



Recent Acquisitions

Paintings and Sculptures

• LUDO VAN HALEM, JENNY REYNAERTS AND FRITS SCHOLTEN •

- 1 ADRIAEN DE VRIES (The Hague 1556-1626 Prague); casting: HANS HILLIGER (?-1629 Prague)
Bacchant
 Prague, 1626
 On the left of the base: *ADRIANVS FRIES 1626*
 Bronze, h. 109 cm; base 39 x 39 cm

This *Bacchant* by the Dutch sculptor Adriaen de Vries, who worked in Prague, was completely unknown until it was discovered by chance in the inner courtyard of Schloss Sankt Martin (in Upper Austria) in 2010. According to old engravings of the castle, the statue had stood there with a bronze sphere on its back since the early eighteenth century. This – later – addition has been omitted here. It transformed the man into an Atlas, who carried the firmament, but in fact he has to be interpreted as a Bacchant from the *thiasos*, the entourage of Bacchus, the classical god of wine, because he wears a wreath of leaves around his head and bunches of grapes and panpipes hang from the tree trunk between his legs. The statue was probably designed to carry a wineskin or wine barrel rather than a celestial globe.

The nude *Bacchant* was created in the last year of the sculptor's life; he died in December 1626. The bronze epitomizes the virtuoso, radical and seemingly very loose modelling style for which Adriaen de Vries is so famous – a sculptor who achieved an absolute high point in the last stage of his career, and was rightly praised in 1620 as 'the most famous artist in modelling' (Scholten 1998, p. 22). This vitality of the modelled surface, with a loose touch that gives the bronze an almost inescapable modernity, continues in the dynamic and complex pose: the *Bacchant* strides forth

energetically, slightly bent; his upper body turned a little to the side, his head down and his arms up. We find the same liveliness in the Bacchus in the relief *Bacchus and Ariadne on Naxos*, which the sculptor made some fifteen years earlier (Rijksmuseum).

The identity of the patron for whom Adriaen de Vries made the *Bacchant* is still the subject of further research. The statue may have been among the 'metal statues by the late Adriaen Pietersz de Vries', which were sold on behalf of his heirs in The Hague in or after 1627 (Scholten 1998, p. 35). In that case the sculpture found its way to an unknown buyer, possibly a member of the prominent noble Colonna von Fels family. When the *Bacchant* was at Schloss Sankt Martin around 1700 this castle was occupied by Ferdinand Josef, Reichsgraf von Tattenbach (1659-1712) and his wife Margaretha Leopoldine, Gräfin Colonna von Fels (1667-?). Her family belonged to the prominent Bohemian nobility and had sided against the Roman Catholic Habsburg emperor in Prague in the Protestant uprising of 1618-21. Her grandfather Caspar Colonna (1594-1666), however, converted back to Catholicism, returned to the imperial camp and was elevated to *Reichsgraf* – a Count of the Holy Roman Empire. It is logical to seek the client for the *Bacchant* in the circles of the Bohemian nobility.

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LITERATURE:

- S. Michalski, 'Zur Ikonologie des Waldsteingartens in Prag: Der neu entdeckte Atlas des Adriaen de Vries', in L. Konecný and L. Slavíček (eds.), *Libellus amicorum Beket Bukovinská*, Prague 2013, pp. 248-69
- P. Hecht, 'Dutch Museum Acquisitions (2010-14), Supported by the Vereniging Rembrandt', *The Burlington Magazine* 157 (2015), no. 1343, pp. 141-52, esp. pp. 141, 142 (no. 11)

ON ADRIAEN DE VRIES:

- F. Scholten, 'Adriaen de Vries, keizerlijk beeldhouwer', in F. Scholten (ed.), *Adriaen de Vries, keizerlijk beeldhouwer, 1556-1626*, exh. cat. Amsterdam (Rijksmuseum)/Stockholm (Nationalmuseum)/Los Angeles (The J. Paul Getty Museum) 1998, pp. 12-45
- F. Scholten, 'Bacchant uit 1626. Het beeld nader toegelicht', in *Het wonder van Adriaen de Vries*, Utrecht 2015 (uitgave van de Vereniging Rembrandt), pp. 51-61

PROVENANCE:

Estate of Adriaen de Vries and possibly sold by order of his heirs in The Hague, in or after 1627; ... Ferdinand Josef Reichsgraf von Tattenbach (1659 -1712) and Margaretha Leopoldine Gräfin Colonna von Fels (1667-)(?), Schloss Sankt Martin, Sankt Martin im Innkreis, at least from around 1720; by descent (with Schloss Sankt Martin) to Rupprecht Graf von und zu Arco-Zinneberg (1941-) and his half-brother Riprand Graf von und zu Arco-Zinneberg (1955-), 2011; sale London (Christie's), 7 July 2011, no. 20 (withdrawn); sale New York (Christie's), 11 December 2014, no. 10; purchased with the extraordinary support of the Vereniging Rembrandt (thanks in part to the Prins Bernhard Cultuurfonds), Stichting Nationaal Fonds Kunstbezit, BankGiro Loterij, Rijksmuseum Fonds, VSBfonds, Mondriaan Fonds, anonymous donor and the Rijksmuseum International Circle, 2015 (inv. no. BK-2015-2).



2 CIRCLE OF THE MASTER OF THE KALKAR ST ANNE ALTARPIECE

(active in Cleves or vicinity, c. 1475-1510)

Dysmas and Gestas, the Good and Bad Thieves from a Crucifixion Group

Lower-Rhine (Duchy of Cleves?), c. 1490-1510

Boxwood, h. 18 cm (BK-2014-20-1), 11.7 cm (BK-2014-20-2)

Dysmas and Gestas, respectively the good and the bad thief, who were crucified with Christ on Golgotha, are shown here in miniature. The two are portrayed in a virtuoso technique with incredible attention to detail, realism and expression: this skill is also manifest in all kinds of minute clothing details and in the carved loops and knots of the ropes that bind the two men to their crosses. The attention to physical minutiae is astounding: from tensed muscles and tiny blood vessels to the visibility of ribs and other bones under the skin. Above Dysmas stands an angel who – because of the thief's remorse – has come to save his soul. Unrepentant, Gestas hangs in a tormented pose with his anguished face averted from Christ. A little demon – now missing – pulled the soul out of his body through his open mouth.

The style of the folds, the curls of hair, the eloquence of the tortured bodies and the comparatively rare iconography with clothed thieves point to a provenance from the Rhineland; there is, for instance, a similarity to the *Crucifixion* dating from around 1505 by the Master of the Aachen Altarpiece, who was active in Cologne (National Gallery, London). However the late fifteenth-century sculpture from the Duchy of Cleves, a little further to the north, offers even more convincing stylistic parallels: for example a monumental *St Sebastian* from around 1490 in St Aldegundis Church in Emmerich (Karrenbrock 2013a, pp. 138, 139) and a number of works by the Master of the Kalkar St Anne Altarpiece, the most idiosyncratic and talented woodcarver in this region around 1500 (De Werd 1971; De Werd 2013, pp. 90-119 and cat. nos. 6-8; Karrenbrock 2013, pp. 125-27; Karrenbrock 2013a, pp. 128-39, esp. p. 139).

It is immediately evident from the very high quality of the carving that the maker of *Dysmas and Gestas* must have been a prominent artist, who worked for the most discriminating clients. The two figures come from what once must have been a particularly expensive and ornately detailed small *Passion* altar of boxwood, ordered

by a member of the aristocracy. If the location of their maker in the region around Cleves is correct, the logical inference is that it was a commission awarded by the internationally-oriented and art-loving court of Cleves, which was closely related to the Burgundian court in Brussels through family connections. The courtly environment would have provided a fitting context for such a costly miniature *Passion* altar.

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LITERATURE:

- G. de Werd, 'Die Kreuzigungsgruppe der ehemaligen Dominikanerkirche zu Kalkar und das Oeuvre des Meisters des Kalkarer Annenaltars', *Pantheon* 29 (1971), pp. 459-73
 R. Karrenbrock, 'Der Meister des Kalkarer St.-Annen-Retabels. Dendrochronologische Untersuchungen und archivalische Überlieferung', in G. de Werd, *Die Dominikaner in Kalkar. Begraben und vergessen?*, Kalkar 2013, pp. 121-29, esp. pp. 125-27
 R. Karrenbrock, 'Utrechtse beelden van de laatgotiek. Export en uitstraling', in *Middeleeuwse beelden uit Utrecht 1430-1530*, cat. Utrecht (Museum Catharijneconvent) 2013, pp. 128-39 (Karrenbrock 2013a)
 G. de Werd, *Die Dominikaner in Kalkar. Begraben und vergessen?*, Kalkar 2013, pp. 90-119

PROVENANCE:

- Georg Plach gallery, Vienna, c. 1870-71; purchased by the K.K. Österreichisches Museum für Kunst und Industrie, Vienna, 1871 (inv. nos. H.I. 20562 and 20563 and H 257 and H 258); exchanged by the Staatliches Kunstgewerbemuseum with the Oskar Hamel gallery, Vienna, 30 May 1943; purchased from him by Hubert W. Krantz, Aachen, 1943; H.W. Krantz Collection and his heirs, 1943-2013; sale Cologne (Van Ham), 16 November 2013, no. 1204; Hopp-Gantner gallery, Starnberg, 2013-14; purchased with the support of the Frits en Phine Verhaaff Fonds/Rijksmuseumfonds and the Ebus Fonds/Rijksmuseumfonds, 2014 (inv. nos. BK-2014-20-1, 2).



- 3 FRANÇOIS DU QUESNOY (*il Fiammingo*) (Brussels 1597-1643 Livorno)
Bacchanal of Eight Putti with a Goat
 Rome, c. 1626-30
 Carrara marble, 24.1 x 41.7 cm

The discovery of an original marble version of the *Bacchanal of Eight Putti with a Goat* by the Flemish sculptor François du Quesnoy (*il Fiammingo*), who worked in Rome, may safely be termed a sensation. The subject is one of the sculptor's best known and most copied works. Until now the original work was known only in the form of a considerably larger and weathered autograph marble relief in Galleria Doria Pamphilj in Rome (Boudin-Machuel 2005, pp. 53, 54, 277, 278 and no. OE.64b) and in three later bronze casts after Du Quesnoy's lost model in terracotta or plaster (Boudin-Machuel 2005, fig. 33 and nos. In. 64a ex 1, 2 and 3).

The puzzling scene of eight putti who are obstructing a goat and trying to chase it away with branches and a grotesque mask harks back to Virgil's second book of the *Georgics*, in which he warns that the tender young vines must be protected against the ravages of goats. In the book Virgil plays subtly with the word *tener*, which in Latin can mean 'soft and tender' as well as 'young baby, toddler'. It is precisely this play on words that Du Quesnoy visualized in his choice of the chubby little children, who were carved in the marble with unusual tenderness (Colantuoni 1989, pp. 207-34; Dempsey 2001, pp. 66, 67). In the relief, the little boys (*teneri*) act as Bacchus's helpers and they are responsible for the grape harvest that is threatened by the goat. Similar scenes can be found on Roman sarcophagi, which Du Quesnoy was certainly aware of (Lingo 2007, fig. 42). Bellori, Du Quesnoy's seventeenth-century biographer, even remarked that the rendering of the soft children's bodies in the hard stone – a speciality of the sculptor – made his images look as though they were made of milk, not stone (Bellori 1672, p. 299; Colantuono 1989, p. 216). The amazingly high quality of this piece shows off this milk-like *tenerezza* in all its subtlety.

The oldest record of a model of the *Bacchanal of Eight Putti with a Goat* dates from 1641, from the travel journal of the English sculptor Nicholas Stone Junior (and grandson of the Amsterdam city sculptor Hendrick de Keyser). In Rome he bought various compositions which had been cast

in wax and plaster directly from Du Quesnoy, among them *One Bassa-Releiuva of Children Playing with a Goat* (Spier 1918-19, p. 198). Thanks to such casts Du Quesnoy's work rapidly became known outside Italy, particularly in Flanders where he was born. After the sculptor's death in 1643 his brother Jérôme took all his late brother's models to Flanders, giving added impetus to the distribution of Du Quesnoy's inventions. Since then numerous traces of the sculptor's compositions can be found in Dutch and French paintings from the middle and second half of the seventeenth century and later, in works by such artists as Michiel Sweerts (Yeager-Crasselt 2011) and Gerard Dou (Hecht 2002). The relief remained extremely popular among the Leiden 'fine painters' of the generation that followed Dou, and also experienced a revival of interest in France in the first half of the eighteenth century among painters such as Chardin and Desportes (Boudin-Machuel 2005, pp. 192-210 and figs. 192, 198-202).

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LITERATURE:

- M. Boudin-Machuel, *François du Quesnoy (1597-1643)*, Paris 2005 (p. 278, cat. no. 64a, dév. 2)
 M. Boudin-Machuel, 'Du Quesnoy: une monographie problématique', in *Relations artistiques entre Italie et anciens Pays-Bas. Bilan et perspectives*, Institut Historique Belge de Rome, Rome 2012, pp. 108, 109 (and fig.)

ON THE MEANING AND RECEPTION OF DU QUESNOY'S COMPOSITION:

- Giovanni Pietro Bellori, *Le Vite de' pittori, scultori e architetti moderni*, Rome 1672, pp. 287-301
 W.L. Spier, 'The Note-Book and Account Book of Nicholas Stone', *The Walpole Society* 7 (1918-19), pp. 158-200 (Appendix: 'Diary of Nicholas Stone, Junior 1638-1642')
 A. Colantuono, 'Titian's Tender Infants: on the Imitation of Venetian Painting in Baroque Rome', *I Tatti Studies in the Italian Renaissance* 3 (1989), pp. 207-34
 M. Fransolet, *François du Quesnoy, sculpteur d'Urbain VIII 1597-1643*, Brussels 1942
 E. Leuschner, *Persona, Larva, Maske, Ikonologische Studien zum 16. bis frühen 18. Jahrhundert*, Frankfurt am Main 1997
 C. Dempsey, *Inventing the Renaissance Putto*, Chapel Hill/London 2001
 P. Hecht, 'Art Beats Nature, and Painting Does so Best of All:



the Paragone Competition in Duquesnoy, Dou and Schalcken', *Simiolus* 29 (2002), nos. 3, 4, pp. 184-201

E. Lingo, *François Duquesnoy and the Greek Ideal*, New Haven/London 2007

L. Yeager-Crasselt, 'Michael Sweerts/François Duquesnoy: a Flemish Paragone in Seventeenth-Century Rome', *Dutch Crossings* 35 (2011), no. 2, pp. 110-26

C. Vivet-Pecllet, 'Les sculptures du Louvre acquises auprès de Georges-Joseph Demotte: de la polémique à la réhabilitation?', *La revue des musées de France. Revue du Louvre* (2013), no. 3, pp. 57-70

PROVENANCE:

Georges-Joseph Demotte gallery, Paris/New York, before 1923; Androt Collection, Beaulieu by descent to his son, art dealer M. Androt, Beaulieu sur Mer; Jeanne Agarini Sauvaigo gallery, Nice; Robert D'Anjou Durassow, Nice; sale Paris (Aguttes, Drouot-Richelieu - Salle 16), 6 December 2013, no. 175; C. Vecht gallery, Amsterdam, 2014; purchased with the support of the Familie Van Poecke/Rijksmuseum Fonds and the J.W. Edwin Vom Rath Fonds/Rijksmuseum Fonds, 2014 (inv. no. BK-2014-28).

- 4 MARTIN VAN DEN BOGAERT, called DESJARDINS (Breda 1637-1694 Paris); casting (?); ROGER SCHABOL (Brussels 1656-1727 Paris)
Portrait of Louis XIV (1638-1715), King of France and Navarre ('Sun King')
 Paris, c. 1690-95
 Bronze, on a *fior di pesco* base, h. 39 cm (53 cm with plinth)
 Inscriptions and marks: crowned C struck on the proper right arm (French taxation mark from the period 1745-49)

Modest in size and less formal, Martin Desjardins's bust of the French king Louis XIV differs from the majority of sculpted portraits of the Sun King. The figure is slightly smaller than life-size, and this lends the bronze an unusual intimacy. The king's attire also contributes to the effect: not the frequently somewhat pompous ceremonial armour, but a modest *all'antica* cuirass on which the dazzling sun – a reference to Apollo as the monarchical emblem of the Sun King – is semi-visible from behind the drapery. The imposing cascade of stylized curls of the *folio* wig is the only contemporary motif of this royal outfit. The absence of the thin moustache that Louis finally shaved off for good around 1690 (Maumené and D'Harcourt 1931, p. 17), provides a *datum post quem* for the casting of the figure: in or quite shortly after 1690.

Martin Desjardins was born Martin van den Bogaert in Breda; he was trained to be a fully-qualified sculptor in Pieter Verbruggen's workshop in Antwerp. At some time during the 1650s he settled permanently in Paris, where he assumed the French version of his name. From the 1670s he belonged to the core of Louis XIV's court painters, who were involved in all kinds of sculpture projects in Paris and Versailles. He stood out because of his restrained and sophisticated classicism, of which this bust is an excellent example.

In Desjardins's estate inventory in 1694 there is 'un buste de bronze du Roy pour Monseigneur le Cardinal d'Estrées prisé huit cent livres' (Seelig 1972, p. 176) (a bronze bust of the king for Cardinal d'Estrées valued at eight hundred livres), which has been linked to this bust, something that cannot be ruled out in view of the probable date of the figure. The crowned C struck into the bronze proves that in any event the portrait must have been sold between 1745 and 1749, which provides an important *datum ante quem* for its creation. The bronze displays a high degree of workmanship and detail, strengthening the supposition that the figure was cast by the famous

Flemish bronze caster Roger Schabol, who was responsible for casting many of Desjardins's smaller works.

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LITERATURE:

- P. de Nolhac and A. Pératé, *Le Musée national de Versailles*, Paris 1893, p. 109
 André Pératé, 'Les portraits de Louis XIV aux Musée de Versailles', *Mémoires de la Société des Sciences morales, des Lettres et des Arts de Seine-et-Oise* 20 (1896), p. 8
 C. Maumené and L. d'Harcourt, 'Iconographie des rois de France. II. Louis XIV, Louis V, Louis XVI', *Archives de l'art français*, nouvelle période, 16 (1931), p. 17
Europäische Barockplastik am Niederrhein. Grupello und seine Zeit, cat. Düsseldorf (Kunstmuseum) 1972, no. 361
 L. Seelig, 'L'inventaire après décès de Martin van den Bogaert dit Desjardins, sculpteur ordinaire du roi', *Bulletin de la Société de l'histoire de l'art français* (1972), pp. 161-82
 L. Seelig, *Studien zu Martin van den Bogaert gen. Desjardins (1637-1694)*, Munich 1980 (diss. Ludwig-Maximilians-Universität, typescript), pp. 579 (no. LXVI), 594 (no. LXXXII)
 S. Hoog, *Musée National du Château de Versailles. Les Sculptures*, Paris 1993, no. 1084

PROVENANCE:

- Private collection, France; Paris art market (2013); Daniel Katz Ltd, London (2013-14); purchased by the Broere Foundation, Geneva (2014); on loan from Collectie Broere Foundation, 2014 (inv. no. BK-2014-23).



5 ATTRIBUTED TO ADAMO TADOLINI (Bologna 1788-1868 Rome)

Portrait of Antonio Canova (1757-1822)

Rome or Venice, after 1822

Carrara marble, h. 62 cm

This unusually sensitive portrait of a frail, yet still sharp old man is of Antonio Canova, the most famous sculptor in Europe in the early nineteenth century. His huge international reputation resulted in many portraits of him – including a number of self-portraits – but those invariably show Canova as middle-aged and at the height of his fame.

Here, however, we see the sculptor impressively portrayed as an elderly man, plagued by illness, apparently shortly before his death in Venice in 1822.

Canova's features are easily recognisable in the bust (Honour 1998). The long, quite narrow face with pronounced cheekbones, the deep-set eyes and hollow eye sockets are characteristic. These are not signs of old age; these were the sculptor's features when he was young – the receding hair, the keen mouth with the upturned corners and the quite large, slightly bent nose. They can be seen, for example, in the large portrait that Giovanni Battista Lampi Junior painted of him (cat. Venice/Possagno 1992, no. 5), a portrait by François Gérard of 1802 (Musée du Louvre, Paris) and one by François Xavier Fabre of 1812 (cat. Venice/Possagno 1992, no. 9) or in the painting with the seated Canova by Thomas Lawrence (Possagno, Museo Canova). The sculptor is even wearing the same clothes in Fabre's portrait as he is in this bust.

Although the portrait appears very lifelike and natural, it was probably made posthumously with the aid of a death mask. Canova's death mask, casts of which are held in Princeton (University Library) and in Museo Correr in Venice, do indeed display remarkable similarities to the bust in shape and proportions: the deep-set eyes, the bones of the skull that stand out sharply through the skin and the shape of the nose (Benkard 1926, figs. 46, 47; Hertl 2002, pp. 176, 177). The closed eyes, the sagging mouth and sunken upper lip, however, were adjusted in the marble, possibly with the aid of painted portraits, in order to give the bust greater vitality and counteract the signs of the years of illness and suffering the sculptor endured (Zannini 1823). The sensitivity and intimacy of this portrait makes it likely that it was

carved by a sculptor who was closely acquainted with Canova in Rome or Venice. The maker may have been Adamo Tadolini, the sculptor's loyal assistant in the last years of his life, who took over his studio in the Via del Babuino. (Hufschmidt 1996).

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LITERATURE:

- P. Zannini, *Storia della malattia per cui è morto A. Canova*, Venice 1823
 E. Benkard, *Das ewige Antlitz. Eine Sammlung von Totenmasken*, Berlin 1926, p. 31 and figs. 46, 47
Antonio Canova, cat. Venice (Museo Correr)/Possagno (Gipsoteca) 1992
 T.F. Hufschmidt, *Tadolini, Adamo, Scipione, Giulio, Enrico. Quattro generazioni di scultori a Roma nei secoli XIX e XX*, Rome 1996
 H. Honour, 'A list of artists who portrayed Canova', in A. Bettagno (ed.), *Studi in onore di Elena Bassi*, Venice 1998, pp. 155-72
 M. Hertl, *Totenmasken. Was vom Leben und Sterben bleibt*, Stuttgart 2002, pp. 176, 177 and fig. 116

PROVENANCE:

- Private collection, Genoa; Perrin Antiquaires, Paris, 2013-14; gift of H.B. van der Ven, The Hague, 2014 (inv. no. BK-2014-12).



6 CORNELIS LIESTE (Haarlem 1817-1861 Haarlem)

Evening Scene with Shepherd, c. 1855

Oil on panel, 67 x 89.5 cm

Lower left in light orange paint: *C. Lieste fecit*

In the foreground of a hilly landscape there is a shepherd with sheep by a stream; tall pine trees stand out sharply against the clear blue and pink evening sky. The landscape does not look Dutch, but it is nonetheless a romantic depiction of the heathland near Oosterbeek in Gelderland. The painter was in this area to the south of the Veluwe between 1854 and 1856.

The majority of Lieste's oeuvre consists of heath and dune landscapes, followed by forest and mountain landscapes. But his actual motif is the sunlight, which he painted in every conceivable nuance, particularly the afternoon and evening sun. His almost empty landscapes give space to this painted light. Unlike Barend Cornelis Koekkoek, who deliberately leads the viewer's gaze through the painting, Lieste is always concerned with the total impression – the effect. *Evening Scene with Shepherd* has the powerful atmosphere that the artist intended. The simple composition with the emphasis on sharp outlines and bright light, extremely finely and smoothly painted, presents a strong image at a glance.

The work of the Haarlem painter Cornelis Lieste is a recent discovery in the Dutch Romantic School. Lieste was one of a group of independent-minded artists who travelled a great deal, including through Germany and Switzerland, and experienced the influence of German Romanticism. Because they looked beyond the Netherlands they fell outside the canon of the Dutch nineteenth century, as formulated by G.H. Marius in her book *De Hollandsche schilderkunst in de XIXde eeuw* (1903) and J. Knoef, *Een eeuw Nederlandsche schilderkunst* (1948) These still authoritative authors focused on artists who worked in the Netherlands and depicted typically Dutch subjects, in imitation of seventeenth-century painting. Given this attitude, the Oosterbeek painters were of interest only as the vanguard of the Hague School, and Romantic predecessors like Lieste were generally disregarded.

Cornelis Lieste did not gain true recognition until 2005, at *Meesters van de Romantiek. Nederlandse kunstenaars 1800-1850*, an exhibition at the Kunsthal Rotterdam, where two of his paintings, *Waterfall in the Chiavenna Valley*, c. 1855 (Haus

Koekkoek, Cleves) and *Lake at Dusk*, year unknown (Rademakers Collection), attracted attention. For a long time the Rijksmuseum collection was compiled according to the canon. The selection of Dutch Romantics now takes on a more international character with the acquisition of Lieste's original painting and the work by F.M. Kruseman (see the next acquisition).

JR

LITERATURE:

- V. Hefting, *Schilders in Oosterbeek 1840-1870*, Arnhem 1981, pp. 32-33
 J. Kapelle (ed.), *Magie van de Veluwezoom*, Arnhem 2006, pp. 121-22
Een romantische reis. Meesterwerken uit de Rademakerscollectie, exh. cat. Den Bosch (Noord-Brabants Museum)/Luxembourg (Musée national de l'art Luxembourg) 2014, p. 124
 E. Kiljan, *Cornelis Lieste 1817-1861. Een verijnd schilder uit de Romantiek*, Amsterdam 2014 (unpublished BA dissertation Vrije Universiteit)

PROVENANCE:

- Sale Amsterdam (Paul Brandt), C.A. Jansen de Limpens et al., 26-29 May 1970, no. 159; sale Cologne (Van Ham), 298, 13 May 2011, no. 611, to J. Rademakers; from whom purchased by the Rijksmuseum, 2015
 (inv. no. SK-A-5031).



7 FREDERIK MARINUS KRUSEMAN (Haarlem 1817-1861 Brussels)

Meditating Monk near a Ruin at Night, 1862

Oil on canvas, 78 x 64 cm

Lower left in dark paint: *FM Kruseman 1862*

We know of dozens of winter scenes and landscapes by Frederik Marinus Kruseman, a member of a well-known family of painters, some of which are in public collections (Jan Cunen Museum, Oss; Valkhof, Nijmegen, Hilversums Museum). Kruseman's landscapes usually follow a fixed formula: a landscape format with tall buildings on one side and a vast landscape that fills three-quarters of the painting. *Meditating Monk near a Ruin at Night*, in which he zoomed in on the motif of the ruined abbey near Villers-La Ville, is a departure from the painter's usual practice. There are two other versions of this painting: a smaller, earlier version of 1855 (Rademakers Collection, without the original frame) and a version with an unclear signature, previously attributed to Barend Cornelis Koekkoek (Van Heteren 1998, cat. no. 231).

We see an overgrown Gothic ruin by moonlight; on the left a stream and a landscape with pine trees in the distance. In the right foreground a monk sits on a rock, deep in meditation. The scene is obviously akin to paintings by the German Romantic painters, particularly Caspar David Friedrich, Carl Gustav Carus and Karl Friedrich Schinkel, all from the first half of the nineteenth century. The influence of German Romanticism made itself felt in the Netherlands quite late, to judging by the Dutch translation of Carus's 'Neun Briefe über die Landschaftsmalerei' (1815-24), which was not published in the *Kunstkronijk* until between 1851 and 1854.

Kruseman had worked with Koekkoek in Cleves in 1837 and while there he undertook a number of journeys through the Rhine Valley. Whereas Koekkoek, the most important Dutch Romantic painter, regarded a chapel or a ruin primarily as an accessory, in this painting Kruseman made the abbey the main subject. The Abbey of Villers-La Ville is near Brussels, where he lived from 1841 onwards. The gilded frame – probably original – with the corner ornaments in the shape of ears of wheat also chimes with the German Romantic Movement, the most famous example of which is the *Tetschener Altar* by Friedrich (1807-08, Galerie Neue Meister der Staatlichen Kunstsammlungen Dresden).

A painting like this, so strongly influenced by German painting, was lacking in the Dutch national collection. Like Cornelis Lieste's *Evening Scene with Shepherd* (see the previous acquisition) Kruseman's painting enhances the presentation of Romanticism in the Rijksmuseum, giving an international aspect of the Dutch Romantic Movement the attention it deserves. The artist was not previously represented in the collection.

JR

LITERATURE:

M. van Heteren and Jan de Meere, *Fredrik Marinus Kruseman (1816-1882). Painter of Pleasing Landscapes*, Schiedam 1998, no. 231

Een romantische reis. Meesterwerken uit de Rademakerscollectie, exh. cat. Den Bosch (Noord-Brabants Museum)/Luxembourg (Musée national de l'art Luxembourg) 2014, p. 33

M. van Heteren et al., *Kruseman. Kunstbroeders uit de Romantiek*, exh. cat. Oss (Museum Jan Cunen)/Alkmaar (Stedelijk Museum) 2015, p. 107 (smaller version)

PROVENANCE:

Rademakers Collection 2011, from which acquired by the Rijksmuseum, 2015

(inv. no. SK-A-5032).



8 JEAN JACQUES ('JAMES') PRADIER (Geneva 1790-1852 Paris);

casting: VICTOR PAILLARD (Heudicourt 1805-1886 Paris)

Sappho ('Sappho debout')

Paris, 1848 (model), 1851-64 (casting)

Bronze, sand cast and silver-plated (figure and column), yellow gloss gilt (lyre, diadem, banderol), reddish matt gilt (base), h. 44.8 cm

On the column, front: J. PRADIER 1848; on the column: V.P. [Victor Paillard]; carved on the base of the column: GC; underside of the base: 30

This figure of the Greek poetess Sappho (c. sixth or seventh century BC) – with her right hand resting on a Doric column with a pendant scroll and a lyre in her left hand – was one of James Pradier's most successful works. In the mid-nineteenth century Sappho was a popular subject in French art – Triqueti, Diebolt, Travaux, Desbois, Ramey and others depicted her (Hufschmidt 2011, p. 173). Gounod penned the opera *Sappho* in 1851 – so Pradier was not the first to choose the poet from Lesbos as a subject. In his oeuvre *Sappho* can be counted as one of a group of classical female statues which includes Cassandra, Pandora, Phryné, Dido and Venus (Hufschmidt 2011, pp. 164-205).

Pradier depicted her standing with her head downcast, deep in sombre, possibly even suicidal thoughts. In the larger original version of the statue, which Pradier showed at the Paris Salon of 1848 and is now owned by the British royal family (Osborne House, Isle of Wight), there is a passage from the Greek *Ode to Aphrodite* reproduced on the scroll. It describes the grief for a lost love, which helps to explain her melancholy pose.

Originally Pradier's model of the standing classical poetess – generally called *Sappho debout* – was marketed by the Victor Paillard foundry in patinated bronze, and soon after in the deluxe silver-plated and gilded version, of which this is a good example. This multi-coloured finish reflects the increasing experimentation among nineteenth-century sculptors with aspects of colour in their work, a field that had been completely ignored in academic sculpture until then.

The woman who modelled for *Sappho* was the poetess Louise Colet (1810-1876). From the 1830s onwards she was a well-known figure in Parisian literary circles and was worshipped under her nickname *Muze*, because of her beauty and her literary talent. In the sculptor's studio she met the author Gustave Flaubert, with whom she was to have a tempestuous and passionate extramarital

affair in the years between 1846 and 1855. Two years later Flaubert's *Madame Bovary* was published; Emma, the leading character, was based on Louise Colet (Du Plessix Gray 1994).

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LITERATURE:

A. Blühm, 'Femmes fatales uit de oudheid', *Van Gogh Bulletin* 11 (1996), no. 5, pp. 8, 9

C. Lapaire, *James Pradier (1790-1852) et la sculpture française de la génération romantique. Catalogue raisonné*, Milan 2010, pp. 375-77, esp. no. 327 (no. 2)

ON PRADIER AND THIS MODEL:

Statues de chair: sculptures de James Pradier (1790-1852), cat. Geneva (Musée d'Art et d'Histoire) 1985, nos. 16, 103, 139
 F. du Plessix Gray, *Rage and Fire: Life of Louise Colet, Pioneer Feminist, Literary Star, Flaubert's Muse*, New York 1994
 I. Hufschmidt, *Die Kleinplastiken von James Pradier. Skulptur im industrialisierten Kunstbetrieb des 19. Jahrhunderts*, Stuttgart 2011, pp. 54, 55, 147, 170-75 and figs. 75-86 (model)

PROVENANCE:

Joanna Barnes Fine Arts, London, 1996; purchased by the Van Gogh Museum, Amsterdam, 1996; ownership transferred to the Rijksmuseum, 2014
 (inv. no. BK-2014-25).



9 VINCENZO GEMITO (Naples 1852-1929 Naples);

casting: FONDERIA LAGANÁ (Naples)

L'Acquaiolo

Naples, after 1886

Bronze with artificial patina in two colours, h. 55.2 cm

On the pitcher: *GEMITO*; inscription on the back of the basin:*DALL'ORIGINALE / PROPTA DEL RE DI NAPOLI / SM FRANCESCO II / NAPOLI GEMITO*

Vincenzo Gemito's young Neapolitan water seller, who stands on a fountain and offers his customers a jug of water while he rests a large ewer on his hip, is one of the most iconic examples of *verismo* in nineteenth-century Italian sculpture (Marchiori 1960, pp. 127-45; De Micheli 1992, pp. 261-71). The model harks back to a commission that Francesco II, the former king of Naples, bestowed during his exile in Paris (from 1870); it was intended as a 'souvenir' for the ex-monarch in remembrance of his people and the land of his birth. The inscription on the back of the classical fountain refers to this.

The first version from 1880, which was intended for the king, shows a little boy in short trousers, which gives the entire work even greater naturalism and local colour: it was the typical attire of the *scugnizzi*, the poor, but artful street urchins in Naples. The wax model for this original statue is held in the Galleria Nazionale d'Arte Moderna in Rome (Wardropper and Licht 1994, p. 88). The nude version that Gemito made a year later – this bronze is a good cast of it – is reminiscent of the countless eighteenth- and nineteenth-century bronzes of classical nude boys, which were cast in Naples in sets as souvenirs for Grand Tour travellers. At the same time it is also part of the nineteenth-century tradition of sculptures of Neapolitan fisher boys. Gemito himself had already chosen such a *pescatorello* as a subject in 1877, with great success (De Micheli 1992, pp. 268, 269; Janson 1985, p. 222 and fig. 261).

The power of expression of *L'Acquaiolo* is based on the loose-limbed boy's gawky pose, his infectious laugh, wild hair and the gesture of passing the water jug aimed directly at the viewer. The humorous contrast between antique elements – the fountain basin, the nudity – and the common appearance of the boy is a subtle reference to Naples itself, a city in which daily street life went on amidst the antiquities, something that Gemito – as the adopted son of a poor Neapolitan craftsman – knew all too well.

The use of two colours of patina is striking: a warm golden patina for the boy, a dark brown for his hair, the jugs and the water fountain, which at the same time acts as a base. This colour contrast – a stylistic device that had become popular in European sculpture over the course of the nineteenth century – gives the bronze a certain picturesque quality, reinforcing its veracity even more.

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LITERATURE:

Jaarverslag Van Gogh Museum 1991, pp. 17, 21 (fig.)*The Colour of Sculpture*, cat. Amsterdam (Van Gogh Museum)/

Leeds (The Henry Moore Institute) 1996, no. 65

Van Gogh Museum Journal (1996), p. 224

ON GEMITO:

G. Marchiori, *Scultura Italiana dell'Ottocento*, Verona 1960, pp. 127-45H.W. Janson, *Nineteenth-Century Sculpture*, London 1985M. De Micheli, *La scultura dell'Ottocento*, Milan 1992, pp. 261-71I. Wardropper and F. Licht, *Chiseled with a Brush: Italian Sculpture, 1860-1925, from the Gilgore Collections*, Chicago 1994, p. 88

PROVENANCE:

Sale New York (Sotheby's), 17 October 1991, no. 227; purchased at the sale by the Van Gogh Museum, Amsterdam (1991);

ownership transferred to the Rijksmuseum, 2014

(inv. no. BK-2014-24).



10 JAN SCHOONHOVEN (Hof van Delft 1914-1994 Delft)

Untitled, 1958

Fibreboard, cardboard, paper, glue, paint, 115 x 265 x c. 20 cm

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One of the most exceptional artworks in Jan Schoonhoven's oeuvre is the relief that he made in 1958 for the new post office in Hyppolitusbuurt in his home town of Delft. Schoonhoven was awarded the commission by Delft city council, which wanted to decorate the new PTT office with a monumental work of art by a local artist. He was paid from the funds that were available as part of the 'percentage scheme', whereby 1.5 percent of the total building costs of state buildings and schools could be devoted to 'decorative furnishings'. The fee allowed Schoonhoven to take six weeks unpaid leave from his work as a civil servant at the PTT and pay Jan Hendrikse (1937), the young artist who assisted him.

In the beautiful and intimate documentary about Schoonhoven Sherman de Jesus made in 2005, Hendrikse went in search of this relief, which by then had long disappeared from the post office. Hendrikse's search was a trip down memory lane in which he recalled fond memories of the 'old master'. As well as testifying to his deep respect for Schoonhoven's artistry this description was also a literal reference to the difference in their ages. When they began to work on the huge, monumental relief Hendrikse was just twenty-one years old, whereas Schoonhoven was already forty-four.

At this relatively late age Schoonhoven had just taken the step of moving from two-dimensional painting to the three-dimensional relief that had a more sculptural character. He experimented with compositions of irregular-sized, rectangular 'compartments' intuitively built up from strips of cardboard and covered with a layer of newspaper. Before painting them with red, brown and grey paint, Schoonhoven worked on the more or less regular structure with a brick to create more quirky shapes.

The relief in the post office allowed Schoonhoven to try out this approach for the first time on a monumental scale. He and Hendrikse stuck a large number of upright dividers on to a sheet of 'fibreboard' lying on 'three canteen tables'. As they worked from the centre, they created a composition that diminished in height to the corners



with a striking vertical line that broke through the work's predominantly horizontal character. A noticeable difference from the smaller, autonomous compositions was that 'in the relief in the post office in Delft ... for the sake of the surrounding architecture this crushing and breaking was not done, so that the relief has a more geometric character'. Once it was dry, it was painted and mounted in place.

In the emphasis on the geometry, this work heralded the next, crucial stage of his work: the serial compositions of white-painted rectangles and squares that Schoonhoven began to make in 1960 and produced in every conceivable variation for thirty years until shortly before his death. Schoonhoven was indeed an 'old master' in the sense that he did not make his most important work until later in life. The relief for the post



office in Delft was the prelude to that work. Over the years, however, it was gradually forgotten and during a renovation of the post office in 1994, the year of his death, it narrowly escaped destruction. After the privatization and splitting-up of the state-owned PTT it became increasingly difficult to maintain this relief – by now with museum value – in an office environment and it finally ended up in the repository. Jan Hendrikse found it there after many years. When it was taken out of the crate he felt that it was just as if the ‘old master’ had come to life again.

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LITERATURE:

- W. Boers, “Naar aanleiding van uw bovenvermeld schrijven...” Jan Schoonhoven over zijn reliëf in het postkantoor van Delft’, *Jong Holland* 3 (1987), no. 2, pp. 12-19
 J. Wesseling, *Schoonhoven, beeldend kunstenaar/Visual Artist*, The Hague 1990, p. 27, fig. 16
 W. Dik et al., *Verborgene Collectie/Hidden Collection KPN*, The Hague 1995, p. 136 (fig.)
 S. van Beek, ‘Ik een nieuwe Mondriaan? Ik ben een ouwe Schoonhoven!’, Amsterdam 2014, pp. 53-55, 126-29

FILM:

- Sherman de Jesus (director), *Jan Schoonhoven – Beambte 1897*, Utrecht 2005

PROVENANCE:

- Staatsbedrijf der Posterijen, Telegrafie en Telefonie (PTT), 1958-89; Koninklijke PTT Nederland NV (KPN), 1989-98; Koninklijke KPN NV, 1998-; on loan from Collectie Koninklijke KPN, 2014
 (inv. no. SK-C-1754).