



Recognizing Artist and Subject: Bramine Hubrecht and her Sicilian Procession

• ANNA C. KOLDEWEIJ •

Since 2014, Museum Catharijneconvent in Utrecht has had a painting of four 'brides', attributed on the basis of the signature to Isaac Israels (1865-1934). It depicts four young girls, veiled and dressed entirely in white, in a church interior (fig. 1). Each girl has a dark blue belt around her waist and a light blue, heart-shaped portrait medallion on a blue cord around her neck. The smallest girl, at the front on the right, holds a crown of thorns; two of the others carry a lit candle. More churchgoers and a candlelit altar can be seen in the background. It was long suspected that Israels's signature and the accompanying date '1883' were false, but until now it had not been possible to link the painting to another artist. Based on new information, it can now be identified as a work by Bramine Hubrecht (1855-1913), which means that the work is now attributed to a woman, not a man. One of Hubrecht's sketchbooks in the Rijksmuseum and a unique artists' initiative in The Hague helped solve the puzzle. The new attribution prompted a new look at the life and work of this forgotten painter. The biographical information reinforces this attribution and sheds light on the portrayal of the 'brides'. A study of Hubrecht's works reveals just how well the painting fits into her oeuvre.

< Fig. 1
BRAMINE
HUBRECHT,
*Sicilian 'Brides' in
a Church Interior*,
c. 1900.
Oil on canvas,
97 x 77.5 cm.
Utrecht, Museum
Catharijneconvent,
inv. no. RMCC 5360.
Photograph:
Ruben de Heer.

False Signature

The painting is signed and dated lower right 'Isaac Israels/ 1883'. However, the painting style, particularly the careful rendering of the details and the faces, bears no similarity to Isaac Israels's characteristic, much coarser impressionist touch, not even to the finer style of early works in Israels's oeuvre, like the procession in the Old Catholic parish church in The Hague, which he painted several times in 1881 (fig. 2).¹ This in itself had already led to the suspicion that the signature was false. Close study under ultraviolet light and observations made with a stereo-microscope confirmed this.² The signature was painted over the layer of varnish. The paint of the signature bridges the early craquelures in the original paint layer and therefore dates from much later than the composition.

At some point the canvas was put on to a smaller stretcher, the painted edges were folded over the new stretcher on all sides, but were preserved.³ It was possible to trace the provenance of the painting back to 1977, when it already bore this signature and was the smaller size.⁴ On the bottom edge of the original canvas, which ended up on the side of the stretcher when it was folded over, there is a second signature: 'ISAAC ISRAELS' (fig. 3). This signature is not as obviously false as the first one. It is under a layer of varnish and its craque-



Fig. 2

ISAAC ISRAELS,
*Procession in the
Old Catholic Church
in The Hague, 1881.*
Oil on panel,
35 x 26.5 cm.
Utrecht, Museum
Catharijneconvent,
inv. no. RMCC 578;
on long-term loan
to Rijksmuseum,
Amsterdam.
Photograph:
Ruben de Heer.

> Fig. 4

BRAMINE HUBRECHT,
Sicilian Girl,
1892-1911.
Pencil,
c. 135 x 217 mm.
Amsterdam,
Rijksmuseum, inv. no.
RP-T-1976-100-5(V).

lure appears to follow that of the original paint layer.⁵ It consequently does appear to be old, but nevertheless it is highly unlikely that the signature is Israels's. Even though his signatures vary somewhat, a characteristic feature is a clear gap between the forename and surname, which is not the case here. Furthermore, the letters of the signature incline to the left, while Israels's signatures stand upright or tilt to the right. This signature is moreover rather spasmodic; each of the three capital As, for example, is formed in a different way. This all indicates that the signature is not authentic.

Attribution

The specific appearances of the girls in the Catharijneconvent painting made it possible to reattribute the work. Virtually identical girls were found in two works by Bramine Hubrecht. A simple sketch in one of Hubrecht's surviving sketchbooks in the Rijksmuseum is clearly a quick preliminary study for the oldest girl in the painting (fig. 4). A signed water-colour Hubrecht made for the Pulchri Cabinet of 1901, now in the Royal Collections in The Hague, shows the smallest girl with the crown of thorns in her hand (fig. 5).⁶ These two

Fig. 3
Detail of the two
signatures on the
Sicilian 'Brides' (fig. 1).



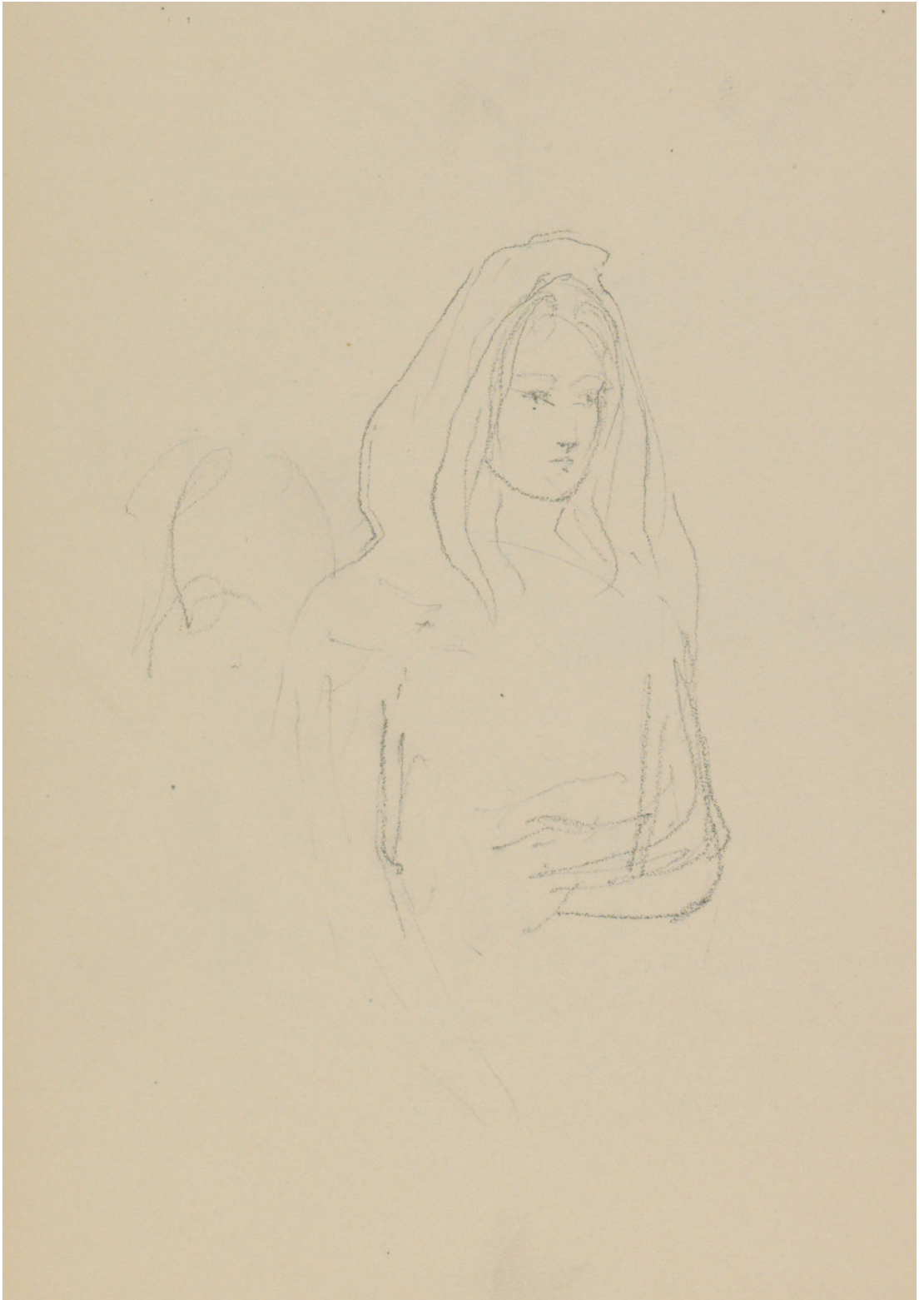




Fig. 5
BRAMINE HUBRECHT,
Sicilian Girl, c. 1901.
Watercolour, 14 x 16 cm
(sight size).
The Hague, Royal
Collections of
the Netherlands,
inv. no. W/H-1-084
(part of the Pulchri
Cabinet, see fig. 17).

images, which can both be attributed to Hubrecht with certainty, were independently preserved and not previously linked together. They both correspond so directly to the girls in the Catharijneconvent painting that it can be convincingly attributed to Hubrecht on the basis of these similarities.⁷ The interpretation of the scene, more on which later, confirms the attribution.

In terms of painting style, it is perhaps surprising that Isaac Israels's signature was added to this work; as far as context is concerned, however, it makes sense. Israels and Hubrecht were contemporaries. Their training was similar, first at the Akademie van Beeldende Kunsten in The Hague and then at the Rijksakademie in Amsterdam, where they were both taught by August Allebé (1838-1927)⁸ and although Hubrecht was ten years older, their years of study at both

academies just overlapped. They undoubtedly knew one another and found themselves in the same circles when they graduated. What is more, Bramine Hubrecht corresponded with Aleida Israels-Schaap,⁹ Isaac's mother, and was a guest at the eightieth birthday party of Isaac's father, the painter Jozef Israels.¹⁰

Financial gain was undoubtedly the motive for the attempt to pass off this work as an Israels. Israels's name was more famous and, no less importantly, work by women was not as well regarded.¹¹ Moreover a man like Isaac Israels was a professional artist, an occupation forced upon him by his father, unlike Hubrecht who was not primarily working for the money. To better interpret the painting from Museum Catharijneconvent I shall examine the life and oeuvre of this forgotten painter – something not previously done.

Bramine Hubrecht's Youth and Training

Abrahamina Arnolda Louisa Hubrecht was born in Rotterdam on 15 July 1855, the daughter of Paul François Hubrecht (1829-1902) and Maria Pruys van der Hoeven (1824-1901).¹² She came from a well-to-do, highly educated family (fig. 6). Her father was a scion of one of the oldest patrician families in Leiden, where he had obtained his law degree.¹³ He worked as an advocate in Rotterdam and then as an acting district judge. Bramine's mother was the daughter of Cornelis Pruys van der Hoeven (1792-1871), a well-known professor of medicine in Leiden and *rector magnificus* of the university. Bramine spent her early youth in Rotterdam, at four different addresses around the Oude Haven.¹⁴ Four brothers and a sister followed, three of whom died young.¹⁵ The family regularly had live-in servants, sometimes several at a time. In 1869 Hubrecht's father was

appointed Secretary-General of the Ministry of the Interior in The Hague, and the family moved there on 19 April 1869. He later became a member of the Council of State. It is not surprising that Bramine and her younger sister Maria trained as artists. Paul François Hubrecht loved art and built up a small collection of paintings.¹⁶ In 1874 he joined Pulchri Studio as an 'art-loving member'.¹⁷ Nonetheless her background was different from that of Isaac Israëls and, for example, her contemporary Thérèse Schwartz (1851-1918), who both came from families of artists. In their cases the trade was in their blood and the aim was to make a living from it.

Bramine had her first drawing lessons at the Akademie van Beeldende Kunsten, which was based at the Prinsessegracht in The Hague. This was one of the few art colleges that admitted female students at that time, from 1872 onwards, although on separate courses.¹⁸ Almost immediately afterwards, Bramine started a course that began in April 1874.¹⁹ She was eighteen and living in Javastraat. Her education extended beyond art because in that period she was also awarded diplomas of competency as an auxiliary teacher of English and French.²⁰ At the academy she took 'basic course' A: 'elementary education, in drawing examples, objects according to a modified Dupuis system,²¹ and plaster casts'.²² She attended this six month course, exclusively in drawing, a number of times in the years that followed until 1878, along with two summer courses.²³

Hubrecht continued her training at the Rijksakademie van Beeldende Kunsten (National Academy of Fine Arts) in Amsterdam,²⁴ which was created in 1870 as the successor to the Koninklijke Akademie (Royal Academy); from then on women were also allowed to study there.²⁵ A strict admission procedure ensured that the level remained high and the training

Fig. 6
JOHAN HENDRIK
HOFFMEISTER,
Portrait of
Abrahamina
Arnolda Luisa and
her Older Brother
Ambrosius Arnold
Willem Hubrecht,
1866-67.
Photograph,
105 x 65 mm.
The Hague, RKD
– Netherlands
Institute for Art
History, Icono-
grafisch Bureau
Collection,
inv. no. 1004644.



exclusive. Hubrecht studied at the academy on two separate occasions and so took the entrance exam twice.²⁶ The first time was in 1878, when she took drawing classes, with as her final assessment: 'aptitude and diligence excellent; perspective and ornament styles: satisfactory; aesthetics: faithfully attended'. Bramine's senior lecturer, the drawing professor August Allebé, became the director in 1879 and firmly placed the 'new' academy on the map. One of the innovations he introduced were the *loges*, places where older students could work independently.²⁷ After her second entrance examination in 1884 Bramine went back as a *loge* student for two years. This was at the insistence of Allebé, who had continued to teach her in the intervening years.²⁸ That he personally committed himself

to his students is also evident from the surviving correspondence with Hubrecht between 1879 and 1887.²⁹ They wrote about all kinds of things, from lessons, varnishes and tips in connection with Hubrecht's visit to Paris, to letters which prove that Allebé 'mediated' for her: he showed her work to other people and tried to get it exhibited. Allebé was instrumental in directing her career.

Oeuvre

Bramine Hubrecht lived and worked in The Hague for most of her life. Her known oeuvre consists of some thirty-five paintings, around forty separate drawings and watercolours, ten prints, a collection of illustrations, and six well-filled sketchbooks in which she had used pencil, charcoal, wash and pastel as well as watercolours (fig. 7) and the compositions had been more or less finished.³⁰ Her choice of subject was traditional.³¹ She mainly made portraits and domestic scenes: views of interiors, with women reading, doing handiwork or making music and children playing (figs. 8, 9). It is clear from surviving diary entries for the 1874-79 period that all these subjects were from her immediate surroundings. Female artists at that time typically depicted these subjects. Bramine also played the piano and spent a lot of time reading, writing letters and sewing and with closely related children.³²

Hubrecht married twice. Her first husband was Franciscus Cornelis Donders (1818-1889); on his death she married Alphonse Marie A.J. Grandmont (1837-1909) – more about them later. Many of her artworks are signed or monogrammed and sometimes dated. Her work can be roughly dated by the way she signed, as in both cases she adopted her husband's surname after she married. As a young artist she used her maiden name; in 1888 and 1889 the surname *Donders-Hubrecht*, from 1892 *Grandmont-Hubrecht*, or the monogram *BGHt*

Fig. 7
BRAMINE HUBRECHT,
*Boy Sitting in a
Wheelbarrow*,
c. 1878-86.
Black chalk and wash,
c. 120 x 162 mm.
Amsterdam,
Rijksmuseum, inv. no.
RP-T-1976-99-22(v).



Fig. 8

BRAMINE HUBRECHT,
Woman Crocheting,
 c. 1888-1913.
 Black and brown ink,
 258 x 180 mm.
 Amsterdam,
 Rijksmuseum,
 inv. no. RP-T-1976-84.



Fig. 9

BRAMINE HUBRECHT,
Girl Reading,
Lying on a Sofa,
 before 1888.
 Watercolour,
 285 x 450 mm.
 Amsterdam,
 Rijksmuseum,
 inv. no. RP-T-1976-91.



and in 1892 and 1893 for a short time even *Donders-Grandmont-Hubrecht*.

She worked from around 1880 until her death in 1913. It is clear from the number of exhibitions she took part in that she was quite active. A letter, which can be dated to some time between 1900 and 1909, states that she thought that an output of two portraits a year was too few.³³ This means that her oeuvre must have been much bigger than we know now.³⁴ Her productivity cannot, though, be compared with the far larger oeuvres of many of her contemporaries, such as that of her friend, the society painter Thérèse Schwartze.³⁵ The great difference can be explained by the fact that Schwartze, unlike Hubrecht, had to make a living from her work.

Painted Portraits

Hubrecht's painted oeuvre consists mainly of portraits – three-quarter length portraits and busts. They are often of acquaintances: family members or colleagues of her father or her brother Ambrosius Arnold Willem Hubrecht (1853-1937), professor of mathematics and physics in Utrecht.³⁶ Bramine painted a number of official portraits of professors which were hung on the walls of the University of Utrecht: stern busts in which the sitters, in their gowns and usually sporting their decorations, were placed against a dark background and look straight at the viewer. Her other painted portraits often have a similar structure. The fact that Hubrecht came from a well-to-do family and moved in prominent artistic circles can be seen from the list of names of those she portrayed outside of her family. For example she portrayed Aeneas Mackay (1838-1909) in the last year of his premiership of the Netherlands (1888-91), and also the French ambassador M. Louis Legrand (active in The Hague 1882-95), the architect Pierre Cuypers (1827-1921),

the architect and church designer Friedrich Wilhelm Mengelberg (1837-1919), the architect Henri Evers (1855-1929), the composer and conductor Johannes Verhulst (1816-1891), John Ricus Couperus (1816-1902), member of the Court of Justice and father of the author Louis Couperus, and the Utrecht professor of philosophy Pierre Henri Ritter (1851-1912).

On 4 October 1888 in The Hague Bramine married the much older, famous professor of medicine and physiology in Utrecht, Franciscus Cornelis Donders. The marriage was reported in detail in various newspapers, where the fact that there was an almost forty year difference in their ages did not remain unnoticed and unjudged.³⁷ Bramine's father also had initial misgivings about the marriage, but in the end he was the one who officiated at their wedding.³⁸ Donders died less than six months after the wedding. Although they had separate estates, Bramine nonetheless inherited a considerable sum that almost doubled her personal property.³⁹ She painted his portrait at least five times.⁴⁰ The story has it that the love between Hubrecht and Donders blossomed while he was sitting for the more than life-sized, three-quarter length portrait of 1888 (fig. 10), which can be considered her masterpiece and will be discussed in more depth later.⁴¹ However, Hubrecht painted that work, down to the smallest details, from a photograph (fig. 11). This seems to cast doubts on the romantic tale, although there probably were additional sittings.

Hubrecht often painted straight from photographs – certainly the portrait of Donders writing at his desk in 1888-89,⁴² the posthumous portrait of Donders of 1890,⁴³ the portrait of Pierre Henri Ritter⁴⁴ and probably one of the two portraits of her brother Ambrosius Hubrecht.⁴⁵ We do not know if the portrait of

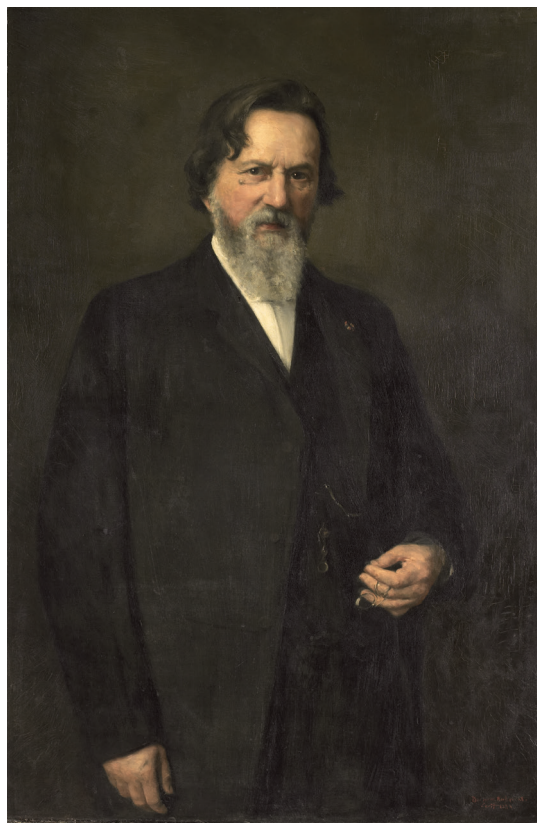


Fig. 10
BRAMINE HUBRECHT,
*Portrait of Professor
Franciscus Cornelis
Donders*, 1888.
Oil on canvas,
142 x 95 cm (support).
Amsterdam,
Rijksmuseum,
inv. no. SK-A-2508;
gift of A.A.L.
de Grammont-
Hubrecht.

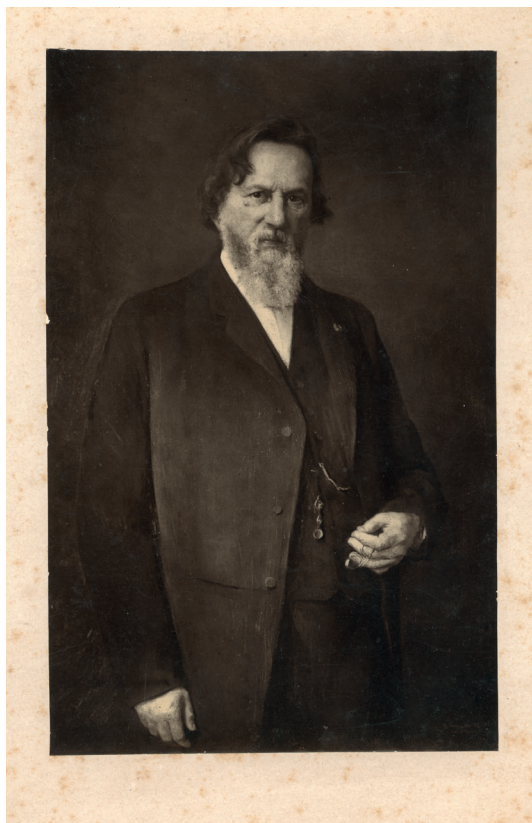


Fig. 11
*Portrait of Professor
Franciscus Cornelis
Donders*, 1888 or
shortly before.
Photograph.
Utrecht,
Universiteits-
museum, inv. no.
0285-10969.

John Ricus Couperus, a former neighbour of Hubrecht's,⁴⁶ was also based on a photograph. A surviving letter from Couperus to Hubrecht from the late 1890s may show that Bramine actually did work with sittings and in any event proves that she involved the clients who were her friends in the painting process. Couperus wrote to her: 'I always think with profound enjoyment of the pleasant hours we spent together at your painter's easel.'⁴⁷

Works on Paper

During her career Bramine Hubrecht made only a small number of prints, which, like the drawings she made, often have children in an interior as their subject or are portraits. Her 'Baker en Kinderrijmen', a collection of rhymes with accompanying prints, was published in 1884.⁴⁸ Bramine made her best known etching after the

previously mentioned three-quarter length portrait of Donders (fig. 10).⁴⁹ Two prints from her time as a student are still in the Rijksakademie: a girl writing and a farmer in a barn (fig. 12).⁵⁰ A note on one of her later etchings in the Rijksmuseum's collection proves that Allebé was not always particularly enthusiastic about her etchings: 'Etching like this is nothing but scraping and scratching/ anything that could be a reason to etch is absent'.⁵¹ And yet when she was there as a *loge* student, he gave her a good report: 'outstandingly diligent, aptitude good (also in etching)'.⁵²

Hubrecht worked in different techniques on paper but watercolours were obviously her favourite. In her sketchbooks she frequently worked up a drawing with watercolours and a number of watercolours in their own right have also survived (figs. 8, 9). Hubrecht often also worked up drawings in pastel

into finished works. One of her self-portraits is a good example of this (fig. 13). It is easy to see the similarity in style to work by Thérèse Schwartz here.⁵³ Schwartz made a number of bust portraits like this in pastel, in which the sitter is positioned in the same way; the emphasis clearly focuses on the face – which is both lighter in colour as well as being far more detailed – and where the background is filled in an identical way with hatching lines. Hubrecht's style chimes with that of her contemporaries, like Schwartz, who with her 'classic' portraits presented herself as a society painter.

Recognition

From 1884 onwards, Hubrecht was a member of the Pulchri Studio painters'

society in The Hague.⁵⁴ Two years later, as soon as she finished her training in Amsterdam, she became a member of the *Arti et Amicitiae* artists' society there.⁵⁵ Honorary membership of the *Société Royale Belge des aquarellistes*, a Belgian artists' collective, followed in 1885.⁵⁶ Artists' societies like these frequently staged exhibitions of their members' work, and between 1880 and 1900 Bramine often took part in them. Her work was also shown in exhibitions abroad, in Antwerp, Brussels, Paris, Berlin, Munich and Rome and even in St Louis and Chicago in the United States. By no means always do we know which works of art Hubrecht exhibited, as the surviving exhibition catalogues and reviews often describe the works in very general terms – as 'portrait of a child', for example – and almost never have illustrations.

Her participation in exhibitions proves that her work sits in the tradition of professional artists of that time. By putting work into exhibitions like these, an artist gained international recognition, and they also provided an opportunity to sell their work. In Hubrecht's case, however, not everything that she sent was actually intended for sale. For instance, she showed the large portrait of Franciscus Cornelis Donders at an exhibition in Munich in 1888, but it was the property of the sitter and remained as such.⁵⁷ She evidently saw the German exhibition primarily as a way to advertise her art, and rightly so, because she won a gold medal in the second class for it in Munich. Hubrecht later inherited the painting, with the instruction that the work was ultimately destined for the Rijksmuseum, where it arrived in 1910.

Hubrecht won more prizes.⁵⁸ She had already received an honourable mention at an exhibition in Antwerp in 1881. In 1893 she won another gold medal at the World's Columbian Exposition, a world's fair held in Chicago, for two watercolours, entitled

Fig. 12
BRAMINE HUBRECHT,
Farmer in a Barn,
1878-86. Etching,
139 x 106 mm.
Amsterdam,
Rijksakademie van
Beeldende Kunsten,
inv. no. 0146.

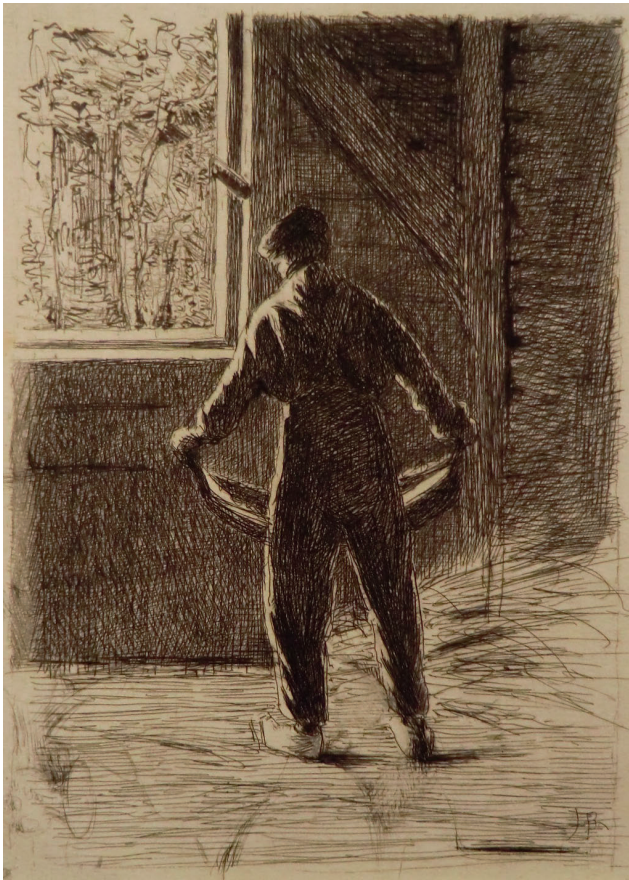




Fig. 13
 BRAMINE HUBRECHT,
Self-Portrait,
 c. 1892-93.
 Pastel, 525 x 480 mm.
 Amsterdam,
 Rijksmuseum,
 inv. no. SK-A-2797;
 B. Hubrecht Bequest.
 Photograph:
 René Gerritsen.

A Tired Nurse and Worn Out.⁵⁹ She was one of the many Dutch artists there invited to take part by the painter Hendrik Willem Mesdag (1831-1915) of The Hague, who had been tasked with putting the Dutch exhibition together.

Hubrecht also used her network in her quest for international recognition. Artist Lawrence Alma Tadema (1836-1912) had settled in London permanently in 1870. He tried to get her work into exhibitions there, as he did for other Dutch artists.⁶⁰ He was

not always successful, however, as emerges from a letter he wrote to Hubrecht in 1884: 'Madam, I have done what I could to get your paintings placed in the Grosvenor, they have been hung twice and to my sorrow taken down again twice.' In Paris Hubrecht's work was offered by the art dealers Boussod, Valadon & Cie.⁶¹ This was the well-known gallery that had traded as Goupil & Cie until 1884, and was where Theo van Gogh worked from 1881 to 1890. The fact

that Hubrecht's work was promoted in this way shows that she did acquire some recognition internationally, although her work never sold particularly well abroad.

From The Hague to Taormina

On 21 April 1892 Bramine married again in The Hague; her second husband was Alphonse Marie A.J. Grandmont, a doctor of law, philosophy and literature.⁶² He was the son of Nicola Maria Catharina Donders (b. 1804), the oldest sister of Bramine's first husband. Alphonse and Bramine had undoubtedly known one another for a long time.⁶³ Alphonse Grandmont and his first wife were named in Franciscus Cornelis Donders's will.⁶⁴

The Grandmont-Hubrechts lived in The Hague, at first with Bramine's parents at 84 Javastraat and later on their own at 63 Koninginnegracht and 10 Prinsengracht.⁶⁵ Shortly after 1900, Bramine and Alphonse abandoned city life and moved to the picturesque town of Taormina in Sicily, home to a lively artists' colony.⁶⁶ They had probably already spent long periods there before this. Immediately after their wedding, Bramine authorized her father to deal with all her financial affairs in the Netherlands.⁶⁷ Alphonse Grandmont and his first wife had lived in Taormina and he probably still owned the house there.⁶⁸ Bramine and Alphonse appear to have been actively involved in the local community. Alphonse gave many private literature lessons, which were the subject of several of Bramine's paintings (fig. 14). He also helped the British lacemaker Mabel Hill (1866-1940) set up her needlework school, one of the places Bramine often sketched.⁶⁹ In 1911 Bramine was awarded a decoration in recognition of her help in the aftermath of an earthquake in Messina, a town near Taormina.⁷⁰

The couple lived in a house called *Rocca Bella*, but they also had a smaller

house in Taormina, called *Fontana Vecchia*.⁷¹ Maria Hubrecht had inherited this house and given it to Francesco ('Ciccio') Cacópardo – a family servant who had worked for both Ambrosius Hubrecht in Utrecht and his son Jan Bastiaan Hubrecht (1883-1978) in Cambridge. In the early nineteen-twenties, Cacópardo rented the house to the well-known British author D.H. Lawrence (1885-1930), whose portrait was drawn by Maria Hubrecht during that time.⁷² Bramine and Alphonse were laid to rest in the chapel next door to the smaller house until 1956, when Arend Hubrecht (1924-2008), Ambrosius's grandson, gave permission to have them transferred to the local cemetery.

While she was in Sicily, Bramine Hubrecht was just as involved with the Dutch art world as she had been before. The couple regularly returned to the Netherlands for longish periods, when they stayed in *Het Witte Huis* in Doorn,⁷³ a large detached chalet-style house that had been built in 1901 for Bramine's parents, to a design by Pierre Cuypers and his son Joseph Cuypers (1861-1949).⁷⁴ Pierre Cuypers had known the family for a long time. He was portrayed by Bramine on many occasions in and around 1880.⁷⁵ Bramine's father was closely involved in the plan to award a commemorative medal to Cuypers upon the completion of the Rijksmuseum in 1885.⁷⁶ *Het Witte Huis* was a true family home, although the owners never lived there.⁷⁷ Bramine's sister Maria did not marry and lived there until her death in 1950. In 1913-14 her brother Ambrosius had a summer house built for his family on the same site.⁷⁸ The country estate remained in the family until Ambrosius's son Jan Bastiaan died in 1978.⁷⁹ From 1907 until her death in 1913, Bramine spent each summer, from June until the end of September, in Doorn. In the middle of *Het Witte Huis* there was a large, light workshop where she was able to work. Bramine



Fig. 14
BRAMINE HUBRECHT,
*Portrait of
Alphonse Marie
A.J. Grandmont,
Instructing Two
Italian Girls*,
1900-09.
Oil on canvas,
100.6 x 101.2 cm
(support).
Amsterdam,
Rijksmuseum,
inv. no. SK-A-2794;
B. Hubrecht Bequest.

remained a member of Pulchri Studio and Arti et Amicitiae, and in 1908 she became a *membre honoraire* of the Hollandse Teeken Maatschappij, an artists' society formed in The Hague in 1876 to promote watercolours.⁸⁰ From the Pulchri Cabinet described below it is also evident that Hubrecht was kept up-to-date with what was going on and was still involved in the art scene in The Hague while she was in Taormina.

Sketchbooks

In 1976 the Rijksmuseum acquired a large collection of drawings and sketchbooks from Hubrecht's descendants.⁸¹ Many of the drawings were work from her time in Sicily, among them the large sheet of the mountain landscape near Taormina in chalk and wash (fig. 15). She sketched and drew using many different techniques, including pen and ink, pencil, charcoal, chalk, pastel and watercolour. Two of the six sketchbooks probably date from



her time as a student, two are full of drawings made during trips or possibly en route to Sicily and the other two can be linked to Taormina with certainty. Several sources reveal that Bramine frequently travelled in Europe: a surviving travel journal, with descriptions of places of interest in such cities as Munich and Florence, dating from 1876-77,⁸² two letters from August Allebé about a visit to Paris in 1887,⁸³ a sketch of a London shop window, with lettering, and various non-Dutch landscapes in her sketchbooks, which show hilly landscapes with Southern European villages and mountains and chalets in the Alps.

Bramine died in England in Holmbury St Mary, a village in the county of Surrey, in 1913. She was visiting her cousin Elisabeth ('Bessy') des Amorie van der Hoeven (1875-1958) who, along with her older sister

Abrahamina ('Mientje'), had grown up with their uncle and aunt, Bramine's parents, after the death of their mother Hermina Paulina Hubrecht (1843-1883).⁸⁴ Bramine must have sketched these cousins, fifteen and twenty years her junior, on many occasions during their childhood. Bramine had painted and etched Bessy playing the violin and Mientje, who later became a professional pianist, was undoubtedly the young girl Bramine portrayed at the piano.

It seems that Hubrecht focused on what she saw around her, both during her travels and in Sicily, even more than she did in the Netherlands. She appears to have primarily recorded nature, landscapes, views of towns and villages, street scenes and special occasions outside the Netherlands in sketchbooks and drawings. She did not generally work up these subjects

Fig. 15
BRAMINE HUBRECHT,
Mountain Landscape
near Taormina,
Sicily, 1892-1913.
Chalk and paint,
496 x 649 mm.
Amsterdam,
Rijksmuseum, inv. no.
RP-T-1976-98.

into paintings. The earliest surviving sketchbook mainly contains swiftly sketched heads and young children – pure exercises and entirely different from the drawings in the later books.⁸⁵ This oldest album can be dated on the basis of the last page of the sketchbook, which features a preliminary study for an etching she made at the Rijksakademie in 1878 (fig. 12).⁸⁶ Another sketchbook that can also be dated early on grounds of style probably comes from her Amsterdam period.⁸⁷ There are three finished, identifiable street scenes and a number of sketches of animals, probably made at Artis Zoo. Two later sketchbooks have portraits of Alphonse Grandmont, so must date from the period between their marriage in 1892 and his death in 1909.⁸⁸ There are all sorts of sketches in it, including the London shop window and views of hilly landscapes and mountains. These sketchbooks must have accompanied her on her travels, although whether they also date from the Sicilian period is unclear. The last

albums, though, certainly do. One of them contains the preliminary study for the mountain landscape near Taormina (fig. 16), as well as sketches which, according to the inscriptions, were made during a performance of *La Cenerentola*, an opera by the Italian composer Gioachino Rossini (1792-1868).⁸⁹ In the sixth book there is a quick sketch of the girl who is unmistakably the oldest bride in the middle of the painting in Museum Catharijneconvent (fig. 4).⁹⁰ There are also drawings of Grandmont, which means that this book, too, can be dated to between 1892 and 1909. As we shall discover, the girl in the sketch came from Taormina.

Pulchri Cabinet

The second work that can be linked to the painting is a signed watercolour Bramine made for the Pulchri Cabinet (fig. 5), now part of the Royal Collections in The Hague. On 9 November 1900 at the annual general meeting of the Pulchri Studio artists' society,

Fig. 16
BRAMINE HUBRECHT,
Taormina, 1892-1913.
Black chalk,
c. 240 x 318 mm.
Amsterdam,
Rijksmuseum, inv. no.
RP-T-1976-104-34.



to which Hubrecht had belonged since 1884, the board decided that the members would offer a joint 'tribute' to Queen Wilhelmina, the society's patron, on the occasion of her marriage to Prince Henry, Duke of Mecklenburg Schwerin, in 1901.⁹¹ A committee was set up, consisting of the society's board: Hendrik Willem Mesdag (President), Taco Mesdag (Treasurer), Frits Jansen (Secretary), Willem Maris (Chairman of the Commissie voor de Kunstzalen) and Willem E. Roelofs Jr (Chairman of the Commissie voor de Societeitszalen) and three working members: Christoffel Bisschop, Johan Gerard Smit and Willy Martens. The gift was a

shallow cabinet containing 112 watercolours and drawings and four sculptures. Enclosed was a catalogue with the names of the participating artists. All the members who were artists were informed about the project by letter and were asked to make a watercolour or drawing and for a financial contribution towards the cost of making the cabinet.⁹² Hubrecht confirmed her participation from Taormina on 18 December 1900, noting that her correspondence address was 10 Prinsengracht in The Hague. She sent in a watercolour and contributed five guilders. Her watercolour was placed top centre behind the second



set of doors (fig. 17). The dress and the crown of thorns tell us that the girl she portrayed belongs to the same group as the girls in the painting. Hubrecht's monogram 'Br G. Ht.' can be identified lower right. She clearly made this watercolour specifically for the occasion for it fits precisely in the large symmetrical *passe-partout*. This means it dates from around the turn of the year 1900-01. It is highly likely that the painting was made in the same period.

The Good Friday Procession

It was long thought, in view of the church interior and the dresses worn by the 'brides', that this was a picture of four girls during their first Communion.⁹³ The different ages of the girls, however, caused the previous owner to doubt this interpretation. Museum Catharijneconvent listed the work in its catalogue as 'Four Brides with Candles and a Crown of Thorns in a Church Interior'. But it is, in fact, a procession, the *Processione dei Misteri del Venerdì Santo*. Still held every year in Taormina on the evening of Good Friday, it has changed little in recent years.⁹⁴ The 'funeral procession' celebrates the entombment of Christ who died on the Cross and at the same time his martyrdom. Traditionally, the entire town is darkened and the procession is the only source of light. More than six hundred women dressed in black carrying candles accompany it. A group of sixteen statues from nearby churches, depicting Christ's Passion and the different episodes of the Stations of the Cross, are traditionally carried on litters by the men. Girls entirely dressed in white, the 'brides' of Christ, lead the procession and display twenty-four symbols of Christ's martyrdom, including the crown of thorns. The tradition remains virtually unchanged: today's girls are almost identical to Hubrecht's 'brides' (fig. 18). The weeping Madonna from

the Chiesa del Varò is the only statue that is always carried by women. It is the image of this specific statue of the Virgin (fig. 19) that is depicted on the heart-shaped medallions the girls wear during the ceremony to this day and it is the same medallion that is depicted in the painting and in the watercolour. This costume is so specific that we can say with certainty that the girls painted by Hubrecht do indeed come from Taormina in Sicily.⁹⁵

Bramine Hubrecht herself was brought up as a member of the Dutch Reformed Church.⁹⁶ From entries in her diary from the 1874-79 period it is obvious that she rarely went to church and saw herself as 'semi-religious'.⁹⁷ Nevertheless, the fact that she worked up this very Catholic scene into a painting in oils is not really remarkable. She married Alphonse Grandmont, who was a Catholic, and together they moved to the conservative and Catholic island of Sicily.⁹⁸ The procession was part of local tradition and for that reason, and because it involved children, it is one of the subjects that Hubrecht enjoyed depicting.

Stylistically the painting of the brides in the procession fits perfectly in Hubrecht's oeuvre. She clearly worked in an impressionist style, particularly in the period around 1900. She rendered faces and details accurately, but used a coarser touch for things like fabrics. She delighted in using *chiaroscuro* effects in her paintings, clearly seen in the daylight entering the room in the painting in which Alphonse Grandmont is instructing the Italian ladies (fig. 14) and in the girl dressed in white, reading, who stands out against the brown interior in one of Hubrecht's watercolours (fig. 9). This also applies to the background of the painting of the brides, where all sorts of things are happening in the dark. Bramine injected atmosphere into her scenes through those contrasts of light and dark and the often warm brown hues.

< Fig. 17
K.P.C. DE BAZEL,
J.B. SMITS (designers),
K. BOONSTRA (cabinet-
maker), F. ZWOLLO I
(goldsmith) and
MEMBERS OF THE
PULCHRI STUDIO,
*Pulchri Cabinet, Gift
from the Pulchri Studio
to Queen Wilhelmina
and Prince Henry
on the Occasion of
their Marriage, 1901.*
Maple, purpleheart
wood, bronze,
paper, watercolour,
stucco, ivory,
h. 209 x w. 132 x d. 32 cm.
The Hague, Royal
Collections of
the Netherlands,
inv. no. W/H 1 084.



Conclusion

The striking similarities between the girls in the painting in Museum Catharijneconvent and those in the Rijksmuseum sketchbook and the Pulchri Cabinet, in conjunction with the corresponding biographical circumstances, make the attribution of this work to Bramine Hubrecht indisputable. Stylistically and in terms of subject, the painting fits seamlessly into Hubrecht's oeuvre. During her Italian period, she sketched many scenes that she saw around her, although she did not often work up those rough sketches and drawings into paintings. The heart-shaped portrait medallions bearing the image of the Virgin in the Good Friday procession in Taormina in Sicily, a unique tradition which to this very day still takes place annually, support this attribution and finally explain the scene. The painting must have been made shortly after 1900, in the period around the construction of the Pulchri Cabinet, the tribute on the occasion of the marriage of Queen Wilhelmina and Prince Henry (1901), at the time of Hubrecht's marriage to Alphonse Grandmont (1892-1909) and during her stay in Sicily (1900-11). How Isaac Israels's signatures came to be on the canvas remains a mystery. These false signatures on her work

make it all the clearer that Bramine Hubrecht was part of the nineteenth-century – usually male dominated – art scene; nevertheless, as a married woman she succeeded in her own way in generating appreciation and she also sought international recognition.

Investigating Hubrecht's life, oeuvre and network has not only led to the attribution and interpretation of the painting in Museum Catharijneconvent – which now has the new title *Sicilian 'Brides' in a Church Interior* – it has also resulted in a number of more accurate datings of other works by Hubrecht. And it gives new insights into the world of female artists in the nineteenth century, who did not need to use their brushes to make a living.

< Fig. 18
Girls with
Instruments of the
Passion during the
Processione dei
Misteri del Venerdì
Santo, Taormina
(Sicily), 2012.

< Fig. 19
Statue of the Virgin,
Taormina (Sicily),
Chiesa del Varò.

ABSTRACT

In this contribution the author goes deeper into the life, the oeuvre and the network of the all but forgotten artist Bramine Hubrecht (1855-1913). At the centre is one of her paintings – four veiled young girls entirely dressed in white in a church interior. This work is now in Museum Catharijneconvent. The painting was previously attributed to Isaac Israels (1865-1934) on the basis of two false signatures. New information has meant that it can now be identified as a work by the painter Bramine Hubrecht. One of her sketchbooks in the Rijksmuseum and a water-colour in the Pulchri Cabinet, a unique artists' initiative in The Hague, helped in unravelling the story. These two works, which show exactly the same girls, can be attributed to Hubrecht with absolute certainty. New biographical information has reinforced this new attribution and also sheds light on the meaning of the subject. These 'brides' prove to be part of the *Processione dei Misteri del Venerdì Santo*, which is still held every year on the evening of Good Friday in Taormina, the little village in Sicily where Hubrecht lived at the beginning of the twentieth century. The new attribution has also prompted research into Hubrecht's life and works – research which has not been carried out until now.

NOTES

- 1 See also Jeroen Kapelle, 'Isaac Lazarus Israels, Amsterdam 1865-Den Haag 1934', in Saskia de Bodt et al., *Isaac Israels: Holland's Impressionist*, Schiedam/Rotterdam 1999, pp. 10-33. The years 1880-85 are covered on pp. 11-13.
- 2 Van de Laar Restoration Report, no. 442015-1, 21 August 2015.
- 3 5 cm of canvas folded over left and bottom, 4 cm at the top and 1.5 cm on the right.
- 4 Sale Rotterdam (Vendu Notarishuis), 9 June 1977, no. 79. The signature was erroneously given as J. Israels.
- 5 With thanks to Michel van de Laar.
- 6 With thanks to Marten van Calcar (the owner of the painting from 1977 to 2014), who recognized the girl in the watercolour as the smallest bride in the painting.
- 7 Unfortunately, a search for this painting in catalogues of selling exhibitions in which Hubrecht participated drew a blank.
- 8 August Allebé: <https://rkd.nl/explore/artists/1197>; Bramine Hubrecht: <https://rkd.nl/explore/artists/88428>; Isaac Israels: <https://rkd.nl/explore/artists/41175>; *RKD excerpts* (<https://rkd.nl/nl/explore/excerpts>), 886 to 892, consulted October 2018.
- 9 *RKD collections*, Archief familie Hubrecht 0523, 24.
- 10 Haags Gemeentearchief (The Hague City Archives, hereafter referred to as HGA), Archief van Schilderkundig Genootschap Pulchri Studio 0059-01 (hereafter referred to as PS), 213.
- 11 Hanna Klarenbeek, *Penseelprinsessen & broodschilderessen: vrouwen in de beeldende kunst 1808-1913*, Bussum 2012.
- 12 Stadsarchief Rotterdam (Rotterdam City Archives, hereafter referred to as SR), Nadere toegang op het geboorteregister van de gemeente Rotterdam (birth registrations) 999-01, certificate number 1855.2031.
- 13 J.W.M. Schorer, 'Levensbericht van Mr. P.F. Hubrecht', *Jaarboek van de Maatschappij der Nederlandse Letterkunde* 1903, pp. 79-112. The family archives go back to 1618: Erfgoed Leiden en omstreken (hereafter referred to as ELO), familie-archief Hubrecht annex Van Lelyveld 0529 (hereafter referred to as FH).
- 14 SR, Archief van de Gemeentesecretarie Rotterdam (Municipality) 494-03, afdeling Bevolking: bevolkingsboek-houding van Rotterdam en geannexeerde gemeenten (Population Department), inv. no. 6, p. 109 (Wijnhaven); 69, p. 44 (Hoofdsteeg, near present-day Spaansekade); 132, p. 101 (Glashaven); 303, p. 212 (Willemsplein).
- 15 Ambrosius Arnold Willem (2 March 1853), Pieter Cornelis Abraham (28 January 1857, died on 20 February 1863), Pieter Glaudius (17 October 1858, died on 17 November 1860), Paul François (24 December 1861, died in 1863) and Maria (21 November 1865).
- 16 ELO, FH (note 13), 823; *Portretten van de familie Hubrecht*, Aerdenhout (Stichting Familie Hubrecht) 2004.
- 17 ELO, FH (note 13), 717.
- 18 'Bepalingen omtrent het onderwijs voor vrouwelijke leerlingen', 1873, loose sheet in HGA, Academie van Beeldende Kunsten 0058-01 (Academy of Fine Arts, hereafter referred to as ABK), 409. There had already been a course for female students there in April 1872, see 403.
- 19 HGA, ABK (note 18), 409, p. 15.
- 20 ELO, FH (note 13), 804.
- 21 'elementair onderwijs, in het handteekenen, naar voorbeelden, naar voorwerpen volgens een gewijzigd stelsel Dupuis en naar pleisterafgietsels (Klein pleister.)' The Dupuis System is a method in art education, designed by the Parisian art educator Alexandre Dupuis. By studying and drawing geometric, three-dimensional models, as a reflection of nature, the students were taught to depict three-dimensionality. See also W.M.J.I. van Giersbergen, *'De kunst is geheel en al bijzaak'. De moeizame carrière van C.C. Huijsmans (1810-1886), tekenmeester in Brabant*, Tilburg 2003, pp. 195-201.
- 22 Course B was intended as preparation for the examination to obtain the teaching diploma for secondary education, in 'handteekenen, regtlijng teekenen, de perspectief en het boerseeren' (freehand drawing, geometrical drawing, perspective and modelling); Course C was intended for those who wanted to go further and 'bekwamen in het teekenen naar het groot pleister, naar het gekleed model, in de anatomie, in de schildersperspectief, de compositie of het schilderen' (qualify in drawing statues, models, in anatomy, in painting perspective and the composition or painting). In the years that Bramine Hubrecht studied at the academy in The Hague, there were very few women who attended courses B and C, in contrast to the number who took course A. See note 18.
- 23 In any event she took course A from April to October 1874 (HGA, ABK (note 18), 409, p. 15), from October 1874 to April 1875 (412, loose sheet) and from April to October 1875 (412, loose sheet). In the subsequent enrolment registers (415, 419) there are no lists

- of female students. In 1874 (409, loose sheet) and 1878 (421, loose sheet) she attended a summer course. The summer courses were only for one morning each week, according to Hubrecht's surviving diary notes: Rijksmuseum, Dossier Hubrecht, RP-D-1976-3 (hereafter referred to as RM, DH), c, d, e.
- 24 A.J. Derkinderen, *De Rijks-Academie van Beeldende Kunsten te Amsterdam*, Haarlem 1908, p. 13 (List of the students' names).
- 25 Jenny Reynaerts, 'Het karakter onzer Nederlandsche School': *De Koninklijke Akademie van Beeldende Kunsten te Amsterdam, 1817-1870*, Leiden 2001, pp. 239-43.
- 26 Noord-Hollands Archief (hereafter referred to as NHA), Rijksakademie van Beeldende Kunsten te Amsterdam 90 (hereafter referred to as RBKA), 175, p. 31, no. 154.
- 27 Reynaerts 2001 (note 25), p. 242.
- 28 RM, DH (note 23), b.
- 29 Ibid. and *RKD excerpts* (<https://rkd.nl/nl/explore/excerpts>), 395, 886-92, consulted March 2019.
- 30 The largest part is consultable online by way of the Rijksmuseum; *RKDimages* (<https://rkd.nl/nl/explore/images>) and *Collectie Nederland* (<https://www.collectienederland.nl/zoeken/>).
- 31 This is also clear, for example, from a letter from Lawrence Alma Tadema, in which – after two rejections – he suggests that she should submit other subjects for exhibitions in London, where Tadema was acting for Hubrecht: 'Een andere maal zonde Uw [sic] ons iets meer interessante schilderijen er zijn hier zoo veel en die alleen maar studiekoppen schilderen & daarom zijn de tentoonstellingen dan ook minder genegen dit soort van kunst van der vorende te plaatsen daar zij al zoo veel van dien aard te plaatsen hebben.' ('Another time you should send us slightly more interesting paintings, there are so many here who only paint study heads & therefore the exhibitions are consequently less inclined to hang this sort of art, because they already have so much of this kind to fit in.') *RKD excerpts* (<https://rkd.nl/nl/explore/excerpts>), 900, consulted March 2019.
- 32 RM, DH (note 23), c, d, e.
- 33 <https://rkd.nl/explore/excerpts/893>, consulted March 2019.
- 34 This is also evident from her surviving correspondence, in which many of the writers thank her for portraits that are no longer known: RM, DH (note 23), f.
- 35 Correspondence between Hubrecht and Schwartze: *RKD excerpts* (<https://rkd.nl/nl/explore/excerpts>), 896, 897, consulted March 2019; Lucia Alleman, 'Thérèse Schwartze', in Anneke Oele, Miriam van Rijnsingen and Hester van den Donk, *Bloemen uit de kelder: Negen kunstenaressen rond de eeuwwisseling*, exh. cat. Arnhem (Gemeentemuseum)/Middelburg (Zeeuws Museum) 1989, pp. 48-57.
- 36 The members of her family she certainly portrayed were her parents Paul François Hubrecht and Maria Pruys van der Hoeven; her brother Ambrosius Arnold Willem Hubrecht, his wife Johanna Maria Molewater and their son Jan Bastiaan Hubrecht; her sister Maria Hubrecht; niece Elisabeth des Amorie van der Hoeven; her first husband Franciscus Cornelis Donders and her second husband Alphonse Marie Antoine Joseph Grandmont. She also made a number of self-portraits.
- 37 See for example *Middelburgsche Courant*, 24 September 1888, p. 2; *Heldersche en Nieuwedieper Courant*, 23 September 1888, p. 2; *Bataviaasch Handelsblad*, 24 October 1888, supplement.
- 38 Family information and reminiscences, written by Arend Hubrecht (1924-2008). With thanks to Suson Hubrecht, Eliane Beyer and Erik Graffman for sharing information about their family history.
- 39 ELO, FH (note 13), 809, 813. Both partners in Hubrecht's marriages maintained separate estates which meant that an inventory was drawn up of her personal property after the deaths of both her husbands.
- 40 1888 (Amsterdam, Rijksmuseum, inv. no. SK-A-2508); writing at his desk in 1888-89 (Utrecht, Universiteitsmuseum, inv. no. UG-3457); with decorations in 1889 (Utrecht, Universiteitsmuseum, inv. no. UG-5215); on his deathbed in 1889 (Utrecht, Universiteitsmuseum, inv. no. UG-4582) and a posthumous portrait in 1890 (Utrecht, Universiteitsmuseum, inv. no. UG-5057).
- 41 Family information and reminiscences, written by Arend Hubrecht (1924-2008); Jan Teeuwisse, *Utrechtse Universiteitsportretten*, cat. Utrecht (Universiteitsmuseum) 1991, pp. 30, 118.
- 42 Cat. Utrecht 1991 (note 41), p. 120, no. 194.
- 43 See photograph taken by the firm of J. Broekhoven in Utrecht, Het Utrechts Archief, inv. no. 104437.
- 44 Cat. Utrecht 1991 (note 41), p. 150, no. 267.
- 45 See <https://rkd.nl/explore/images/149055>, consulted March 2019. There is a surviving photograph of Ambrosius Hubrecht from around 1914 in which he adopts almost the same pose: Het Utrechts Archief, inv. no. 105096. There is a possibility that Bramine

- painted the portrait posthumously as a result of this photograph or a similar one. More about Ambrosius Arnold Willem Hubrecht in Utrecht, see <https://www.huizenaanhetjanskerkhof.nl/hubrecht/>, consulted March 2019.
- 46 In the 1860s Couperus lived near the Hubrecht family in Prinsengracht in The Hague and they probably knew each other well.
- 47 'Ik denk steeds met innig genoegen aan de aangename úurtjes, die wij te zamen bij uw schildersezel hebben doorgebracht.' F.L. Bastet, 'Louis Couperus en zijn vader', *De Revisor* 5 (1978), no. 3, p. 29.
- 48 ELO, FH (note 13), 806. She kept the rights to it, see ELO, FH, 809, 813.
- 49 Bramine Hubrecht, *Portrait of Professor Franciscus Cornelis Donders*, c. 1888. Etching on chine collé, 322 x 241 mm (sheet). Amsterdam, Rijksmuseum, inv. no. RP-P-1976-237.
- 50 Amsterdam, Rijksakademie van Beeldende Kunsten, inv. nos. 0144, 0146.
- 51 'Zoo te etsen is niet anders dan krabben en krassen/ al wat reden tot etsen kan zijn, is afwezig.' Bramine Hubrecht, *Girl Reading, Lying on a Sofa*, c. 1880-1900. Etching, 317 x 242 mm (plate edge). Amsterdam, Rijksmuseum, inv. no. RP-P-1950-50. The print came from one of Allebé's inventory books and came to the Rijksmuseum with a larger gift from the August Allebé Foundation in 1950.
- 52 'ijver uitmuntend, aanleg goed (ook in Etsen)'. NHA, RBKA (note 26), 175, p. 31, no. 154.
- 53 Cora Hollema, *Thérèse Schwartz (1851-1918): Haar klant was koning*, Zutphen 2010.
- 54 *Jaarverslag Pulchri Studio*, The Hague 1886-1913.
- 55 *Verslag en naamlijst der leden van de Maatschappij Arti et Amicitiae gevestigd te Amsterdam*, Amsterdam 1911.
- 56 *Haagsche Courant*, 25 April 1885 and catalogues of the annual exhibitions staged by the Société Royale Belge des aquarellistes and lists of the members. See also Saskia de Bodt, *Halverwege Parijs: Willem Roelofs en de Nederlandse schilderskolonie in Brussel 1840-1890*, Ghent 1995, pp. 83-93.
- 57 ELO, FH (note 13), 811; RM, DH (note 23), c, d, e. *Nieuwe Rotterdamse Courant*, 9 June 1888, p. 1.
- 58 ELO, FH (note 13), 813; Johan Gram, *Onze schilders in Pulchri Studio (1880-1904)*, Leiden 1904, p. 27 and appendix; various newspapers via www.delpher.nl, consulted March 2019.
- 59 ELO, FH (note 13), 816, documents dated 1894.
- 60 <https://rkd.nl/explore/excerpts/900>, consulted March 2019; Edwin Becker (ed.), *Sir Lawrence Alma-Tadema*, exh. cat. Amsterdam (Van Gogh Museum) 1996.
- 61 RM, DH (note 23), f; *Explication des ouvrages de peinture, sculpture, architecture, gravure, et lithographie des artistes vivants exposés au Grand palais des Champs-Élysées*, Paris 1886, p. 101.
- 62 ELO, FH (note 13), 813, 814.
- 63 In addition to those family ties they both had families in Kortesseem in Belgium, so they may already have known one another. ELO, FH (note 13), 820, 932; *Jaarverslag Pulchri Studio*, The Hague 1894-95.
- 64 ELO, FH (note 13), 811.
- 65 ELO, FH (note 13), 814; *Jaarverslag Pulchri Studio*, The Hague 1892-1900.
- 66 *Jaarverslag Pulchri Studio*, The Hague 1900-13.
- 67 ELO, FH (note 13), 815.
- 68 ELO, FH (note 13), 814, 819.
- 69 <https://www.sicilyartexperience.it/taorminacult/miss-hill/>, consulted March 2019.
- 70 ELO, FH (note 13), 822.
- 71 Family information and reminiscences, written by Arend Hubrecht (1924-2008).
- 72 Mark Kinkead-Weekes, *D.H. Lawrence: Triumph to Exile 1912-1922*, Cambridge 1996, p. 571. See for Maria Hubrecht's drawn portrait of Lawrence: London, National Portrait Gallery, inv. no. NPG 5098.
- 73 Bramine also sometimes used her brother Ambrosius's official residence at the university, Janskerhof in Utrecht, as a correspondence address: *Jaarverslag Pulchri Studio*, The Hague 1904-06.
- 74 Hetty Berens (ed.), *P.J.H. Cuypers (1827-1921): Het complete werk*, Rotterdam 2007, p. 323, no. 351; Catharina L. van Groningen, *De Utrechtse heuvelrug. De Stichtse Lustwarande. Dorpen en landelijk gebied*, Zwolle 2000, pp. 269-71; Bonas (<http://bonas.nl/archiwijzer/archiwijzer.htm>, 'Villa Het Witte Huis en bijgebouw Moerbergseleen Doorn'), consulted March 2019.
- 75 A drawn portrait of Cuypers, dated 1880 (Amsterdam, Rijksmuseum, inv. no. RP-T-1976-106) and his wife (inv. no. RP-T-1976-105(v)), also executed as an etching (inv. no. RP-P-1940-421) and another drawn portrait (inv. no. RP-T-1976-107) in the Rijksmuseum and a painted portrait in a private collection (<https://rkd.nl/explore/images/128362>, consulted March 2019).
- 76 The medal was made by Ludwig Jünger of Utrecht (see for example Amsterdam,

- Rijksmuseum, inv. no. NG-NM-8036).
RM, DH (note 23), a; ELO, FH (note 13), 689.
- 77 Maria Pruys van der Hoeven died on Hubrecht died on 7 July 1902, actually in Doorn, but his death certificate states that his official address was in The Hague.
- 78 His widow Johanna Maria Molewater settled there permanently in 1915.
- 79 With thanks to Erik Graffman for this information (see also note 38).
- 80 *Artindex* (<http://www.artindex.nl/noordholland/>), Hollandsche Teeken Maatschappij, 'Leden (jaarvolgorde)', consulted March 2019. See also Saskia de Bodt, "'Quelque chose de diabolique': Schetsen, krabbels en aquarellen", in *Nederlandse tekeningen uit de negentiende eeuw 2, 1850-1900. Keuze uit de verzameling van het prentenkabinet, Museum Boymans-van Beuningen Rotterdam*, cat. Rotterdam 1995, pp. 15-23.
- 81 Bramine's estate went to her brother Ambrosius and his two sons. The Rijksmuseum bought this collection in 1976 for 1,000 guilders from Jan Bastiaan Hubrecht.
- 82 Utrecht, Universiteitsmuseum, inv. no. 0285-20782.07.
- 83 *RKDexcerpts* (<https://rkd.nl/nl/explore/excerpts>), 890, 892, consulted March 2019.
- 84 Family information and reminiscences, written by Arend Hubrecht (1924-2008).
- 85 Amsterdam, Rijksmuseum, inv. no. RP-T-1976-101.
- 86 Bramine Hubrecht, *Farmer*, 1878-86. Black chalk on grey paper, c. 159 x 246 mm. Amsterdam, Rijksmuseum, inv. no. RP-T-1976-101-27(v).
- 87 Amsterdam, Rijksmuseum, inv. no. RP-T-1976-99.
- 88 Amsterdam, Rijksmuseum, inv. nos. RP-T-1976-102, 103.
- 89 Amsterdam, Rijksmuseum, inv. no. RP-T-1976-104, fol. 10 ('La Cenerentola'), 34 (mountain landscape).
- 90 Amsterdam, Rijksmuseum, inv. no. RP-T-1976-100, fol. 5 verso.
- 91 *Jaarverslag Pulchri Studio 1900-1901*, The Hague 1901, p. 11.
- 92 HGA, PS (note 10), 471.
- 93 In the 1977 sale catalogue, the painting bears the title 'communicantjes' (Communicants). Furthermore the watercolour in the Pulchri Cabinet, separately from that, was given the title 'meisje communie doende' (Girl Taking Communion) at the Royal Collections.
- 94 <http://blog.cookaround.com/taorminamagazine/la-pasqua-taormina/>
<http://notizie.comuni-italiani.it/foto/39674>
and <http://www.comune.taormina.me.it/lacitt/feste-religiose/processione-del-venerdisanto.aspx>, consulted November 2018.
- 95 Two other images made with a brush and brown ink in the same sketchbook may also depict this procession: Amsterdam, Rijksmuseum, inv. no. RP-T-1976-100, fols. 18 recto and 20 recto. They appear to be funeral processions and Bramine clearly played with a contrast of light and dark, but the scenes are not specific enough to be able to interpret them further.
- 96 In Rotterdam her mother was registered as a Remonstrant and her father and all the children as Dutch Reformed (see note 12). In the 1892 city register Bramine was listed as a Remonstrant: ELO, FH (note 13), 814.
- 97 RM, DH (note 23), c, d, e.
- 98 In the marriage articles, however, the couple agreed that their family would follow 'the public religion' i.e. the Dutch Reformed religion. ELO, FH (note 13), 813, article 7.