



Acquisitions

Paintings

• JOSEPHINA DE FOUW, JENNY REYNAERTS, MATTHIAS UBL,
GREGOR J.M. WEBER AND LISANNE WEPLER •

I JAN JANSZ MOSTAERT (Haarlem c. 1474-1552/53 Haarlem)
Landscape with an Episode from the Conquest of America, c. 1535
Oil on panel, 86.5 x 152.5 cm

‘There is a landscape as well, a scene in the West Indies with many naked people and a craggy rock and strange architecture of houses and huts; but it was left unfinished.’ It was thus that the famous Dutch artists’ biographer Karel van Mander described this painting in 1604, in his biography of the Haarlem painter Jan Jansz Mostaert. At that time the work belonged to Mostaert’s grandson Nicolaes Suycker. It is the painting now known as *Landscape with an Episode from the Conquest of America* that the Rijksmuseum was able to acquire in 2013.

After Van Mander saw and described it, the painting did not resurface until 1900, since when it has had a turbulent journey. Around 1936 it came into the collection of the Amsterdam art dealer Jacques Goudstikker. Alois Miedl, who ‘bought’ Goudstikker’s business during the war without the agreement of its owner, who had meanwhile fled, sold the panel to Hermann Göring on 13 July 1940. It was recovered by the Allies in 1945 and transferred to the Dutch state by way of the Collecting Point in Munich, then held in the Frans Hals Museum in Haarlem until it was returned to Goudstikker’s heirs in 2006.

In a hilly, seemingly tranquil landscape dominated by a strange rock formation, a line of naked natives fight soldiers in European dress. The imbalance of power is obvious. One side fights with bows and arrows, sticks, flails and

boulders, the other has halberds, cannon and muskets. A shot has just been fired, there is a flash at the end of the barrel and a native falls dead on the rock. Strikingly, the native population occupies far more space than the attackers. This is not a picture of a glorious victory, it is a record of the brutal violation of a peaceful society in a recently discovered idyllic ‘New World’. It is only at second glance that we realize this has to be an exotic landscape. At first sight the world Mostaert created is one of cattle, sheep, hares and other animals that belong in a Northern European landscape. By adding specific details including a monkey, a porcupine and several parrots, he endeavoured to construct an image of a mysterious far-away land that, some forty years after the discovery of America, very few Europeans had seen.

This painting has a special function in the Rijksmuseum. On the one hand it extends the existing group of paintings by Jan Jansz Mostaert, including the famous *Portrait of an African Man* (inv. no. SK-A-4986). It is a rare instance of an early landscape that provides the setting for a more or less current event, rather than a religious or mythological subject. This makes it an important example of the early development of European landscape painting. On the other, this unique work also has an obvious historical significance, as the first depiction of the international expansion of the Charles V’s Habsburg Empire, on which ‘the sun

never sets'. This empire covered vast swathes of Europe, including Spain and the Low Countries, and areas of Central America and the Caribbean. It is consequently a defining image and a major addition to the Rijksmuseum's collection, reinforcing both foundation stones of the museum's collection: art, as well as history.

MU

LITERATURE: (choice):

- K. van Mander, *Het Schilder-boek*, Haarlem 1604, fol. 229v
 E. Weiss, 'Ein neues Bild Jan Mostaerts', *Zeitschrift für Bildende Kunst*, neue Folge, 20 (1909-10), pp. 215-17
 E. Michel, 'Un tableau Colonial de Jan Mostaert', *Revue Belge d'Archéologie et de l'Histoire de l'Art* 1 (1931), pp. 133-41, 228
 M.J. Friedländer, *Die Altniederländische Malerei*, 14 vols., Berlin 1924-37, vol. 10 (1932), pp. 14, 23, 24, 120
 R. van Luttervelt, 'Jan Mostaerts West-Indisch landschap', *Nederlandsch Kunsthistorisch Jaarboek* 2 (1948-49), pp. 105-17
 O. Kurz, 'Review of Van Luttervelt 1948-49. Recent Research', *Burlington Magazine* 92 (1950), p. 239
 H. van de Waal, *Drie eeuwen vaderlandsche geschieduitbeelding, 1500-1800: een iconologische studie*, The Hague 1952, p. 36
 E.K.J. Reznicek, 'Episode uit de verovering van Amerika', *Openbaar Kunstbezit* 4 (1960), no. 19
 H.G. Franz, *Niederländische Landschaftsmalerei im Zeitalter des Manierismus*, Graz 1969, p. 54
 E. Larsen, 'Once More Jan Mostaert's West Indian Landscape', in *Mélanges d'Archéologie et de l'Histoire de l'Art offerts au Professeur Lavalleye*, Louvain 1970, pp. 127-37
 M.J. Friedländer, *Early Netherlandish Painting*, 14 vols., Leiden 1967-76, vol. 10 (1973), no. 25, pl. 17
 J. Snyder, 'Jan Mostaert's West Indies Landscape', in F. Chiapelli, *First Images of America: The Impact of the New World on the Old*, 2 vols., Berkeley 1976, vol. 1, pp. 495-502, figs. 62-65
 C.D. Cuttler, 'Errata in Netherlandish Art: Jan Mostaert's "New World" Landscape', *Simiolus* 19 (1989), pp. 191-97, fig. 1
 H. Miedema (ed.), *Karel van Mander: The Lives of the Illustrious Netherlandish and German Painters*, 6 vols., Doornspijk 1994-99, vol. 1 (1994), p. 174-77, vol. 3 (1996), p. 200
 J. Snyder (eds. L. Silver and H. Luttikhuisen), *Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350 to 1575*, Upper Saddle River, N.J. 2005, pp. 417-20, fig. 17.11
 N. Köhler (ed.), *Painting in Haarlem 1500-1850: The Collection of the Frans Hals Museum*, coll. cat. Haarlem (Frans Hals Museum) 2006, pp. 559-61
 P.C. Sutton, 'Jan Jansz Mostaert. Landscape with an Episode from the Conquest of America or Discovery of America', in P.C. Sutton et al., *Reclaimed: Paintings from the Collection of Jacques Goudstikker*, exh. cat. Greenwich Connecticut (Bruce Museum) / New York (The Jewish Museum) 2009, pp. 112-16, no. 10
 M. Ubl, 'Scène uit de verovering van Amerika. Jan Jansz Mostaert (Haarlem ca. 1474-1552/53 Haarlem)', *Bulletin van de Vereniging Rembrandt* 23 (2013), no. 2, pp. 23-27



PROVENANCE:

...; Nicolaes Suycker Collection (grandson of J. Mostaert), c. 1604; ...; Exalto Collection, Gorinchem, c. 1900; C.F.L. de Wild Collection, Gorinchem; private collection, Culemborg; collection of Jan Bertram van Stolk (1854-1927), Scheveningen, 1909; J.B. van Stolk Museum, Haarlem, 1912-8 May 1928; (anonymous) sale Amsterdam (F. Muller), 8 May 1928, no. 371, to the dealer N. Beets; from whom to the dealer Jacques Goudstikker, 5,310 guilders, ?1936 [black book, pp. 153-54; coll. cat. Goudstikker 1936-37, p. 16, no. 39]; the dealer Goudstikker-Miedl, 1940; from whom to Hermann Göring, 13 July 1940 [inventariskaart Goudstikker Miedl Archief RKD]; war recuperation, SNK (Stichting Nederlandsch Kunstbezit), 1945 [Munich Collecting Point website, file card no. 5311, inv. no. NK 3259]; from which on loan to the Frans Hals Museum, Haarlem, 1948-2006 [inv. no. OS 75-333, cat. no. 335, possibly by Jan Jansz Mostaert]; restituted to the Goudstikker heir, Marei



von Saher, 2006; purchased with the support of the BankGiro Loterij, the Vereniging Rembrandt and the Stichting Nationaal Fonds Kunstbezit, the Mondriaan Fonds and the Nationaal Aankoopfonds of the Ministry of Education, Culture and Science (oc&w), VSBfonds, Fonds 21 and the Goudstikker Family (in memory of Jacques Goudstikker), 2013 (inv. no. SK-A-5021).

2 MELCHIOR D'HONDECOETER (Utrecht 1636-1695 Amsterdam)

Seven Chicks, c. 1665-68

Oil on canvas, 32.2 x 38.4 cm

Very few seventeenth-century oil studies of animals have survived, and the small number that have been preserved often come as quite a surprise. The Rijksmuseum holds only a few of such works, for collecting policy since the nineteenth century has concentrated on acquiring representative finished products rather than evidence of the creative process itself. In the case of *Seven Chicks*, however, acquisition was an obvious step: with fifteen paintings the museum has the largest collection of works by Melchior d'Hondecoeter, the most celebrated seventeenth-century Dutch painter of birds. Five of the seven chicks appear in five of them (including inv. nos. SK-A-2325, SK-C-146, SK-C-581, SK-A-695), and three are found in *The Threatened Hen* (inv. no. SK-A-174).

This recently acquired study provides a fascinating insight into Hondecoeter's working practices and approach. He uses his models in all sorts of variations, on one occasion showing one of the chicks in mirror image (*Birds Perched on a Balustrade*, inv. no. SK-A-695) and in two other cases reproducing only parts of their bodies. Hondecoeter placed his chicks in front of a monochrome grey-brown background. The brushstroke is swift and assured, with a superb sense of proportion and lighting, and expressive handling of the paint. With all this, there is no question as to the authenticity of the work.

At some point, we do not know when, the piece was enlarged. Strips of canvas were added on either side – wider on the left. They were given a dull red background, and the colour was continued over the original support in places; this must have been done after 1834, since the paint used contained zinc white, which was not discovered until then. It would appear that the owner at the time thought that the framing was too tight. The added strips have been preserved, but are now covered by a new frame (with thanks to Oleg Karuvits of the Rijksmuseum's Painting Conservation Studio).

An oil sketch like this is extraordinarily rare, particularly for sixteenth- and seventeenth-century animal paintings. We know of only one other example by Hondecoeter, which is very similar in composition to *Seven Chicks* (*Ducklings*, private collection, Netherlands Institute for Art

History (RKD), fig. no. 0000013053). There is a surviving example from his circle, a study of a monkey by Jan Weenix (c. 1642-1719), Hondecoeter's cousin (Kunsthandel Baroni, TEFAF Maastricht, 2012). He used the little animal in a number of his still lifes of game (inv. nos. SK-A-462, SK-A-463). It is likely that painters as prolific as Hondecoeter and Weenix used – and wore out – many sketches of this kind in their workshops. They enabled them to work efficiently: Hondecoeter's *Seven Chicks*, for instance, appear in some ninety of his paintings or copies of them. This study of lively chicks gives us a glimpse of an artist's studio practice, with the focus on the working process itself.

LW

LITERATURE:

15. *Deutsche Kunst- und Antiquitäten-Messe München*, exh. cat. Munich (Haus der Kunst) 1970, p. 69

PROVENANCE:

H.P. Buchen Gallery, Berlin, 1970; Gustav Rau Collection; Rau Collection for UNICEF, 2001-13; sale Rau Collection for UNICEF, Cologne (Lempertz), 16 November 2013, no. 1284; purchased with the support of the M. van Poecke Family and private collectors/Rijksmuseum Fonds, 2013 (inv. no. SK-A-5023).



3 BAREND GRAAT (Amsterdam 1628-1709 Amsterdam)

Pandora, 1676

Oil on canvas, 113 x 102 cm

Traces of a signature and dated lower left: ... 1676.

Lower right corner: 60.

On the reverse, on the original stretcher: two red wax Prussian Customs and Excise seals dating from the reign of King Frederick II (r. 1740-86)

Pandora holds a striking pitcher in the auricular style. The shape is obviously derived from the famous silver ewer that Adam van Vianen made in 1614 in memory of his brother Paulus, who had died in Prague in 1613 (inv. no. BK-1976-75). The piece was commissioned by the Amsterdam guild of silversmiths, which displayed it in one of its assembly rooms.

From the outset Vianen's masterpiece intrigued painters, too: after around 1615 it appears some thirty times in compositions by artists including Pieter Lastman, Thomas de Keyser, Salomon Koninck, Govert Flinck and Ferdinand Bol. It usually serves as a curious, old-fashioned object in Old Testament scenes and history paintings, placed among other gold and silver goblets. The prominence Barent Graat gave it was unprecedented. His painting, dated 1676, attests to the continuing popularity of the auricular style in general, with its lavish, flamboyant ornamentation.

Adam van Vianen decorated his silver artwork with soft, flowing forms – jellyfish, octopuses and mussels – and human elements. An ape-like figure crouches on the foot, there is a gargoyle on the lip, and the figure of a woman on the handle.

Barent Graat gave this interplay of monstrous forms an unusual interpretation: the ewer represents Pandora's legendary jar. This derives from Greek mythology, when Zeus wanted to punish Prometheus for his crime of taking fire to the earth. He sent Pandora, the 'all-gifted', to earth with a jar that she was forbidden to open. Her curiosity got the better of her, however, and as soon as she lifted the lid all the evils of humanity (vice, disease, disaster) were released and spread all over the world – only hope remained.

In Graat's painting, the ewer's grotesque appearance and the glowing red reflections in the silver are portents of what is to come. Pandora's averted gaze betrays the hesitation she feels, as does her position between two attendant spirits, personifications of virtue and evil.

The classicist style of the painting would have been inconceivable without the influence of Gerard de Lairesse (1640-1711), who arrived in Amsterdam in 1667. It was at around this time that Graat developed into a leading painter of history works and wall and ceiling decorations in Amsterdam. With the acquisition of this canvas he is now represented as a classicist artist in the Rijksmuseum.

GW



Fig. 3a

ADAM VAN VIANEN,
*Lidded Ewer for
the Amsterdam
Goldsmiths Guild*,
1614.
Silver, 25 x 14 cm.
Amsterdam,
Rijksmuseum,
inv. no. BK-1976-75;
purchased with the
support of the Prins
Bernhard Fonds,
the Vereniging
Rembrandt and
the Stichting tot
Bevordering van de
Belangen van het
Rijksmuseum.

LITERATURE:

M. Oesterreich, *Beschreibung des Cabinets von Gemälden verschiedener berühmten Mahler, des Herrn Johann Gottlieb Stein*, Berlin (Friedrich Wilhelm Birnstiel) 1763, pp. 81-84, no. 40

PROVENANCE:

...; Johann Gottlieb Stein Collection, Berlin; his sale, Berlin (unknown date) 1763, no. 40; sale Philippus Joseph de Jariges, Amsterdam (De Winter/Yver), 14 October 1772, no. 48, for 15 guilders to J. Yver; sale Jonas Witsen, Amsterdam (Terwen/



De Bosch), 16 August 1790, no. 25, for 60 guilders to De Bosch; anonymous sale Amsterdam (Van der Schley/Yver), 14 November 1791, no. 50; sale Jonkvrouw Anna Catharina Putman, Amsterdam (Van der Schley), 17 August 1808, no. 27, for 31 guilders to Louis-Bernard Coclers; possible sale L.B. Coclers, Amsterdam (Van der Schley), 7 August 1811, no. 25 (as panel), for 13,50 guilders to Yver; possible sale of 'Een kundig Liefhebber', Engelberts of D, Amsterdam (Van der Schley), 25 August 1817, no. 31, for 20 guilders to Frans Julius Mensart (the first superintendent of the Rijksmuseum; the painting does

not appear at his estate sale in 1824); possible sale Antwerp (Bruggen), 21 May 1838 (as 'Chevalier van Douven' [Jan Frans van Douven, 1656-1727]), for 610 francs to Serrigiers; ... ; sale Paris (Wilfrid Cazo/Tajan), 20 June 2007, no. 15 (as attributed to Cesar Boetius van Everdingen, signed and dated 1676); art dealers Jack Kilgore & Co, Inc., and Otto Naumann, New York, 2007 (as Gerard de Laïresse); private collection; purchased from Otto Naumann, 2014 (at TEFAF, Maastricht), with a contribution from the B.J. Peiser Bequest (inv. no. SK-A-5027).

- 4 JACOBUS BUYS (Amsterdam 1724-1801 Amsterdam)
Portrait of Elisabeth Troost (1730-1790), 1767
 Oil on panel, 25.3 x 22.5 cm
 Lower left: J. Búijs 1767.

The opportunity to acquire a portrait of Elisabeth Troost (1730-1790), wife of the eighteenth-century collector and print publisher Cornelis Ploos van Amstel (1726-1798), recently arose. It is the companion portrait to SK-C-515 (Royal Antiquarian Society, KOG, on loan to the Rijksmuseum).

Elisabeth Troost was a daughter of the famous painter Cornelis Troost (1696-1750). The family lived in a house on the Binnen-Amstel (now number 268 on the Amstel) in Amsterdam. When Elisabeth was fifteen, Cornelis Ploos van Amstel, four years her senior, declared his love for her. As an art lover he was a frequent visitor to the Troost family. After an engagement lasting twelve years, the couple finally married in 1758. By then Ploos was a partner in Bontekoning & Aukes, a firm of timber merchants.

We know a great deal about Elisabeth's life from notes made by Ploos. Her childhood was a happy one, but after her father's death she, her mother and her sisters had to support themselves. Elisabeth and Anna (1736-1779) made women's clothes, Cornelia (1723-1794) helped her mother with the housekeeping, and the artistic Sara (1732-1803) contributed her share by reading aloud and making portraits and copies of old masters.

Ploos and Elisabeth had a happy marriage. Ploos lovingly describes Elisabeth's devout, inquiring and cheerful nature and her 'beautiful little classical nose', 'small mouth with soft carmine lips' and 'plump cheeks'. He dedicated several drawings to his 'dearly beloved wife'. According to the inscription on the painted wreath of flowers the couple received on the occasion of their twenty-fifth wedding anniversary from Aernoud de Lange, Elisabeth's cousin, the pair were 'intimately bound together by the most tender love, recognition, taste and sentiment'.

In 1756 Jacobus Buys (1724-1801) painted a portrait of the Ploos van Amstel family, probably commissioned by Cornelis (South African Cultural History Museum, Cape Town). Buys was apprenticed to Cornelis Troost from 1743 to 1745 and it was probably then that he got to know Ploos. The group portrait evidently met with

approval, for Buys made another portrait of Ploos in 1766 (Royal Antiquarian Society, KOG, on loan to the Rijksmuseum). The companion portrait of Elisabeth followed a year later. Ploos was portrayed by Buys for the third time when he was in his fifties (P. & N. de Boer Foundation, Amsterdam).

Elisabeth's portrait consequently had to be attuned to her husband's. The direction of Ploos's gaze meant that Elisabeth is placed to her husband's right, rather than his left as was customary. Aside from this fact and the size, however, Buys took little account of the man's portrait when he painted Elisabeth's. While Ploos is seen from the side, seated at a table, hers is a three-quarter length pose that fills much more of the picture plane. She is seen from the front, leaning on a chair. Both portraits are three-quarter face. The pendant portraits that George van der Mijl (1723-1763) made of the couple in 1758 are far more closely allied (Mauritshuis, The Hague, inv. no. 729-730). When compared to these 1758 portraits, it is also clear that the couple enjoyed the good life by 1766. In Buys's portrait Elisabeth wears a sky-blue gown *à la française*, with lace-trimmed sleeves. The lace cap is a striking feature. It does not reflect the fashion of the period and may have been her own creation.

A further argument for regarding the two portraits as companion pieces is their entry as a pair in the inventory of Ploos's collection. Buys's portraits hung in the salon and Van der Mijl's were in the cabinet. A note in Ploos's hand on the back of the panel tells us Elisabeth's identity. There is a similar handwritten note on the back of the man's portrait.

JDF

LITERATURE:

J.W. Niemeijer, 'Een ongepubliceerde inventaris van de collectie Ploos van Amstel, met onbekende werken van Cornelis Troost', *Oud Holland* 110 (1997), no. 1, pp. 54-65
 Jonkheer G. Ploos van Amstel, *Portret van een koopman en uitvinder Cornelis Ploos van Amstel*, Assen 1980, pp. 194-95

PROVENANCE:

Commissioned by the sitter's husband, Cornelis Ploos van Amstel (1726-1798), Amsterdam; his second wife, Margaretha Son[ne]mans (1740-1822), Amsterdam; ? her second husband, Hendrik van Wijn (1740-1831), The Hague; ? his sale, The Hague (Van Cleef and B. Scheurleer), 17 February 1834 sqq., no. 15, 16, 20 or 30 ('vrouwen portret'); ...; ? inventory, Yarburgh Greame (c. 1782-1856), Sewerby, Bridlington, Yorkshire, 1856, no. 91 ('Dutchwomen') or no. 291 ('Lady leaning on her elbow') [Hull History Centre, DDLG Papers of the Lloyd-Greame Family of Sewerby, U DDLG/30/364 Inventory of Pictures in Sewerby

House]; sale, Yarburgh George Lloyd Greame (1840-1924), Sewerby House, sold on the premises (Mr M.L. Bernasconi), 17 July 1934 sqq., no. 217, 10 gns., to William J. Stewart, Bridlington [Francis Johnson's notes, collection Malcolm McKie, Bridlington and 'Old masters under the hammer', *Hull Daily Mail*, 17 July 1934]; his sister [Francis Johnson's notes]; her sale, Tealby, Lincolnshire, November 1988, £ 900, to Francis Johnson (1911-1995) [Francis Johnson's notes]; his sale, Driffield (Dee Atkinson & Harrison), 1 May 1998, no. 262, £ 1,250-2,000; anonymous sale, Knightsbridge (Bonhams), 2 May 2012, no. 180 ('Portrait of a lady'), bought in at £ 3,000-5,000; anonymous sale, Knightsbridge (Bonhams), 27 November 2012, no. 43 ('Portrait of a lady'), bought in at £ 1,800-2,500; purchased from the owner by Philippa and Ian Finer, Stanmore, Middlesex, 2013; purchased with the support of the Fonds De Haset-Möller/Rijksmuseum Fonds, 2014
 (inv. no. SK-A-5028).





5 JURRIAAN ANDRIESEN (Amsterdam 1742-1819 Amsterdam)

Painted Wall Hanging with Peace, 1786

Oil on canvas, 277 x 102 cm

Lower right on pedestal: *Jn. Andriessen| inv. & fec.| 1786**Painted Wall Hanging with Bacchante*, 1786

Oil on canvas, 277 x 102 cm

Jurriaan Andriessen was the most famous Netherlandish painter of wall hangings in the second half of the eighteenth century. He painted Dutch and Arcadian landscapes for the finest rooms in the houses of the wealthy. A complete ensemble in the Rijksmuseum collection is still *in situ*, in the house at number 524 Herengracht. The two newly acquired decorations are *trompe l'oeils* of a white marble sculpture in a brown marble niche surmounted by a frieze.

The female figure looking to the left holds a palm and wears a laurel wreath. Although these are usually the attributes of Victory, in this case the woman probably personifies Peace. This is suggested by the column against which she leans and the cornucopia and bird at her feet. The column stands for strength, essential in achieving peace, and plenty is a consequence of peace. The bird can be identified as the halcyon described by Andrea Alciati (1492-1550) and Cesare Ripa (1560-1645). In Greek legend the wind abates and the sea is flat while the halcyon nests on the waves, and so the bird symbolizes peace and calm. It is a little smaller than a sparrow, with a long, slender neck, and its nest has a small opening to keep evil at bay. This description corresponds with the image in Andriessen's decoration. On the frieze Painting, Sculpture and, probably, Poetry show their arts to Peace, who carries a caduceus as her attribute. The composition as a whole conveys the message that peace and material prosperity are crucial to intellectual development.

The nest in Alciati's *Emblemata* contains grapes and sheaves of wheat. The epigram explains that the appearance of the halcyon foretells a good year for Ceres and Bacchus. This notion is reflected in the pendant, the wall hanging with a Bacchante and grapes. In more general terms the decoration depicts the universal felicity that peace and abundance bring. The figures dancing and making music on this frieze contrast with the personifications of the arts on the other. Together they represent the Dionysian and the Apollonian.

There are strong indications that Andriessen painted these decorative paintings for the grand salon in the house at number 187 Keizersgracht, the home of the Amsterdam bookseller Jan de Groot (1733-1801). They bear a close resemblance to the two sets of designs on which Andriessen noted this client's name. We know that the commission was carried out because the overdoor has survived (Amsterdam Museum, inv. no. KA 17274). That piece, with the mahogany panelling and the ceiling, both made around 1745, which have likewise survived, are currently displayed in the Rijksmuseum. The two female personifications of summer and autumn link in with the two painted wall hangings – the fruit and vegetables in the horn of plenty are harvested in summer, while grapes are picked in the autumn. Winter and spring are missing from the designs. The decorations that have been acquired would have hung on the wall opposite the windows, where they flanked a painted landscape. The light falling on them came from the front, and the shadow effects in the images correspond with this. As far as we know, De Groot is the only client for whom Andriessen painted a landscape with two flanking grisailles like this. Research is currently being undertaken into the history, materials and techniques in an endeavour to achieve greater certainty as to their provenance.

JDF

LITERATURE:

R. Harmanni, *Jurriaan Andriessen (1742-1819), 'behangselschilder'*, Leiden 2006 (diss. University of Leiden), pp. 334-36, 552-55

PROVENANCE:

Probably commissioned by Jan de Groot (1733-1801), 187 Keizersgracht, Amsterdam; removed before 1895 [Harmanni 2006, p. 552]; art market, Montpellier, 2006, to Dott. Alfredo Airolì, Pordenone, Italy [according to Corrado Pedol]; from whom purchased by the conservator Valdo Romanovici, 2006 [according to Corrado Pedol]; from whom purchased by Corrado Pedol; purchased with the support of Fonds De Haseth-Möller/Rijksmuseum Fonds, 2013 (inv. nos. SK-A-5024, SK-A-5025).



6 ANTHONY OBERMAN (Amsterdam 1781-1845 Amsterdam)

Still Life of Fruit in a Terracotta Bowl, c. 1830

Oil on cardboard, mounted on a stretcher, 37.1 x 31.3 cm

Lower left: A. Oberman

On the stretcher, in pencil (in the same hand as on the flower still life):

*No 1 and over de glazen links**Still Life of Flowers and Nuts*, c. 1830

Oil on cardboard, mounted on a stretcher, 37.2 x 31.5 cm

Lower left: A. Oberman

On the stretcher, in pencil:

No 2 and over de glazen regts

The Rijksmuseum has four paintings by Anthony Oberman: the charming studio interior of around 1820 (inv. no. SK-A-4890) and two portraits of prize-winning horses owned by the Amsterdam banker Adriaan van der Hoop, c. 1828 (inv. nos. SK-C-197, SK-C-198). The artist originally specialized in horses, as another painting in the Van der Hoop bequest, *Two Riders in a Landscape*, 1817 (inv. no. SK-C-196), also attests. There was little demand for this genre in the Netherlands, however, so around 1825-30 Oberman transferred his attention to still lifes of flowers and fruit.

Two delightful little paintings in this genre have now been acquired on loan, so that Oberman is represented in the Rijksmuseum in all his guises. This is not all that makes these acquisitions interesting: they are also good examples of the Romantic still life, missing from the collection until now.

The Rijksmuseum holds a fine group of flower and fruit still lifes. The earliest are by Clara Peeters and Jan Brueghel (I) (c. 1630). The genre was revitalized from time to time; at the beginning of the eighteenth century Jan van Huysum invented pale park vistas in the background, and around 1780 Gerard van Spaendonck introduced a classicist approach in his Paris workshop, where many Dutchmen worked. There is no Van Spaendonck in the collection, but the style he championed is effectively represented by G.J.J. van Os (inv. nos. SK-A-1104, SK-A-1105).

From around 1820 the Romantic movement favoured simpler, more intimate compositions, light colours, often native species and the widespread use of roses and peonies. The history of the flower still life is continued in the Rijksmuseum by some good Hague School painters

and, at the end of the century, by Floris Verster and Jac van Looy. Oberman's still lifes consequently fill a gap in an otherwise very comprehensive part of the collection.

Both works are painted on thin cardboard, which – most unusually – has been nailed on to stretchers. So far, we know of one other flower still life by Oberman on this support (sale London (Christie's), 4 September 2003, no. 59). Although the pedestals differ in colour and shape, the paintings were designed as pendants. They are numbered on the stretchers and there are indications of where they once hung above the windows.

The flower still life features native plants like primroses, geraniums, periwinkles, forget-me-nots and nasturtiums, as well as species that were cultivated under glass around 1830: double narcissi, anemones, tulips and hyacinths. The blue tulip was originally violet; traces of the red paint, which has deteriorated, can still be seen. A walnut and a hazelnut lie on the straight grey pedestal. This abundance of species notwithstanding, the composition, like the terracotta vase, has been kept quite simple.

The fruit still life presents a comparable harvest of native and hot-house species, all of which were available in the Netherlands around 1830, albeit not at the same time. A terracotta bowl holds plums, black grapes and redcurrants, decorated with blue columbines, delphiniums, an ear of wheat and red poppies. A quince, a peach and a strawberry have been placed on the brown marble pedestal. A branch of snowberry serves as a repoussoir.

Still lifes by Oberman appear in the art market quite frequently. The rather more ambitious works are often stiffer than the smaller still lifes,

which have a very natural feel. The author Knoef describes it as of 'tender handling and delicate sensibility'.

JR

LITERATURE:

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PROVENANCE:

...; Vleugels Schutter family, in any event before 1953; by descent F. Teng-van de Zande, Rotterdam, 2013; on loan from the Van de Zande-Vleugels Schutter Family, 2014
(inv. nos. SK-C-1749, SK-C-1750).



