



Acquisitions

Paintings 2008-13

• DUNCAN BULL, JOSEPHINA DE FOUW, LUDO VAN HALEM,
JENNY REYNAERTS, PIETER ROELOFS, MATTHIAS UBL AND
JEROEN VAN DER VLIET •

1 ORAZIO BORGIANNI (1574-1616)
Christ in the Temple, c. 1609
Oil on canvas, 78.2 x 104.6 cm

This exceptionally powerful canvas by one of the most original Italian artists of the early seventeenth century adds a new dimension to the collection of Baroque art in the Rijksmuseum. Borgianni was Roman by birth and training, but had worked in Spain where he developed a taste for clear lighting and a brilliant chromatic range which he was able to combine with an almost Venetian feel for the physical qualities and textures of paint. This technical virtuosity and his ability to grasp and express the most dramatic moment of a given subject made him particularly receptive to the innovations introduced by the young Caravaggio in Rome around the turn of the century.

The painting illustrates the events in Luke 11, 42-51, when the twelve-year-old Jesus got lost during a visit to Jerusalem. When his anxious parents eventually found him, he was disputing the scriptures with the most learned theologians in the temple. Rather than showing Jesus seated in a formal debating chamber, as had long been customary in the visual arts, Borgianni has focused on the beauty and inner illumination of the youth, contrasting these attributes with the threatening heads of the astonished elders who crowd around him in amazement at his knowledge and understanding. Borgianni eschews the physical context – the temple setting is suggested only by the

glimpse of Salomonic columns in the right background – while giving Christ's crossed hands, with which he points to the book and at his own breast, a symbolic charge. The intensity of the presentation and the brilliant rendition of the human interaction show Borgianni at the forefront of the tendency to concentrate on the essentials of an episode that was so important an element in Counter-Reformation art. It was for these qualities that his works, and those of other Italian early followers of Caravaggio, were prized and emulated by Dutch artists such as Baburen, Honthorst and Terbrugghen; and it is in this context that the work is hung in the newly reopened Rijksmuseum.

LITERATURE:

- F. Zeri, 'Orazio Borgianni: un'osservazione e un dipinto inedito', *Paragone* 83 (1956), pp. 49-53
H.E. Wethey, 'Orazio Borgianni in Italy and Spain', *Burlington Magazine* 106 (1964), pp. 154-56
A. Moir, *The Italian Followers of Caravaggio*, Cambridge 1967, vol. 1, p. 48
R. Spear, *Caravaggio and his Followers*, exh. cat. Cleveland (Cleveland Museum of Art) 1971, no. 6
B. Nicolson, *Caravaggism in Europe*, Turin 1990, vol. 1, p. 67
M. Gallo, 'Orazio Borgianni, l'Accademia di S. Luca e l'Accademia degli Humoristi: documenti e nuove datazioni', *Storia dell'arte* 76 (1992), p. 315





G. Papi, *Orazio Borgianni*, Soncino 1993, pp. 117-18, cat. no. 28
 E. Safarik, *Domenico Fetti*, exh. cat. Mantua (Palazzo Te) 1996,
 p. 82, no. 7

A. Vannugli, 'Orazio Borgianni, Juan de Lezcano and a
 "Martyrdom of St Lawrence" at Roncesvalles', *Burlington*
Magazine 160 (1998), p. 8

Caravaggio e l'Europa: Il movimento caravaggesco internazionale
da Caravaggio a Mattia Preti, exh. cat. Milan (Palazzo Reale)/
 Vienna (Museum Liechtenstein) 2005-06, p. 202, no. II.12

PROVENANCE:

Possibly painted for Juan de Lezcano, secretary to the Spanish
 Embassy in Rome; ... ; Julius Weitzner, New York and London,
 by 1956, from whom purchased by Mrs Joëlle Almagià, 1964;
 private collection, Rome, until sale London (Sotheby's), 4 July
 2012, lot 30, when acquired by the present owner; long term
 loan from the Collectie Broere Foundation, 2012

(inv. no. SK-C-1709).

2 JOACHIM WTEWAEL (1566-1638)

Venus and Mars Surprised by Vulcan, 1610

Oil on copper, 18.2 x 13.5 cm

Signed and dated left on the stairs: *Jo . Wte . Wael . fecit . 1610*

This exquisite small painting was part of the famous Rotterdam collection of Gerrit van der Pot van Groeneveld. Louis Bonaparte, King of Holland, bought no fewer than sixty-five works for the Koninklijk (Royal) Museum, the forerunner of the Rijksmuseum, when the collection was auctioned in 1808. They included the *Holy Kinship* by Geertgen tot Sint Jans and the double portrait of Arent Oostwaard and his wife by Jan Steen. But if Wtewael's *Mars and Venus* evaded the Dutch royal collection on that occasion, it has now come to the museum on long term loan thanks to the generosity of the Collectie Broere Foundation.

Wtewael has created a rich and luxurious boudoir, replete with a magnificent bed – indeed a heavenly room with clouds for a ceiling – as the setting in which Venus and Mars are surprised in the act of adultery. Vulcan, the crippled blacksmith god and Venus's cuckolded husband, rushes in holding a fine mesh net, freshly made in his workshop, which is glimpsed behind him. Apollo, who first discovered Venus's treachery and told Vulcan of it, pulls the bed-curtains open to reveal the spectacle to the other gods at upper right: Jupiter with his lightning-bolt, Saturn with his scythe, and Diana with her lunar crown. Mercury, who in Homer's version of the story, wanted to swap places with Mars, floats cheekily in the foreground, revealing his naked buttocks; Cupid, Venus's son, aims an arrow at him, most probably one made of lead to incite hatred.

The composition – particularly the figures in the bed – shows close affinities with a drawing and a print by Hendrik Goltzius from which Wtewael most probably derived his inspiration. Wtewael also painted the episode in two other, broadly similar versions (Mauritshuis, The Hague, and Getty Museum, Los Angeles).

The intimate, refined atmosphere is substantially the same, but the painter displays his skill by varying the actions of the figures. In this *tour-de-force* of musculature, *contrapposto* and elegant poses Wtewael reveals himself as one of the foremost practitioners of the Mannerist style.

LITERATURE:

- T. Zeedijk, "Tot Voordeel en Genoegen". De schilderijenverzameling van Gerrit van der Pot van Groeneveld', *Bulletin van het Rijksmuseum* 55 (2007), pp. 128-207, pp. 198-99, no. 223
- A.W. Lowenthal, *Joachim Wtewael. Mars and Venus Surprised by Vulcan*, Malibu 1995 (Getty Museum Studies on Art) on the version in the Getty Museum
- B. Broos, *Liefde, list en lijden. Historiestukken in het Mauritshuis*, The Hague/Ghent 1993, pp. 332-38, on the version in the Mauritshuis
- Catalogus van het beroemd kabinet schilderijen, in vele jaren bijeenverzameld, en nagelaten door wijlen den wel edel-geb. heer Gerrit van der Pot, heer van Groeneveld, 't welk verkocht zal worden te Rotterdam, onder het bestuur der konstschilders Gerard van Nijmegen, Nicolaas Muijs en Willem van Leen, op Maandag den 6 junij 1808, en volgende dagen, ten huize des Overledene, op de Kortehoogstraat, Wetszijde E. N. 288. door de Stads Vendue-meesters Gebroeders van Rijk*, p. 59, no. 130

PROVENANCE:

- Jacob van de Lely, Councilman and Mayor of Delft and Chief Bailly of Delfland; his sale, Delft (Jan de Groot), 5 April 1796, lot 28, 13 florins to 'Van der Poth'; Gerrit van der Pot van Groeneveld (1732-1807); his sale, Rotterdam (Rijk), 6 June 1808, lot 130, 57 florins to Vervier; ... ; Paul-Jean Pletinckz, Brussels, his sale, Brussels (P.L. Mastraeten), 18 October 1826, lot 32, 105 florins to Herris; ... ; Sir Charles Bagot (1781-1843), his sale, London (Christie's), 18 June 1836, lot 4, 5 gns. to 'Ewing' (probably the code name of the dealer, Nieuwenhuys); with C.J. Nieuwenhuys, Paris, 1836-?; ... ; Maurice Abram de Zincourt (1836-1908), Nancy, and by descent until sale London, (Christie's), 3 July 2012, lot 8, when acquired by the present owner; long term loan from the Collectie Broere Foundation 2012
(inv. no. SK-C-1712).



- 3 WILLEM VAN DE VELDE II (1633-1707)
Dutch Ships on a Calm Sea, c. 1665
 Oil on canvas, 86.8 x 120 cm
 Signed, lower centre on the sloop:
willem.van velde f

Warships can be seen on a calm sea; bright sunlight reflects their outlines in the rippling water. The sails are being hoisted, the anchors weighed. The same type of ship is shown six times, on each occasion from a different perspective: from the bow, the stern and broadside, close up and in the distance. The transom of the ship in the right foreground is decorated with the arms of Amsterdam, held by two lions rampant. The Dutch lion appears on the counter to the left of the rudder, with the crossed anchors of the admiralty on the right. This is a small Dutch squadron making ready to sail. A sloop carrying distinguished figures, probably from the Admiralty, rows past the ships to the sound of trumpets and the firing of salutes. Provisions are still being taken on board here and there. The details of the rigging, sails and artillery are rendered with immense accuracy. Willem van de Velde gave the picture depth by placing the ships along diagonals. Their colours become blurred the further away they are.

This painting is one of the best surviving works by Van de Velde, the master of the seascape in the seventeenth century, and was recognized quite early on as a highlight in his oeuvre. A catalogue dating from 1778 describes it as 'one of the best jewels by this excellent marine painter'. Over the centuries the work has been praised for its serene harmony as well as the astonishing detail. The painting is one of a group of calm seascapes which Van de Velde produced in the mid-1660s. It is similar in composition to a painting in the Wallace Collection in London. In the Rijksmuseum collection the painting relates to *The Canon Shot* (inv. no. SK-C-244) and *Ships at Anchor off the Coast* (inv. no. SK-C-245).

LITERATURE:

M.S. Robinson, *Van de Velde. A Catalogue of the Elder and the Younger Willem van de Velde*, Greenwich 1990, vol. 1, pp. 283-84, no. 69 (with comprehensive literature overview)



PROVENANCE:

Servad Collection, Amsterdam; sale Amsterdam (Jan Yver), 25 June 1778, lot 110; Pierre Fouquet (1729-1800), Amsterdam, 1778, probably sold by him to Claude-Joseph de Clos; his posthumous sale, Paris (Poultier), 18-19 November 1812, lot 42; John Webb Esq.; sale, London (Philips), 30-31 May 1821, lot 185; John Webb Esq., sale London (Philips), 1 June 1822, lot 138;



Abraham Wildey Robarts, M.P. (1779-1858), 26 Hill Street, Berkeley Square, recorded as hanging in the dining room in 1856; inherited within the family; sale London (Christie's), 6 December 2011, lot 9, when acquired by the present owner; long term loan by the Collectie Broere Foundation, 2012 (inv. no. SK-C-1707).

4 HENRY FERGUSON (c. 1655/50-1730)
Fantasy Landscape with St Charles Borromeo,
 c. 1695-1705
 Oil on canvas, 130 x 193 cm

The Rijksmuseum had long sought an example of the type of 'ideal landscape' developed chiefly in Italy by French painters during the seventeenth century. With this generous gift the Museum has acquired not only an unusual variation on an important theme, but also a work by a Dutch-born artist not previously represented in the Netherlands.

Henry Ferguson was the son of the Scottish-born still-life painter William Gowe Ferguson, who had settled in Holland before 1648. Henry was almost certainly born and trained in the Netherlands, but from the mid-1670s seems to have worked in England, where he was known as 'Henry Vergazoon ... a Dutch painter of landscape and Ruins'. Although he also painted genre scenes, his speciality was the representation of antique, or pseudo-antique, sculpture in romantic landscapes. In the 1680s or 90s he settled in France, first in Lyon and then in Toulouse, where he died.

This impressive large landscape can be attributed to him by means of comparison with signed and documented works. It is one of Ferguson's most ambitious canvases, and must have been painted for a particular and somewhat eccentric patron. In a landscape based on evocations of the antique Roman Campagna by Nicolas Poussin, the Counter-Reformation saint Charles Borromeo is shown explaining the sculpture on a gigantic sarcophagus to two clerics, while in the background an opulently-dressed man gives alms to the poor and the sick. In the left foreground the Holy Family on donkeys is about to cross the stream that runs under the sarcophagus, preceded by two children who evidently illustrate the parable of the blind leading the blind.

The key to interpreting this complex composition, in which Ferguson has brilliantly emulated the styles of several seventeenth-century painters, undoubtedly lies in the *Adoration of the Shepherds* carved on the sarcophagus. This is based on a print after a painting then attributed to Raphael that seems to have had a chequered history in the art market of the late seventeenth century. Ferguson may have been asked to 'immortalize' the composition in stone in his painting, which seems to celebrate the sale or purchase of the Raphael.



St Charles Borromeo himself had owned a painting by Raphael which he sold in order to raise alms for the poor, and this undoubtedly explains the allusion in the right background.

The work was almost certainly painted in France, and retains its impressive original early *Régence* frame.



LITERATURE:

Not described; for the artist, see M. Eidelberg, "Landscips ... Dark and Gloomy": Reintroducing Henry Ferguson', *Apollo* 152 (2000), no. 463, pp. 27-36

PROVENANCE:

Le Collège de Mongré, Francheville-sur-Saône; sale Paris (Sotheby's), 27 June 2002, lot 6; Jack Kilgore & Co., Inc., New York; purchased by H.B. van der Ven, 2009; gift of H.B. van der Ven, 2009 (inv. no. SK-A-5006).

5 ARNOUD VAN HALEN (1673-1732)

Portrait of a Young Hugo de Groot, 1710-19

Oil on canvas, 86.8 x 120 cm

Oil on tin in a gilded lead frame on a wooden frame, oval, 13 x 10.5 cm

Although there is a small sticker with the name Henri II on it on the back, this portrait is a bust of Hugo de Groot as a fifteen-year-old youth. He is seen from the right in three-quarter profile, sitting with his right hand on his hip, the elbow turned to the viewer. By 1599 the child prodigy Hugo de Groot had already completed a university course: he obtained a degree in law during his stay in France in 1598. To mark the occasion King Henry IV presented him with a medallion bearing a portrait of the king himself, which De Groot holds in his left hand. The identification as a young Hugo de Groot is based on a portrait engraving by Jacob de Gheyn II dated 1599 (see Rijksmuseum collection, inv. no. RP-P-OB-9953) and on the fact that there are references to a portrait of a young Hugo de Groot in early descriptions of the Panpoëticon Batavum collection.

The miniature is part of the Panpoëticon Batavum, a collection of miniatures which for the most part are in the Rijksmuseum. There are two sets comprising 350 portraits of Dutch scholars and men of learning. The portrait of the young Hugo de Groot comes from the first set. This was begun by the painter Arnoud van Halen around 1710 and stored in a collector's cabinet in 1719. A later portrait of Hugo de Groot was also made for the collection (whereabouts unknown).

After many vicissitudes in the eighteenth and nineteenth centuries, in 1849 a dealer started to sell off the Panpoëticon Batavum in lots. The collector's cabinet, whose original arrangement had often been altered, was also lost at that time. In 1880 many of the miniatures were acquired by the Nederlandsch Museum van Geschiedenis en Kunst; eighty portraits including occasional later additions are now in the Rijksmuseum's collection.

The Panpoëticon Batavum is an important legacy from the eighteenth century and is evidence of the penchant for antiquarian, encyclopaedic collecting and categorizing that prevailed then. It is also proof of 'patriotic' feelings at a time when national sentiments were hardly recognized as such, and the nation was suffering as a result of wars, economic crises and internal discord.

LITERATURE:

R. Baarsen et al., *Nederlandse kunst in het Rijksmuseum, 1700-1800*, Amsterdam/Zwolle 2006, pp. 88-90 (with comprehensive literature overview)

PROVENANCE:

Until 1849 part of the Panpoëticon Batavum, held in Leiden; ... ; Jan Moest, Bruges; mid-1990s R. Dukel, Leiden; purchased 2012 (inv. no. SK-A-5011).



6 ARNOLD BOONEN (1669-1729)
Portrait of Jan van Huysum (1682-1749), c. 1720
 Oil on canvas, 99.2 x 84 cm

This portrait of Jan van Huysum presents the famous painter of flower still lifes with a palette and brushes in his left hand and a drawing of a flowering plant in his right. The artist leans on a balustrade with two prints lying on it, the uppermost a landscape. Van Huysum is dressed in a white undershirt open at the neck and a lilac shirt with a yellow lining. A deep purple cloak is half thrown around his shoulders. He wears a long, white powdered wig. The painter's torso is turned to the left but he looks out of the picture to the right.

Jan van Huysum was the most important flower still life painter of the eighteenth century; his fame extended far beyond the Dutch Republic. His paintings were bought by the well-known collectors of his time, including Tsarina Catherine the Great. As far as we know there are three portraits of Jan van Huysum in existence painted by the then celebrated portraitist Arnold Boonen, who reputedly exchanged one of them for a flower still life by Van Huysum. One portrait is privately-owned and there is a version of it in the Ashmolean Museum, Oxford. The portrait in the Rijksmuseum differs from the other two in attributes and colour combination. The red and blue of the clothes has made way for the more delicate colour combination of yellow and lilac, and the unfinished canvas Van Huysum shows in the other two versions has now been replaced by the sketch of flowers and the two prints. The painter's palette takes centre stage in the Rijksmuseum's portrait.

Van Huysum is portrayed at around forty years old, when he achieved his first successes. He came from a line of flower still life painters and originally followed in the footsteps of his father Justus van Huysum I (1659-1716), who painted arrangements of flowers against a dark background. Around 1720, Jan van Huysum became the first artist to experiment with a light background for his flower still lifes. Initially this background remained undefined, but later he often painted a park-like setting, with which he definitively established his name.

LITERATURE:

S. Segal et al., *De verleiding van Flora. Jan van Huysum (1682-1749)*, exh. cat. Delft (Museum Het Prinsenhof)/Houston (Museum of Fine Arts) 2006, pp. 135-37, fig. H1.2
 F.G. Meijer, 'De portretten van Jan van Huysum door Arnold Boonen en anderen', *Oud Holland* 108 (1994), pp. 127-36

PROVENANCE:

Possibly Gerrit Braamcamp, Amsterdam; Jan Jansz Gilde-meester, Amsterdam; sale Amsterdam (Gildemeester, Roos), 11 June 1800, lot 22, for 80 guilders to La Bouchere; possibly sale Thomas Gennap, 24 April 1819, lot 58 and/or possibly sale London, King Street (Christie's), 20 April 1826; ...; anonymous sale London (Christie's), 30 January 1981, lot 31 (as a self-portrait by Justus van Huysum); sale Amsterdam (Sotheby's), 11 November 2008, lot 59 (as Arnold Boonen, portrait of Jan van Huysum); private collection, November 2008; private gift, with grateful acknowledgement to Jonkheer Jan Six, 2010 (inv. no. SK-A-5008).



7 ADRIAAN DE LELIE (1755-1820)

*Portrait of Adrianus Bonebakker with his Family and**Dirk Lodewijk Bennewitz, 1809*

Oil on canvas, 66 x 83,5 cm

Signed and dated lower left on the taboret: *A. de Lelie ft 1809*

In the first decades of the nineteenth century the firm run by Dirk Lodewijk Bennewitz (1764-1826) and Adrianus Bonebakker (1767-1842) was the most successful business dealing in silver and gold objects in Amsterdam. Adriaan de Lelie painted this group portrait of the Bonebakker-Du Pré family with partner Bennewitz in their midst in 1809. The company is probably in the Bonebakkers' living room; they lived above their shop on the corner of Reguliersgracht and Herengracht (Reguliersplein, present-day Thorbeckeplein). Canal houses can be seen through the two windows. Bonebakker stands behind his wife, with a letter or document in his hand, while his partner sits at the table polishing a chestnut vase or tobacco jar. The two silver baskets on the floor and the taboret are references to the firm. Mrs Bonebakker has her youngest daughter on her lap. Her only son looks attentively at the silver on the table. A maid has just brought in a tray of tea.

In 1802 Bonebakker and Bennewitz took over the business, where Bennewitz had worked for years, from the Peirolet brothers. At first they ran it under the name of 'Peirolet Brothers, Bennewitz and Bonebakker', changing the name to 'Bennewitz and Bonebakker' in 1812. As cashier Bonebakker ran the shop. Bennewitz was the head of the workshop where a great many of the gold and silver objects the firm sold were produced. Amsterdam City Council frequently gave the firm commissions, and the elite and well-to-do burghers bought their services, candlesticks and snuffboxes there. The partners went their separate ways in 1822. One founded the firm of 'Bennewitz & Sons' and the other subsequently traded under the name of 'Bonebakker & Son'. Bonebakker left the house in which he sat for *De Lelie* and settled on the corner of Leidsestraat and Herengracht. By then his son Jacques Antoine (1798-1868), a bonny little chap in the painting, was twenty-four years old and worked for the firm, which he went on to manage.

The painting still has its original Empire style frame and was acquired together with two pendants by Daniel Dupré (see next acquisition).



LITERATURE:

- Izaäk Schmidt, *Beantwoording op de Prys-vraag Ingevolge het Programma van het Tweede Genootschap van Teyler voor het jaar 1812 Opgegeven onder de Mengelingen van het Staatkundig Dagblad van het Departement der Zuiderzee No24. Vrijdag den 2e January 1812*, p. 45. Haarlem, Teylers Stichting, no. 1543
- J. Knoef, 'Adriaan de Lelie (1755-1850 [sic])', in J. Knoef, *Tusschen Rococo en Romantiek*, The Hague 1943, pp. 44, 46-47
- F.M. Huebner, *De Romantische schilderkunst in de Nederlanden*, The Hague 1943, fig. 17
- Allied Circle, *Dutch Conversation Pieces*, London 1947, cat. no. 8
- A. Staring, *Het Hollandsche Babelstuk 1730-1850*, cat. Amsterdam (Koninklijk Oudheidkundig Genootschap/Rijksmuseum) 1947-48, no. 17



Winkler Prins, *'Biedermeier' entry*, Amsterdam 1849
 H.P. Cloeck (foreword and J.B. Knipping (introduction), *Kind en Kinderleven in Nederland 1500-1900*, cat. Amsterdam (Museum Willet Holthuysen) 1951, no. 29
 A. Staring, *De Hollanders thuis. Gezelschapstukken uit drie eeuwen*, The Hague 1956, p. 182, pl. LVIII
 C. Bille, *Binnen zonder kloppen in de pruikentijd*, cat. Amsterdam (Museum Willet Holthuysen) 1965, no. 13
 A.C.A.W. van der Feltz, 'Adriaan de Lelie 1755-1820, portret- en genreschilder te Amsterdam', *Antiek* 22 (December 1987), no. 5, p. 265 and fig. 8
 J.R. de Lorm, *Amsterdams goud en zilver*, cat. Amsterdam (Rijksmuseum) 1999, pp. 12-14

H. Vreeken, *Goud en zilver met Amsterdamse keuren*, cat. Amsterdam (Amsterdams Historisch Museum) 2002, pp. 421-22
 B.J. van Benthem, *Bennewitz en Bonebakker*, Amsterdam 2004, pp. 32-36

PROVENANCE:

C.C. Bonebakker and C. Bonebakker-de Matez Oyens from family property; gift of the Ernst Nijkerk Fonds/Rijksmuseum Fonds, 2013
 (inv. no. SK-A-5013).

8 DANIEL DUPRÉ (1751-1817)
View of Civita Castellana, c. 1792-1809
 Oil on canvas, 54 x 69.5 cm
 Signed lower right: *D. du Pré f.*

Arcadian Landscape with Sunset, c. 1792-1809
 Oil on canvas, 54 x 70 cm

Two paintings of landscapes in gilded frames can be seen on the walls flanking the doorway in the group portrait by De Lelie (no. 7). These paintings would never have been identified had they not descended through the Bonebakker family. The group portrait and the landscapes form a unique ensemble; together they give an accurate idea of the living room of Adrianus Bonebakker, the most prominent jeweller in early nineteenth-century Amsterdam.

The two landscapes were painted by Daniel Dupré. He was the brother of Bonebakker's wife Elisabeth Du Pré (1760-1811). Dupré learned the principles of drawing from Johannes van Dregt (1737-1807), a painter of, among other things, decor pieces, coaches and fans. He continued his art training at the Amsterdamse Stadsacademie and received instruction in painting in the studio of Jurriaan Andriessen (1742-1819), who specialized in painted wallpapers. In 1786 he won a three-year scholarship from the Economic Branch of the Dutch Society of Sciences in Haarlem. This scholarship allowed Dupré to travel by way of Germany, where he visited a number of art collections, to Rome, where he concentrated on the Italian landscape. He continued to work in this genre when he returned to Amsterdam five years later. The paintings owned by the Bonebakkers are pendants. The Arcadian landscape shows a mountain vista crossed by a river; two figures look at a shrine or temple while the sun sets. The other painting is a view of Civita Castellano, a town 65 km north of Rome.

The relationship between Bonebakker and his in-laws was strong. Before Bonebakker joined forces with Bennewitz he was a manager in his father-in-law's saddle making firm. And it was probably his brother-in-law, the painter Daniel, who introduced De Lelie to him. Both De Lelie en Dupré were members of the Felix Meritis Society: De Lelie since 1786, Dupré since 1784. Dupré appears in three of the four group portraits of

the Felix Meritis Society, which De Lelie painted between 1792 and 1808 (Rijksmuseum, inv. nos. SK-C-537 and SK-C-538; Amsterdam Museum, inv. no. SA 3036). Conversely De Lelie may also have helped Dupré. De Lelie was advisor to Josephus Augustinus Brentano (1753-1821), whose collection boasted two Italianate landscapes by Dupré.

Bonebakker was an art-lover and collected work by contemporary artists. Besides Dupré and De Lelie, Pieter Gerardus (1776-1839) and Georgius Jacobus Johannes (1782-1861) van Os, Jan Kobell (1778-1814), Carel Lodewijk Hansen (1765-1840) and Jan Hulswit (1766-1822) were represented in his collection. He commissioned Louis Moritz (1773-1850) to portray him and his wife and also owned three genre scenes by this master.

LITERATURE:

Izaäk Schmidt, *Beantwoording op de Prys-vraag Ingevolge het Programma van het Tweede Genootschap van Teyler voor het jaar 1812 Opgegeven onder de Mengelingen van het Staatkundig Dagblad van het Departement der Zuiderzee* No24. *Vrijdag den 2e January 1812*, p. 45. Haarlem, Teylers Stichting, no. 1543

PROVENANCE:

C.C. Bonebakker and C. Bonebakker-de Matez Oyens, from family property; purchased 2013
 (inv. no. SK-A-5014, SK-A-5015).



- 9 JAN ADAM KRUSEMAN (1804-1862)
Salome with the Head of John the Baptist, c. 1861
 Oil on canvas, 90 x 120 cm
 Signed centre right: *J.A. Kruseman ft*

The story of Salome is told in two gospels: Matthew 14: 6-11 and Mark 6: 14-29. Salome was the daughter of Herodias and Herod Philip. Her mother remarried Herod Antipas. The second marriage was condemned by the preacher John the Baptist, and this led to his imprisonment. On Herod Antipas's birthday he promised to give Salome anything she wanted if she danced for him. Her mother Herodias urged her to ask for the head of John the Baptist. Herod reluctantly kept his promise. After the dance the severed head was carried in on a dish. Salome is portrayed here as an eastern princess. She looks away from the dish in her hands, which she will give to her mother. John the Baptist's head lies in a pool of blood and is covered with a white cloth, but the contours of his face are nonetheless clearly visible.

History painting was a genre which many painters in the Netherlands aspired to in the nineteenth century, but the market for these works was limited and painters were forced to earn their living from portraits. Jan Adam Kruseman, who built up a very good name from painting society portraits, was no exception. He was only able to concentrate on history painting at the end of his life, after a long and successful career. This is why subjects of this kind are relatively rare. *Salome with the Head of John the Baptist* is one of the best works in this small group, and it is the only history work by the artist discussed in reference books on nineteenth-century Dutch art.

PROVENANCE:

Sale Haarlem, 14 and 15 May 1862, purchased by J. van den Berg; ...; sale Amsterdam (F. A van Braam) 8 September 1943, no. 135 (as a 'Biblical depiction', with illustration), for fl 2800 (note on sale cat. Rijksmuseum); 1960s J.M. de Jager in Amsterdam, then by descent in the family; private gift, 2011 (inv. no. SK-A-5009).

LITERATURE:

- Catalogus eener uitgebreide verzameling schilderijen ...*
Alles nagelaten door den WelEd. Gestr. Heer J.A. Kruseman Jz.,
 Haarlem, Stadsdoelen, 14 and 15 May 1862
- Catalogus van een collectie schilderijen uit Nederlandsch Kunst-
 bezit, Kunstveilingen* F. A. van Braam, in the rooms of Arti et
 Amicitiae, Amsterdam, 1 and 10 September 1943, no. 135
- J. Knoef, *Een eeuw Nederlandse schilderkunst*, Amsterdam 1948,
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10 BART VAN DER LECK (1876-1958)

Composition, 1919

Oil on canvas, 35 x 52.5 cm

In 1919 Bart van der Leck and his family moved into a new house on Eemnesserweg in the village of Blaricum in the Gooi. In this new house, which he had largely designed himself, he had a small studio that cannot have been larger than four and a half by six metres. An outside door in the south wall gave access to a partially covered terrace, which was also overlooked by a window.

From the outset this studio seemed to be more than a convenient workplace for Van der Leck; it was a laboratory as well. In the five years preceding his move he had worked on a number of commissions to introduce colour into architectural space with varying success and had written about the relationship between painting and architecture in the recently founded magazine *De Stijl*. Now the studio in his new house offered him the opportunity to apply the insights and experiences he had acquired in complete freedom. In *Composition*, which he painted in 1919, he visualized the result of introducing areas of colour to the south wall of his new studio to give the modest space a radiant and monumental allure: a large red diamond as the central element on the pier between the door and the window, with a bevelled blue line on each side and an ochre-yellow line perpendicularly below it.

Subtle details in this remarkably minimalist and well-balanced *Composition* reveal that it was only completed after many attempts – Van der Leck's usual practice. In the white background we can still easily see that the blue lines may have been triangles that were painted over. The yellow line seems to be the remains of a second diamond. Along the edges there are six white – and perhaps previously coloured – triangles. The positions of the window and the door were indicated by white rectangles painted in the white.

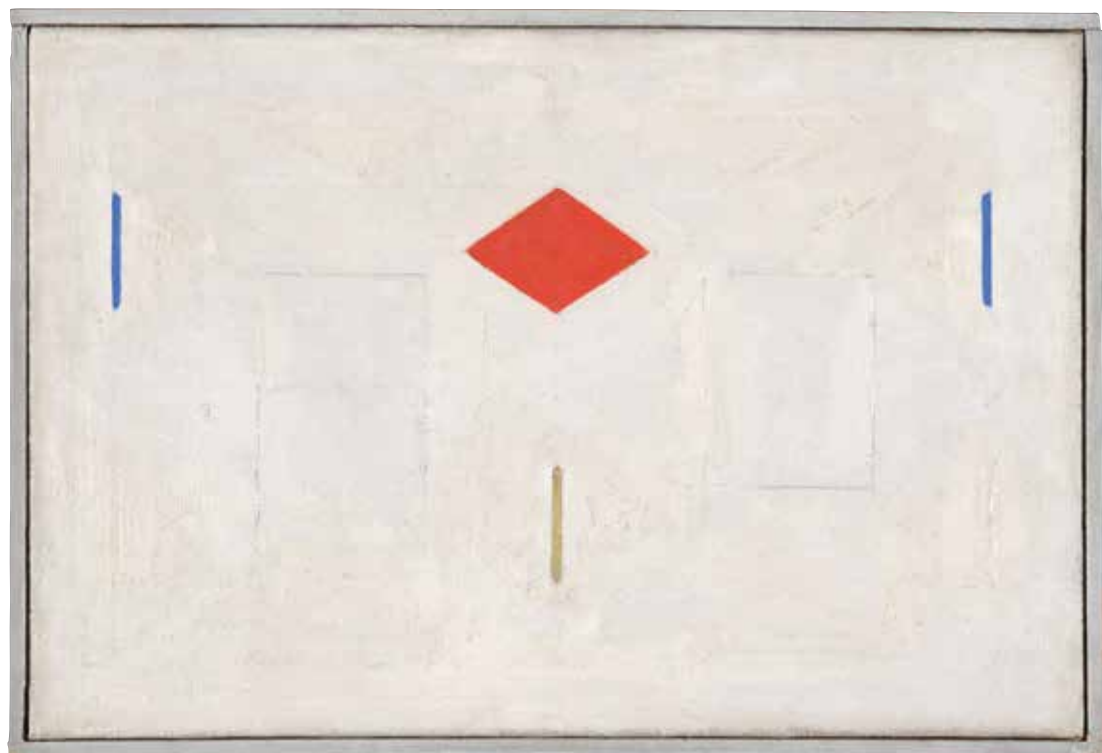
We do not know if Van der Leck ever actually painted the *Composition* on his studio wall. In any case he cherished the painting throughout his life: in a family snapshot dating from the 1950s, with the aged painter as the central figure of a family party, we can see that it was still hanging beside the door that gave access to the studio from the house.

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PROVENANCE:

- Bart van der Leck (until 1958); estate of Bart van der Leck (1958-1980s); Bep Schöne-Van der Leck (1980s-2012); heirs of Bep Schöne-Van der Leck (2012); 40th Anniversary Auction, Amsterdam (Christie's), 2012; purchased with the support of the BankGiro Loterij and the Patronen of the Rijksmuseum, 2012 (inv. no. SK-A-5018).



II MARLENE DUMAS (b. 1953)
The Last Supper, 1985-91
 Oil on canvas, 160 x 200 cm

The Last Supper was painted by Marlene Dumas in two phases. In the first version dating from 1985, which she painted for an exhibition about the Last Supper in the Jacobijnerkerk in Leeuwarden, she kept quite faithfully to the Christian iconographic tradition by depicting Christ with his disciples. But she did not stick to this conventional solution, 'I was never interested in his disciples. After they'd eaten they fell asleep. He knew that he would be alone. All alone. ... I didn't know how to design the seating plan. The composition of the apostles was too careful and too contrived. It did not depict an existential struggle,' she wrote recently in an explanation on the website of the literary magazine *Liter*.

In the treatment that Dumas gave the painting in 1991 the top half of the painting was obliterated. The group of disciples gathered behind the table was completely overpainted and the table with the bright orange cloth was made narrower. In their place she introduced a crowd of foetus-like shapes in soft pastel shades, which looks like a cloud passing over. 'Sometimes it doesn't help to make little changes, a work has to be completely painted over in order to be set free of you. To go and lead its own life,' as Dumas explained the changes. The transparent body of Christ, which is painted in outline, was left almost undisturbed.

This intervention focused unwaveringly on Christ's isolation. The drama of the moment, the existential struggle, is found in the stillness, whereas many other artists found it in the animated gestures of the disciples. In Dumas's version of the Last Supper, Christ has already been thrown on his own resources because he is betrayed, 'The Last Supper is about the awareness of betrayal. The greatest commandment is Love, but the betrayal is always present in "I love you". Not the enemy, but one of us, a loved one, commits the betrayal. Without love – no betrayal.'





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PROVENANCE:

Private gift, 2012
(inv. no. SK-A-5017).