *Dance on the Village Street* in a private Belgian collection (see Ertz op. cit., 1984, p. 247, no. 67, illus. no. 15). Dr. Ertz regards Jan Brueghel the Younger as the artist who most intensively and successfully continued his father's work, writing in regards to this panel it "shows more than any other painter of his time to approach that of the high quality typical of the painting of his father." Yet it is also a composition that incorporates the innovations of the mid-1630s. A new light and airiness reflected stylistic changes that emanated from such painters as David Teniers the Younger, his future son-in-law. By painting the background in an impressionistic fashion the highly detailed vignettes of figures and animals are brought into sharp focus.¹¹ A smaller version of this same scene was sold at Christie's New York on January 26, 2001.¹² By the early 1640s the influence of his father in these water landscapes would wane as the effects from David Teniers the Younger's work increased. This would be most noticeable by the employment of larger staffage in such scenes,¹³ an abandonment of the earlier minute brushwork in favor of a freer-style and an overall softening of the color palette.

Subjects painted by Jan Brueghel the Younger include village and water landscapes, landscapes with Archduke Albrecht and Archduchess Isabella of Brussels, views of Paradise and Hell, landscapes with the Holy Family as well as a few other religious scenes, allegories and mythological themes, as well as flowers, still lifes and animals in a landscape.¹⁴ He also continued collaborations with such artists as Peter Paul Rubens, Hendrick van Balen and Joos de Momper, which had begun with his father. As Dr. Ertz pointedly remarks artists of this caliber would not have continued this practice if the son's skill had been insufficient irrespective of their past friendship and alliances with his father.¹⁵ Jan would maintain his studio although on a diminished scale until his death in 1678 at the age of 77.¹⁶

Hitherto unpublished we are grateful to Dr. Klaus Ertz for confirming *A Wooded River Landscape with Travelers* as an autograph work by Jan Brueghel the Younger executed in the late 1630s in Antwerp.

⁸ Marjorie E. Wiesman, "Jan Brueghel the Elder" in *The Age of Rubens*, exhibition catalogue, Museum of Fine Arts, Boston, September 22, 1993 – January 2, 1994, p. 463.

⁹ Klaus Ertz, "Some Thoughts on the Paintings of Jan Brueghel the Elder", in *Jan Brueghel the Elder*, exhibition catalogue, Brod Gallery, London, 1979, pp. 12 – 13.

¹⁰ Ertz, op. cit., 2013.

¹¹ Ibid.

¹² *Important Old Master Paintings*, Christie's New York, January 26, 2001, lot 47, Jan Brueghel II, *A wooded river landscape with travellers in horse-drawn carts and livestock, a row of farmhouses along the far bank*, oil on panel, 8 ½ x 11 ½ inches (21.6 x 29.2 cm.) based on the painting in the Staatsgemäldesammlungen, Schloss Schleissheim, Bayer, Inv. no. 2808. This painting sold for \$215,000.

¹³ Ertz, op. cit., 1984, pp. 99 – 100.

¹⁴ Ibid, pp. 98 – 101.

¹⁵ Ertz, op. cit., 2013.

¹⁶ Ertz, op. cit., 1984, p. 96.



4.

ATTRIBUTED TO JAN DE VOS IV
(Leiden circa 1619/20 – Leiden 1663)

A Young Boy with a Billy Goat

signed D. Vos fecit with the signature partially effaced in the lower right

oil on canvas

46¼ x 36½ inches (117.4 x 92.7 cm.)

PROVENANCE

Mr. and Mrs. Francis George Seymour Holbrooke, Bladon Castle, Burton-on-Trent

Estate of Mrs. Elizabeth Holbrooke, Christie's, London, February 17, 1939, lot 156 (as by D. Vos) where purchased by

Daintry

Newhouse Galleries, New York, by 1980 (as by Cornelis de Vos), from whom purchased by

Private Collection, West Coast, United States, February, 1980 until 2013

On a hilltop a young boy and a billy goat stand before a soaring rock formation. Although his identity is unknown, his outfit as well as the setting denotes wealth and status. At first glance it might be surprising to refer to the sitter as a boy, but both boys and girls at this age wore skirts and aprons and there does not seem to be a set rule as to when it was deemed appropriate to transfer young boys into breeches, although the average age appears to have been about seven.¹ More conclusive for the determination of the sitter's gender are the inclusion of the bridled goat and leather whip of interwoven black, red and white patches, so beautifully rendered that it creates a trompe l'oeil. Goat carts, often made to resemble miniature gilded chariots fit for Arcadian gods, were given to children of wealthy landowners. Pulled along by a pet goat, such rides would have been great fun for a young child.² Traditionally in these portraits objects that were indicative of the sitter's gender as well as part of their lives were included. Pets were routinely painted,³ and this must be the case judging by the loving gaze and beribboned harness of the goat, but attributes were also selected for their symbolic value.⁴ During this period, young boys were often depicted restraining goats, animals that had long been associated with lust and wantonness. The bridle and whip were symbolic of the child having these temptations under control.⁵ The ringing of bells, such as those attached to the goat's harness, was believed to ward off the devil.⁶ It was generally felt that passions needed to be held in check from an early age, so as not to become a guiding force later in life. Girls were regarded as naturally more modest.⁷

The thistles in the lower left foreground and the ivy hanging down from the rock formation in the midground can be regarded as emblematic of unrestricted nature. Thistles, as well as the single daisy, are weeds and ivy tends to overtake and destroy other plants.⁸ The honeysuckle hanging above the goat's head is meant to recall medieval

Continued

¹ Saskia Kuus, "Skirts for Girls and Boys" in *Pride and Joy, Children's Portraits in the Netherlands 1500-1700*, exhibition catalogue, Frans Hals Museum, Haarlem, October 7-December 31, 2000, p. 81.

² Donna R. Barnes & Peter G. Rose, *Childhood Pleasures, Dutch Children in the Seventeenth Century*, Syracuse University Press, New York, 2012, pp. 2, 98.

³ Annemarieke Willemsen, "Images of Toys, The Culture of Play in the Netherlands around 1600," in *Pride and Joy*, op. cit., pp. 62, 64, 71.

⁴ *Ibid.*, p. 62.

⁵ Jan Baptist Bedaux, *The Reality of Symbols*, Gary Schwartz, SDU Publishing, The Hague, 1990, p. 141.

⁶ William H. Wilson, "Adriaen van der Linde" in *Dutch Seventeenth Century Portraiture, The Golden Age*, exhibition catalogue, The John and Mable Ringling Museum of Art, Sarasota, Florida, December 4, 1980-February 8, 1981, unpaginated.

⁷ Jan Baptist Bedaux, op. cit., 1990, p. 146.

⁸ Jan Baptist Bedaux, "Jan Albertsz Rotius, Four-Year-Old Boy with Goat" in *Pride and Joy*, op. cit., p. 220.



gardens of love.⁹ These plants are all depicted on the dark side of the painting. In contrast are the two young upright trees in the sun filled valley on the right side of the canvas. 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 that 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 Thus within the composition light and shade have also been employed to mark the child’s proper path.

Costumed for posterity and a vision of costly splendor, the young boy wears a white linen apron that extends from his chest to the floor, with two overlapping layers hanging from the waist over a black dress. The visible folds in the apron mark it as freshly laundered and as having been just removed from a cupboard, signifying a well-run household. The bent corner of the apron in the lower right echoes the raised hoof of the goat, adding a sense of movement to the composition. His split rectangular collar is trimmed with exquisite lace featuring a floral pattern that was also used in his cuffs, cap and undercap, and are tokens of prosperity as lace at this point was often more costly than woven fabrics or jewelry.¹¹ His sleeves are festooned with loops of red ribbons held in place by gold buttons. Red ribbons tie his cuffs, are threaded through the gold chain on his shoulder and adorn his golden locks. At this time both boys and girls commonly wore bows in their hair. A heavy gold chain runs across his chest, an obvious emblem of wealth. It was also primarily boys who were painted with gold chains worn angled across their chests.¹² A leading string dangles from his left shoulder. Leading strings were routinely attached to the upper garments of young children so an adult could support a child when learning to walk. Often afterwards these bands remained as a decoration.¹³ Bright red shoes peep out from beneath the boy’s apron, their high gloss further evidence of good housekeeping. On his left pinky is a gold ring with a square-cut orange gemstone. Children under the age of twelve tended to be painted in colorful outfits.¹⁴ As intended, the striking combination of black, white and red reinforced by the repeating pattern of the whip serve to rivet the viewer’s eye.

The setting functions as a further revelation about the family’s status. Painted visions of unpopulated rolling vistas coincided with the purchasing of country estates by wealthy townsmen during a period of increasing prosperity. By 1650 the Netherlands was the richest country in the world. With the acquisition of an estate, an elevation in social status was assured. Even those who could not afford to purchase an estate sought to be painted in such a manner for the same reason—“a tangible expression of power and wealth.”¹⁵ Dressed in a princely manner, perched on a peak overlooking enviable terrain, our young sitter embodies the hopes, dreams and aspirations all families cherish for their children.

The Leiden artist Jan de Vos IV worked mainly as a portrait painter. Today less than ten portraits can be securely attributed to the artist. Recorded examples of his signature correspond to the manner in which our painting is signed. On this basis, as well as stylistic affinities with the known works, a conclusion can be made that the painting is in all probability by Jan de Vos IV. Unfortunately no other children’s portraits are known by the artist, as all existing works portray middle age or elderly sitters, making conclusive comparisons difficult. Very little documentation exists on De Vos’s professional training. In 1646 he married Adriana van de Velde with

⁹ Peter C. Sutton, “Painting in the Age of Rubens” in *The Age of Rubens*, exhibition catalogue, Museum of Fine Arts, Boston, September 22, 1993-January 2, 1994 and traveling, p. 24.

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

¹¹ Santina M. Levey and Patricia Wardle, *The Finishing Touch*, Frederiksborg Museum, Denmark, 1994, p. 4.

¹² Saskia Kuus, “Skirts for Girls and Boys,” in *Pride and Joy*, op. cit., p. 80.

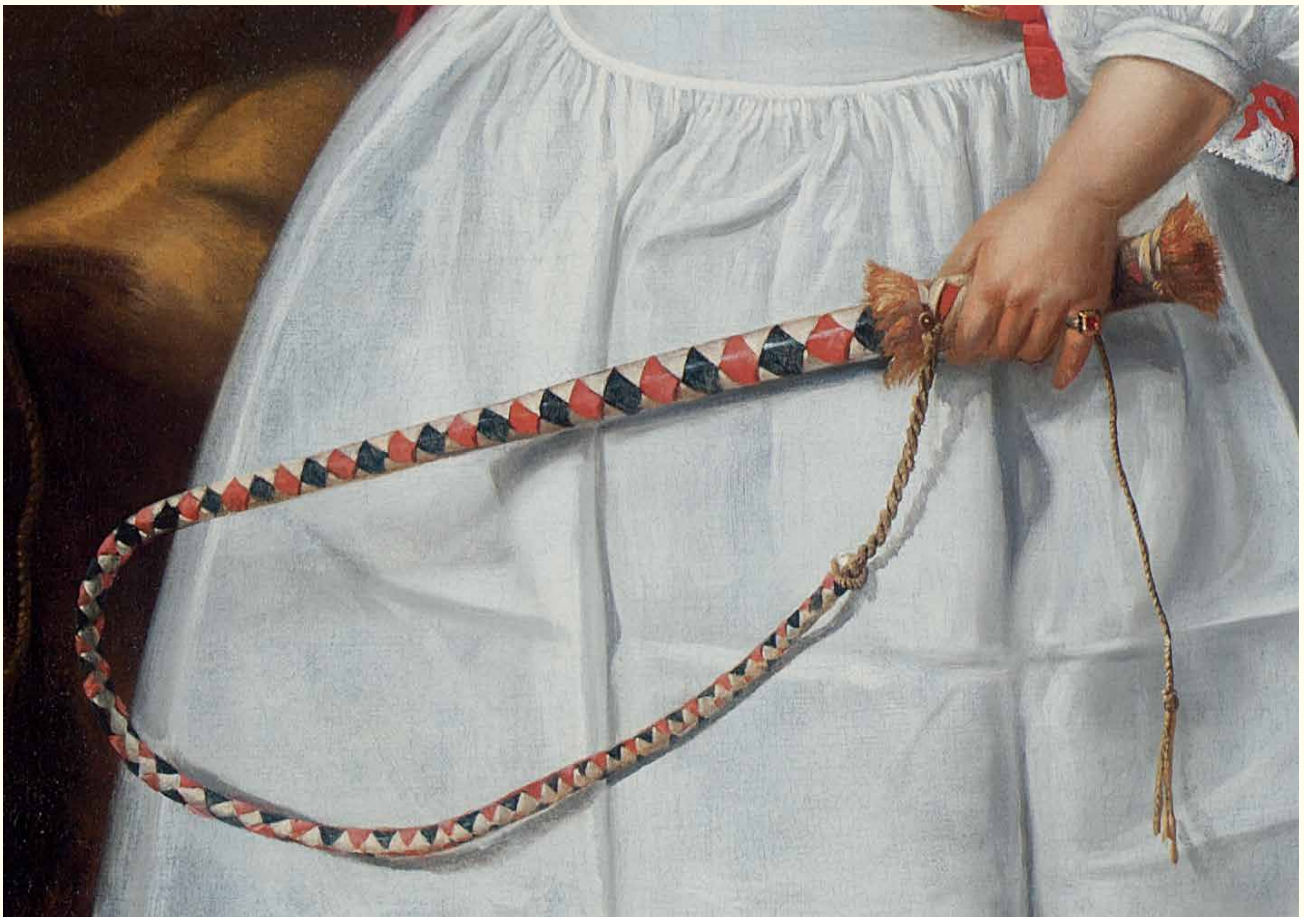
¹³ Saskia Kuus, “Leading Strings and Protective Caps, Children’s Costumes in the Sixteenth and Seventeenth Centuries,” in *Pride and Joy*, op. cit., p. 77.

¹⁴ Katlijne Van der Stighelen, “Justus van Egmont,” in *Pride and Joy*, op. cit., p. 250.

¹⁵ Alison McNeil Kettering, *The Dutch Arcadia, Pastoral Art and its Audience in the Golden Age*, Totowa, New Jersey, 1983, pp. 10-11, 70-71.

whom he had eight children,¹⁶ and perhaps accounts for the artist's obvious empathy for the young boy in this portrait. In 1648 he joined the Leiden painter's guild. In 1651 he was the guild's *hoofdman* (headman), in 1652 its Dean, and from 1655-1657 and 1662 *hoofdman* again. At the time of his wife's death in 1669 an inventory was done which recorded more than 250 paintings among the family's assets.¹⁷ Intriguingly, this provides the hope for the emergence of further works from a painter active and obviously well respected in Leiden.

We would like to thank Rudolf E.O. Ekkart and Fred G. Meijer of the Rijksbureau voor Kunsthistorische Documentatie, The Hague for suggesting the attribution to Jan de Vos IV.



¹⁶ C. Willemijn Fock & R.E.O. Ekkart, "Johannes de Vos, Verwarring Rond Vier Leidse Schilder," in *Jaarboekje voor geschiedenis en oudheidkunde van Leiden en omstreken*, no. 78, 1986, p. 67.

¹⁷ *Ibid.*

5.

HENDRICK VERSCHURING
(Gorkum 1627– Dordrecht 1690)

Travelers at Rest alongside Classical Ruins

signed and dated H. Verschuring fecit A° 1663 in the lower center foreground
oil on canvas
26 x 36½ inches (66 x 92.7 cm.)

PROVENANCE

Private Collection, Brussels
Private Collection, South Carolina
Private Collection, New Jersey, 2000 until the present time

Bathed in golden light, set in an idyllic mountainous river landscape, a group of travelers are at rest in the central foreground. Bordered by bodies of water on both sides they are backed by a monumental capriccio comprised of Roman fortifications, bridges, a monument and archways. The scene abounds with the life of an Italian village. Horses are being watered, dogs idle or romp in the sunshine, sheep and goats rest on grass in the shadow of the ruins, while a herd of cattle are driven across the expanse of the bridge to the right. Further along in the distance a large Romanesque fortress looms over the riverbank. Behind the bridge on the left is a large inn that fronts a soaring mountain peak. The work's expansive sense of space has been created by the employment of a diagonal band of shade in the foreground that acts as a repoussoir countered by the use of contre-jour lighting.

Hendrick Verschuring is regarded as a Bamboccia painter, a label given to him and other Northern compatriots that include Jan Baptist Weenix, Michael Sweerts, Karel Dujardin and Anton Goubau. The group specialized in Italianate landscapes created from invented settings of ports, courtyards and streets.¹ According to Arnold Houbraken in *De Grootte Schouburgh der Nederlantsche Konstschilders en Schilderessen* (1718-1721), Verschuring, the son of an army officer, began his studies with Dirck Govaertsz. a portrait painter in Gorinchem (Gorkum). From the ages of 13-19 he was a pupil of Jan Both in Utrecht. Afterwards he traveled to Italy to complete his studies and stayed there until 1656 when he returned to Gorinchem.

His earliest known works date from 1651. He painted Italianate landscapes, cavalry battles and camp life, hunting scenes, animal subjects, Dutch beach scenes as well as some portraits and genre. He also did some etchings. It has been recorded that Philips Wouwerman occasionally painted the horses in Verschuring's works. Verschuring painted staffage for the forest landscapes of Pieter-Jansz van Asch. He lived in Gorinchem his entire life and at one point was its mayor, throughout enjoying a very prosperous career. Unfortunately he died in a storm at sea near Dordrecht on April 26, 1690.²

Works by Hendrick Verschuring formed part of the permanent collections of the museums of Amsterdam; Braunschweig; Bremen; Bucharest; Cape Town; Chicago; Edinburgh; Gratz; Haarlem; The Hague; Leeuwarden; Leipzig; London; Montreal; Nantes; Norfolk and Richmond, Virginia; Stuttgart and Trieste among others.

¹ Laura Laureati, "Johannes Lingelbach" in *The Bamboccianti*, Ugo Bozzi Editore, Roma, 1983, p. 259.

² Biographical information taken from John Denison Champlin, Jr. and Charles C. Perkins, eds., "Hendrik Verschuring" in *Cyclopedia of Painters and Paintings*, volume IV, Charles Scribner's Sons, 1900, pp. 360-1; "Hendrik Verschuring" in *Bryan's Dictionary of Painters and Engravers*, volume V, Kennikat Press, Inc., Port Washington, N.Y., 1903-4, p. 293; Walther Bernt, "Henrick Verschuring" in *The Netherlandish Painters of the Seventeenth Century*, volume III, Praeger Publishers Inc., N.Y., 1970, p. 127; Neil MacLaren & Christopher Brown, "Henrick Verschuring 1627-1690" in *The Dutch School 1600-1900*, volume I, National Gallery Publications Limited, The National Gallery, London, 1991, p. 470; and Hans Franssen, "Hendrick Verschuring" in *Michaelis Collection, The Old Town House, Cape Town*, Waanders Uitgevers, Zwolle, 1996, p. 152.



6.

NICOLAES MAES

(Dordrecht 1634 – Amsterdam 1693)

Portrait of a Lady as Diana

oil on canvas

44½ x 36 inches (113 x 91.5 cm.)

PROVENANCE

Possibly King William II of the Netherlands

Étienne Le Roy, Brussels (stamped with his seal on the stretcher) from whom acquired by William Tilden Blodgett, New York, circa 1875 and thus by descent in the family to his grandson

Julius H. Weitzner, Inc., New York (label on the reverse)

Hammer Galleries, New York, probably circa 1939 (as *Portrait of the Princess of Orange, Wife of Frederic-Henry of Nassau*), from whom acquired by

Mrs. Frank E. Christopher, Carter Hall, Millwood, Virginia

The Contents of Carter Hall, Parke-Bernet Galleries, Inc., Carter Hall, Millwood, Virginia, September 18, 1976, lot 276, illustrated (as *Portrait of the Princess of Orange as Diana*), where acquired by

Private Collection, Barboursville, Virginia and thus by descent to

Private Collection, Natchez, Mississippi until 2013

LITERATURE

Photo-certificate from William R. Valentiner dated Detroit, December 15, 1939¹

Gerrit Maes, a well-to-do silk merchant and soap manufacturer in Dordrecht, and his wife Ida Herman Claesdr were the parents of Nicolaes Maes. According to Arnold Houbraken in *De Grootte Schouburgh der Nederlantsche Konstschilders en Schilderessen* (1718-1721) Maes first studied drawing in Dordrecht with a “mediocre master” (“een gemeen meester”) and then went to Amsterdam to study painting with Rembrandt. He probably was in Amsterdam from 1648/50 until 1653, when he returned to Dordrecht to marry Adriana Brouwers. His work of the 1650s most closely reveals the influence of Rembrandt. Representing mainly scenes of domestic genre, with the employment of his master’s brushwork, coloration and chiaroscuro, Maes invokes a stateliness not often associated with such subjects. His earliest portraits also date from the 1650s but show little of Rembrandt’s style, rather reflect such Dordrecht artists as Jacob Gerritsz. Cuyp, Aelbert Cuyp, and Samuel von Hoogstraten. These works are characterized by a limited palette, austere backgrounds, frontal poses, restrained gestures and guarded expressions. After circa 1660 the subject paintings would be abandoned with the remainder of his career devoted exclusively to portraiture.²

In the 1650s painters such as Govaert Flinck, Adriaen Hanneman and Jan Mytens introduced the Flemish style of portraiture based on Anthony van Dyck into the northern Netherlands, from which Maes’s mature style datable to the 1660s slowly evolved. Mytens’s work in particular played an important formative role evidently inspiring the vivid reds, blues and facile brushwork that would characterize Maes’s later portraits. After the deaths of the Amsterdam portrait painters Bartholomeus van der Helst in 1670 and Abraham van den Tempel in 1672;

Continued

¹ Valentiner’s photo-certificate states, “The painting reproduced in this photograph is in my opinion a characteristic original work by *Nicolaes Maes*. It represents Diana hunting, but the goddess is obviously a portrait of a Dutch lady who preferred to be painted in this allegorical manner. The painting is brilliant in color and technique and is in a fine state of preservation. It is executed in the later period of the artist, about 1670./ Detroit. W.R. Valentiner/Dec. 15, 39”

² Biographical information taken from William W. Robinson, “Nicolaes Maes” in *The Grove Dictionary of Art, From Rembrandt to Vermeer, 17th- Century Dutch Artists*, St. Martin’s Press, New York, 2000, pp. 201-203; and Walter Liedtke, “Nicolaes Maes” in *Dutch Paintings in the Metropolitan Museum of Art*, volume I, Yale University Press, New Haven and London, 2007, pp. 430-431.



Maes seeing an opportunity for increased patronage moved there in 1673 and the gamble worked. Houbraken recorded, “so much work came his way that it was deemed a favor if one person was granted the opportunity to sit for his portrait before another, and so it remained for the rest of his life”.³

Maes’s clientele in Dordrecht and Amsterdam were drawn from the top echelon of society.⁴ Cornelis Hofstede de Groot characterized the later portraits of Amsterdam as “Technically, these are among the most perfect of their time...The coloring has a piquant charm, especially for the fine reds and the skillful distribution of light and shade...Maes was specially gifted in the production of heads, half-length or three-quarter lengths, about half or two-thirds the size of life, in front of landscapes reddened by the setting sun, in rectangular or oval frames.”⁵ *Portrait of a Lady as Diana*, which William W. Robinson dates to circa 1675-78,⁶ is an example of the veracity of Hofstede de Groot’s pronouncement. Upon viewing this work the first word that comes to mind is elegance. A woman dressed as Diana the goddess of the hunt is depicted frontally posed in three-quarter length with her head turned slightly to the right. Her left hand grasps a bow while her right is caught in the act of withdrawing an arrow from the quiver strapped to her back. Set in a glade near a pool at sunset she is accompanied by a greyhound and pointer. Her striking beauty is matched by the exquisiteness of her costume. Her dress is a confection of the artist’s imagination meant to evoke the antique. Wonderfully rendered, our sitter is regal in a slashed wine-red satin dress over a white satin underskirt with gossamer sleeves topped by a sweeping diaphanous camel-colored wrap. The employment of jagged strokes and sinuous brushwork in the dress combined with the application of silver and grey paint deepening and adding shine in its folds creates the sensation of three-dimensionality and movement concurrently. The trompe l’oeil of her jutting elbow thrust from the swirling funnel of the fabric of her sleeve along with the strategically placed arm is a feat of “painterly bravura.”⁷ The soft lighting of the background serves to simultaneously frame and push the sitter to the forefront of the picture plane.

Although the identity of our sitter is unknown, the manner in which Maes has portrayed her is extremely revealing. The artist’s portraits of the 1670s and 1680s routinely featured sitters viewed in a garden or on a terrace at sunset.⁸ Such imagery was intended to suggest ownership of a country estate. Land in the Netherlands was a highly prized commodity and in extremely limited supply. The second and third quarters of the seventeenth century saw a rise in the purchasing of country estates by wealthy townsmen and with the acquisition of an estate an elevation in social status followed. Life in the country was perceived as peaceful, contemplative, and free of worry or hardships, a time to pursue pleasure. If property was unaffordable, the assumption of ownership could be attained on canvas.⁹ By painting the light in these works to reflect sunset, the suggestion of tranquility and the antique were heightened.¹⁰ The inclusion of a reference to antiquity stemmed from the popularity of pastoral literature, which presented a vision of Arcadia as a paradise ruled by Pan, inhabited by nymphs, satyrs, shepherds, dryads and other acolytes, dedicated to the pursuit of love. It suggested a perfect world free of the mundane tribulations of daily life, particularly those encountered in town and court.¹¹ With the envisioning of our sitter as Diana she is elevated from a mere inhabitant to a goddess of paradise.

³ Robinson, op. cit., pp. 202-203.

⁴ Ibid, p. 204.

⁵ C. Hofstede de Groot, “Nicolaes Maes” in *A Catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century*, volume 6, section XXIII, p. 475.

⁶ Written communication with William W. Robinson, dated December 12, 2013.

⁷ William W. Robinson, “The Early Works of Nicolaes Maes, 1653-1661,” Ph.D. dissertation, Harvard University, 1996, pp. 84-85, 184, 187.

⁸ Robinson, op. cit., 2000, p. 203.

⁹ Alison McNeil Kettering, *The Dutch Arcadia. Pastoral Art and its Audience in the Golden Age*, Totowa, New Jersey, 1983, pp. 10-11, 18, 65, 70-71.

¹⁰ Scott A. Sullivan, *The Dutch Gamepiece*, Rowman Allenheld Publishers, Totowa, New Jersey, 1983, pp. 62-63.

¹¹ James Hall, “Arcadia” in *Dictionary of Subject and Symbols in Art*, Harper & Row Publishers, New York, 1979, pp. 30-31; and Kettering, op. cit., 10-11, 70-71.

The subject of Diana as the goddess of the hunt would have been well suited to grace a country estate. The right to hunt had always been the privilege of the nobility but with the purchase of an estate and the accompanying rise in social status, wealthy burghers felt entitled to avail themselves of the pretense. The restrictive rules of hunting remained intact throughout the eighteenth century.¹² Diana was often depicted accompanied by dogs. Greyhounds were a breed known for their hunting prowess, while pointers were used for tracking and they often worked in tandem.¹³ Their inclusion adds an element of realism to the portrayed privilege.

Diana was also regarded as the personification of virtue and chastity, traits that were obviously desirable to have associated with a lady's image.¹⁴ Yet the imagery also provided a splendid opportunity to be portrayed in inventive costumes suggestive of the alluring state of dishabille. The additional advantage of such dress was the sense of timelessness it gave to the sitter.¹⁵ According to Houbraken, Maes produced "an accurate likeness" of his sitters.¹⁶ Thus in *Portrait of a Lady as Diana*, Maes records a woman who possessed an ethereal beauty yet simultaneously is evocative of the period in which she lived. Coiffed in the contemporary hairstyle of corkscrew curls on the sides with the back swept into a bun, her hair is bedecked with pearls.¹⁷ Her large pear-shaped pearl earrings were the most popular type of pearls in Europe in the seventeenth and eighteenth centuries. They could range up to 20 millimeters in diameter and were called unions d'excellence, reflecting the difficulty of finding perfectly matched pearls of such large size.¹⁸ The pearls are of course indicative of the sitter's wealth, but are also emblematic of purity, perfection and femininity as their pale iridescence was associated with the luminosity of the moon,¹⁹ which further compliments her guise as Diana a goddess of the moon.

The earliest provenance given to this work is the collection of King William II of the Netherlands (1792-1849).²⁰ This painting was not included in either of William's estate sales that occurred on August 12, 1850 in The Hague and September 9, 1851 in Amsterdam.²¹ However, the 1851 sales catalogue does mention that William owned works by Nicolaes Maes that were not included in the sale. The collection's dissolution is viewed as the dispersal of "one of the most important Dutch collections ever assembled,"²² but was necessitated by massive debts incurred by William. An avid collector, William sold paintings as well as made exchanges with dealers during his lifetime. After his death on March 17, 1849 paintings were sold privately prior to the auction sales. Also family portraits were designated as not to be sold at this point and it is unknown which works fell into this group. It is possible that our Maes, traditionally called *Portrait of the Princess of Orange, Wife of Frederic-Henry of Nassau*, was among the group and perhaps sold off later,²³ or had been sold by William, or by the family shortly after his death. Whichever the case, Étienne Le Roy (1808-1878),

Continued

¹² Sullivan, op. cit., p. 49.

¹³ 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, 149.

¹⁴ Friso Lammertse, "Gerard Lairesse" in *Dutch Classicism in Seventeenth-Century Painting*, exhibition catalogue Museum Boijmans Van Beuningen, Rotterdam, September 25, 1999 - January 9, 2000, p. 324.

¹⁵ Marieke de Winkel, *Fashion and Fancy: dress and meaning in Rembrandt's Paintings*, Amsterdam University Press, Amsterdam, c. 2006, pp. 222, 224.

¹⁶ Robinson, op. cit., 2000, p. 203.

¹⁷ Saskia Kuus, "Jan Mijtnens" in *Pride and Joy, Children's Portraits in the Netherlands, 1500-1700*, exhibition catalogue Frans Halsmuseum, Haarlem, October 7-December 31, 2000, p. 223.

¹⁸ "Pearls in Human History, The European Tradition" in *Pearls: A Natural History*, The American Museum of Natural History, New York, 2001, p. 82.

¹⁹ Jack Tressidder, ed., "Pearls" in *The Complete Dictionary of Symbols*, Chronicle Books, L.L.C., 2004, pp. 376-377.

²⁰ Information taken from old documentation probably produced by Julius H. Weitzner, Inc. on the Nicolaes Maes here titled *Portrait of the Princess of Orange, Wife of Frederic-Henry of Nassau*.

²¹ Tableaux anciens et modernes, de diverses écoles, dessins et statues: formant la Galerie de Feu sa Majesté Guillaume II, Roi des Pays-Bas, Prince d'Orange, Grand-Duc de Luxembourg, Jérónimo de Vries, held at the palace of King Guillaume II, The Hague, August 20-20, 1850 and Tableaux anciens et modernes de diverses écoles, dessins et estampes encadrés formant la seconde partie de la Galerie de Feu sa Majesté Guillaume II, Roi des Pays-Bas, Prince d'Orange-Nassau, Grand-Duc de Luxembourg, Jérónimo de Vries, Amsterdam, September 9, 1851.

²² Erik Hinterding, *A Small but Choice Collection: the art gallery of King Willem II of the Netherlands (1792-1849)*, Waanders Uitgevers, Zwolle, c. 1989, pp. 5, 18, fn. 60.

²³ *Ibid*, p. 15, fn. 43; p. 39, fn. 152; p. 44, fn. 185.

whose seal is affixed to the stretcher of *Portrait of a Lady as Diana*, had a history of purchasing works from important collections. A renowned expert and dealer in old master paintings, in 1846 by ministerial decree he was appointed commissaire-expert of the Musée Royal de Peinture et de Sculpture in Brussels, a position he maintained for the rest of his life. In this role the Brussels museum regularly asked his opinion on the attribution, quality and price of works of art under consideration for acquisition. Le Roy was responsible for some of the most important art sales that took place in Brussels from the 1840s through 1875, and maintained several locations in the city as well as a branch in Paris. In the nineteenth century tremendous weight was given to the history of a painting, as an illustrious provenance was viewed as a confirmation of the work's value as well as a positive reflection on the buyer's acumen. Each painting that Le Roy sold was accompanied by a handwritten guarantee that included biographical information on the artist, a very detailed description of the work, as well as information on previous owners.²⁴

William Tilden Blodgett (1825-1875), an enthusiastic art collector, served as the Metropolitan Museum of Art's first chairman of the executive committee as well as its first vice president. He was also responsible for the New York museum's initial purchase of 174 paintings of mainly Dutch and Flemish old masters, which formed the core of the collection, finalized in 1871. One hundred of these paintings were sold to him by Étienne Le Roy with the Belgian art dealer Léon Gauchez (1825-1907) acting as agent. (Although extremely deteriorated, in all likelihood Gauchez's red wax square-shaped seal of a series of thin ornate lines forming his monogram is also affixed to our painting's stretcher.²⁵) Well traveled in Europe, Blodgett was viewed as a man "to whom nothing of inferior merit could be offered with any hope of success,"²⁶ and must have acquired the Maes from Le Roy on a subsequent trip around 1875.²⁷ Blodgett possessed an impressive personal art collection housed at his home on Fifth Avenue and Fifty-Seventh Street. His intention had been to build a gallery onto his home, at the time just three blocks north of the Metropolitan Museum at Fifth Avenue and Fifty-Fourth Street, probably for public viewing. His death in 1875 put an end to these plans and his collection was sold at auction on April 27, 1876.²⁸ That night 93 paintings were sold for the impressive amount of \$87,145 in front of a packed audience.²⁹ But the Maes was retained by the family and not sold until probably the early part of the twentieth century by a grandson.

During the course of the twentieth century the painting would be handled by two illustrious firms in New York, first Julius H. Weitzner, Inc. and later Hammer Galleries. In 1939 William R. Valentiner, the author of the first monograph on Nicolaes Maes written in 1924, wrote a glowing report on *Portrait of a Lady as Diana*, probably at the behest of Hammer Galleries as it is first noted in their documentation. Hammer Galleries sold it to Mrs. Frank E. Christopher of Millwood, Virginia, where it hung in her stately home called Carter Hall until September 18, 1976 when Parke-Bernet Galleries sold all the contents in a house sale held on the premises. There it would be acquired by a private collector from Barboursville, Virginia and pass by descent to a collection in Natchez, Mississippi until 2013.

Valentiner in his 1939 photo-certificate stated, "The painting is brilliant in color and technique and is in a fine state of preservation." William W. Robinson in a written communication from 2013 describes it as a "superb acquisition."³⁰ In his 1996 Ph.D. thesis he wrote, "Maes is regarded as the outstanding Dutch portraitist active during the last third of the century,"³¹ for which *Portrait of a Lady as Diana* provides the undeniable proof.

We are indebted to William W. Robinson for his endorsement and dating of the work to circa 1675-1678. We would like to thank William Secord for his suggested identification of the breed of the dogs.

²⁴ Katharine Baetjer, "Buying Pictures for New York: The Founding Purchase of 1871" in *Metropolitan Museum Journal*, 39, 2004, pp. 164-165, 172, 181, 183.

²⁵ All of the examples in the Metropolitan Museum's collection are in a similar state of illegibility and Katharine Baetjer in her 2004 article on the Blodgett purchase was only able to reproduce Gauchez's monogram from his stationary. See Baetjer, op. cit., p. 197.

²⁶ Ibid, p. 162.

²⁷ Information taken from old documentation probably produced by Julius H. Weitzner, Inc..

²⁸ Baetjer, op. cit., p. 162.

²⁹ The sale was held at Chickering Hall in New York by the Kuntz Gallery. "A Feast for Art Lovers: Sale of the Blodgett Collection of Paintings" in *The New York Times*, April 28, 1876.

³⁰ Written communication from William W. Robinson dated December 12, 2013.

³¹ Robinson, op. cit., 1996, p. 48.



7.

EDWAERT COLLIER
(Breda fl. before 1663 – London 1708)

A Vanitas Still Life

oil on panel

17 x 21½ inches (43 x 54.5 cm.)

PROVENANCE

Otto Naumann, Ltd., New York, circa 1993 where purchased by
Private Collection, Washington, D.C., until the present time

Edwaert Collier may have first trained in Haarlem as a number of his early works bring to mind the monochrome still lifes of Pieter Claesz and Willem Claesz Heda as well as paintings by Jan Jansz van de Velde III and Vincent van der Vinne. From 1667 – 1691 Collier is documented as being in Leiden. In 1693 he went to London and worked there until about 1702. After 1702 he probably returned to Leiden. Collier was known for still lifes, trompe l'oeils of letter-racks and vanitas subjects. Inspiration for his letter-rack still lifes must have been drawn from examples by Samuel van Hoogstraten done in the 1650s and 1660s as well as works by Wallerant Vaillant and Cornelis Brisé.¹

Collier's vanitas subjects are based on a tradition in Leiden that began in the late 1620s with works by Jan Lievens, Jan de Heem and Gerrit Dou and continued with David Bailly, Harmen Steenwyck, Pieter Steenwyck, and Pieter de Ring among others. Collier in this work has laid before the viewer a banquet of objects emblematic of vanitas. Intended as a condemnation of worldly possessions, a reminder of the brevity of man's earthly existence and an appeal to focus on the spiritual aspects of life, the popularity of these works also depended upon their ability to dazzle the viewer.²

Initially in this painting perhaps the most striking features are the painted texts. The Latin inscription Sic Transit Gloria Mundi in the foreground derives from Thomas à Kempis 1486 work *De Imitatione Christi* meaning – Thus passes the glory of the world. The open book *Tooneel de Menschelijken Levens* (The Showcase of Human Life) was written by the Dutch author Joost van den Vondel (1587 – 1679) and fittingly Collier has painted the chapter that begins with an image of Fortune, the inconstant goddess who bestows her favors randomly. A sheet of paper extended from the globe carries the Latin text Nemo Ante Mortem Beatus Dici Potest (No one can be called blessed before death). By tacking this onto the globe's stand the message can be interpreted as worldly achievements and possessions are not a guarantee of eternal salvation. Protruding from the book in the lower right foreground is a slip of paper inscribed Vanitas Vanitatum, Latin for Vanity of Vanities from Ecclesiastes 1:2. Vanitas is the Latin translation for the Hebrew word hebel, which means vapor or something unsubstantial. Hebel is used 38 times in the Hebrew text of Ecclesiastes in connection with wisdom, toil, joy, fame, material possessions, etc. and all are found to be of no lasting consequence.³

Continued

¹ Biographical information taken from Adriaan van der Willigen & Fred G. Meijer, "Edwaert Collier" in *A Dictionary of Dutch and Flemish Still-Life Painters Working in Oils 1525 – 1725*, Primavera Press, Leiden, 2003, p. 64; and Walter Liedtke, "Edwaert Collier" in *Dutch Paintings in The Metropolitan Museum of Art*, Yale University Press, New Haven, volume I, p. 130.

² Raymond J. Kelly, III, *To Be, Or Not to Be, Four Hundred Years of Vanitas Painting*, Flint Institute of Arts, 2006, p. 14.

³ Bruce M. Metzger & Roland E. Murphy, eds., "Ecclesiastes" in *The New Oxford Annotated Bible*, Oxford University Press, New York, 1994.



Besides the texts heaped upon the table, covered in a green velvet cloth with gold fringes, on the left-side are a burning candle, brazier and bellows. Smoke as a vanitas emblem stemmed directly from Psalm 102:3 “For my days pass away like smoke.”⁴ The closed bellows are unable to stoke the flame. The books are symbolic of the vanity of human knowledge⁵ and tellingly Van den Vondel’s is depicted as already stained with curling and bent pages. The golden columbine cup-and-cover, jewel box filled with pearls, gold coins on chains and a money bag, as well as the pearl encrusted sword nearby are all emblematic of the frivolity of earthly possessions. A pocket-watch in the seventeenth century was another costly rarity⁶ and for Collier’s purposes served as a reminder of the fleetingness of time. The terrestrial globe shows the continent of America, not often depicted at this point, and represents the vanity of learning. The magnificent crown, the ultimate symbol of worldly power, again on earth is a temporal state. Jacques de Gheyn (1565 – 1629) in one of the earliest vanitas engravings *Mors Sceptra Ligonibus Acquas* wrote “death makes kings’ scepters and peasant’s hoes the same”. The death of Charles I of England in 1649 at the hand of his subjects had shaken monarchies across Europe underscoring the truth of such pronouncements.⁷ In the far right corner a skull completes the message.

We are very grateful to Fred G. Meijer of the Rijksbureau voor Kunsthistorische Documentatie for his invaluable assistance in the writing of this entry and for confirming by first-hand inspection the painting to be by Edwaert Collier dating it in all probability to the 1690s.

⁴ Ibid, p. 22.

⁵ Ibid, p. 28.

⁶ Ibid, p. 26.

⁷ Ibid, p. 29.



8.

NATHANIEL DANCE
(London 1735 – Winchester 1811)

Portrait of Miss Gee Holding a Maltese

oil on canvas

49½ x 38⅝ inches (125.7 x 97.4 cm.)

PROVENANCE

Lewis & Simmons, Paris, by 1929

Private Collection, Ohio

Institutional Collection, Hamilton, Ohio until 2013

LITERATURE

Le Gaulois Artistique, volume III, Paris, February 8, 1929, p. 131, in an advertisement for Lewis & Simmons, London, Chicago, New York and Paris

Lewis & Simmons were art dealers who rivaled Joseph Duveen in the marketing and selling of British portraits, having galleries located in London, Chicago, New York and Paris.¹ In February, 1929 they unveiled Nathaniel Dance's *Portrait of Miss Gee* in *Le Gaulois Artistique* printed in Paris. A full-page illustration was given to her advertisement, as she typified the height of taste and desirability that reigned supreme during this period. Plucked from crumbling castles all over Britain, portraits of lovely women, children, and gallant young men were highly sought after, especially by newly minted American millionaires who willingly paid astronomical prices for these trophies. Almost assuredly Miss Gee followed this route to America.

Standing in a river landscape backed by enormous trees Miss Gee is a vision of refined splendor. Her gaze directly engages the viewer. She is meticulously painted and strongly illuminated against a more generalized dark background. By such means Miss Gee attains a monumentality that thrusts her to the forefront of the picture plane, enhancing the life-like quality of the imagery. It was a technique often employed by the artist, as was the three-quarter frontal pose that added to the illusion of volume and movement while casting the right edge of her face in shadow. In the late 1760s to early 1770s Dance, along with numerous other contemporary artists, commonly used a green underpaint beneath the flesh tones of his sitters, a practice he only stopped in the late 1770s. Once the green underpaint was abandoned, his portraits' faces glow with an enamel-like intensity as evidenced by Miss Gee in which a gray underpaint as opposed to green was employed. Importantly this fixes Miss Gee's date of execution as circa 1776-1782. In David Goodreau's opinion the "most effective and original portraits were executed in the half-dozen years before his retirement from professional practice in 1782."² It is also a period Goodreau characterizes as one in which the majority of his paintings were executed for "his own pleasure or as favors to friends."³

Miss Gee wears a windowpane patterned white linen dress over a pink satin underskirt and striking red shoes with gold buckles. The shimmering translucency of the fabrics was a skill undoubtedly gleaned from his time with Pompeo Batoni in Italy and became one of his trademarks.⁴ Miss Gee's white Maltese, composed of a dazzling array of brushstrokes, is a further testimonial to his ability with the brush that was often described

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¹ Meryle Secrest, *Duveen, A Life in Art*, Alfred A. Knopf, New York, 2004, p. 161.

² David Goodreau, "Nathaniel Dance, R.A. 1735-1811," Ph.D. dissertation, University of California, 1973, pp. 61, 151-152.

³ *Ibid*, pp. 169-70.

⁴ Corey Piper, "A Contribution to the Iconography of Maria Walpole (1736-1807): A Portrait by Nathaniel Dance" in *British Art Journal*, September 22, 2011.



as possessing a sparkling, ribbony, rococo quality. One of the oldest toy breeds, the Maltese, documented in England well before the reign of Elizabeth I, had long been associated with the upper classes, particularly as a companion to women. For another painted example see Sir Joshua Reynolds's portrait of *Nelly O'Brien* (with her Maltese) in the Wallace Collection, London.⁵

In England, the second half of the eighteenth century witnessed a significant increase in the creation of games, amusements, curiosities and fashion specifically for children as well as a rise in schools for boys and girls, accompanied by a willingness on the part of their parents to invest larger sums in their education as well as entertainment. These changes came about mainly due to the doctrines of John Locke and Jean-Jacques Rousseau.⁶ Locke insisted that instead of teaching by forced memorization and fear of corporal punishment, a child's mind must be engaged and the desire to learn implanted.⁷ Rousseau held rural life as the most noble, the model for a "community of nature," which encompassed the Enlightenment's desire to strip mankind of all traits perceived as direct results of adhering to social conventions. Outdoor games as a means of attaining health and endurance were encouraged. Such new attitudes caused a change away from the purely dynastic renderings of the past towards the painted portrayal of offspring engaged in leisurely pursuits sporting relaxed poses.⁸ The depiction of Miss Gee, bathed in sunlight, cradling her dog in a raised overskirt, would have been unthinkable in an earlier period. Thoroughly modern in conception and style, the only traditional note is struck by the pink flowers in the lower right foreground. Echoing the color of Miss Gee's underskirt they are the standard symbol for innocence and youth.

Nathaniel Dance was the son of George Dance the Elder and his wife Elizabeth née Gould. Respected and successful the family had been builders and architects for several generations. His father's most famous work is Mansion House, the residence of the Lord Mayor of London. Dance's first instructor was Francis Hayman, who was known for his historical and conversation pieces. From 1754 to 1765 Dance was in Italy, at the time considered an essential part of an artist's schooling. Working in Rome he executed historical works such as the *Death of Virginia*, 1760 as well as conversation pieces that often featured classical elements⁹ as in *James Grant*, *John Mytton*, *Thomas Robinson and Thomas Wynn in Front of the Colosseum in Rome*, 1760 (executed four times so each sitter would have a version, with one now in the Philadelphia Museum of Art and another at the Yale Center for British Art).¹⁰ This period witnessed a tremendous rise in British tourism, particularly to Italy. Once there they purchased art, commissioned reproductions of pictures they fancied, and memorialized the trip with their own painted likenesses. Pompeo Batoni is known to have painted 154 of such portraits,¹¹ and Dance sensing an opportunity by 1761 aligned himself in a type of junior partnership with the artist to produce both portraits and historical pieces. At the time he wrote to his father, "I am now in such a situation in Rome that I cannot fail at making acquaintance with some of the greatest people in England..." His words would prove prophetic as in 1764 he received his first royal commission painting Edward, Duke of York (now in The Royal Collection) when passing through Rome on the Grand Tour. Also while in Italy, Dance fell passionately in love with fellow artist Angelica Kauffman only to be later jilted when they were both in London and her attentions turned towards Sir Joshua Reynolds.¹²

⁵ William Secord, *Dog Painting 1840-1940, A social history of the dog in art*, Antique Collectors' Club, Wappingers' Falls, N.Y., pp. 218-219.

⁶ Marcia Pointon, *Hanging the Head, Portraiture and Social Formation in Eighteenth-Century England*, Yale University Press, New Haven, London, 1993, p. 200.

⁷ John Williamson Adamson, *The Educational Writings of John Locke*, Logmans, Green & Co., New York, 1912, p. 15.

⁸ Emily Ballew Neff, *John Singleton Copley in England*, Merrell Holberton, London, 1996, p. 126.

⁹ David Goodreau, *Nathaniel Dance 1735-1811*, exhibition catalogue, The Iveagh Bequest, Kenwood, Great London Council, London, June 25-September 4, 1977, unpaginated.

¹⁰ Brian Allen, "Nathaniel Dance 1735-1811" in *Grand Tour, The Lure of Italy in the Eighteenth Century*, exhibition catalogue, Tate Gallery, London, October 10, 1996-January 5, 1997, no. 14, pp. 55-56.

¹¹ Jeremy Black, *The Grand Tour in the Eighteenth Century*, Sutton Publishing Limited, Gloucestershire, 1997, pp. 4, 262.

¹² Goodreau, op. cit., 1977.

London in the 1760s witnessed a tremendous upswing in the patronage of the arts, along with the growth of artists' organizations, in particular the establishment of the Royal Academy in 1768 of which Dance was a founding member, accompanied by the expansion of formal exhibitions. Most notably this was felt in the commissioning of portraiture. Dance met with immediate success upon his return. He submitted five portraits to the first Royal Academy exhibition held in April 1769, which included two full-length portraits of George III and Queen Charlotte (now in the National Trust House Uppark, Petersfield, West Sussex). The impact of such a showing must have been so strong that by 1772 it seems he no longer felt the need to advance his reputation as a portraitist. Although he would continue to paint portraits, their numbers sharply dropped after 1776. In 1782 he closed his studio and retired. In 1783 he married the rich widow Harriet Dummer and took up the life of a country gentleman. In 1790 he became a member of Parliament for the Borough of East Grinstead, in 1799 he received the Garter, in 1800 he was granted permission by Royal license to add the name of Holland after his wife's distant cousin Charlotte Holland to his own, and in the same year he was created a Baronet.¹³ Other works by the artist are in the museums of Brighton; Cambridge, England; Cincinnati; Falmouth and Greenwich in England; Indianapolis; London; Melbourne; Raleigh; Saint Petersburg, and San Marino, California.

We would very much like to thank William Secord for his identification and information on the Maltese.



¹³ Goodreau, *op. cit.*, 1973, pp. 18, 150, 161, 181; and Goodreau, 1977, *ibid.*

9.

GABRIEL CORNELIUS RITTER VON MAX
(Sloup v Čechách, Bohemia 1840 – Munich 1915)

The Martyrdom of St. Ludmilla

signed G. MAX. and dated 864. in the lower left, inscribed on the reverse W93170

oil on canvas

35⁷/₁₆ x 39¹/₄ inches (90.4 x 100.1 cm.)

PROVENANCE

William P. Wilstach (c. 1816 – 1870) by 1870, to his wife

Anna H. Wilstach (c. 1822 – 1892) who bequeathed it in 1892 to the

Pennsylvania Museum, Philadelphia, who established

The W.P. Wilstach Collection, Memorial Hall, Fairmount Park, Philadelphia, 1893 – 1928 (inventory no. W 93170) until incorporated into the collection of

The Philadelphia Museum of Art, Philadelphia, deaccessioned 1954

Valuable Oil Paintings from the W.P. Wilstach Collection, October 29 – 30, 1954, Samuel T. Freeman & Co., Philadelphia, lot 128 where purchased by

Walter Stuempfig (1914-1970), Gwynedd Valley, Pennsylvania until 1970 and thus by descent in the family until 2013

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Margaret Mary Richter, *Gabriel Max: The Artist, The Darwinist and the Spiritualist*, Ph.D. dissertation, New York University, 1998, pp. 118, 119, fns. 303 – 304, p. 120, fns. 305 – 307, p. 121, fn. 308, pp. 123, 128, 359, no. 8, p. 411 (as present location unknown)

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Barbara Eschenburg, *Von Spätmittelalter bis zur Neuen Sachlichkeit: die Gemälde im Lenbachhaus München*, Deutscher Kunstverlag, München, c. 2008, p. 105 (notes *Saint Elizabeth as a Child*, 1881 mistakenly identified as *Ludmilla Herzogin von Böhmen*, 1865)

Karin Althaus, Susanne Böller, “Gabriel von Max 1840 – 1915, Der erste grosse Erfolg mit der Märtyrerin am Kreuz und Reise nach Paris 1867” in *Gabriel von Max. Malerstar, Darwinist, Spiritist*, exhibition catalogue Städtische Galerie im Lenbachhaus und Kunstbau, München, October 23, 2010 – January 30, 2011, p. 22, (mistakenly dated 1865)

“Gabriel von Max, Autobiografische Aufzeichnungen I, Lebensbeschreibung” in *Gabriel von Max, Malerstar, Darwinist, Spiritist*, exhibition catalogue Städtische Galerie im Lenbachhaus und Kunstbau, München, October 23, 2010 – January 30, 2011, p. 42

Karin Althaus, “Märtyrerinnen” in *Gabriel von Max. Malerstar, Darwinist, Spiritist*, exhibition catalogue Städtische Galerie im Lenbachhaus und Kunstbau, München, October 23, 2010 – January 30, 2011, p. 76, (mistakenly dated 1865)

Roman Prahel, “Gabriel von Max und Tschechien” in *Gabriel von Max. Malerstar, Darwinist, Spiritist*, exhibition catalogue Städtische Galerie im Lenbachhaus und Kunstbau, München, October 23, 2010 – January 30, 2011, p. 136, (mistakenly dated 1865)

Susanne Böller, “Gabriel von Max und Amerika” in *Gabriel von Max. Malerstar, Darwinist, Spiritist*, exhibition catalogue Städtische Galerie im Lenbachhaus und Kunstbau, München, October 23, 2010 – January 30, 2011, p. 179, (mistakenly dated 1865)

Gabriel von Max, “Texty z pozůstalosti” in *Gabriel von Max (1840 – 1915)*, exhibition catalogue Západočeská galerie v Plzni, February 25 – May 8, 2011, pp. 79 – 80

Aleš Filip, Roman Musil, “Spektrum náboženské a historické malby” in *Gabriel von Max (1840 – 1915)*, exhibition catalogue Západočeská galerie v Plzni, February 25 – May 8, 2011, p. 107

Roman Prahel, “Pražské odevy na tvorbu Gabriela von Maxe” in *Gabriel von Max (1840 – 1915)*, exhibition catalogue Západočeská galerie v Plzni, February 25 – May 8, 2011, p. 295 (mistakenly dated 1865, and as missing)

“Výběrový soupis obrazů Gabriela von Maxe” in *Gabriel von Max (1840 – 1915)*, exhibition catalogue Západočeská galerie v Plzni, February 25 – May 8, 2011, p. 325, 334, fn. 7 (notes *Saint Elizabeth as a Child* mistakenly identified as *Ludmilla Herzogin von Böhmen*)

“Díla Gabriela von Maxe na výstavách Krasoumné jednoty v Praze” in *Gabriel von Max (1840 – 1915)*, exhibition catalogue Západočeská galerie v Plzni, February 25 – May 8, 2011, p. 337 (listed under 1865)

Jo-Anne Birnie Danzker, “Foreword” in *Gabriel von Max*, exhibition catalogue Frye Art Museum, Seattle, Washington, July 9 – October 30, 2011, pp. 6, 112, fn. 2

Jo-Anne Birnie Danzker, “Be-tailed Cousins and Phantasms of the Soul” in *Gabriel von Max*, exhibition catalogue Frye Art Museum, Seattle, Washington, July 9 – October 30, 2011, p. 55

Karin Althaus, “Female Martyrs” in *Gabriel von Max*, exhibition catalogue Frye Art Museum, Seattle, Washington, July 9 – October 30, 2011, p. 60, (mistakenly dated 1865)

Susanne Böller, “Gabriel von Max and America” in *Gabriel von Max*, exhibition catalogue Frye Art Museum, Seattle, Washington, July 9 – October 30, 2011, p. 90 (mistakenly dated 1865)

“Gabriel von Max (1840 – 1915)” in *Gabriel von Max* exhibition catalogue Frye Art Museum, Seattle, Washington, July 9 – October 30, 2011, p. 102 (mistakenly dated 1865)

In 1864 Gabriel Max painted a hauntingly provocative scene of *The Martyrdom of Saint Ludmilla* while still a student at the Royal Academy of Fine Arts in Munich. Seminal in conception, it lay the groundwork for all his major works and ignited a meteoric rise to international prominence. Made all the more mysterious by the lack of any photographic reproductions, known only through contemporary descriptions that were repeatedly and extensively published, the importance of the painting became legendary. Responsive to its period the work embodies the contemporary obsessions of spiritualism, hypnotism, somnambulism, the occult, the quest for immortality, parapsychology, and such commonplace distractions as evenings spent spirit rapping. Writing in the exhibition catalogue devoted to Gabriel Max for the Frye Art Museum, Seattle, Jo-Anne Birnie Danzker summarized his career stating, “His depictions of somnambulant and crucified women, young women being raised from the dead, anatomical dissection, vivisection, and melancholic monkeys as art critics, painters, and musicians are among the most compelling images of the late nineteenth century”.¹ This is where it all began.

Gabriel Max was the son of Joseph Calasanza Max and Anna née Schumann. He was the nephew of Emmanuel Max and both his uncle and father were sculptors based in Prague. In 1855 he began his studies at the Academy of Fine Arts in Prague with Eduard von Engerth. Sadly this was the same year that Max’s father, Joseph, succumbed to cholera, a life altering event for the painter as well as the cause of the impoverishment of his family. This period further marked the beginning of the painter’s interest in the natural sciences and his investigation into the transience of life. He would remain at the Academy in Prague until 1858 and then entered the Academy of Fine Arts in Vienna where he stayed until 1861. In Vienna he studied with Karl von Blaas, Karl Mayer, Christian Ruben and Carl Wurzinger. At the same time, Max routinely made visits to a hospital morgue in order to study corpses. Awarded an Imperial Scholarship in 1850 it was later revoked for not attending classes and he was asked to leave the Academy. After 1861 he briefly returned to Prague and then from 1863 – 1867 studied under Karl Theodor von Piloty at the Royal Academy of Fine Arts in Munich. At this time the school was one of the most important in Europe and fellow classmates included Franz von DeFregger, Franz von Lenbach and Hans Makart with whom he shared a studio. In Munich Max flourished and discovered his unique artistic path, which earned him the nickname of “Malerfürst” or prince of painting.²

Ludmilla was a tenth century Slavonian princess who married the Duke of Bohemia, Boizlvoi. In her widowhood she was converted to Christianity by St. Adalbert of Prague. Revered for her charity and goodness she was universally loved. Grandmother to Prince Wenceslas later called “Good King Wenceslas” she carefully watched over his education. After the death of Ludmilla’s son Wraitislaus his wife Drahomira wanted to control Bohemia, and jealous of Ludmilla’s influence over her son Wenceslas hired assassins. The assassins strangled Ludmilla with her own veil while praying in her private oratory. Wenceslas met a similar fate at the hands of his mother and brother Boleslav in 938 while praying at a church in Prague. Ludmilla’s feast day is September 16th and her usual attribute is a veil held in her hand.³ She is buried in St. George’s Basilica in Prague. Her story must have held particular significance for Max. His father painted the subject⁴ and his uncle Emmanuel, who became his guardian upon the death of his father,⁵ executed a marble sculpture of the strangled Ludmilla for St. Vitus

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¹ Jo-Anne Birnie Danzker, “Be-tailed Cousins and Phantasms of the Soul” in *Gabriel von Max*, op. cit., p. 14.

² Biographical information taken from “Emmanuel Max”; “Gabriel Cornelius von Max”; and “Joseph Calasanza Max” in E. Benezit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, op. cit., p. 280; Geraldine Norman, “Gabriel Cornelius von Max” in *Nineteenth Century Painters and Paintings: a Dictionary*, University of California Press, Berkeley, 1977, p. 144; Horst Ludwig, “Gabriel (Corenilus Ritter) von Max” in *Bruckmanns Lexikon der München Kunst, Münchner Maler im 19. Jahrhundert*, volume 3, Bruckmann, München, 1982, pp. 123, 125; Margaret Mary Richter, op. cit., p. 42; Jo-Anne Birnie Danzker, op. cit., p. 14; and “Gabriel von Max (1840-1915)” in *Gabriel von Max* exhibition catalogue Frye Art Museum, op. cit., p. 100.

³ Biographical information taken from Clara Erskine Clement, “St. Ludmilla” in *A Handbook of Legendary and Mythological Art*, Hurd and Houghton, New York, 1871, p. 183; Mrs. Arthur Bell, “St. Ludmilla” in *The Saints in Christian Art*, Geo. Bell & Sons, London, 1901, p. 147; The Benedictine Monks of St. Augustine’s Abbey, Ramsgate, eds., “St. Ludmilla”, “St. Wenceslaus” in *The Book of Saints*, A&C Black, LTD., London, 1931, pp. 170, 270; and Margaret Mary Richter, op. cit., p. 119.

⁴ Margaret Mary Richter, op. cit., p. 119.

⁵ “Gabriel von Max (1840 – 1915)” in *Gabriel von Max*, op. cit., p. 100.

Cathedral, Prague where Wenceslas is entombed. Such a commission would have been a great honor. His oldest sister's name was Marii Ludmilla Josefa and Max named his only daughter Ludmilla (1874 – 1961). When Max wrote an autobiographical article on his career for *Westermann's* monthly magazine in 1882 he included *The Martyrdom of St. Ludmilla* in a list of his most important paintings.⁶

Ludmilla in a white gown lays sprawled against the base of her bed with her head pillowed by bedding draped across the seat of a chair. Her left hand still clutches the black veil that was her demise. Her prayer book remains open on its stand atop a desk to her left. The most striking feature of the work is the immediacy of the imagery. Although set in the Dark Ages no hint of the period survives. Max has transferred the location of the private oratory to what could be a well-appointed bedroom from his own time. The religious nature of the scene has been restrained. Ludmilla's cross is barely visible through the transparent layers of her black veil. Max painted Christian themes and martyrs throughout his career but was not particularly religious. These subjects were executed more for their beauty and sublimity.⁷ The French painter Paul Delaroche played an influential role on Max's early works. In a comparison of their output Adolf Rosenberg, a contemporary art critic, succinctly stated "whilst in the famous painting of Delaroche's young martyr (*Young Martyr*, 1855) one still sees a touch of religious feeling and devotion, despite its very modern sentiment, these are not traits that should be sought in the pictures of Gabriel Max's martyrs. His martyrs are simply 'interesting creatures'. The pale complexion, tangled black hair, rapturous eyes, fine limbs, frail body, everything is so touching and appeals so vividly to our feelings that there is no need for us to ask about the life and suffering of these poor creatures."⁸ Marble-like in her demise, the sculpted quality of the figure is notable as well as reflective of his uncle's earlier work. The coloration is best described by Richard Muther in *The History of Modern Painting*, "these pictures...make him the forerunner of the most modern artists...They are in their delicate black, green and white simplicity of a nobleness of colouring which stands quite alone in the German painting of the century."⁹ J. Beavington Atkinson wrote of Max's work in 1873 "A silvery moonlight takes the place of common day."¹⁰ Edouard Verdeil remarked in 1867 on *The Martyrdom of St. Ludmilla* when shown at the Exposition Universelle in Paris, "avec sont ton gris est d'un magnifique effect" (the grey tone is a beautiful effect).¹¹ Margaret Mary Richter insightfully commented on his marvelous handling of the whites stating "It clearly reflects all the time Max spent as a student in morgues and hospitals doing studies."¹² Such subjects as Ludmilla must also be viewed as vehicles for Max's investigation into the paranormal. A quest believed to have been initiated by his father's untimely death, Max would spend his life trying to answer the age-old questions of where do we come from and where will we go.¹³ Ludmilla portrayed just at the moment of passage from one world into the next proved the perfect catalyst for all his future endeavors.

In 1865 Max sent *The Martyrdom of St. Ludmilla*¹⁴ to exhibitions in Boston, Dresden and Prague. In 1867 he showed it at the Kunstverein in Munich and then sent it to the Exposition Universelle in Paris along with

⁶ "Gabriel von Max in Autobiografische Aufzeichnungen I Lebensbeschreibung" in *Gabriel von Max. Malerstar, Darwinist, Spiritist*, exhibition catalogue Städtische Galerie im Lenbachhaus und Kunstbau, München, op. cit., p. 42 (Max further notes that he sent it to Boston, followed by a sentence recording the meeting of his future wife Emma Kitzing in the autumn of 1864).

⁷ Karin Althaus, "Female Martyrs" in *Gabriel von Max*, op. cit., p. 60.

⁸ Ibid, pp. 60-61.

⁹ Richard Muther, "Gabriel Max" in *The History of Modern Painting*, volume I, Macmillan and Co., New York, 1896, p. 510.

¹⁰ Margaret Mary Richter, op. cit., p. 7.

¹¹ Edouard Verdeil, op. cit., p. 82.

¹² Written communication from Margaret Mary Richter dated July 30, 2013.

¹³ Jo-Anne Birnie Danzker, "Be-tailed Cousins and Phantasms of the Soul" in *Gabriel von Max*, op. cit., pp. 14, 36.

¹⁴ As 1865 was the first time it was exhibited it led to the misconception that this was the year it was painted. In the numerous publications in which the work has been recorded, the painting has received an array of different titles. These include: *Ludmilla, Martyr to Religious Faith; Strangled St. Ludmila; Marter der Hl. Ludmilla; Martyre de sainte Ludmille-Etranglée; Heil Ludmilla; Sainte Ludmille Eranglée; Herzogin Ludmilla; Hl. Ludmilla; Ludmilla, Herzogin Heilige Ludmilla; Den Hellige Ludmilla; Die Erwurggte Heilige Ludmilla; Sa Ludmilla; Heiligen Ludmilla von Böhmen; and Erwurtgt hl. Ludmilla*. In Max's 1882 autobiographical article he referred to it as *erdrosselte Herzogin Ludmilla* (strangled Duchess Ludmilla).

Märtyrerin am Kreuz (The Christian Martyr) now in the National Gallery, Prague. The Exposition Universelle was the greatest in size and scope of all international shows up until this time. *The Martyrdom of St. Ludmilla* was noted and singled out for praise by art critics reviewing the well over 1,500 paintings on view. Bathild Bouniol who preferred it to *The Christian Martyr* wrote, “*La Sainte Ludmilla étranglée...Il me parait supérieure en tant qu’exécution, d’une couleur plus vraie et tout agreable, d’un dessin elegant, charmant.... Je trouve singulierement gracieuse...*”(It seems to me as superior in execution with pleasant, truer coloring, of a charmingly elegant design. I find it exceptionally graceful.)¹⁵ Such reviews must have caused Emmanuel Bénézit to later record in his dictionary, “His real debut dates from 1865 with the *Martyrdom of Saint Ludmilla*.”¹⁶ It is known that Max traveled to Paris to see the exhibition.

By 1870 the painting belonged to William P. Wilstach of Philadelphia.¹⁷ Wilstach from the 1840s through the Civil War years was a prosperous merchant of saddlery and carriage hardware. At the age of 48 he retired to devote his life to the collecting of art.¹⁸ For part of this period he relied on Robert Wylie for advice. Wylie was a painter and sculptor who had studied at the Pennsylvania Academy of Fine Arts. In 1863 he was sent by its directors to France to complete his education, and remained there for the rest of his life.¹⁹ Acting as advisor and agent Wylie scouted the annual salons for Wilstach²⁰ enabling him to purchase some of the “sensations” of the exhibitions.²¹ Wylie is documented as being in Paris in September 1867 during the run of the Exposition Universelle,²² which opened on April 1st and closed on November 3rd. Wilstach was definitely in Paris by July 14, 1868 where assisted by Wylie he purchased a painting from Durand Ruel.²³ Unknown is when Wilstach arrived in Paris, and if he had personally viewed the Exposition Universelle. In all likelihood he would not have missed such a major event and purchased the Max at a time when reviewers were abuzz, but we cannot be sure. What is definitive is that *The Martyrdom of St. Ludmilla* was never publically exhibited in Europe again and that the painting was owned by Wilstach at the time of his death²⁴ on September 17, 1870 at Saratoga, New York.

Wilstach would have regarded this acquisition as a trophy, the only work by Max he ever owned, and it was recorded as such in *The art treasures of America; being the choicest works of art in the public and private collections of North America* (Edward Strahan, op. cit., pp. 34, 40). Retiring at 48 to pursue the acquisition of art is hard to comprehend from a modern perspective, but in doing so Wilstach was an embodiment of his times. 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,²⁵ and Wilstach’s ultimate goal would prove the same. European art was regarded as superior to American and the only way to acquire these works was to travel abroad.²⁶ To Strahan’s eyes (i.e. Earl Shinn) Wilstach had succeeded, characterizing the collection as the “cream of the French salons” and the prizes of Munich. Stating, “this is a gallery that knows absolutely no inferior pictures it is such a collection as a well trained artist gathers

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¹⁵ Bathild Bouniol, op. cit., p. 92.

¹⁶ E. Bénézit, op. cit., p. 280.

¹⁷ Earl Shinn, in *Lippincott’s*, op. cit., p. 80. Shinn reviewed the collection after Wilstach’s death in 1870, “And the sad, tender *Martyrdom of St. Ludmilla* by Max of Munich showing the fair saint strangled with a black drapery as she kneels against her bed.”

¹⁸ Written communication from Susan K. Anderson, The Martha Hamilton Morris Archivist, Philadelphia Museum of Art, July 10, 2013; and “William P. Wilstach” in *Archives Directory for the History of Collecting*, Frick Art Reference Library, p. 1.

¹⁹ Glenn B. Opitz, ed., “Robert Wylie” in *Mantle Fielding’s Dictionary of American Painters, Sculptors & Engravers*, Apollo Book, New York, 1986, p. 1,064.

²⁰ Hollister Sturges, *Jules Breton and the French rural tradition*, exhibition catalogue Joslyn Art Museum, Omaha, Nebraska, November 6, 1982 – January 2, 1983, p. 56.

²¹ Alfred Trumble, op. cit., p. 157.

²² Daniel Timothy Lenehan, *Fashioning Taste: Earl Shinn, Art Criticism and National Identity in Gilded Age America*, Ph.D. dissertation, Haverford, Pennsylvania, 2005, p. 30.

²³ Hollister Sturges, op. cit., p. 60.

²⁴ Earl Shinn, *Lipincott’s*, op. cit., p. 80.

²⁵ Daniel Timothy Lenehan, op. cit., pp. 63, 65.

²⁶ *Ibid*, p. 59-60.

when fame and success have given him the means.”²⁷ Upon his death Wilstach’s will stipulated a plan for a public gallery, although the collection at that point would pass to his wife. It consisted of 150 paintings, 30 pieces of bronze and marble sculpture, volumes of eighteenth and nineteenth century engravings and etchings as well as a small number of drawings.²⁸ Mrs. Wilstach followed in her husband’s footsteps, not only increasing their wealth by twofold, leaving an estate worth approximately \$5,000,000, but also upon her death in 1892 presenting the collection to the city of Philadelphia along with an endowment for its maintenance and acquisitions.²⁹

The collection opened the next year and Philadelphians came in droves. It was housed in Memorial Hall, a remnant from the Centennial in Fairmount Park which had been the site of the Pennsylvania Museum. The Pennsylvania Museum had originally been founded in 1876 as a showcase for industrial design, but with the acquisition of the Wilstach Collection a shift in direction began that would eventually culminate in the museum being dedicated solely to the fine arts. By 1900, 400,000 visitors annually came to Memorial Hall which began to crumble under the strain. In 1899 and again in 1904, 1905 and 1909 in English, German and French, the famous Baedeker travel guides noted Gabriel Max’s *The Martyrdom of St. Ludmilla* as one of the sights not to be missed when traveling to Philadelphia. By 1928 the cramped galleries and leaking roof made for impossible conditions and the collection was moved from Memorial Hall³⁰ to a new building on the Benjamin Franklin Parkway with the institution renamed a few years later The Philadelphia Museum of Art.

In 1914 with the start of World War I American appreciation of German art and culture began to wane which deepened after World War II, and resulted in institutions deaccessioning German artworks.³¹ In 1954 the Philadelphia Museum of Art under the directorship of Fiske Kimbel sold at auction more than 200 paintings from the Wilstach Collection including Max’s *The Martyrdom of St. Ludmilla*. In the introduction of the sale catalogue Fiske Kimbell stated that the museum owned “many more paintings” than they could properly exhibit, particularly those of the nineteenth century. He advised potential buyers that this was “a unique opportunity to get yourself something choice and delightful.”³²

The painter Walter Stuempfig (1914-1970) must have agreed with Kimbell as he purchased the Max. Born in Germantown, Pennsylvania and trained at the Pennsylvania Academy of the Fine Arts,³³ by mid-century Stuempfig was regarded as one of Pennsylvania’s leading landscapists. In the 1975 book *The Perennial Philadelphians* Stuempfig was described as, “a realist and romantic painter of rather gloomy or even sordid landscapes shot with an electric menace. The strange and often beautiful figures who stand about like ballet dancers off duty on Stuempfig’s ravaged shores don’t do anything. They seem to be waiting for some dreadful storm to break, or to be mourning some dreadful storm that has passed. Stuempfig’s world is rather Germanic in its weight of brooding.”³⁴ Such a telling description of Stuempfig’s work provides intriguing insight into his obvious reverence for Max. Upon his death the painting remained with his family for the next 43 years.

²⁷ Edward Strahan, op. cit., pp. 30, 34.

²⁸ Susan K. Anderson, op. cit., p. 1.

²⁹ Helen Weston Henderson, “The Wilstach Collection: in *The Pennsylvania Academy of Fine Arts and Other Collections of Philadelphia*, L.C. Page & Company, Boston, 1911, p. 294; and Susan K. Anderson, op. cit., p. 1.

³⁰ Steven Conn, *Museums and American Intellectual Life, 1876-1926*, The University of Chicago Press, Chicago, 1998, pp. 213-214, 217-220, fn. 79, p. 221.

³¹ Jo-Anne Birnie Danzker, “Be-tailed Cousins and Phantasms of the Soul,” in *Gabriel Max*, op. cit., p. 56.

³² Fiske Kimbell, *Valuable Oil Paintings from the W.P. Wilstach Collection*, op. cit., p. 3.

³³ Peter Hastings Falk, ed., “Walter Stuempfig, Jr.” in *Who was Who in American Art*, Sound View Press, Madison, Connecticut, 1985, p. 604.

³⁴ Nathaniel Burt, *The Perennial Philadelphians, The Anatomy of an American Aristocracy*, University of Pennsylvania Press, Philadelphia, 1975, p. 342.

Max was a professor at Munich's Royal Academy of Fine Arts from 1878 – 1883. Students included Carl von Marr, Alexej Danilowitsch, Andreas von Reisinger, Harada Naojiro and Walter Firle.³⁵ In the 1870s his career continued to rise with the 1880s marking the height of his fame.³⁶ Max turned the sensuality of morbidity into an art form. Throughout his career he continued to paint scenes of young women, often clothed in white usually in bed, experiencing or having just passed through an ecstatic state. Examples of such works include: *The Christian Martyr*, 1865; *The Anatomist*, 1869; *Julia Capulet on the Morning of her Wedding*, 1874; *The Ecstatic Virgin Anna Katharina Emmerich*, 1885; *The Lord's Prayer*, 1887; *Atropa Belladonna*, 1887; *The Raising of Jairus' Daughter*, 1888; *The Seeress of Prevost in High Sleep*, 1892; *Isolde*, 1894; and *The Seeress in a Seeing State*, 1895. Many are regarded among his most important works though unlike *Ludmilla*, their narratives were often unclear prompting critic and viewer alike to ponder if the subject was intended to be alive or dead. Even with *Ludmilla* it became an issue as made clear in a letter he wrote to his mother from Munich in April, 1865, "the Ludmilla is on the way to Prague. I did not exhibit it here, too much alarm was given to see another corpse."³⁷ Inherently drawn to such subjects one can also only conclude that Max well aware of their ambiguity delighted in the notoriety and capitalized on their mystery.

Max was a confirmed Darwinist who was fascinated by his theories of evolution which affected his art. From the 1860s onwards he kept a series of monkeys as pets. With the 1889 success of *Affen als Kunstrichter (Monkeys as Art Critics)* now in the Neue Pinakothek, Munich, Max produced a large body of works featuring monkeys which proved immensely popular.³⁸ Constituting beautifully rendered likenesses, J. Beavington Atkinson in 1881 described their essence: "I have come across sundry studies of monkeys, treated tenderly and significantly as 'the missing link' between man and brute. It is true that other painters, Decamps, Kaulbach, and Landseer, have made of monkeys pets, but Max alone endows them with soul and immortality."³⁹ The other result was that Max seeking to explain the evolutionary process amassed a collection numbering between 60,000-80,000 objects of ethnographic, prehistoric and anthropological material – one of the most important private scientific collections in Europe (now in the Reiss-Engelhorn Museum, Mannheim).⁴⁰ Unfortunately this proved very expensive and continually plunged the artist into debt. In order to raise capital Max began producing canvases that portrayed heads of young women that could be painted and sold quickly. Although often technically refined they tend to be highly sentimental renderings⁴¹ with titles such as *Fabiola*, *Liberte*, *Ophelia*, *Salome* and *Yolanda*.

Symbolism, which began circa 1885, was a movement characterized by "painters of the soul." Their quest was to portray the conflicting nature of the material and spiritual worlds by giving tangible form to the mystical and the occult.⁴² Mythical figures especially those of strong women that functioned as psychologically charged symbols were particularly esteemed by the movement. ⁴³*The Martyrdom of St. Ludmilla* had incorporated these ideas some twenty years earlier. Max, who considered such works among his most important, strove to portray not only the emotional state of his sitters but also to incorporate the transience of life. He equated his entire career to that of a medium who presents a "vision".⁴⁴ By the end of the nineteenth century Max was regarded by his peers as a forerunner of the Symbolists and the importance of his role as a precursor cannot be overlooked. In 1900 he received the honor of the "Ritterkreuz des Verdienstordens der Bayerischen Krone," elevating him to the status of

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³⁵ Jo-Anne Birnie Danzker, "Be-tailed Cousins and Phantasms of the Soul" in *Gabriel von Max*, op. cit., p. 23.

³⁶ Margaret Mary Richter, op. cit., pp. 178, 233.

³⁷ Ibid, p. 119, "Die Ludmilla ist auf der Reise nach Prag. Ich hab sie nicht ausgestellt man hätte zu viel Lärm geschlagen eine Tote wieder zu sehen."

³⁸ Margaret Mary Richter, op. cit., p. 304; and Jo-Anne Birnie Danzker, "Be-tailed Cousins and Phantasms of the Soul," in *Gabriel von Max*, op. cit., p. 48.

³⁹ Richter, Ibid, p. 304.

⁴⁰ Richter, Ibid, 306-307, 310-311; and Jo-Anne Birnie Danzker, "Foreward", in *Gabriel von Max*, op. cit., p. 6.

⁴¹ Richter, Ibid, pp. 311, 346.

⁴² Harold Osborne, ed., "Symbolism" in *The Oxford Companion to Art*, Oxford University Press, Oxford, 1970, p. 117.

⁴³ Anne-Marie O'Connor, *The Lady in Gold*, Alfred A. Knopf, New York, 2012.

⁴⁴ Margaret Mary Richter, op. cit., p. 265.

nobility and allowing him to use Ritter von in his name.⁴⁵ With his death fifteen years later his reputation went into an eclipse, his achievements all but forgotten.⁴⁶

The importance of the rediscovery of Ludmilla cannot be underestimated. Coming at a time of renewed interest in the artist with three recent major museum exhibitions in Munich, Plzni, and Seattle, its finding appears fortuitous. What emerged from these exhibitions is that many of Max's major works are missing. The house of Colombo (Max's only surviving son at the time) was bombed during World War II which destroyed many of his father's works. No inventory exists of what was lost.⁴⁷ An additional difficulty in the study of the artist's oeuvre is as Max's reputation grew he replicated works that proved particularly popular leading to confusion as to which are primary versions. An accurate monetary evaluation of his work has been clouded as an endless stream of female heads produced under financial duress and some monkey paintings are basically all that have appeared on the art market. The last major work at auction was *The Anatomist* (one of several recorded versions) at Sotheby Parke-Bernet, New York in 1976 now owned by the Neue Pinakothek, Munich.

With the publication of *The Martyrdom of St. Ludmilla* the start of Max's career has finally been fully documented. This work was never replicated or reproduced. It was last exhibited in Europe in 1867 and probably not viewable in America since the 1920s. The recovery of this lost masterpiece heralds a rare opportunity. Once regarded as extraneous when deaccessioned in 1954 by the Philadelphia Museum of Art, it can now be seen as the linchpin of the artist's career. The resurrection of the artist's reputation comes at a time that in some ways mirrors the beliefs from which this work derived. Although modern acceptance of spiritualism and the occult would appear laughable, we dwell in a culture mired with the undead in which stories of vampires, zombies and werewolves abound. In such an atmosphere Ludmilla's appeal resonates, as we like Gabriel Max search for answers.

It is with sincere gratitude that we would like to thank Margaret Mary Richter for her insightful comments and the gift of her 1998 thesis.

⁴⁵ Ibid, p. 333. (an Order of Merit from the Bavarian Crown from which he received the title of Knight).

⁴⁶ Jo-Anne Birnie Danzker, "Foreward" in *Gabriel von Max*, op. cit., p. 8.

⁴⁷ Ibid, p. 348, fn. 771.



10.

LOUIS VAN KUYCK
(Hoboken 1821 – Antwerp 1871)

An Old Domicile

signed Louis van Kuyck in the lower left

oil on canvas

24¼ x 30½ inches (61.5 x 77.4 cm.)

PROVENANCE

Anonymous sale, Campo & Campo, Antwerp

Property of an Estate, California until 2013

Louis van Kuyck, whose full name is recorded as Jean Louis van Kuyck or Jan Lodewijk van Kuyck, was initially a watchmaker. Ill health forced him to abandon this career. While recuperating, he took up sketching for which he showed a remarkable flair. After his convalescence he entered the Academy of Antwerp under the direction of Philippe-Jacques van Bree. He later joined the atelier of Baron Gustave Wappers until 1853, when Wappers left to reside in Paris. Van Kuyck's early works are genre pieces that reflect the Romantic principles of these two masters. According to tradition he did not find his true calling until 1852, when he finished a sketch of a stable interior begun by a friend. Van Kuyck then executed a painting based on this sketch that was purchased by what is now the Neue Pinakothek, Munich titled *Ein Pferderstall* (A Stable). Such remarkable success convinced him to devote his talent to similar subjects and he excelled in the depiction of stables filled with horses, cattle and dogs. He came to be nicknamed the Flemish (George) Morland.¹

In 1852 because of the obvious predilection for such subjects Wappers recommended Van Kuyck to Queen Victoria for a series of drawings she desired to commemorate her visit to the rustic village of Terneuzen located on the banks of the Scheldt.² Now part of the Royal Collection of Queen Elizabeth II, such examples as the watercolor *The Farm of Pieter de Feyter near Terneuzen*, in which the tumble-down condition of the roof is captured, serve to reveal the artist's fascination for exacting architectural detail.

In 1866 he was awarded a gold medal at the exhibition in Brussels and in 1864 knighted in the Order of Leopold. He achieved considerable success throughout his career and works were acquired by the museums of Antwerp, Brussels and Hamburg. His son was the painter Frans van Kuyck and his brother the notable landscape artist François Lamorinière. Among his pupils was the American painter John Henry Dolph who would also become famous for animal subjects.³ Most enduring was Van Kuyck's reputation for technical proficiency, perhaps best stated in *Bryan's Dictionary of Painters and Engravers*, "his paintings are remarkable for the beauty of their finish, the exquisiteness of their colouring, and the truth of their representations."⁴

Continued

¹ Biographical information taken from James Dafforne, "Modern Painters of Belgium" in *Art Journal*, volume V, Virtue & Co., London, 1866, p. 335; "A Flemish Inn Yard" in *Bow Bells, A Weekly Magazine of General Literature and Art*, volume V, John Dicks, London, p. 540; George C. Williamson, ed., "Jan Lodewyk van Kuyck" in *Bryan's Dictionary of Painters and Engravers*, volume III, Kennikat Press, Inc., Port Washington, N.Y., 1903-04, p. 158; Willem G. Flippo, "Jan Lodewijk van Kuyck in *Lexicon of the Belgian Romantic Painters*, International Art Press, Antwerp, 1981, unpaginated; P. & V. Berko, "Louis van Kuyck" in *Dictionary of Belgian Painters born between 1750 & 1875*, Editions Laconti, Brussels, 1981, p. 701; and Boudewijn Goossens, "Louis van Kuyck" in *Le Dictionnaire Peintres Belges du XIV^e siècle à nos jours*, La Renaissance du Livre, Bruxelles, 1995, p. 1087.

² Dafforne, op. cit., p. 335.

³ L. Hissette, "Louis (Jean L.) van Kuyck" in Thieme-Becker, *Allgemeines Lexikon der Bildenden Künstler*, volume XXII, Veb. E.A. Seemann, Leipzig, 1928, p. 147; E Benezit, "Jean-Louis van Kuyck" in *Dictionnaire de Peintres, Sculpteurs, Dessinateurs et Graveurs*, volume 6, Librairie Gründ, 1976, p. 342-343; and Flippo, op. cit., 1981.

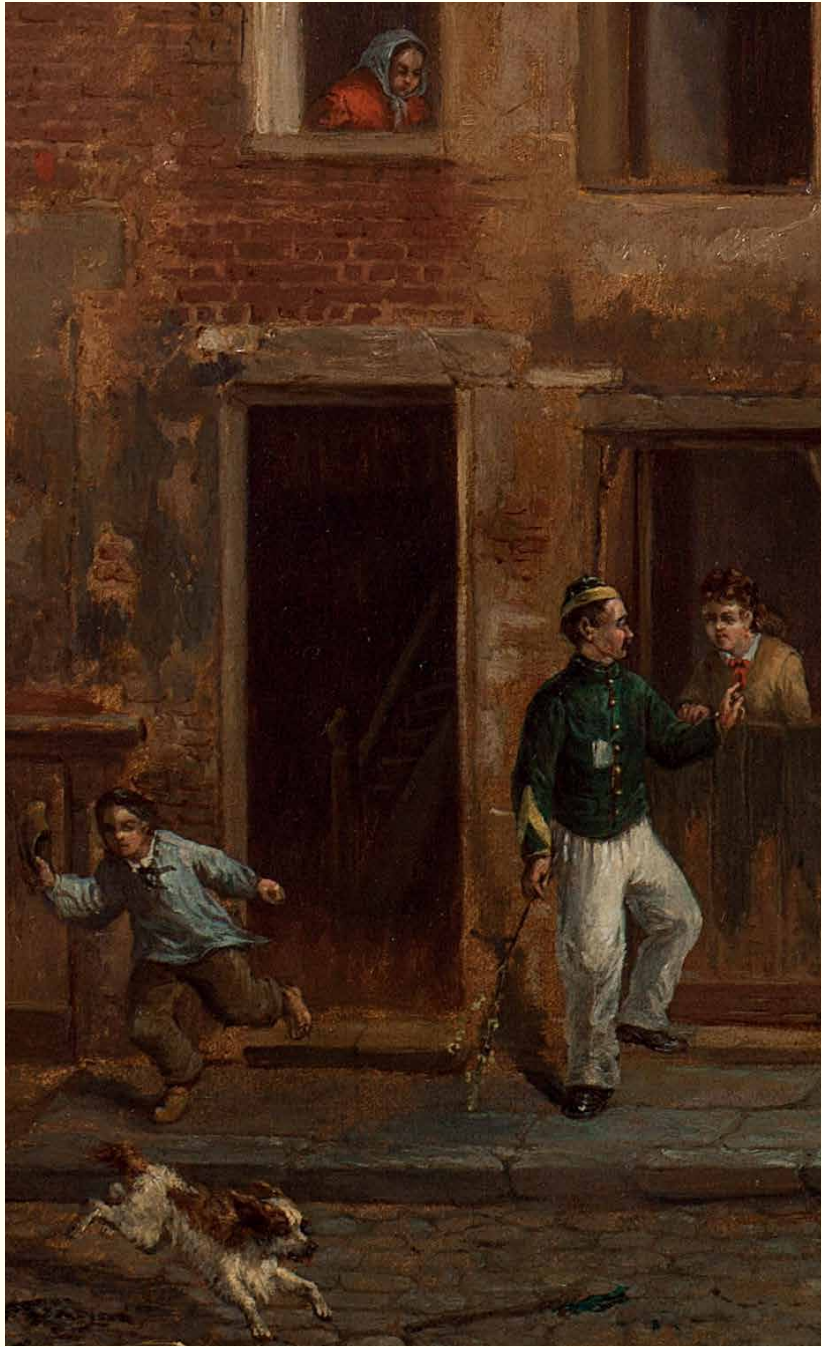
⁴ *Bryan's Dictionary of Painters and Engravers*, op. cit., p. 158.



Evident in *An Old Domicile* are the artist's mastery of technique, admiration for "quaint old buildings"⁵ as well as the embracement of a humbleness of subject matter. Almost assuredly painted in the 1860s of a building in Antwerp, the scene feels exceedingly modern. Housing the poor, a dilapidated dwelling with crumbling brickwork, busted windowpanes, shuttered coal chutes, and exposed drainage pipes is depicted in bright sunshine. Within the gloom of the entranceway a rickety wooden staircase is visible. A patchwork of curtains covers the windows from which residents peer out. A painted jumble of numbers and a haphazard decoration of plaques complete the façade. A woman wearily hauls water from a pump in front of the building. A mother and son sit despondently alongside their pushcart futilely trying to sell their wares. Running out of the front door a boy brandishing a raised shoe chases a mongrel into the street near a discarded heap of mussel shells. The action of the dog in the right corner can be viewed as a summarizing commentary upon the entire scene. The only tender note is struck by the courting couple. In the midst of parting a soldier holds a stalk of flowers while tenderly touching the bow of his beloved's dress. A departure from Van Kuyck's usual motifs of stables and horses, *An Old Domicile* can be seen as a gentle rebuke, responsive to the growing importance of the doctrine of Realism and its emphasis on painting scenes of ordinary life as a direct attack upon the social and artistic hierarchies of the period.⁶ The modernity of the composition lies in the stark frontality of the façade that encompasses the entire picture plane and allows for no distraction while riveting the viewer's eye. It is a technique that foreshadows depictions of New York some fifty years later by such artists of the Ashcan School as John Sloan, Everett Shinn and George Luks who again wish to direct their audience's attention to the realities of contemporary life.

⁵ Dafforne, op. cit., p. 335.

⁶ Robert Rosenblum & H.W. Janson, *19th Century Art*, Harry N. Abrams, Inc., Publishers, New York, 1988, p. 243.



11.

PETER VILHELM CARL KYHN
(Copenhagen 1819 – Copenhagen 1903)

A Summer's Evening near Ry, Jutland

signed Vilh Kyhn in the lower right

oil on canvas

47¾ x 72⅙ inches (121.4 x 183.6 cm.)

PROVENANCE

Niels Lindeskov Hansen (1899-1979) who founded

Lindeskov Hansens Kunstsamlinger, Pedersholm, Vejle, Jutland, 1976-1998 when deaccessioned by the museum

Lindeskov Hansens Kunstsamlinger sale, Bruun Rasmussen Vejle, August 14, 1998, lot 17

Private Collection, New York, circa 1998 until 2013

EXHIBITED

possibly Charlottenborg Palace, Copenhagen, 1873, no. 109, titled *After Sunset (Efter Solnedgang)*

Painted at all hours, during every season, encompassing virtually every region in Denmark, Peter Vilhelm Carl Kyhn's landscapes constitute an incomparable national legacy. He began his training as an apprentice to a copperplate engraver and architect. By 1836 until 1844 Kyhn was at the Royal Academy of Fine Arts, Copenhagen, where he studied with Johann Ludwig Lund who espoused German Romanticism. At the same time he received private lessons from Christoffer-Wilhelm Eckersberg who believed that all landscapes should be based on complete topographical accuracy and whose teachings helped formulate the so-called "Golden Age" in Danish paintings. Throughout Kyhn's career, he strove to be faithful to both ideals. He first showed at the Charlottenborg Palace Exhibition in 1843 and continued to do so for the next sixty years. In 1845 he won the coveted Neuhassen Prize for his painting *Skovparti, hvori Foraaret karakteriseres (Forest View in which Spring is characterized)*, which brought him into the public eye. From 1850-1851 he traveled to Holland, Belgium, Paris, Rome, Pompeii, Capri, Florence and Venice as well as some of the major German cities. Unsurprisingly, upon his return numerous Italian and French subjects were produced. The 1850s also marked the start of his extensive travels through Denmark. In 1853 he played a key role in the founding of the Danish Society for Etching (Den danske Radeerforening). Remarkably in the 1860s Kyhn founded a private school for female artists, as they were denied entry into the Royal Academy of Fine Arts. At this time almost every woman who worked professionally in Denmark studied with Kyhn including Ann Archer, Marie Lupleau, Johanne Krebs and Emilie Mundt. In 1874 he even tried to batter down the Academy's door by submitting test drawings for admission from three of his pupils. Women would not be allowed to study at the Academy until 1888. From 1871-1879 a group of young male students disenchanted with their training at the Academy regularly gathered at his studio, which came to be nicknamed The Cave Academy (Huleakademiet). In 1878 and again in 1900 Kyhn exhibited at the Exposition Universelle in Paris. In commemoration of Kyhn's hundredth birthday in 1919 an exhibition of 374 of his paintings, drawings and watercolors were shown at Charlottenborg Palace.¹

Continued

¹ Biographical information taken from Karina Lykke Grand, Gertrud Oelsner and Holger Reenberg, "Biografi Vilhelm Kyhn" in *Vilhelm Kyhn & det danske landskabsmaleri*, exhibition catalogue Randers Kunstmuseum, August 17-January 6, 2013 and traveling, Aarhus Universitetsforlag, p. 203; Gertrud Oelsner & Karina Lykke Grand, translated by James Manley, "Introduction to Vilhelm Kyhn" in *Vilhelm Kyhn & det danske landskabsmaleri*, op. cit., pp. 217-218, 220; Patricia G. Berman, "The Eccentric Majesty of Small Things" in *Danish Paintings from the Golden Age to the Modern Breakthrough*, exhibition catalogue Scandinavia House, New York, October 12, 2013-January 18, 2014, p. 11; Charlotte Linvald, "Women of Danish Modernism" in *Danish Paintings*, op. cit., pp. 34, 27; and Suzanne Ludvigsen & Thor J. Mednick, "Peter Vilhelm Carl Kyhn" in *Danish Paintings*, op. cit., pp. 102, 130.



In 1864 a conflict with Prussia resulted in the loss of the Grand Duchy of Schleswig, which borders southern Jutland, as well as Holstein. Compounded by earlier military defeats as well as bankruptcy, Danish morale at this stage was exceedingly low. Shrunk to the smallest territorial size in its history, the country reacted with intense isolationism and a revived sense of nationalism. In turn, Danish artists embraced their homeland as the only appropriate subject matter. It was a course from which Kyhn would never veer.²

A Summer's Evening near Ry, Jutland, thought to have been painted in 1873, coincides with the first time Kyhn spent an entire summer in Ry. Afterwards he would continue to do so for the rest of his life and erected an outside studio to enable him to paint there year round.³ Danish artists of this period routinely spent summers outdoors producing sketches and studies to be employed in the execution of large landscapes destined for the Spring Exhibition at Charlottenborg Palace.⁴

Bryan's Dictionary of Painters and Engravers summed up Kyhn's career by stating, "He had no rival in his presentment of the wilder aspects of Danish scenery."⁵ In *Vilhelm Kyhn & det danske landskabsmaleri* Henrik Wivel characterized Kyhn's work as having the ability "more than anyone, to look behind the landscape, into the depths, into the spirit of nature and up to the mirror of the heavens, for which he should be remembered."⁶ The veracity of both statements is on view in this work. At sunset in an expansive landscape under a boundless sky defined by passages of blue, purple, pink and white highlights, a lone man drives a herd of long-horned cattle knee-deep in mist homeward. Near a farm in the distance a woman watches over four cows still grazing. In the tree closest to the foreground a flock of birds gather to roost for the night. The portrayed moment that coincides with the cessation of activity and onset of darkness creates an overwhelming sense of peace and tranquility. Perfectly blending Romanticism and Realism in the glorification of his homeland, this work typifies and defines Kyhn's entire career.

The monumental paintings Kyhn created were intended for exhibitions, as well as acquisition by the Royal Collection, the aristocracy or wealthy landowners.⁷ Documentation on many of Kyhn's works does not exist, and although we do not know the history of our painting prior to its purchase by Niels Lindeskov Hansen for his museum in Jutland where it took pride of place, it was obviously executed for this type of venue. From 2012 until early 2014 the Randers Kunstmuseum, Randers; Fuglsang Kunstmuseum, Toreby Lolland; Ribe Kunstmuseum, Ribe; and Herning Museum of Contemporary Art, Herning mounted consecutive exhibitions and produced a scholarly catalogue devoted to the work of Vilhelm Kyhn titled *Vilhelm Kyhn & det danske landskabmaleri (Vilhelm Kyhn and the Danish landscape)*. The painting used for the cover of this exhibition is *Sommeraften ved Ry* (see Fig. 11a, *A Summer's Evening near Ry, Jutland*, 1873, oil on canvas, 25.5 x 41 cm., inventory no. KMS1686, acquired 1901) from the National Gallery of Denmark. Kasper Monrad, Chief Curator of the National Gallery of Denmark, has suggested that their work could be one of the studies that Kyhn based our painting upon, stating "Your painting probably shows the same landscape seen from another angle, and it was most likely executed at the same time." Small oil studies such as the National Gallery's were routinely done as "private" sketches for the artist on which to base large compositions. Monrad has further suggested that our painting is perhaps the one exhibited at Charlottenborg Palace in 1873 under the title *Efter Solnedgang (After Sunset)*.⁸

² Oelsner & Grand, op. cit., p. 220; Berman, "The Eccentric Majesty of Small Things" in *Danish Paintings*, op. cit., p. 11; Thor J. Mednick, "The Politics of Culture: Art and Innovation in Nineteenth-Century Copenhagen" in *Danish Paintings*, op. cit., pp. 24-26.

³ Oelsner & Grand, op. cit., p. 208.

⁴ Ludvigsen & Mednick, op. cit., p. 102.

⁵ George C. Williams, ed., "Peter Vilhelm Karl Kyhn" in *Bryan's Dictionary of Painters and Engravers*, volume III, Kennikat Press, Inc., Post Washington, N.Y., 1964, p. 159.

⁶ Oelsner & Grand, op. cit., p. 223.

⁷ Ibid, p. 218.

⁸ Written communications from Kasper Monrad, Chief Curator of the National Gallery of Denmark, dated December 11, 2013 and December 12, 2013.

We are indebted to Kasper Monrad, Chief Curator of the National Gallery of Denmark, for his invaluable assistance in the writing of this entry.



Fig 11a. Peter Vilhelm Carl Kyhn, *A Summer's Evening Near Ry, Jutland*, 1873
National Gallery of Denmark, Copenhagen, © SMK Photo

12.

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

On the Sand in Scheveningen

signed Artz in the lower right, signed and inscribed with title on the stretcher partially effaced *On the Sand*

_____ *Scheveningen*, D.A.C. Ar

oil on canvas

31 x 43½ inches (78.8 x 110.5 cm.)

PROVENANCE

Acton Griscom

Kende Galleries, Inc., New York

Estate of Barbara Beegel, Auburn, Maine

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

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

Continued

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

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

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

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



June and Germany in November 1869, England in 1870 and Italy in January, 1872. By 1874 he returned to the Netherlands to live permanently in The Hague.⁵

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

Hague School paintings proved particularly popular in England, Canada and America.⁹ As evidenced by the English titling on the stretcher, this work was obviously completed for one of those markets, and an exact replica of the scene by Artz in watercolor turned up in London, sold by Christie's on June 5, 2003.¹⁰

Depicting an idyllic moment three generations of a family sit on the beach at Scheveningen waiting for the return of the fleet. While a purple haze hangs over the ocean the sun shines brightly above the trio and judging from the cast shadows appears to be midday. Contentedly smoking a pipe an old fisherman sits on a dune covered by sea-grass and wildflowers in the center of the composition. Undoubtedly the family patriarch he further represents the painting's heart. Artz was deeply attached to the fishing community of Scheveningen who were completely dependent on the sea for their livelihood. Never assured of easy passage through potentially treacherous waters, as the North Sea of the Atlantic Ocean is prone to huge storms that make navigation hazardous, a constant dichotomous dilemma of unease and appeasement characterized their existence. The fisherman with his battered shoes, roughly patched jacket, weather-beaten face yet serene expression is the embodiment of this reality. Charles Fish Howell in a 1912 account expressed the general esteem placed upon this group. "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

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

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

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

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

⁹ Hans Kraan, op. cit., p. 115.

¹⁰ See Christie's South Kensington, June, 5, 2003, lot 842, David Adolphe Constant Artz, *A Fisherman and his Family*, pencil and watercolor heightened with white, 22½ x 32½ inches (58 x 82.5 cm.) signed, sold for \$13,389.

of tenacity and desperate courage. They have been called ‘the most poetic and original of all Hollanders.’”¹¹ Artz’s imagery in this and similar compositions had helped instill such beliefs.

The fisherman’s daughter sits nearby patiently knitting a man’s brown sock awaiting her husband’s return from the sea. It was very common at this time for Dutch women to walk around knitting as they pursued errands or waited on the beach for the return of the fleet.¹² Due to such practices they came to be viewed as particularly industrious. Dressed in the traditional garb of the village she wears its distinctive white cap held in place by gold filigree knobs. Her shirt is white with bare arms below the elbow topped by a bluish-grey shawl that covers her shoulders, crosses on the chest, and fastens at the waist. All young women of the village wore short sleeves as sun burnt arms were considered particularly beautiful. Her skirt is a medley of black and white stripes covered by a grey apron. Black stockings and sand-caked leather shoes complete the ensemble. She is the perfect mixture of charm and utility.¹³ Her angelic daughter in white cap and shirt, brown vest, bell-shaped blue skirt and brown boots sits playing with wildflowers. (Artz must have been particularly captivated by her image as she reappears in a number of his works, notably in *Kinderen in het duin* reproduced in the exhibition catalog of the Katwijks Museum, *Tussen Katwijk en Parijs: David Adolphe Constant Artz 1837 – 1890*).¹⁴ Her expression as well as gestures mimics those of her mother. She of course represents the future as well as the assurance of the continuity of the community.



¹¹ Charles Fish Howell, *Around the Clock in Europe*, Houghton Mifflin Company, Boston and New York, 1912, pp. 144 – 145.

¹² 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.

¹³ A.D.M. Jr., “A Traveler’s Notes of a Trip to the Land of Dykes,” in *New Amsterdam Gazette*, volume 3, no. 1., New York, August 31, 1883, p. 5; and Beatrix Jungam, *Holland*, Adam and Charles Black, London, 1904, p. 3.

¹⁴ See Tiny de Liefde-van Brakel, *Tussen Katwijk en Parijs: David Adolphe Constant Artz 1837 – 1890*, Stichting Katwijks Museum, Katwijk, 2001, p. 72, no. 58.

13.

ANTONIO MARÍA DE REYNA
(Coin [Malaga] 1859 – Rome 1937)

A Venetian Canal

signed A. Reyna and inscribed Venezia in the lower left
oil on canvas
13¾ x 29½ inches (34.9 x 74.9 cm.)

PROVENANCE

Anthony Schreiber, The Lilacs, East Aurora, New York, until 1938 and thus by descent in the family until 2012

It is not accidental that in the 1880s and 1890s Venice virtually teemed with artists intent on portraying its singular beauty. Impressionism had come to dominate western art and Venice lent itself naturally to its demands. In 1888 Bernard Berenson wrote a letter to Isabella Stewart Gardner describing Venice, “one soon forgets to think of form here, going almost mad on color, thinking in color, talking color, almost living on color. And for one that enjoys color this certainly is paradise.”¹ In 1885 the artist known as Antonio Reyna arrived in Venice and discovered his muse.

The painter whose full name was Antonio María de la Concepción Reyna Manescau y Zayas began his studies at the Ecole des Beaux-Arts of Malaga. He was a student of Joaquin Martinez de la Vega and Bernardo Ferrandis Badenes. He painted mainly landscapes but his repertoire also included fanciful mythological and orientalist subjects that reveal the influence of Mariano Fortuny. In 1880 Reyna was awarded a scholarship to continue his studies in Rome where he met the painter Jose Villegas who influenced his work. He also met and married the opera singer Beatriz Mililetti Desantis. Five years later with the move to Venice the artist’s innate talent for the masterful interpretation of the effects of light and color in landscape became perfectly realized. The exposure to the Venetian paintings of Rafael Senet and Martín Rico y Ortega further impacted his own, but Reyna’s renderings of the city are memorable in their own right.² This was true to such an extent that when American painters arrived in Venice during this period it was the examples by Reyna and his contemporaries that they sought to emulate.³ Reyna’s paintings also proved particularly popular with American as well as English collectors.

In 1887 the artist sent a large work titled *Floralia* to the Expocisión Nacional de Bellas Artes in Madrid and was awarded a third class medal. In 1895 King Alfonso XIII of Spain made him a Knight of the Royal and Distinguished Order of Charles III in recognition of his artistic achievement. Reyna’s works are in the collections of the Museum of Fine Arts, Boston; four in the Museo Carmen Thyssen and several in the Museo de Bellas Artes, both in Malaga; the Meadows Museum, Dallas; and the Museo de Roma.⁴

Our painting incorporates all the traits that make Reyna’s work enduring. Integral to the composition is the employment of the generally atypical, but for Reyna his most favored format of 13¾ x 29½ inches. The artist felt it best suited his need to present the wide expanses of water that define Venice. Color runs riotously throughout the canvas made up of the contrasting hues of blue, pink, orange, green, white, yellow and ochre.

Continued

¹ Erica E. Hirschler, “Gondola Days: American Painters in Venice” in *The Lure of Italy, American Artists and the Italian Experience 1760 – 1914*, exhibition catalog, Museum of Fine Arts, Boston, September 16 – December 13, 1992, pp. 123, 128, fn. 55.

² Biographical information taken from Eduardo Dizo Caso, “Antonio Maria de Reyna Manescau” in *Les Orientalistes de l’École Espagnole*, Courbevoite, Paris, circa 1997, p. 208; and José Manuel Garcia Agüera, “Don Antonio Reyna Manescau” in *Crónicas de Coin*, G. A. Ediciones, S.L., Alameda, 2000, p. 143.

³ Hirschler, op. cit., p. 123. For comparative examples of works by Reyna and the American artist Robert Blum see, p. 124, figs. 14 & 15.

⁴ Caso, op. cit., pp. 144, 147.



Black bottomed boats serve as accents that lead the viewer's eye through the composition. The sun, unseen yet directly overhead, casts few shadows creating instead a spectacular patterning of shimmering reflections in the water of the fore and midground. Although populated with figures they harmonize with rather than dominate the scene. The immediacy of the imagery renders it timeless.

The painting has been owned probably since it was painted by the Schreiber Family of New York. Anthony Schreiber its first owner (c. 1864 – 1938) ran the A. Schreiber Brewing Company in Buffalo, at the time one of the most modern operations on the city. By 1917 he was living with his wife Theodora in East Aurora in a grand Victorian house with Italianate touches called “The Lilacs”, which became one of the most renowned homes in the Buffalo area. During Prohibition the brewery turned to the production of other goods including Manru coffee for which it became famous. After his death the painting remained with the family until 2012.⁵

⁵ Biographical information taken from Mark H. Hubbell, *Buffalo, The City Beautiful, Its Homes, Gardens and Environs*, Buffalo Truth Publishing Company, 1931; Ron Ehmke, “The Brewed: Two Centuries of Beer in Buffalo” in *Buffalo Spree*, March, 2011; and Peter Jablonski, “Edifices of Buffalo Breweries” in *Buffalo Examiner*.



14.

ANTONIO NICOLO GASPARO JACOBSEN
(Copenhagen 1850 – West Hoboken, New Jersey 1921)

The Steamship Oevenum

signed A. Jacobsen, dated 1891, and inscribed 705. Palisade Av. West Hoboken. NJ
oil on canvas
22 x 36 inches (56 x 91.4 cm.)

PROVENANCE

Private Collection, Oporto until 2013

LITERATURE

Harold S. Sniffen, *Antonio Jacobsen – the checklist: paintings and sketches by Antonio N.G. Jacobsen*, S. and P. Smith Galleries in assoc. with the Mariners' Museum, Newport News, c. 1984, pp. 223-224, no. 23

Thomas Jacobsen, the painter's father, was a violin maker renowned for the quality of his craftsmanship. He appropriately named his son after Antonio Stradivari, Nicolò Amati and Gasparo Bertolotti da Salò, three masters of his profession. Jacobsen received his early artistic training either at the Royal Academy of Design or at the University of Copenhagen. In search of financial opportunities, he left Copenhagen in 1873 to settle in New York. According to family tradition he took a job with the Marvin Safe Company painting safe doors with garlands of flowers and other similar decorations. After an unidentified ship broker requested a ship painted on his safe, Jacobsen's work caught the attention of the Captain of the Old Dominion Line who wanted a painting of his own ship. In this manner Jacobsen's career as a maritime portraitist was launched. By 1876 he was living at 257 Eighth Avenue on the corner of Twenty-Third Street in Manhattan with his new wife Mary Melanie Schmidt. Two years later they moved across the Hudson River to a large house at 705 Palisade Avenue, West Hoboken, New Jersey (the address that appears on this painting), where he would live for the rest of his life. The house had a majestic view of the Hudson River and the Manhattan skyline. Jacobsen painted his address on the front of all his works to ensure that his location was easily accessible to future clients.¹

From 1873 to 1920 New York Harbor was the destination for thousands of vessels. At the start of his career sailing ships were still common, and examples of brigantines, barks, sloops, clipper ships, yachts, schooners, packets, corvettes and rams were all sketched and painted by Jacobsen. Financial opportunity after the civil war created a number of new millionaires, which in the 1870s fueled a rise in the purchasing of yachts and yacht races, and in turn created a demand for paintings of these boats and events by the artist. With the transition from sail to steam he recorded screw-steamships, pilot-boats, paddle-steamers, walking-beam steamers, shoal-water steamers, tugs, towboats and ocean liners. In addition to individual commissions, he was often engaged by steamship lines to paint their fleet. His work is a visual documentation of a distinctive chapter in American maritime history.²

The Mariners' Museum in Newport News, Virginia has the largest collection of paintings and drawings by the artist, including six preparatory sketches for our painting (see Figs. 14a-f). Among the many other museums that own works by Jacobsen are the Museum of the City of New York, New York; Mystic Seaport Museum, Mystic, Connecticut; Newark Museum, Newark, New Jersey; New York Historical Society, New York;

Continued

¹ Biographical information taken from Anita Jacobsen, *From sail to steam: The story of Antonio Jacobsen, marine artist; an artist's chronicle of the ships that sailed the seas from 1870-1920*, Manor Pub. Co., Staten Island, N.Y., 1972, pp. 11-12; Sniffen, op.cit., c. 1984, p. 7; and Harold S. Sniffen, "Antonio Jacobsen's Painted Ships on Painted Oceans" in *American Art Review*, December 1995-January 1996.

² Jacobsen, op. cit., p. 14-15, 20; Sniffen, op. cit., c. 1984, pp. 7, 10.



Peabody Museum, Salem, Massachusetts; Penobscot Marine Museum, Searsport, Maine; Philadelphia Museum, Philadelphia, Pennsylvania; and the Scheepvaartmuseum, Antwerp.³

Jacobsen began his commissions with a series of detailed sketches and notations done while viewing the ship from a nearby pier or shoreline. Beginning with the prow of the ship, recording its name, size and colors including the details of such things as its particular rigging, flags, sails, cabins, lifeboats and smoke stack, it could easily take four or five sketches before he reached the stern. These sketches formed the basis for the paintings he executed in his studio.⁴ As his paintings were commissioned by sea captains or ship owners, who required that every feature of their vessel be correctly recorded, Jacobsen strove for technical accuracy above all other concerns. His palette was basically comprised of varying shades of blue, green and black. The contrast of light and dark water was consistently employed to enhance the feeling of movement and depth. As shown in this work, prior to 1900 the painter typically depicted a series of large rolling swells breaking along the port side of the ship. Later works would employ a series of small choppy waves. Characteristic of the artist is the curl of water at the ship's prow, meant to heighten the effect of rapid movement. His skies go from bright to dark echoing the mood of the water. Winds billow sails and flags are unfurled. Obvious throughout Jacobsen's recordings of the ships that passed through New York Harbor from 1873 to 1920 is the reverence he felt towards his subjects.⁵

The *Oevenum* was built in 1888 by Craig, Taylor & Co. in Stockton, England. It was a two-masted screw steamship, powered by steam and wind. It was 273 feet long, 40 ¹/₁₆ feet wide and the depth of the hold was 19½ feet. Its tonnage was 2,298. At the time Jacobsen painted the *Oevenum* it was owned by the Andresen Line,⁶ also known as the *Linha de Navegacao de J.H. Andresen* or *Linha de Vapores Portugueses* and based in Oporto. The owner of the line was Jann Hinrich Andresen (b. 1825), whose initials are clearly visible on the blue and white flag hung from the main mast. Andresen was born in Oevenum on the Friesian Island of Föhr, Denmark. At the age of fourteen he went to Portugal, and in 1845 established the Port House Winery in Oporto as well as his own shipping company.⁷ In our painting the foremast flies the Portuguese flag, while the house flag for the company is visible in the stern. Viewable in the rear are the international maritime signal flags used by ships at sea to transmit short messages. Reading from the top, the red and white flag states, "I have a pilot on board." The blue and yellow warns, "You should stop your vessel instantly." The lower two are numeric pennants, the blue and white flag represents the number 2, while the yellow and blue stands for 5. With the addition of number flags in combination with its other flags, a ship could be precisely identified. The captain standing at the helm along with the pilot one deck below guides the ship into the harbor. One can almost hear the steamship chugging along, with such details as the swaying lifeboats and horizontal stream of smoke emitted from the red and black stack, adding to the overall feeling of momentum.

When the *Oevenum* departed from its home port of Oporto it would stop at such places as Lisbon, Fayal, the Azores and Cadiz en route to New York. It carried cargo that included port, sherry, brandy, cork, hams, licorice, olives and raisins. It also transported first, second and third class passengers.⁸ (The first class cabins are depicted in the central section of the deck.) Sadly on June 4, 1900 *The New York Times* reported that the Portuguese steamer

Continued

³ Jacobsen, op. cit., p. 23; and Glenn B. Opitz, ed., "Antonio Nicolo Gasparo Jacobsen" in *Mantle Fielding's Dictionary of American Painters, Sculptors & Engravers*, Apollo Book, Poughkeepsie, N.Y., 1986, p. 447.

⁴ Jacobsen, op. cit., pp. 15-16.

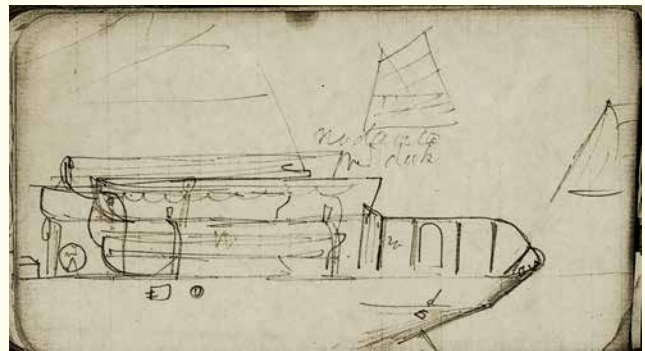
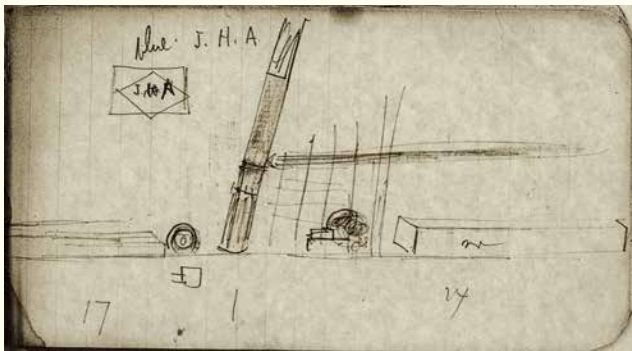
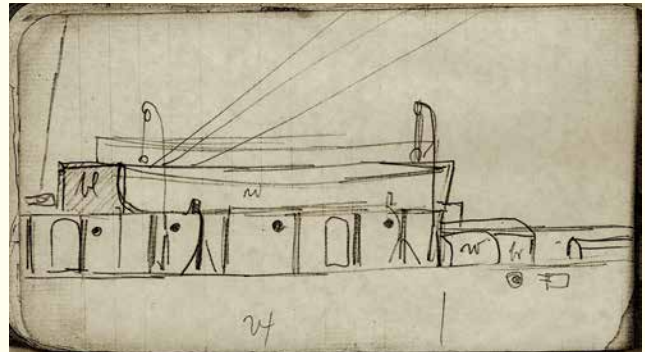
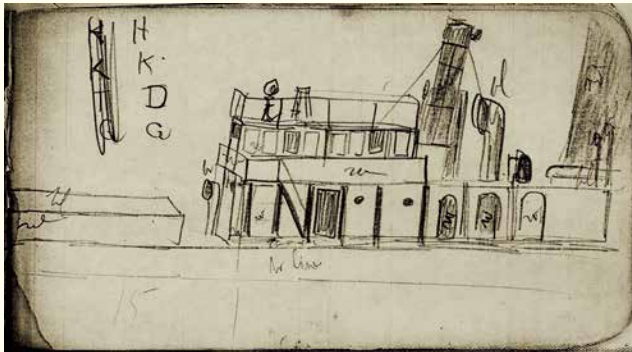
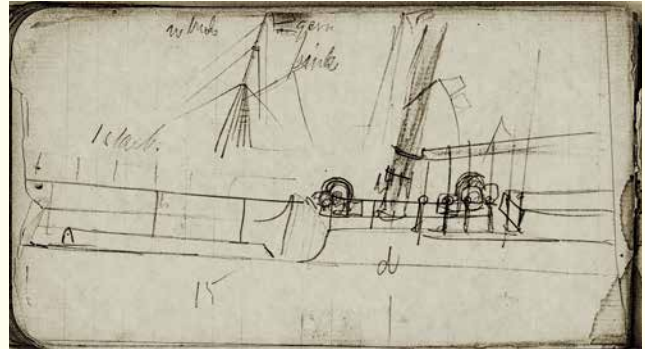
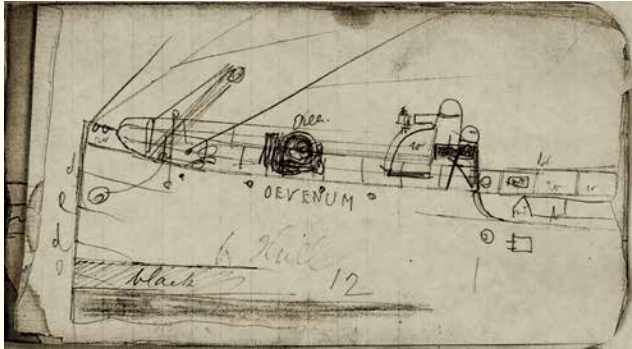
⁵ *Ibid.*, pp. 15-19, 22.

⁶ Sniffen, op. cit., c. 1984, pp. 223-224, no. 23.

⁷ Richard Mayson, *Port and the Douro*, Infinite Ideas Limited, Oxford, 2013, p. 205.

⁸ Biographical information taken from Consul R.W. Turner, "Cadiz-American Trade" in *Reports from the Consuls of the United States*, Washington Government Printing Office, United States Bureau of Foreign Commerce, no. 124, January, 1891, p. 630; "Report of Immigration at New York for the week ended June 2, 1894" in *Office of U.S. Commissioner of Immigration-Port Authority of New York, June 4, 1894*, no. 384; and J. Riddle Goffe, ed., *The Medical News, A Weekly Medical Journal*, volume LXXV, Le Brothers & Co., New York, July-December, 1899, p. 342.

Oevenum under Captain Silva had been wrecked on Laura Rocks ten miles north of Oporto.⁹ Fortunately there was no loss of life. Besides the commercial loss sustained, Jann Hinrich Andresen must have felt the cruel irony in the sinking of a ship named after his birthplace ten miles from its own home port.



Figs 14a-f: Antonio Jacobsen, Drawings of the Oevenum
 Courtesy of the Mariners' Museum, Newport News, VA

⁹ "Portuguese Steamship Wrecked" in *The New York Times*, June 5, 1900.

15.

AREND WILLEM MAURITS ODÉ
(Kethel en Spaland 1865 – Zuidlaren 1955)

Meisjes uit Volendam (Girls from Volendam)

signed A.W.M. Odé, inscribed with title *Meisjes uit Volendam*, and stamped J. Petermann Bruxelles
bronze, green-brown patina, mounted on a loose marble plinth
9½ inches (24 cm.) high excluding marble plinth

PROVENANCE

Private Collection, Chicago

Volendam was famous for the attractiveness of its inhabitants¹ and this combined with the population's adherence to a traditional lifestyle and dress, drew artists from all over the world. From the 1880s onwards, spurred by the popularity of the Hague School's imagery, artists scoured locations throughout the Netherlands in search of the "true" Holland. Volendam, eleven miles north of Amsterdam, was a remote fishing village accessible only by canal boat or carriage. Such isolation had left it largely untouched by the modernization and industrialization prevalent in such cities as Rotterdam and Amsterdam and it was exactly this feature which proved so attractive.² Further, Volendamers were viewed as pious, honest, healthy and happy and their children particularly idealized.³ Florence Craig Albrecht writing for *Scribner's Magazine* in 1907 expressed the sentiment beautifully – "a group of tiny maidens in a stiff breeze on the dike resembles nothing more than a swarm of butterflies."⁴ Or the Williamsons in *The Botor Chaperon of 1908*, "I can't imagine anything more becoming than the transparent white caps that fold back and flare out over the ears like a soaring bird's wings. Perhaps it was partly the effect of the light, but the young girls in their straight dark bodices, with flowered handkerchief-chemisettes, full blue skirts – pierced with pale-tinted stuff from waist to hips – and those flying, winged caps, looked angelic. They walked with their arms round each other's waists."⁵

Meisjes uit Volendam executed around 1900 features two young girls with round cherubic faces and bright eyes crowned by the distinctive lace wing caps of the village. Even as toddlers, girls were dressed as exact replicas of their mothers which included wearing the lace cap known as the Volendam "Hul". Other traditional garb, as exemplified by our sitters, are what would have been black jackets enlivened by square yokes of a lighter color and material - the standard dress for all Volendam women. Also typical are their coral necklaces with a silver or gold clasp worn in the front. The greenish brown patina of the bronze is beautifully contrasted against the magenta veined marble mount. The choice of magenta marble is significant as the color is emblematic for Volendam, dubbed "The Magenta Village" by a number of visiting artists. Appropriately nicknamed, this color was visible throughout Volendam, in the clothing of the villagers, on the sails of the fishing boats, on the brick work and paint of their houses.⁶ Although the children of Volendam were literally depicted hundreds of times in oil, watercolor, pastel, pencil and print sculpted likenesses from this period are exceedingly rare, particularly in

Continued

¹ Celia B. Seymour, "At Volendam", *Pratt Institute Monthly*, Pratt Institute, volume V, Brooklyn, N.Y., October 1896 – June 1897, p. 240; Florence Craig Albrecht, "Volendam, The Artist's Village" in *Scribner's Magazine*, volume 41, Charles Scribner's Sons, New York, 1907, p. 334; and Alice Muriel Williamson & Charles Norris Williamson, *The Botor Chaperon*, Methuen & Co., London, 1908, p. 205.

² Ivo Blom "Of Artists and Tourists: Locating Holland in Two Early German Films" in *A Second Life German Cinema's First Decades*, Amsterdam University Press, 1996, pp. 247 – 248, 254; and Annette Stott, *Holland Mania*, The Overlook Press, Woodstock, New York, 1998, pp. 44 – 45.

³ Annette Stott, op. cit., p. 48; and Brian Dudley Barrett, *Volendam Artists Village: The Heritage of the Hotel Spaander*, uitgeverij d'jonge Hond, Zuiderzeemuseum, 2009, p. 248.

⁴ Florence Craig Albrecht, op. cit., p. 334.

⁵ Alice Muriel Williamson & Charles Norris Williamson, op. cit., p. 244.

⁶ Brian Dudley Barrett, op. cit., p. 12.



duplicate. Another version of this cast was reproduced in the Zuiderzeemuseum's exhibition catalogue of 2009, *Volendam Artists Village: The Heritage of the Hotel Spaander* (op. cit., p. 147).

Arend Willem Maurits Odé was a sculptor who specialized in portraits often featuring children, monuments and reliefs. He attended the art academies of Rotterdam and The Hague, completing his studies at the Académie des Beaux Arts, Brussels. He began his career in Schiedam and remained there until 1889 when he moved to The Hague. From 1898 – 1900 he taught at the Academy of Art in The Hague, followed by a professorship at the Technische Hogeschool in Delft until 1935. Afterwards he moved to Bilthoven until 1952, then Groningen until 1954 and finally Zuidlaren.⁷

Odé was a member of “Arti et Amicitiae,” Pulchri Studio and the Dutch Association of Sculptors. He participated in contemporary art exhibitions in Rotterdam, 1888; Arnhem, 1890 and 1897; and The Hague, 1890 and 1893. His teachings proved influential and he had a large number of students including Johan Coenraad Altorf, Hendricus Johannes Etienne and Piet Cornelis Kramer. He received notoriety for his contributions to the decoration of the façades of the Peace Palace in The Hague and the Rotterdam City Hall. One of his most engaging monumental sculptures, also cast by J. Petermann, Brussels, depicts Constantijn Huygens located at the entrance of the Scheveningen Woods at Ary van der Spuyweg. Other sculptures by Odé are in the Rijksmuseum, Amsterdam as well as the Gemeentemuseum and Nederlandse Postmuseum both in The Hague.⁸

⁷ Pieter A. Scheen, “Arend Willem Maurits Odé” in *Lexicon Nederlandse Beeldende Kunstenaars 1750 – 1880*, Uitgeverij Pieter A. Scheen BV, 's – Gravenhage, 1981, pp. 378 – 379.

⁸ Ibid.



16.

JOSEPH VAN DER VEKEN
(Antwerp 1872 – Brussels 1964)

A Pair of Donor Panels

oil on panel

20¼ x 8½ inches each (51.5 x 21.6 cm.)

PROVENANCE

Arthur Marheim, Paris (?)

Gaston S. Levi, Paris, circa 1900, and thus

by descent in the family until 1996 when purchased by

Private Collection, New York

Private Collection, Washington, D.C., 2008 until the present time

EXHIBITED

Greenwich, Connecticut, Bruce Museum, *Fakes and Forgeries: The Art of Deception*, May 12 – September 8, 2007, pp. 72-73, (illustrated) (as the Master of the Palmer Triptych)¹

LITERATURE

Maryan W. Ainsworth, “Caveat Emptor: An Early Twentieth – Century Workshop for Flemish Primitives”, *Apollo*, June 2001, pp. 25 – 29, no. 13 (illustrated) (as after Hans Memling)

Maryan W. Ainsworth, “Early Netherlandish Paintings or 20th Century Fakes? ”, *IFAR Journal*, volume 4, no. 3, 2001, pp. 12-13, figure 7 (illustrated) (as after Hans Memling)

Didier Martens, “Les Frères van Eyck, Memling, Metsys et Alii ou Le Répertoire d’un Faussaire Éclectique”, *Wallraf-Richartz – Jahrbuch*, volume LXIV, 2003, pp. 254 -256, 258, 260, 264 & 276, fig. 2 (illustrated)

Jean-Luc Pypaert, “Early Netherlandish Painting XV?, Joseph Van Der Veken,” in *Un Aspect de l’Histoire des Collections, de la Restauration et de la Contrefaçon en Belgique dans la Première Moitié du XX^e Siècle*, Scientia artis, volume 4, Koninklijk instituut voor het Kunstpatrimonium, Brussels, 2008, pp. 227 – 228, no. 101, fig. no. 6a-b, both illustrated twice (as by Joseph Van der Veken)

Joseph Van der Veken was regarded as one of the most skilled restorers of Netherlandish painting of the fifteenth and sixteenth centuries in Belgium during the twentieth century and spent a large part of his career serving as senior conservator of the Musée des Beaux-Arts, Brussels. Such technical expertise also afforded him a secondary career as a master forger creating pastiches of Early Netherlandish works that today can be found in museums and private collections throughout the world.²

The majority of his forgeries are believed to date from between 1900 and the start of World War I. Jean-Luc Pypaert in his catalogue raisonné of Van der Veken’s work has placed our donor panels within this time frame.³ Our donor wings were created to flank a central panel depicting an enthroned *Madonna and Child* which shared the same tapestried background, thus forming a triptych. The donor panels are based on a pair of donor portrait

Continued

¹ The Master of the Palmer Triptych is a name that Maryan Ainsworth puts forth in her 2001 article for *Apollo*, to cover a group of panels that share basic similarities and at the time were thought to have been created in Berlin around 1900, after one of the best-known works of this group in the Palmer Art Museum, University Park, Pennsylvania.

² Noah Charney, *Stealing the Mystic Lamb, The True Story of the World’s Most Coveted Masterpiece*, Public Affairs, New York, 2010, p. 186; and J. Sanyova, *Materials and techniques of Jef Van der Veken: Imitator of early netherlandish painting of the 15th and 16th centuries*, Royal Institute of Cultural Heritage, Brussels, Belgium, p. 1.

³ Jean Luc Pypaert, op. cit., p. 228.



fragments by Hans Memling in the Muzeul National de Arta, Bucharest with fanciful additions by Van der Veken. The artist changed the male donor's dress into that of a sixteenth century German. Also the patterning of the tapestry behind the figures derives from a specific type designed by John Henry Dearle the assistant and successor of William Morris at Morris and Co.. Dearle's designs were based on the backgrounds of renaissance millefleurs tapestries that excluded their central figural motifs. Further the inclusion of the tasseled borders at the bottom of the tapestries is an anomaly for the fifteenth century.⁴

Two particularly notorious and remarkable events define Van der Veken's later years. Prior to World War II Émile Renders, a banker and art collector, owned a collection of fifteenth century Flemish Masters that was regarded as one of the most important in the world still privately held. In 1941 Herman Goering purchased twenty works from the collection for 300 kilograms of gold (whose value today would be about 4-5 million dollars). It was only after the end of the war with the return of some of the Goering purchase to Belgium that the truth about the Renders' collection slowly came to light. In tandem with Émile Renders who since 1920 had been purchasing Early Netherlandish paintings in damaged or ruinous state, Van der Veken began a strategy that has been labeled "hyper-restoration" in order to return them to a marketable state. The process consisted of removing the old paint layers and painting a new masterpiece on the old support over the original preparatory layers. The results for decades proved very convincing.⁵

In 1934 the lower left panel of the Ghent Altarpiece of *The Just Judges* was stolen and never recovered. In 1940 the Nazis stole the entire Altarpiece which would not be returned until 1945. That year, although Van der Veken was always suspected of being involved in the theft of *The Just Judges* and continuously interviewed while always sustaining his innocence, he was commissioned to paint a replica of the still missing panel (see Fig. 16a). Today Van der Veken's panel remains on view as part of the Ghent Altarpiece (see Fig. 16b), while the original's disappearance is regarded as one of the art world's greatest unsolved mysteries.⁶

While his career is shrouded in subterfuge and deceit, Van der Veken possessed a great talent that only now has begun to be unmasked.

⁴ Maryan W. Ainsworth, "Caveat Emptor", op. cit., p. 25.

⁵ Noah Charney, op. cit., p. 185; J. Sanyova, op. cit., p. 1; "Émile (Léon Houvenaeghel) Renders" in *Dictionary of Art Historians*, Department of Art History, Duke University.

⁶ Noah Charney, op. cit., pp. 186 – 187.



Fig 16a. Joseph Van der Veken,
The Just Judges (detail of fig. 16b)
Courtesy of Lukas – Art in Flanders

Fig 16b. Joseph Hubert and Jan van
Eyck, The Ghent Altarpiece, 1432.
Saint Bavo Cathedral, Ghent,
Belgium.
Courtesy of Lukas – Art in Flanders



Sold during TEFAF 2013



Acquired by the Fritz Behrens Foundation for the
Landesmuseum Hanover, Germany

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

Portrait of Willem van der Muelen, Age 3

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

oil on panel

44½ x 33¾ inches (113.6 x 85.7 cm.)

Sold during TEFAF 2013



Gift of Willem Jan Hacquebord and Houkje Anna Brandsma to the Rijksmuseum

NICOLAAS BAUR

(Harlingen 1767 – Harlingen 1820)

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

signed and dated N. Baur 1810 in the lower right

oil on canvas

23½ x 29½ inches (59.7 x 74.9 cm.)

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

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

Tredegar House, Newport, Wales

Rienzi, Museum of Fine Arts, Houston, Texas

Utah Museum of Fine Arts, Salt Lake City, Utah

Wallraf-Richartz Museum & Fondation Corboud, Cologne, Germany

BACK COVER: NICOLAES MAES, NO. 6 (*detail*)

INSIDE BACK COVER: JAN BRUEGHEL THE YOUNGER & AMBROSIUS FRANCKEN
THE YOUNGER, NO. 1 (*detail*)



