

Alfred Boder

Alfred Boder Fine Arts - Painting Five

Lievanis Landscape

1895-1897	
QUEEN'S UNIVERSITY ARCHIVES	
INVENTORY	5169
BOX	110
FILE	28



L. 41
7/7/95

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©CHRISTIES
V135331

Jan Lievens (Leiden 1607-1674 Amsterdam)

River Landscape with a Resting Traveller

Around 1655

Oil on panel, 46 x 66.5 cm

Monogrammed lower right, at the edge: *IL*

Provenance:

London, with Edward Speelman, in 1960; Haarlem, with J. R. Bier, in 1962; Véwey, collection of J. Dick, in 1970; Zürich, with Bruno Meissner, in 1979; Montreal, collection of Michal Hornstein; sale, London (Christie's), 7 July 1995, lot 41 (colour ill., as monogrammed), sold to Alfred Bader; Milwaukee, collection of Alfred and Isabel Bader

Literature:

Brown 1979, p. 745 (as not by Lievens); Werner Sumowski, review of exhibition Braunschweig 1979, in: *Kunstchronik* 1980, pp. 6-14, pp. 12, 24 (fig. 8, as Lievens, around 1650); Eikemeier, 1980, p. 7 (as not by Lievens); Sumowski 1983-1994, vol. 3, pp. 1814, no. 1306, p. 1905 (ill., as around 1640)

Exhibitions:



Tentoonstelling van Hollandse 17de eeuwse meesters, Haarlem (J. R. Bier), 1962, (not paginated) no. 15, (ill., as signed); Braunschweig 1979, pp. 128-230, no. 44 (ill., as Lievens, around 1644); Tokyo, Chiba and Yamaguchi 1992, p. 127, no. 58 (colour ill.)

By the edge of a river, a young man rests at the foot of a tree, on an embankment to the right side. To the right a river winds its way into the distance, where a tower can be seen emerging above the treetops. In the centre and to the right stand some large trees in the middle ground, their trunks and crowns strongly silhouetted against a light sky. The scene is handled with a free brush, visible in the thin dark colours of the trees, and the thick impasto light areas of the figure and the tree in the foreground right. The strong warm colours and light contrasts, and the assured brush work, connect this work with several landscapes by Jan Lievens. The artificial effects of light and the striking brushworks lend this scene a slightly surreal effect.

Jan Lievens took an interest in the Flemish tradition for landscape after arriving in Antwerp around 1637, following in the footsteps of Peter Paul Rubens in paying homage to the celebrated achievements of Flemish landscape painting of the sixteenth century. One of Lievens's earliest paintings from his period in Antwerp is a well-known *Self-Portrait* of around 1638 in London, which features a landscape background passage, visible through a window (**fig. ?**).¹ The imaginative arrangement and features, effecting liveliness and drama, follow the Flemish tradition of fantasy, or composed landscape. Sabine Jacob has noted more specifically that Lievens here displays a tendency to create a shallow accented area in the foreground, to incorporate warm reddish tones in the

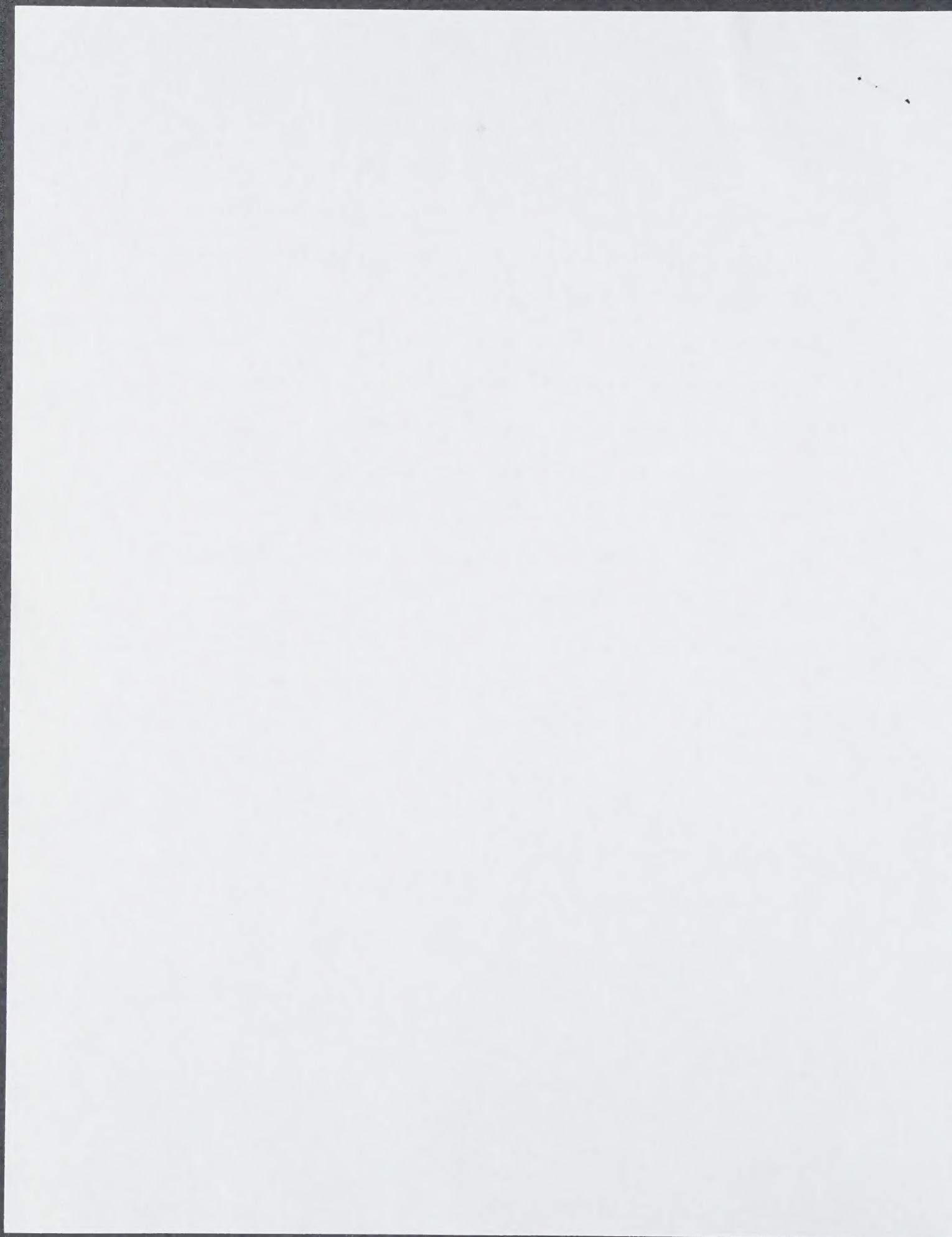


ground and foliage, and to cut off the view to the distance with a row of trees with light patches of sky between them.² The loose, painterly handling derives from Rubens's own less formal approach to landscape. Another trait is the use of silhouetted tree trunks to create a pattern of light areas under the foliage, as seen in the present painting. It is a corollary to the effects of light and shadow that Lievens developed in his work during the same period. He moved away from the Caravaggesque use of strong light to model forms and figures, and began to treat figures as light patches reflecting a soft, indeterminate light, against a dark background. This decorative effect appears in his *Adoration of the Magi* in Kingston (**cat. no. ?**) of 1644. In the present painting, the reclining traveller is similarly isolated against the background. Although Sumowski last proposed a date of around 1640,³ the striking use of impasto to emphasize the figure departs from the more fluid treatment of forms in other landscapes of this period, but does relate to some of Lievens's expressive portraits of the late 1650s and the 1660s, such as that of Jacob Junius (cat. no. ?), possibly indicating a later date than previously thought, perhaps in the mid-1650s.

1. See: Sumowski 1983-1994, vol. 3, p. 1809, no. 1289. p. 1928 (colour ill.).

2. Sabine Jacob, "Zur Entwicklung der Landschaftsmalerei von Jan Lievens," in: exhibition catalogue Braunschweig 1979, p. 21-22.

3. Sumowski 1983-1994, vol. 3, pp. 1814.



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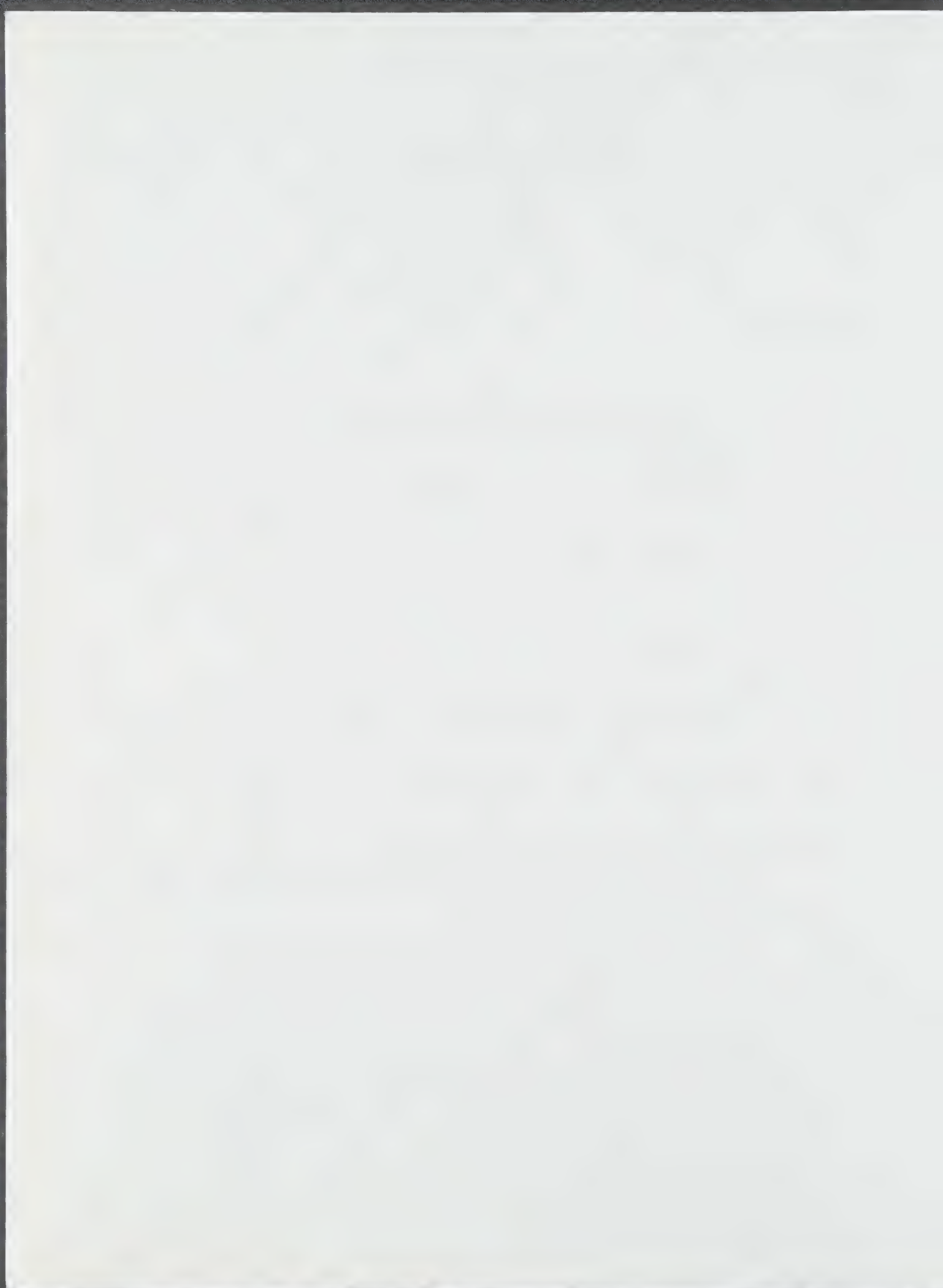
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ing.

... of seeing the painting in
Hornstein's house, it's absolutely right.

Yours, Otto





CHRISTIE'S

NL/DR

29th June 1995

Dear Alfred

Just a line to enclose your condition report on the Lievens landscape (lot 41) as requested, and I also enclose the Brunswick catalogue entry and Christopher Brown's Burlington review. It seems there is opinion for and against the attribution and that it is one of those pictures whose attribution will remain open to question.

Our note reflects that it has been published as his work in the late 70s and early 80s. Christopher Brown does though still think it is not by Lievens (we called him today) as he first suggested in the Burlington review.

I personally find it a stronger picture than the fairly similar landscapes exhibited at Brunswick, but would think Brown's opinion should be taken into consideration.

On the Amsterdam purchase, I have consulted our tax people who say this problem can be avoided in future if you advise Amsterdam of your UK V.A.T. number when you register for a purchase, and as a consequence no BTW will be charged.

I hope to see you when you are in town for the views.

With best wishes,

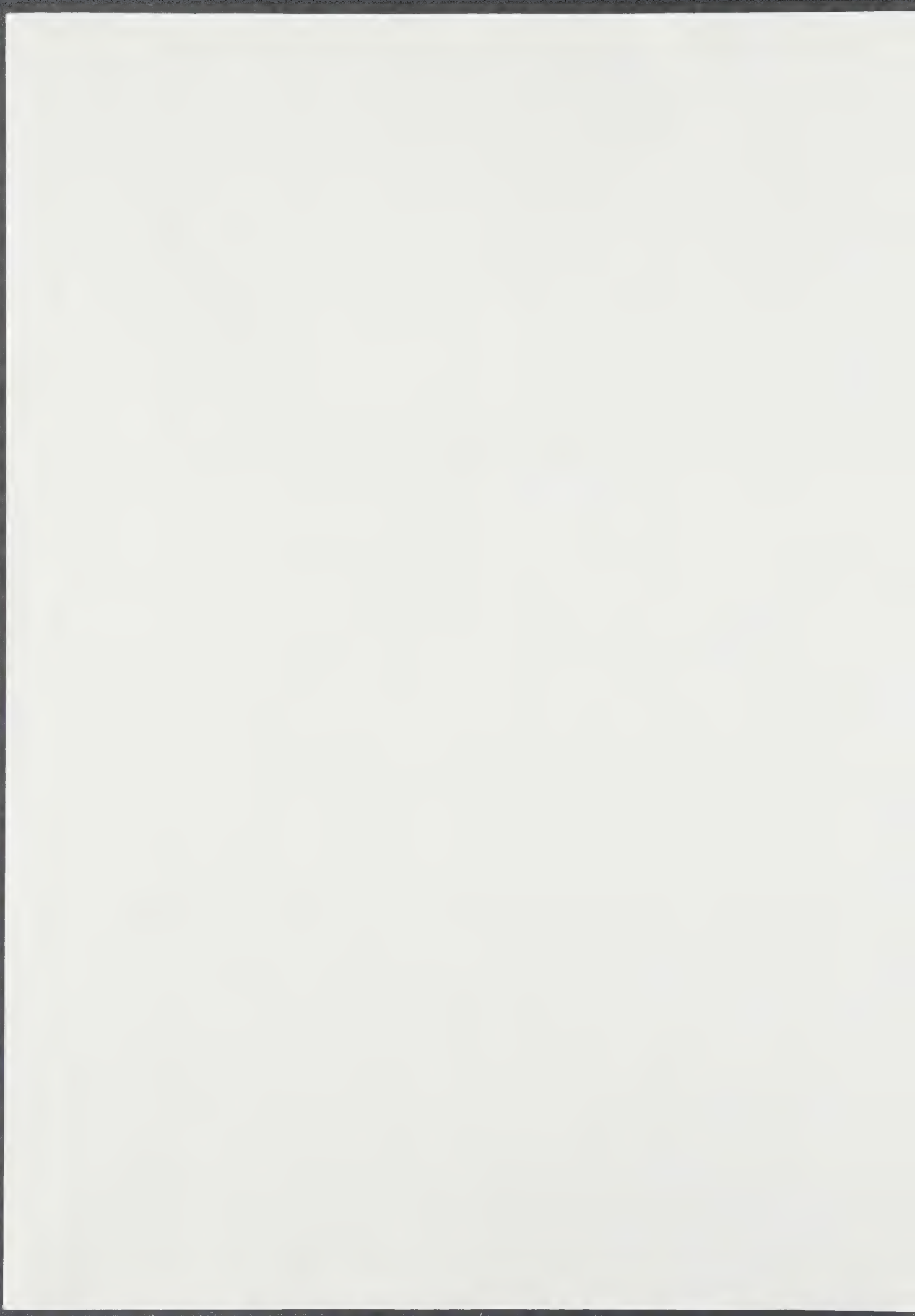
Yours sincerely

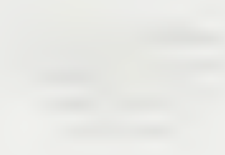
Nicholas Lambourn
Topographical Pictures Department

Dr Alfred Bader
52 Wickham Avenue
Bexhill on Sea
East Sussex TN39 3ER

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7/23
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P.O. Box 90418
2509 LK 's-Gravenhage
The Netherlands
tel. 070-3471514

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

From December 10, 1997

New numbers:

tel. (31) 70 3339777

fax (31) 70 3339789

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

subject Research Paintings
reference MdK/sv/98-2355
your letter 24 September 1998

The Hague, 12 January 1999

Dear Dr. Bader,

Here again are some answers to another part of the submitted photographs. But first of all, let me say that I wish you all the best for a very happy new year.

Thank you for the photographs of the paintings on the 'These I know' list. A very beautiful Van Everdingen, an interesting early Pynacker and a fine winterlandscape by Ruisdael. They are a welcome addition to our documentation. The Landscape with Resting Traveller whether or not by Lievens is still a very attractive picture. We still have it filed as Lievens by the way.

Unfortunately you gave no data on this list. Would you be so kind as to supply us with this information (dimensions, signature, date etc.). This regards painting H (Everdingen), I (Pynacker) and O (Ruisdael).

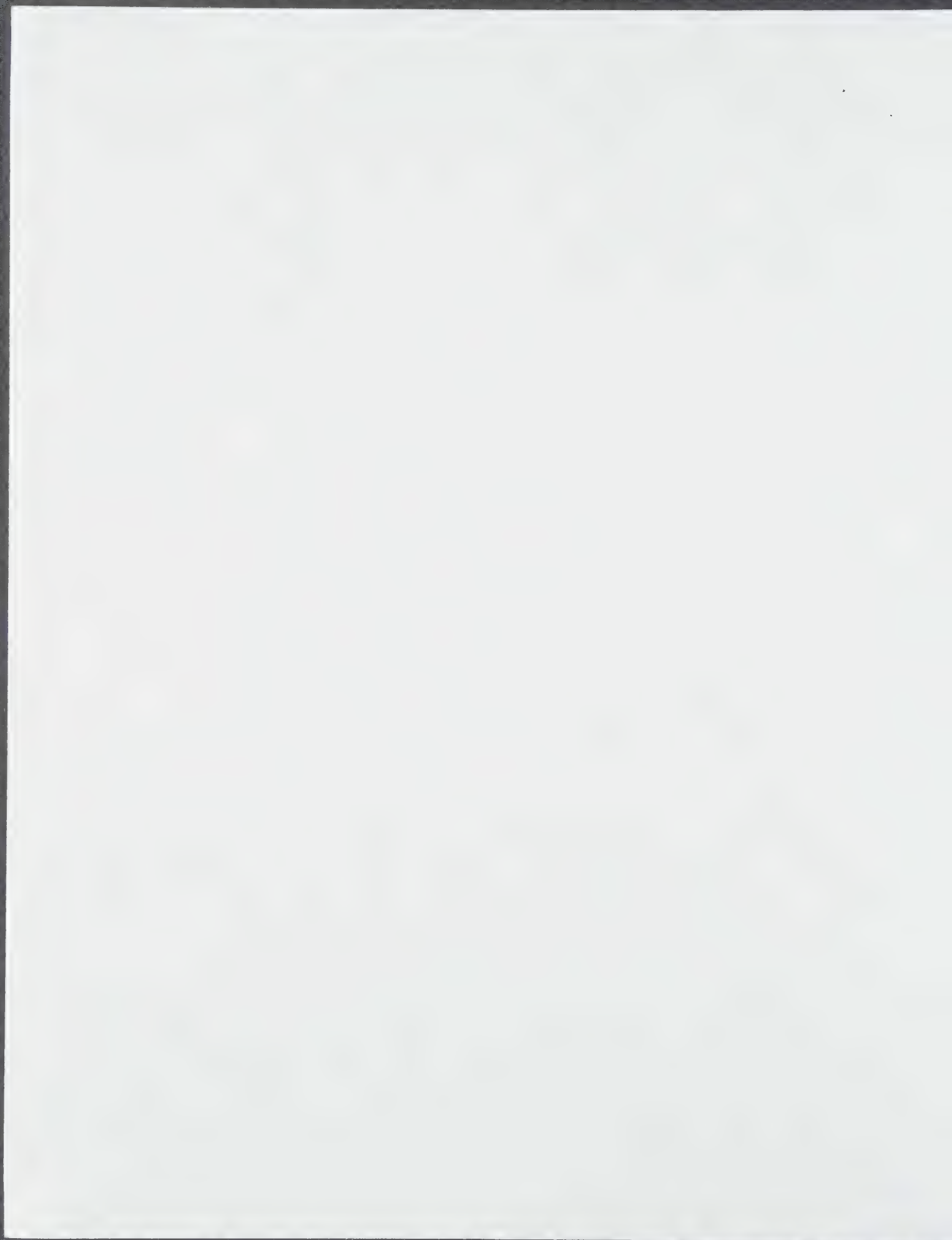
Following are some remarks on the paintings on your 'These I don't know' list.

No. 7 Portrait of a Cloud A most intriguing painting but difficult to solve, moreover as the photograph is very dark, therefore the structure of the rocks and the figures are hardly discernable. If you have an ectachrome which I could borrow it might be very helpful. So far I tend to think: late 17th century, possibly by one of Herman Saftleven's pupils or followers but of course I may be completely wrong.

./.

CONDITIONS

All information and conclusions about art objects, provided upon the owner's request by the Rijksbureau, are the result of the particular art historian's investigation and the Rijksbureau's letter containing such information is not intended as an expertise.
All liability for



rK

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MdK/sv/99-2355
12 January 1999

- page 2 -

No. 8 Shepherds and their Cattle near a Well Again quite a problematic painting showing discrepancies which I find very difficult to explain. The landscape in the background is very 'Pre-Rembrandtesque' and can be dated c.1630. The animals and the two shepherds would be consistent with this date. But the three figures on the left and the still-life of vegetables and utensils are painted in a completely different manner and can be dated much later in the century, c.1660 or even later. Also the lighting of this group is very different. Could it be two painters, the later one 'modernising' an earlier work? I have no solution as yet.

It has been suggested in the past that it might be an early work by Berchem but comparing it to other works from his youth I do not think this attribution correct.

I can give you the following provenance:

- with Lilienfeld Galleries, New York, before 1964
- Sale New York, Phillips, 8 June 1983, lot 58
- Sale New York, Christie's, 6 June 1984, lot 55, as by François Venant
- Sale New York, Christie's, 13 January 1987, lot 57, as Jacob and Laban

The subject has also been called 'The meeting of Jacob and Rachel'

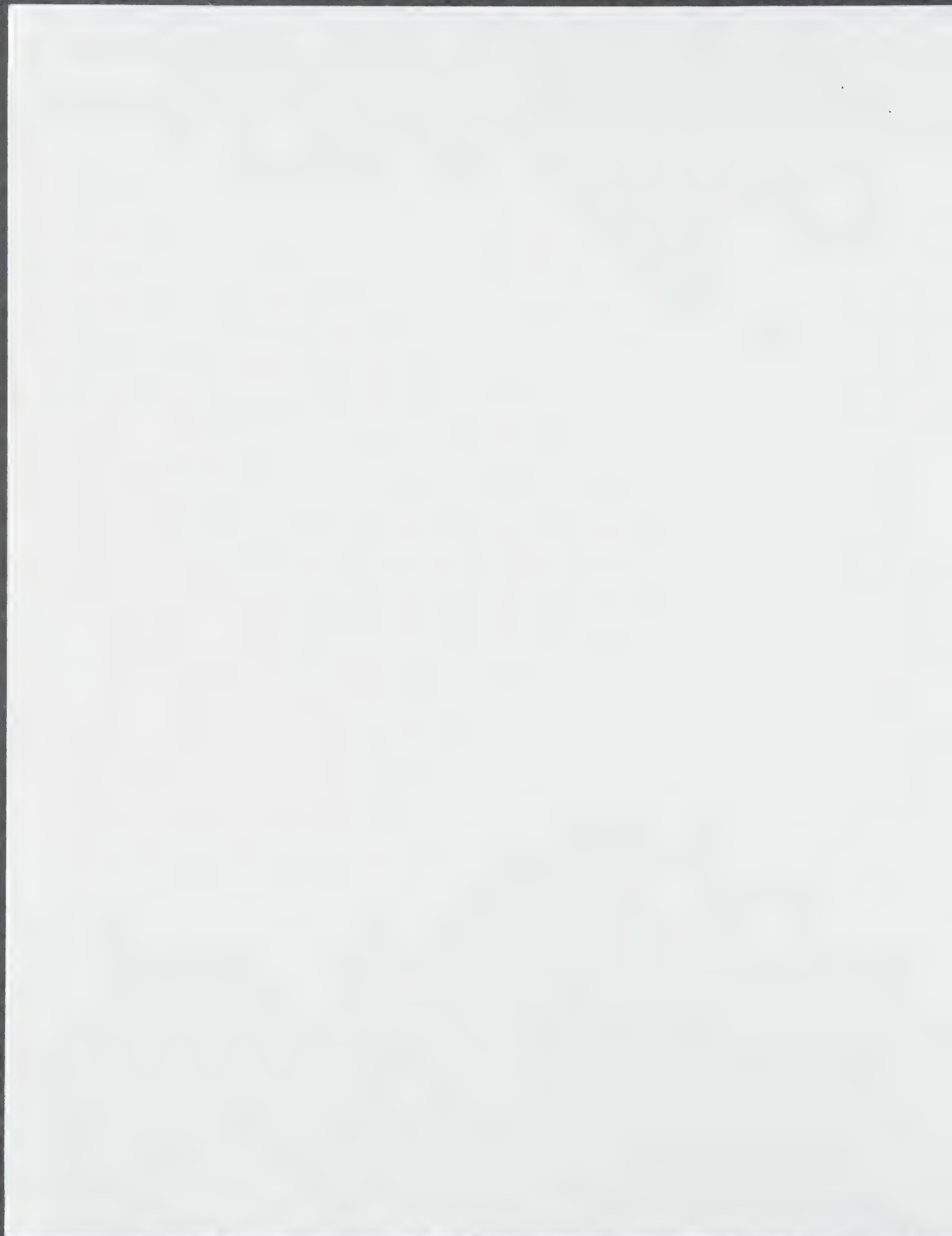
No. 9 Arcadian Landscape with Figures First of all, I think that the painting might be incomplete and might have been cut down especially at the bottom. I would propose a tentative attribution to Dirck van der Lisse; the foliage is somewhat similar, he follows Poelenburgh fairly closely and has done larger-sized figures as well. I enclose photocopies of some of his works.

Dirck van der Lisse (1607 - 31 Jan 1669) was born at The

./.

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12 January 1999

- page 3 -

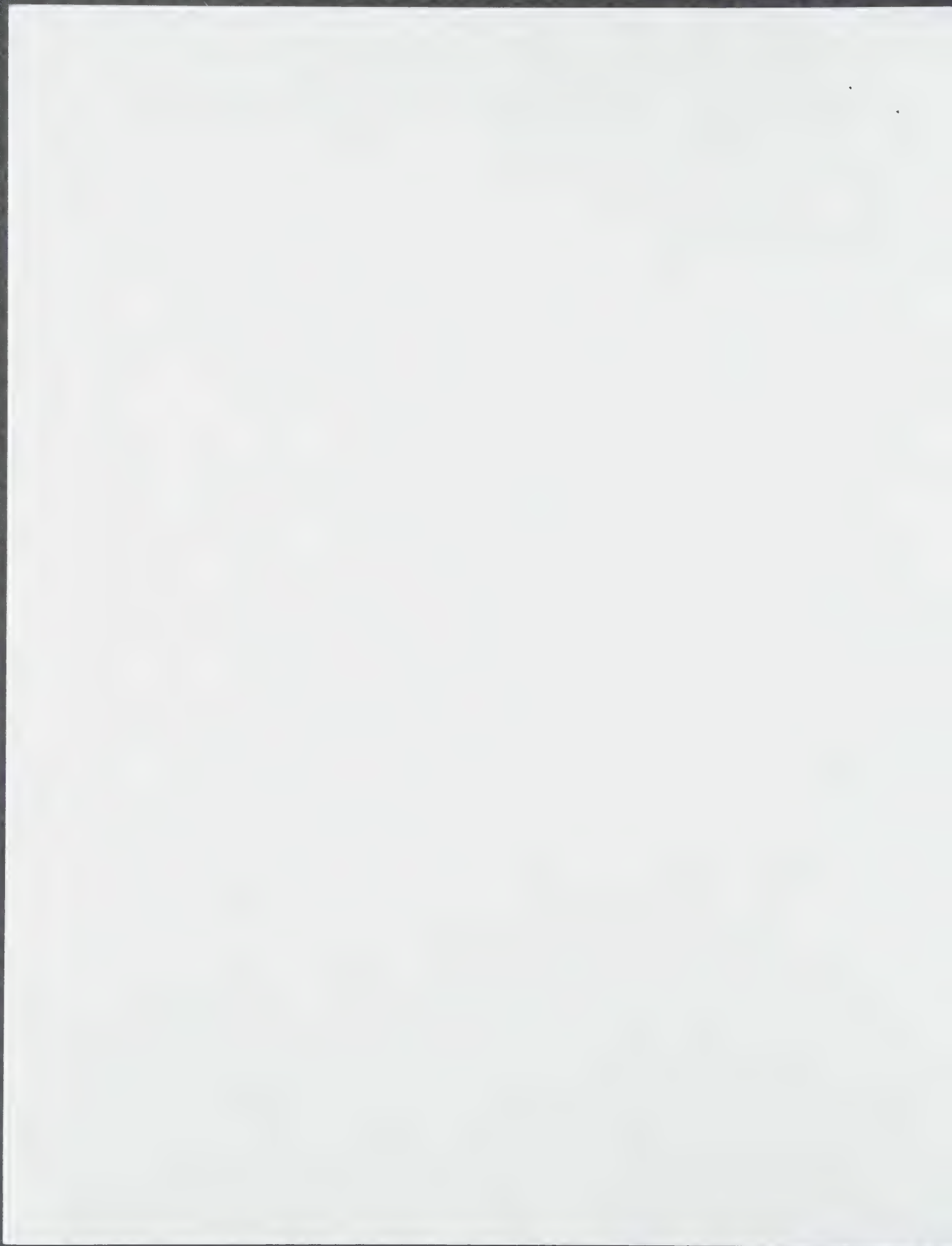
Hague. His father Abraham was a painter himself and will have been his first teacher. Houbraken - though making mistakes in birthplace and first name- will not have erred in his report that Van der Lisse was a pupil of Cornelis Poelenburch, as testified by his works. He will have joined the Poelenburch studio at Utrecht between 1626 and 1630 - a period for which the records are missing - and may well have joined the Utrecht guild. By the year 1635 he was a reputed Utrecht painter, when the court commissioned Abraham Bloemaert, Cornelis van Poelenburch, Herman Saftleven and Dirck van der Lisse (his contribution now at Berlin-Grünwald) to paint the Pastor Fido-series for the new palace at Honselaersdyck and included him also in the selection of four Utrecht painters for the oblong landscapes to be hung in the same place (now at Berlin). Though marrying at The Hague in 1639, he stayed at Utrecht till c.1642 and tried his luck for two years at Amsterdam before settling in The Hague, where he joined the guild in 1644. He was an active member of the guild and in 1655 he became a member of the municipal council at The Hague. From 1660 till death he was burgomaster of this city. Though he never dated his works and marked them with a mono-gramme mostly DVL (in one), there is by now a good deal of evidence for his development and he is generally recognised as Poelenburch's crown pupil.

No. 13 Hagar and the Angel This painting may be attributed to Jan Linsen (1602/3-1635) or at least the landscape part. The sweeping ground and decorative festoons of leaves and flowers are also to be found in his rare paintings. I enclose some examples. The figures are probably from a different artist but I have not succeeded in identifying this hand as yet. Whenever I do I will certainly let you know.

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rK

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12 January 1999

- page 4 -

Jan LINSEN (1602/03 - late May 1635) also called Hermafrodito. Born at Hoorn. His teacher is not known. First recorded at Rome in 1623 when he figured among the early members of the painters society Bentvueghels. Houbraken relates how he was later captured by Barbary pirates, managed to escape and, once home, painted this adventure (still in a private collection at Hoorn in 1718 but nowadays lost). It is not known when Linsen left Rome, before or possibly after 1626, the date found on his earliest picture. He got killed at Hoorn in 1635 in a quarrel over a game of cards. In his signatures the name is spelled in various ways: Lintsen, Linsen and Lins. The first art-historian to recognise the artist and assemble some of his oeuvre was B.J.A. Renckens in Mededelingen RKD 2 (1947), p. 1-3 and Oud-Holland 74 (1959), p. 112-115.

And last I have a request. While looking through the 1974 catalogue of a selection of your paintings I noticed the Ficke/Emont painting. I would be much obliged if I could have a photograph of it since this artist fascinates me.

Kindest regards,

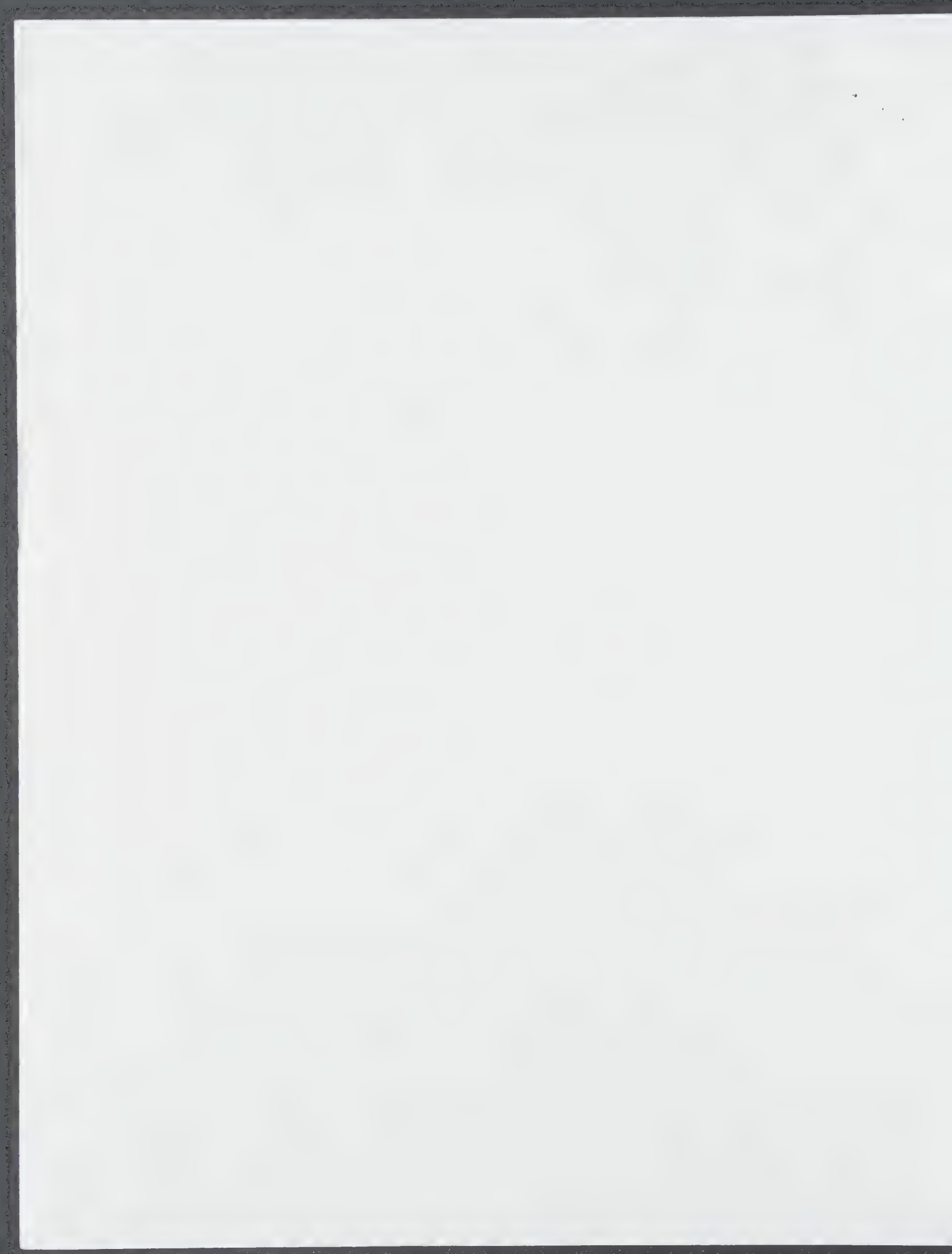


Mrs. Marijke C. de Kinkelder
Dept. of Old Netherlandish Painting

CONDITIONS

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All highlights for

Encl. 6



Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

February 11, 1999

Mrs. Marijke C. de Kinkelder
Dept. of Old Netherlandish Painting
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's - Gravenhage
THE NETHERLANDS

Dear Mrs. De Kinkelder,

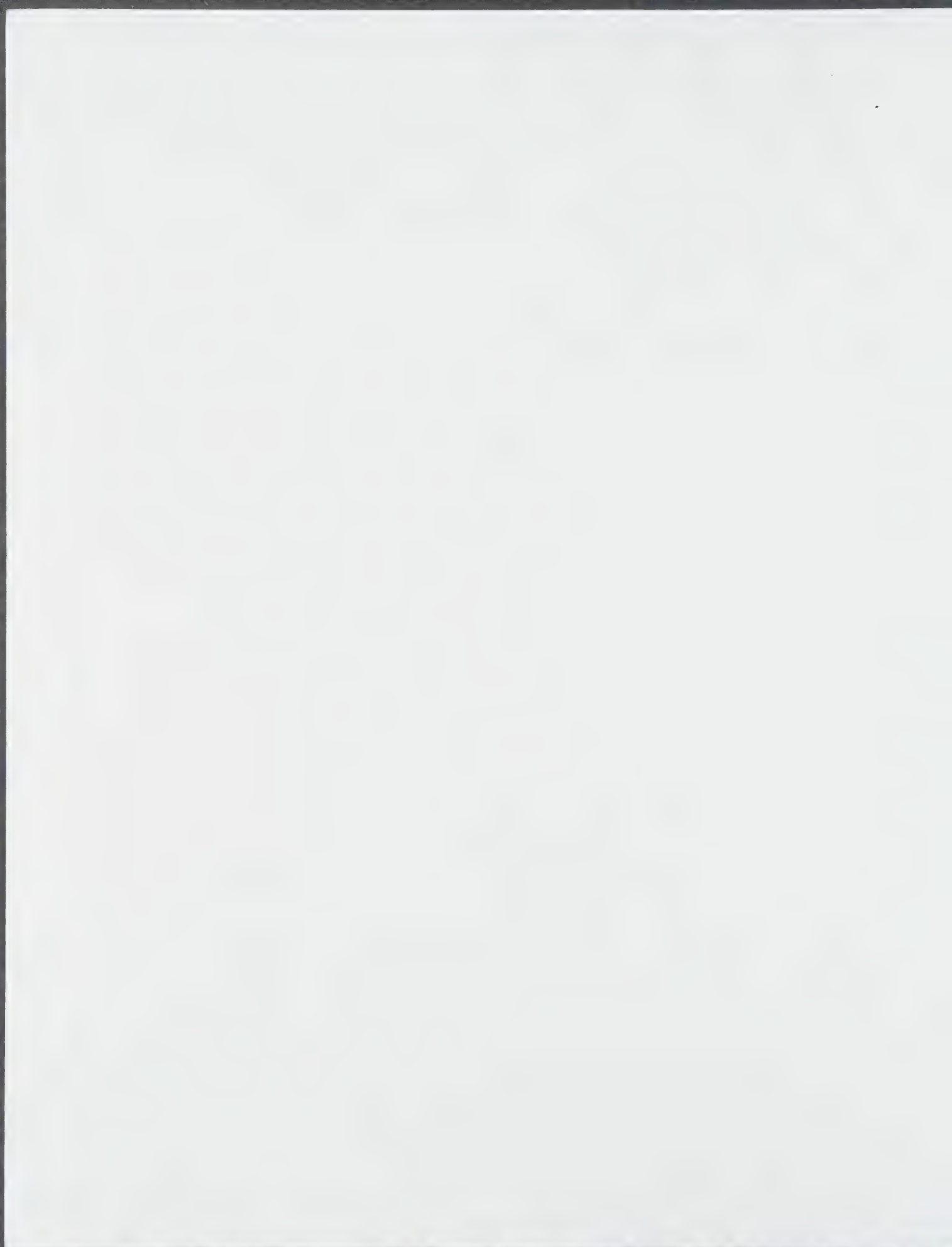
Your most interesting letter of January 12, as well as letters from two of your associates, have convinced me how much I have missed by not sending you photographs for so very long.

But then I remember that I did send photographs for years and Drs. Nieuwstraten hardly ever replied.

Allow me to respond to your letter paragraph by paragraph.

Regarding my landscape, which I believe is by Lievens, I know of course that Christopher Brown wrote in the Burlington Magazine that this is a fine landscape, but not by Lievens. I don't think that he realized that a monogram IL which is not floating was covered by the frame. Dr. Brown is coming on a speaking tour that will bring him to Milwaukee this coming March and he will be staying at our house. Perhaps the monogram will convince him.

The mountain landscape by Everdingen is oil on panel, 25 x 39 cms., and there is no signature. The Christie's entry referred to a 1" strip added at the top, but my conservator believes that this was added by the artist. Dr. Alice I. Davis inspected the painting and her letter before her visit will be self-explanatory. She told me that it is one of the most beautiful Everdingens she has ever seen. I don't have many landscapes, and really like this.



The Pynacker has a curious history. It is oil on panel, 34 x 39.5 cms., signed A. Pynacker in the lower right. The painting was purchased by the late Prof. Wolfgang Stechow, one of the finest art historians I have ever known. Laurie Harwood, who has written that very good book on Pynacker, was judging only from a bad photograph when she gave it #C-80 in her book. When I showed her the original recently and left it with her for a week, she changed her mind and her enclosed note will be self-explanatory. This is one photograph about which Drs. Nieuwstraten might have said something.

The Ruisdael winter landscape is 14 x 12-1/4" and the enclosed brief essay will be self-explanatory. I hope you will like seeing the color reproduction enclosed. There was a similar winter landscape at Sotheby's in London in December, but that was not nearly in as good condition.

The *Portrait of a Cloud* is as much a puzzle to you as it is to me. The artist was not a good technician because he painted on a panel which wasn't dried thoroughly, and so you have that odd craquelure. I enclose a small transparency which you need not return.

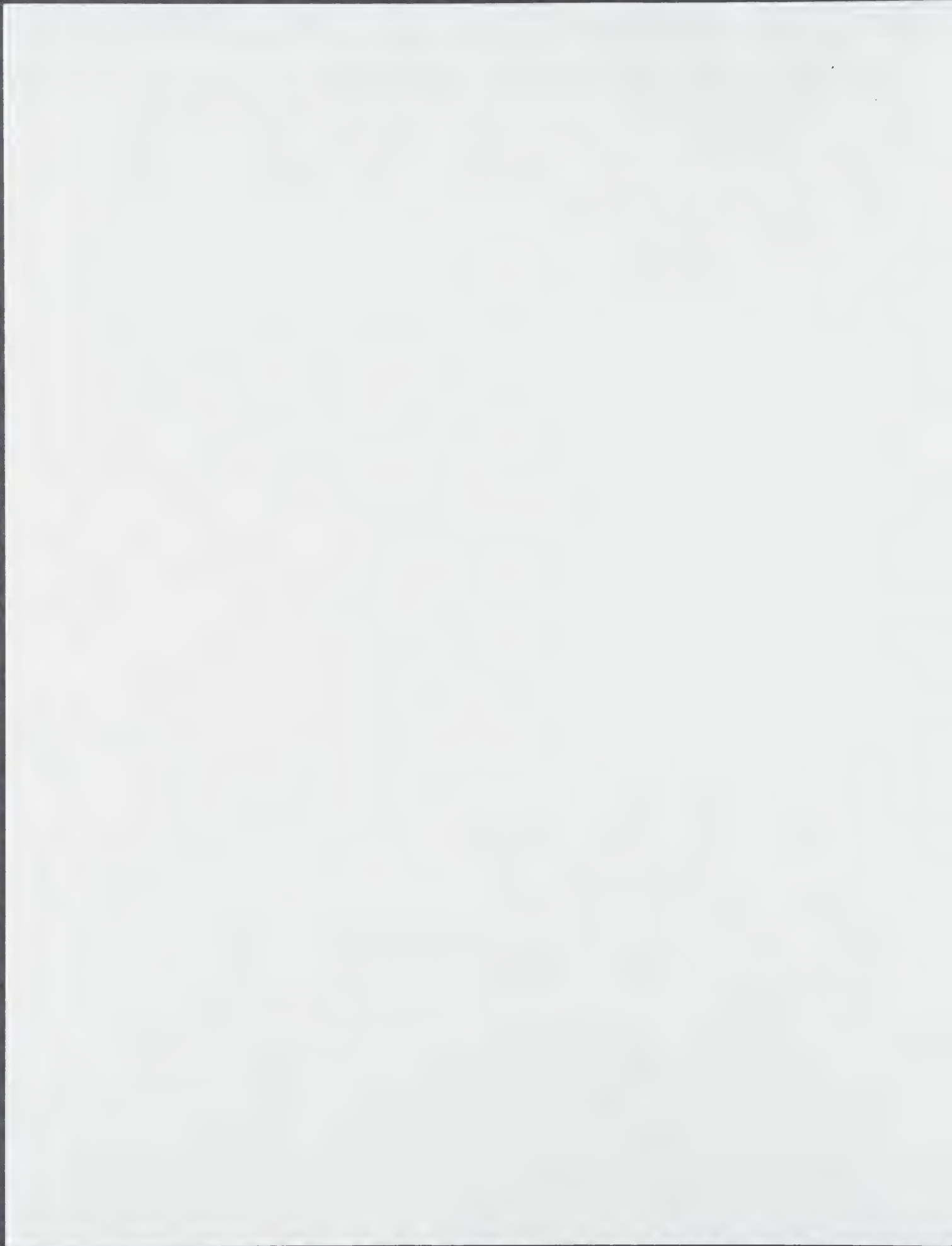
Despite my horrible experience with the Dutch police, Isabel and I are thinking about spending a few days in Holland next November and will then dare to take this little panel with us to show you. Of course I will inquire before our visit whether you and Drs. Kosten and Ekkart plan to be in the Hague during our visit.

On inspecting the panel a name might well come to you and you might conclude that it is quite late. But then you might know from my autobiography that I even like some modern paintings.

No.8 is indeed a puzzle and it may well be by two hands several decades apart. I do think it is the *Story of Jacob With Laban*.

Your attribution of No. 9 to Dirck van der Lisse is almost certainly correct and has been suggested by other art historians also. The painting was not cut at the bottom as it has an authentic bevel on all four sides.

As I mentioned in my original list, the artist is likely to have seen that beautiful Jordaens now in Brussels. He took the two figures



from that painting, as S. De Bray took the figure of the nude Hagar – signed and dated 1650, which hangs very close to the van der Lisse. Did all three artists work together around 1650 in the Hague?

I really like the *Hagar and the Angel* which came to the Spencer collection around 1670 and there was given to Domenico Feti.

If the landscape is indeed by Jan Linsen, then the figures must be by a different artist. Weenix has been suggested by several art historians and I have said to myself that when I see a painting with the kind of shot silk that you see here, I will be certain of the artist of the figures.

There is a fairly small Jan Linsen of *Tobias and the Angel* at Schlichte Bergen, illustrated in Simiolus, #3 of 1998. That picture certainly looks quite different from mine.

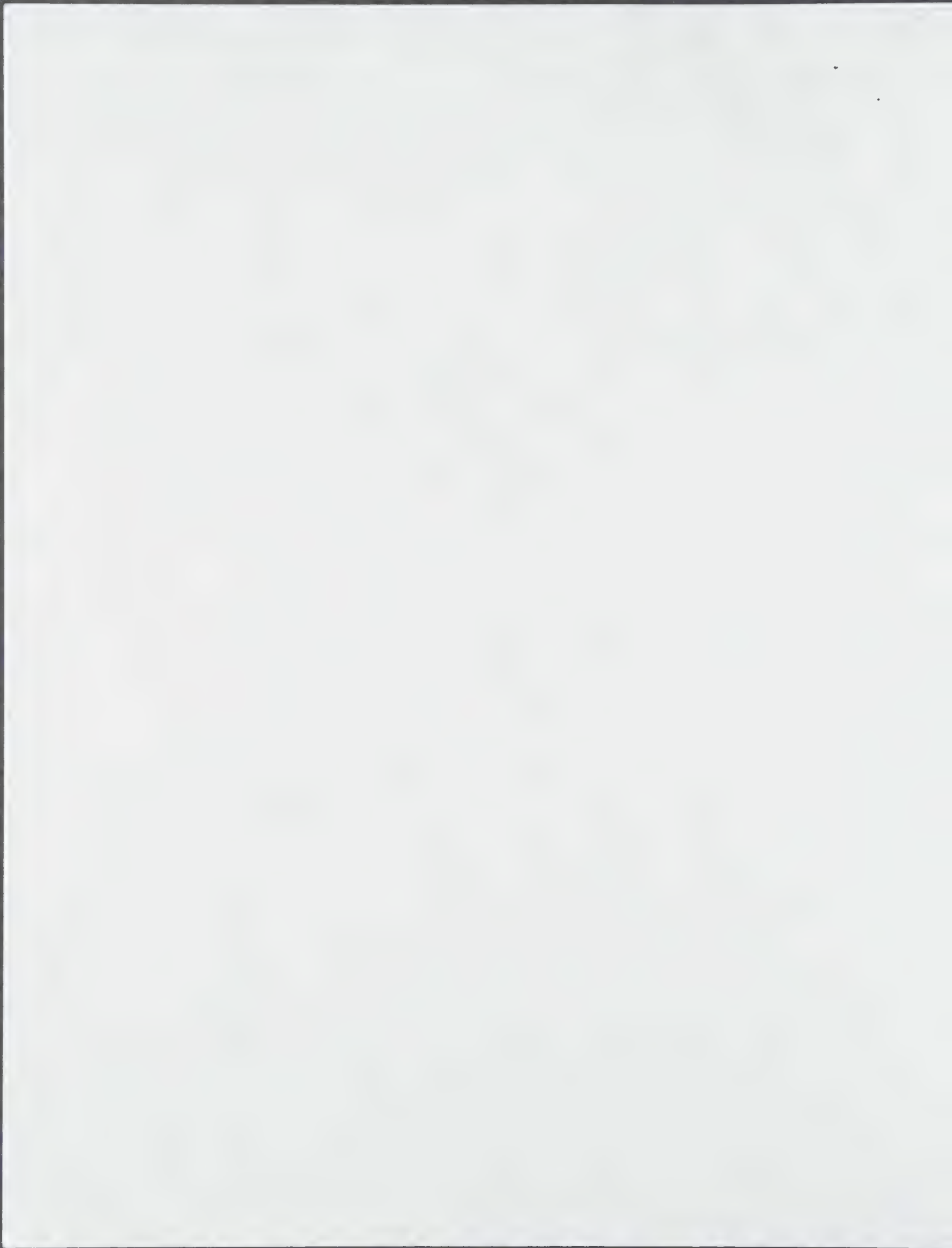
Are Linsen and Weenix ever known to have worked together?

I purchased that fine landscape given to Ficke in Bernt from the late Dr. Hans Wetzlar in Amsterdam, who sold it to me on condition that he could put on the Bill of Sale that it was by Pynacker. I assured him that I was certain that it is not by Pynacker, but that he could put on the invoice anything he liked. Actually, I think that the painting is by van Emont.

A few years ago, I traded this beautiful painting with one of my good friends, Mr. Bert van Deun, whose address is Haglistrasse 15, CH-6315 Oberägeri, SWITZERLAND. I traded it for the *Portrait of Jakob Junius* by Lievens, a portrait which I had owned previously and which I like very much indeed. I am asking Bert to send you a photograph of the van Emont.

On the smallest of the lists that I sent you, there is "I.", a painting which I believe is by Carl Fabritius, at one time given by Bredius to Rembrandt, Bredius #226. I call that panel my Bert Vos panel and the reason for that is given in the enclosed story.

Incomprehensibly, the Amsterdam police recovered both lost paintings, *Rembrandt's Mother* ca. 1630, and a small portrait by Gonzalez Coques within months after their theft. But they never checked with their own police report filed by Isabel and myself nor



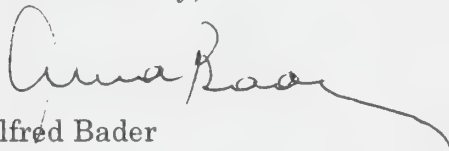
with IFAR, where both paintings are illustrated. After three years in the Amsterdam lost and found, the police sent both paintings to a small auction in Amsterdam and the buyer of *Rembrandt's Mother* took it to you, where Dr. Kosten identified it as the painting stolen from me. I don't know yet how the Amsterdam police justify all this.

When you and your associates will have replied briefly to each of the photographs I sent you, I will send another, smaller batch. Also, if you see reproductions of some of my paintings in other catalogues, please do not hesitate to ask for photographs.

I haven't counted the number of reproductions of my paintings in Prof. Sumowski's six volumes, but I would guess that there are about sixty. I presume that you do not need any of those photographs.

With many thanks for all your help, and with all good wishes to you and your associates, I remain

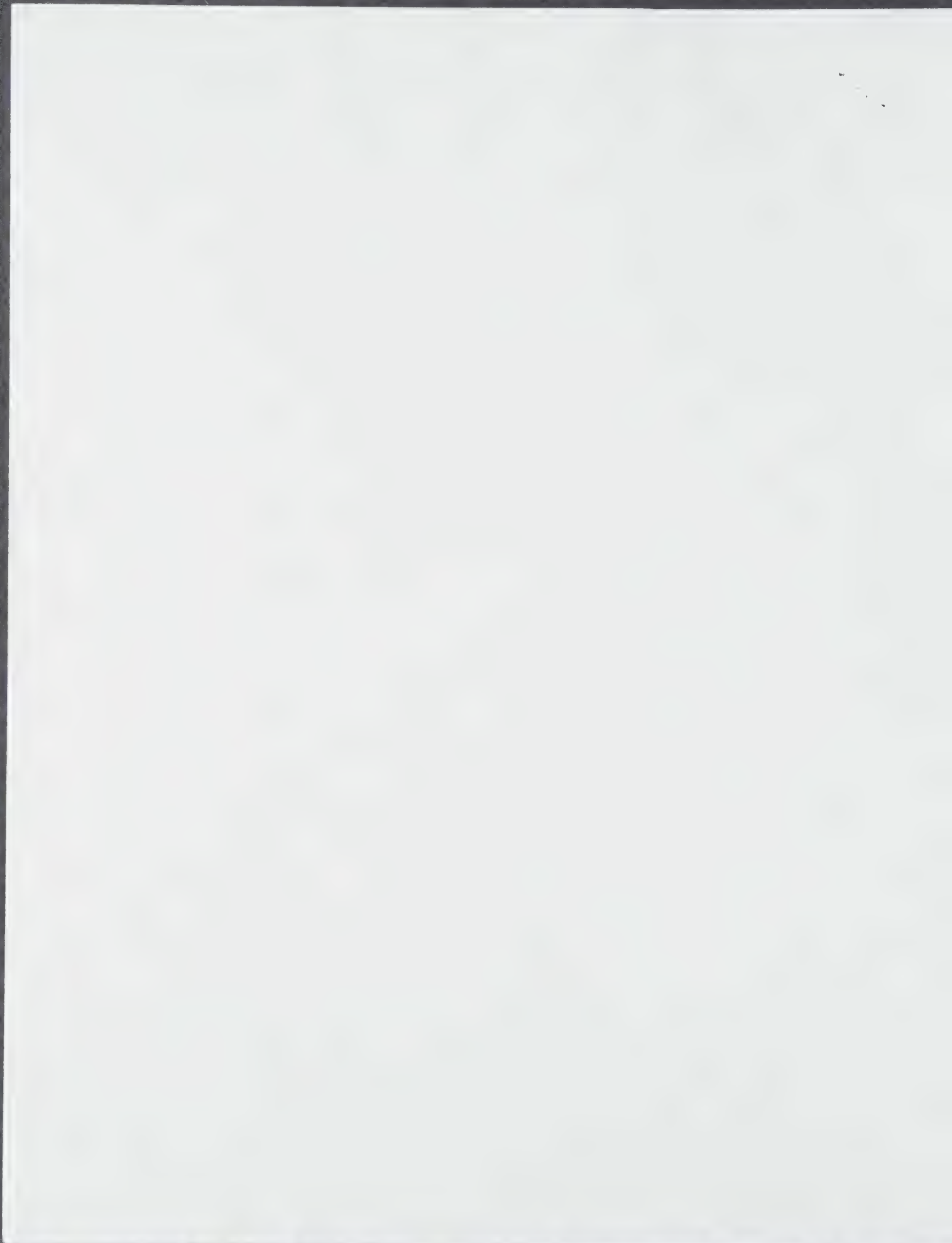
Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Alfred Bader', with a long, sweeping underline that extends to the right.

Alfred Bader

AB/az

Enc.



ca. 1640-74



41

THE PROPERTY OF A GENTLEMAN

41

JAN LIEVENS (1607-1674)

A River Landscape with a Traveller asleep beneath a Tree

signed with initials 'IL(?)' (lower right)

oil on panel

18 1/8 x 26 1/4 in. (46 x 66.7 cm.)

PROVENANCE:

with Edward Speelman, London, circa 1660.

with J.R. Bier, Haarlem (*Tentoonstelling van Hollandse 17e eeuwse Meesters*, 1962, no. 15, illustrated).

with J. Dik, Vévey, 1970.

with Bruno Meissner, Zurich, 1979.

EXHIBITED:

Brunswick, Herzog Anton Ulrich-Museum, *Jan Lievens, ein Maler im Schatten Rembrandts*, 5 Sept.-11 Nov. 1979, pp. 23 and 128, no. 44, illustrated.

LITERATURE:

C. Brown, *Jan Lievens at Brunswick*, *The Burlington Magazine*, CXXI, no. 920, Nov. 1979, p. 745.

P. Eikemeier, *Rezension der Lievens-Ausstellung, Braunschweig 1979*, *Pantheon*, XXXVIII, 1980, p. 7.

J. Michalkowa, *Nie tylko W cieniu Rembrandta. O Brunzwickiej Wystawie Jana Lievensa*, *Biuletyn Historii Sztuki*, XLII, 1980, p. 208.

W. Sumowski, *Zur Jan Lievens-Ausstellung in Braunschweig*, *Kunstchronik*, XXXIII, 1980, pp. 12 and 24, fig. 8.

W. Sumowski, *Gemälde der Rembrandt-Schüler*, III, Landau/Pfalz, 1983, pp. 1814 and 1945, pl. 1306

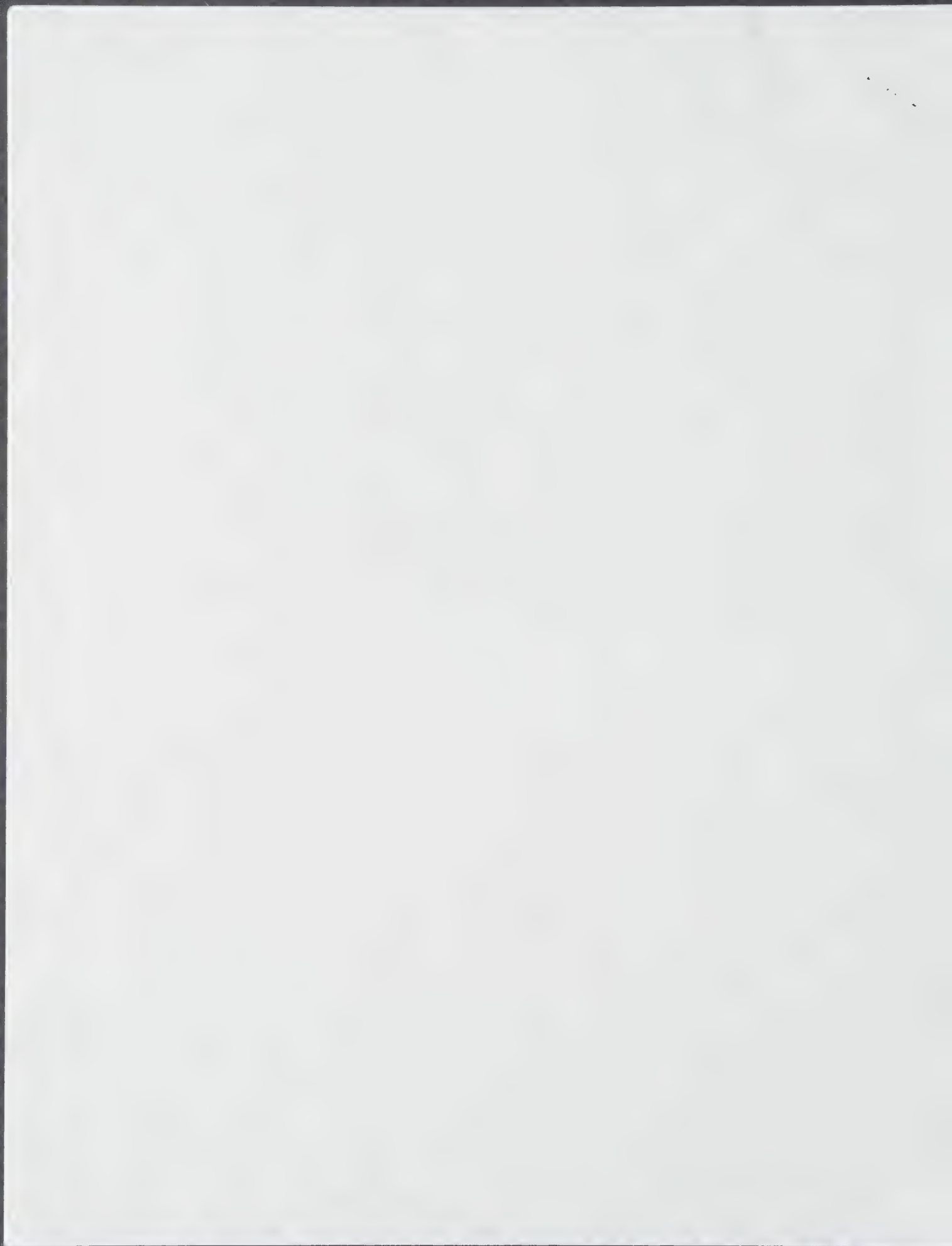
The attribution was originally made by Edward Speelman and endorsed by Gerson, who dated the present picture to Lievens' Antwerp period (according to a note in the R.K.D., The Hague; see also the Brunswick exhibition catalogue, *op. cit.*, p. 128, note 1). More recently, Professor Sumowski dated the picture to circa 1640 (W. Sumowski, *loc. cit.*)

The composition is typical of Lievens' work, with its cluster of trees and horizontal spatial organisation, and may be compared to two evening landscapes: one in the Institut Néerlandais, Paris, the other in the Gemäldegalerie, Berlin (Brunswick exhibition catalogue, *op. cit.*, pp. 122-5, nos. 41-2, illustrated).

The group of three large willows recall several tree studies by Lievens, in particular a drawing in the Teylers Museum, Haarlem, and a sheet in the Landesmuseum, Darmstadt (Brunswick exhibition catalogue, *op. cit.*, p. 187, no. 90; and H. Schneider, *Jan Lievens*, Amsterdam, 1973, p. 231, no. Z295). Contrary to usual practice, however, the foliage of the willows is treated with broad brushstrokes, at odds with Lievens' more habitual precise manner. It appears that this is evidence of the artist attempting a new technique, to convey more accurately the character of the willows' distinctive foliage; this is also found in a similar landscape in the de Boer collection, Amsterdam (Brunswick exhibition catalogue, *op. cit.*, pp. 130-1, no. 45, illustrated).

Estimate: £30,000-40,000

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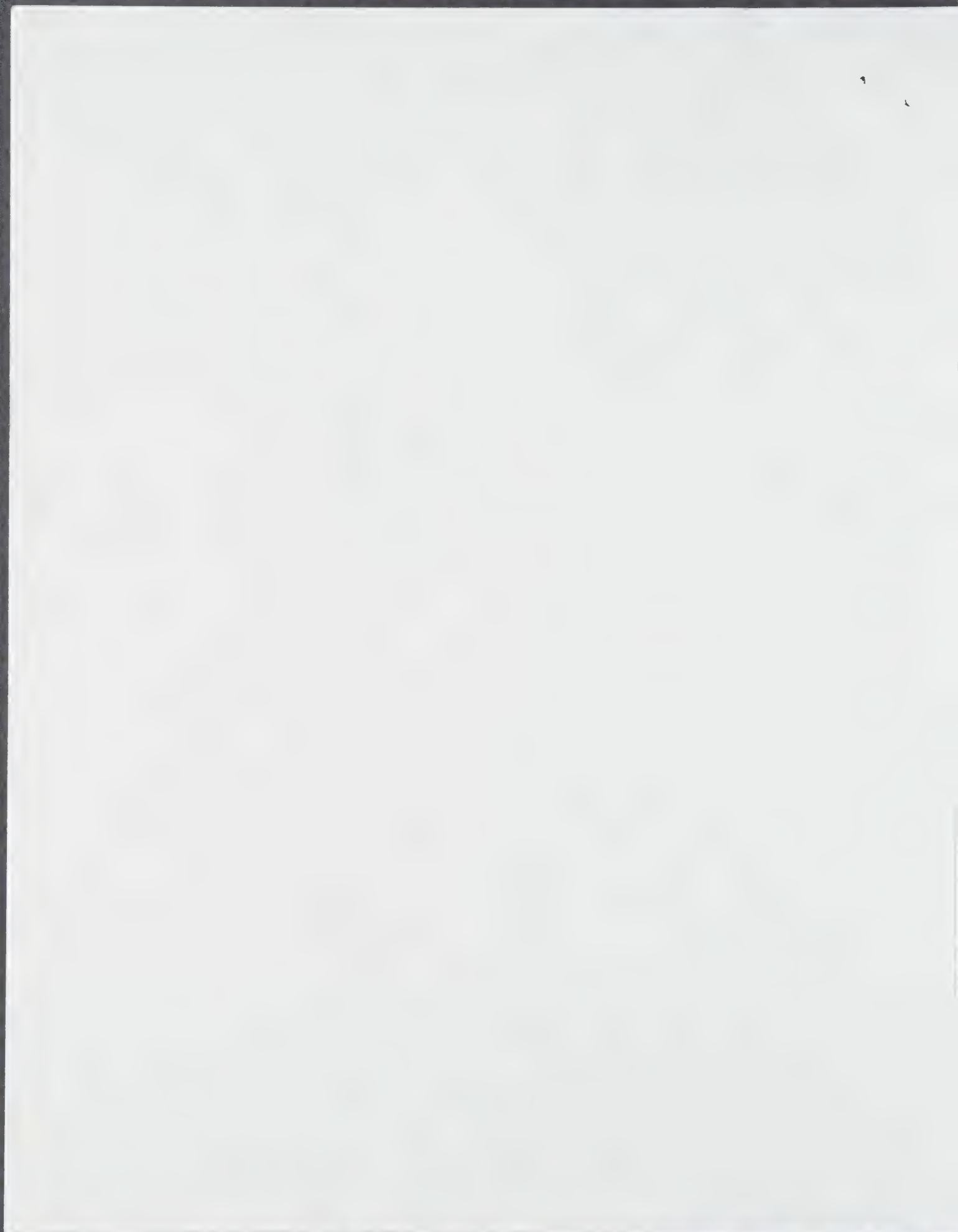


Important and Fine Old Master Pictures

London

Friday, 7 July 1995

CHRISTIE'S



Brouwer exh. 1973.

zugeschrieben war und in dessen Oeuvre sie auch von Hofstede de Groot und Bode übernommen wurde? Die Malweise ist allerdings weniger breit und locker als z. B. bei der hier ausgestellten Landschaft im Mondschein (Kat. Nr. U 11) – besonders der Himmel ist glatter, sich dadurch stärker von der Erde absetzend –, sie ist jedoch durchaus vergleichbar mit Brouwers oben erwähnter „Landschaft mit Kugelspielern“ in Berlin.

Da Brouwer aber bereits 1638 starb, ist eine Zusammenarbeit mit Jan van der Hecke, der 1636/37 noch Lehrling war und erst 1642 Freimeister wurde, äußerst unwahrscheinlich. Solange die Landschaft den Namen Brouwer trug, wurde der Blumenkranz folgerichtig Daniel Seghers zugeschrieben. Da aber – wie bereits erwähnt – gerade die Zuschreibung der Blumen und Früchte an van der Hecke überzeugend ist, während zu Seghers keine engeren Beziehungen bestehen, wird man vorläufig auch die Zuschreibung der Landschaft an Lievens akzeptieren müssen.

Wir wissen, daß Lievens künstlerisch beeinflussbar war. Zwar hat er gerade in seinen Landschaftsdarstellungen eine größere Eigenständigkeit bewiesen, doch wäre es denkbar, daß er aufgrund der einschränkenden Bedingungen des vorliegenden Bildtypus hier stärker als sonst auf fremde Vorbilder zurückgriff. Es ist zu hoffen, daß die Vergleichsmöglichkeiten, die die Ausstellung bieten wird, zu einer Lösung der Frage beitragen werden.

1 II, 1730, Nr. 34, S. 15. Das Bild wird dort als Werk Antonio Bahrs geführt. Die Künstlerangaben des Stofferschen Inventars sind jedoch, wie Klaus Demus mitteilte, im allgemeinen weniger zuverlässig als die des älteren Inventars Erzherzog Leopold Wilhelms.

2 Maße laut Inventar: 3 Span 6 Finger hoch, 5 Span 6 Finger breit. Dies entspricht 74,88 x 116,48 cm. Vergleiche zur Umrechnung Berger op. cit. S. LXXXV. Nach dem dort abgedruckten Maßstab beträgt eine Spanne 20,8 cm, ein Finger 2,08 cm.

3 Glück, op. cit., S. 260.

4 Glück, op. cit., S. 264.

5 Inv. Nr. 412. Nr. 62 des Inventars als Bildnis Rembrandts (Berger op. cit. S. CXVIII), Schneider, Nr. 273, – Schneider-Ekkart S. 335. Kunsthistorisches Museum Wien, Katalog der Gemädegalerie, Holländische Meister des 15., 16. und 17. Jahrhunderts, Wien 1972, S. 52. Abgebildet bei Hairs, op. cit., Fig. 44.

6 Vergleiche Glück, op. cit., S. 255 ff und Hairs, op. cit., S. 228. Charakteristisch ist die helle Buntheit und eine gewisse scharfe Kleinteiligkeit der Formen. Man vergleiche z. B. den Blumenkorb Inv. Nr. 1748 (Verzeichnis der Gemälde, Wien 1973, S. 82, Taf. 97).

7 Vergleiche hierzu S. 22.

8 Inv. Nr. 853 J

9 Vergleiche hierzu auch die Landschaft in Leipzig, Schneider Nr. 304.

Literatur: A. Berger, Inventar der Kunstsammlung Erzherzog Leopold Wilhelm von Oesterreich, nach der Originalhandschrift im Fürstlich Schwarzenbergischen Centralarchiv herausgegeben, in:

Jahrbuch der Kunstsammlungen des Allerhöchsten Kaiserhauses I, 1883, S. CXLIII, Nr. 574. – G. F. Waagen, Treasures of Art in Great Britain III, 1854, S. 45. – HdG. III (Brouwer) Nr. 236. – Katalog der Sammlung Bridgewater House Nr. 129 (Brouwer und Seghers). – Bode 1924, S. 124, Abb. 97. – W. Drost, Barockmalerei in den germanischen Ländern, Potsdam 1926, S. 108 (als Brouwer). – Schneider, S. 57 f., S. 163, Nr. 306, Abb. 28. – Gustav Glück, Rubens, van Dyck und ihr Kreis, Wien 1933, S. 260, 264. – Böhmer 1940, S. 45. – Ausstellung London 1952/53, Nr. 600. – H. Gerson, Dutch Landscape, in: Burlington Magazine 95, 1953, S. 48. – Larsen 1960, S. 38 ff. m. Abb. (als Brouwer und Seghers?). – M. L. Hairs, Les peintres flamands de fleurs au XVIIe siècle, 2. Aufl. 1965, S. 228, 379. – Schneider-Ekkart, S. 337.

44

Flußlandschaft mit Weiden

Holz, 46 x 66,5 cm

Rechts unten Reste eines Monogramms „R“ (?)

Herkunft: London, Kunsthändler Edward Speelman, (um 1960). – Haarlem, Kunsthaus J. R. Bier 1962. – Vevey, Kunsthändler J. Dick 1970.

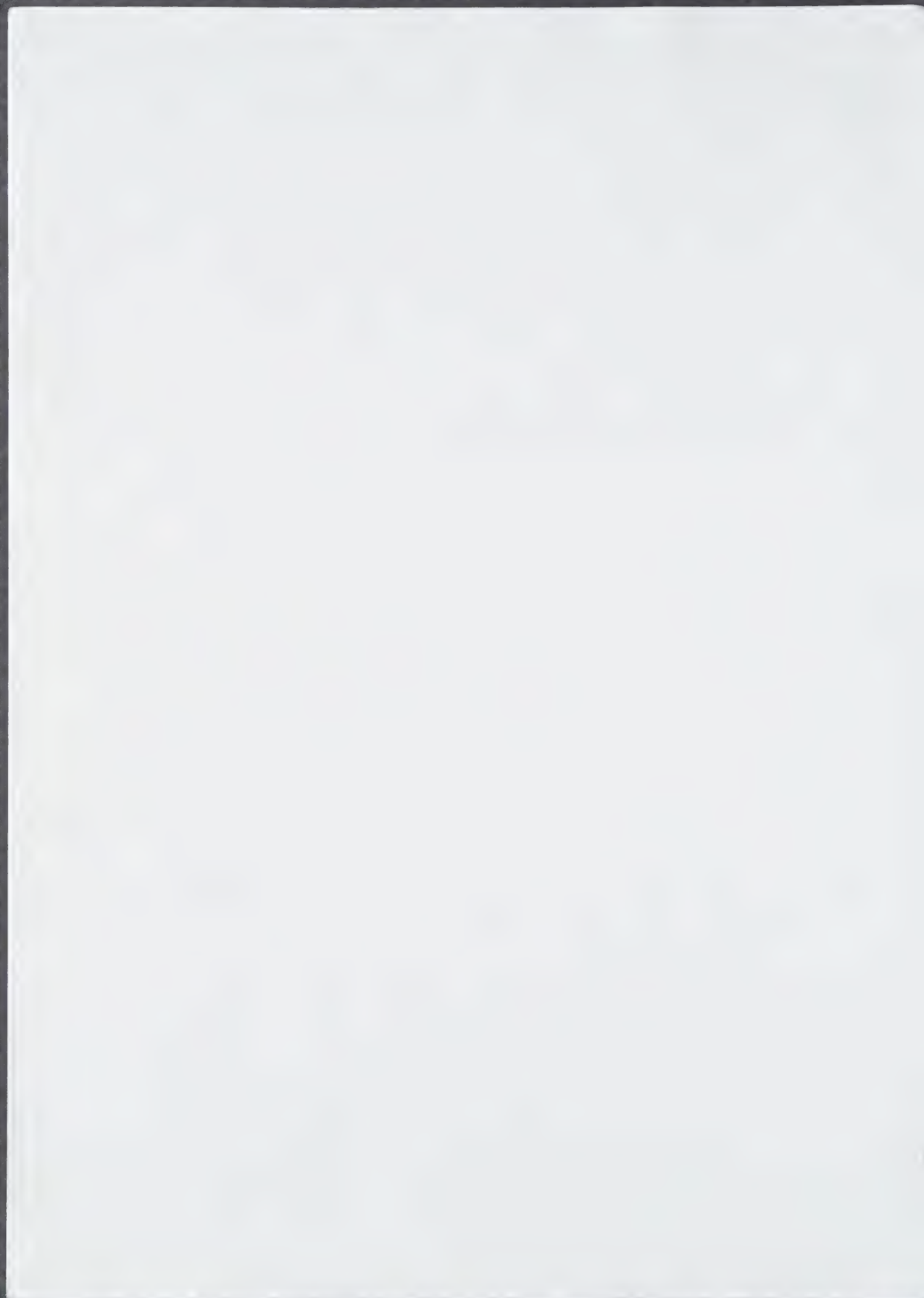
Zürich, Bruno Meissner

Bestimmend für den Bildeindruck sind die mächtigen, fast das ganze Bildfeld füllenden Weiden, die in einer flachen Landschaft am hinteren Ufer eines Gewässers stehen. Auf einem schmalen Landstreifen im Vordergrund schläft ein Mann in ziegelrotem Gewand. Niedriges Gebüsch säumt das in einer sanften Kurve nach links in die Tiefe führende Gewässer.

Die Komposition mit der annähernd bildparallel angeordneten Reihe der großen Weiden, die zusammen mit der links von dem Gewässer stehenden, vom Bildrand überschrittenen Eiche die schmale Vordergrundzone gitterartig nach hinten abgrenzen, und die arkadische Ruhe und Gelöstheit, die den so entstehenden, von mittäglicher Sonne beschienenen Raum mit dem Schlafenden erfüllt, entspricht ganz Lievens' Landschaftsauffassung¹. In der Anlage verwandt ist die Landschaft der Sammlung Lugt (Kat. Nr. 42).

Für die Gruppe der drei großen Weiden finden wir Vergleichsbeispiele in mehreren Zeichnungen. Zu nennen wären hier vor allem eine Zeichnung in der Teyler Stichting (Kat. Nr. 90) und ein Blatt in Darmstadt (Schneider Nr. Z 295), wo sowohl der Typus der Bäume wie ihre Anordnung im Bild ähnlich wiederkehren. Auch die ins Rötliche tendierende Farbigeit entspricht Lievens' Stil.

Ungewöhnlich für Lievens ist dagegen die Art, wie das Laubwerk der Weiden und einiger Büsche gemalt ist. Anstelle des für ihn so charakteristischen lockeren, tupfenhaften Farbauftrags mit vorwiegend runden Formen finden wir hier breite, z. T. sehr dicke Pinselstriche. Die Ränder der Kronen sind zwar dünner und durchsichtiger gemalt, das Blattwerk



wird jedoch ebenfalls durch gerade, lanzettförmige Pinselstriche skizziert. Auffallend ist auch die Dichte und Lichtundurchlässigkeit des Laubwerks. Diese Technik bleibt jedoch auf die Wiedergabe der Weiden und Partien des Gebüsches beschränkt. Es stellt sich daher die Frage, ob die beschriebenen Abweichungen als ein Argument gegen die Zuschreibung des Bildes an Lievens gewertet werden müssen oder ob sie in dem Bestreben begründet sein könnten, den besonderen Charakter des dargestellten Baumtypus anschaulich zu machen. Für letzteres spricht die Tatsache, daß das Laub der Kappweiden in der Landschaft der Sammlung de Boer (Kat. Nr. 45) mit ähnlich dichten, lanzettförmigen Pinselstrichen gemalt wurde wie bei dem hier besprochenen Bild. Auch für die Malweise der Bodenpartien und des Baumstammes im Vordergrund rechts finden wir dort Parallelen, wenn auch bei der Flußlandschaft alles etwas härter und schärfer erscheint. Interessant ist in diesem Zusammenhang aber auch der Vergleich mit den oben bereits erwähnten beiden Zeichnungen in Darmstadt (Schneider Nr. Z 295) und Haarlem (Kat. Nr. 90), wo das Laubwerk der Weiden mit vergleichbar harten, geraden Schraffuren wiedergegeben wird, im Unterschied zu anderen Bäumen auf denselben Zeichnungen, deren Laub ausschließlich mit runden Formen gekennzeichnet wurde.

Die anlässlich der Ausstellung möglichen Untersuchungen werden vielleicht ein genaueres Urteil darüber erlauben, ob die Zuschreibung des Bildes an Lievens gerechtfertigt ist.

Als Entstehungszeit käme gegebenenfalls das Ende der Antwerpener Periode in Betracht — der Gesamteindruck des Bildes ist eher flämisch als holländisch — oder die ersten Jahre in Amsterdam, in denen auch die bereits verglichene Landschaft der Sammlung de Boer gemalt sein wird, die in der Maltechnik mit den wieder festeren Formen der Flußlandschaft am nächsten steht.

- 1 Wie Bruno Meissner mitteilte, geht die Zuschreibung des Bildes, das nicht bei Schneider aufgeführt wird, auf Edward Speelman zurück. Entgegen der Angabe im Katalog von Bier ist das Bild nicht signiert. Nach Gerson, der die Zuschreibung akzeptierte, handelt es sich um ein Werk der Antwerpener Periode. Notiz in dem im RKD bewahrten Exemplar des Kataloges von J. R. Bier 1962.

Literatur: Katalog der Ausstellung: Tentoonstelling van Hollandse 17^e eeuwse Meesters, Kunsthandel J. R. Bier, Haarlem 1962.

45

Landschaft mit Waldweg und Kirchturm

Holz, 35,5 x 47 cm

Herkunft: London, Sammlung W. Fuller Maitland 1887 (als Rembrandt). — London, Sammlung Pendalarallo (als Rembrandt). — Kunsthändler V. S. Bloch 1931. — Den Haag, N. V. Internationale Kunsthandel. — Wassenaar, Sammlung W. W. Es. — Amsterdam, Kunsthändler P. de Boer

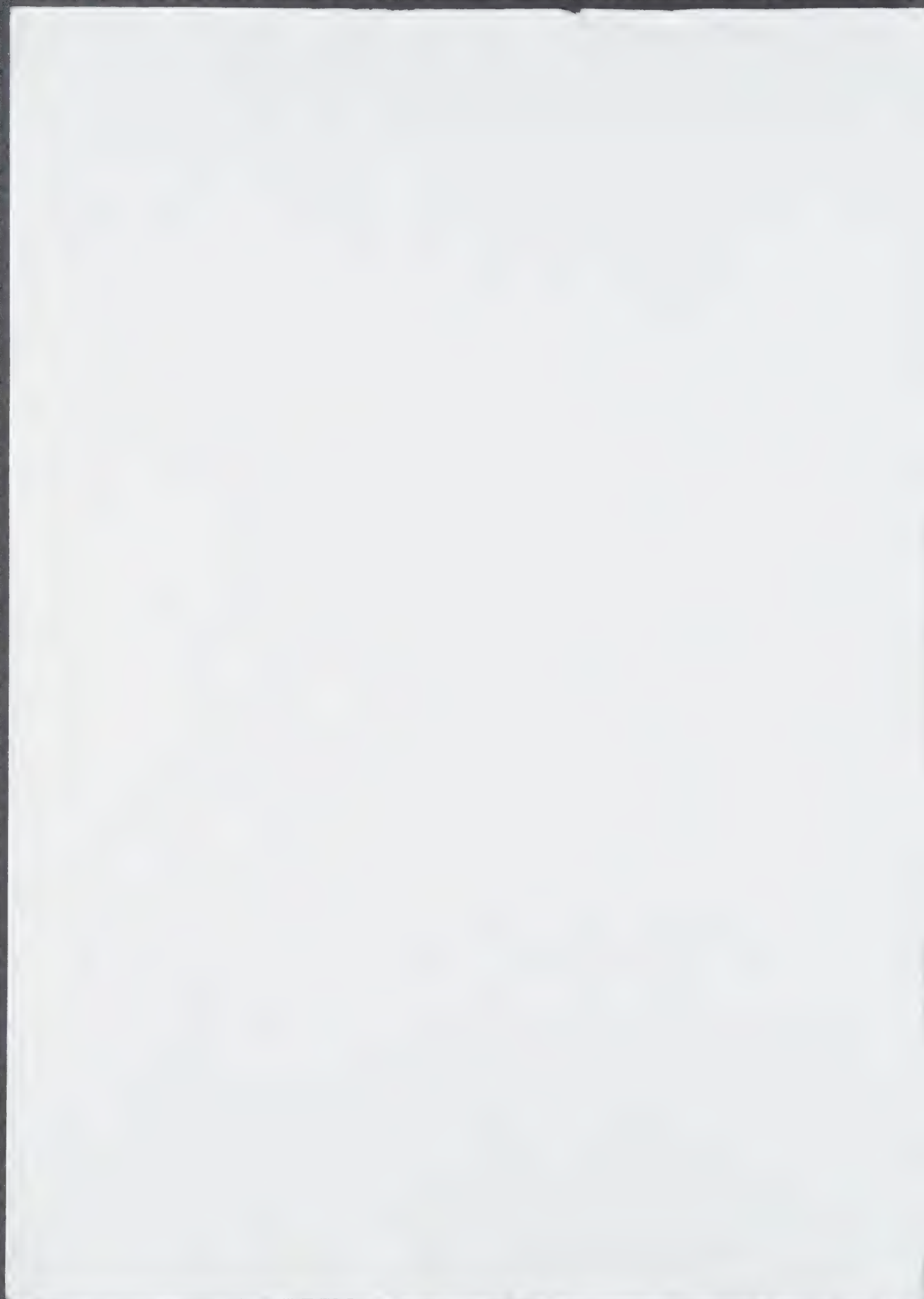
Amsterdam, Stiftung Sammlung P. und N. de Boer

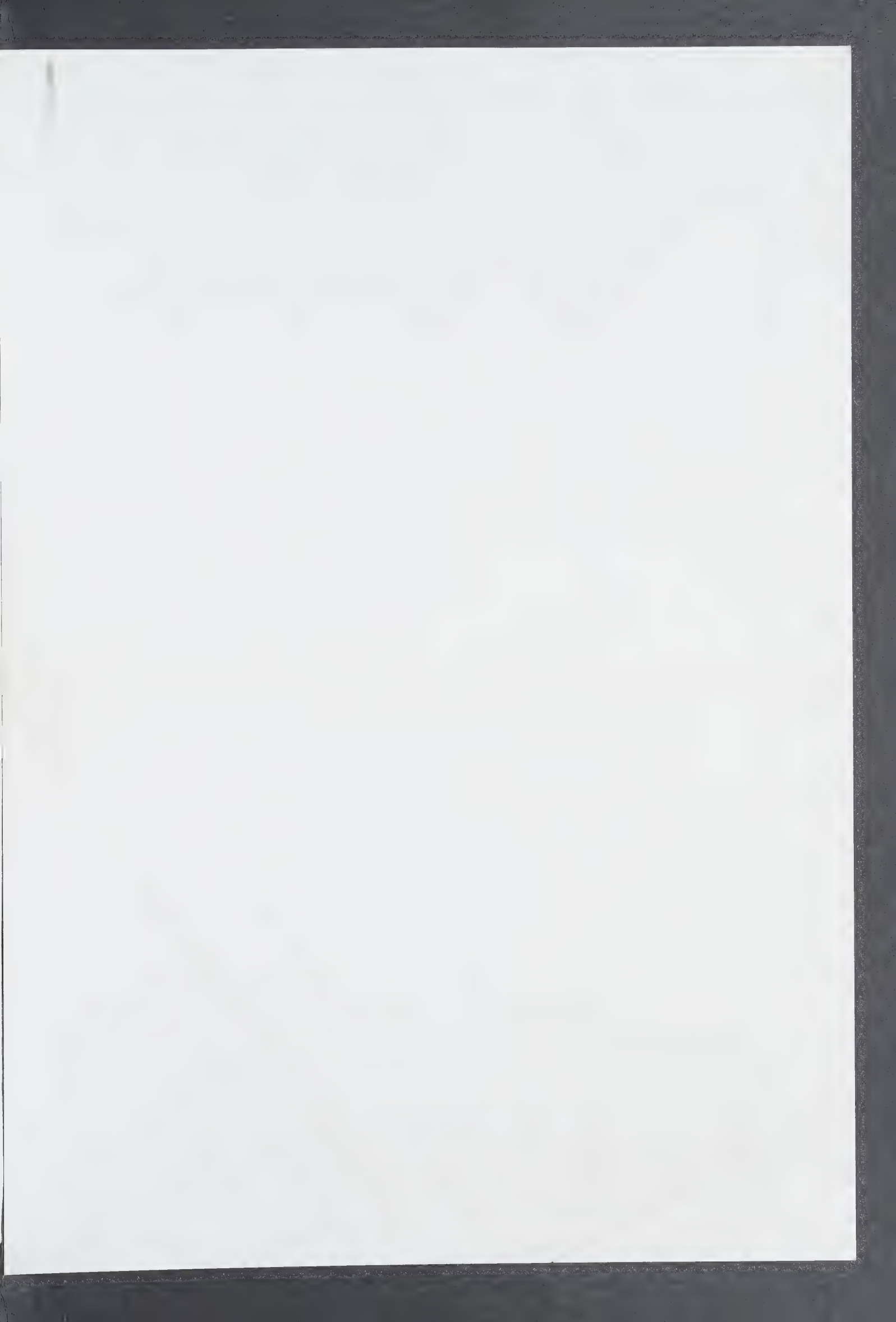
Ein breiter heiler Weg führt aus der Mitte des Vordergrundes in einer leichten Krümmung durch einen dichten Wald mit Eichen und Kappweiden auf eine Häusergruppe und einen dahinter sichtbar werdenden Kirchturm zu. Links im Mittelgrund eine Lichtung. Der Farbauftrag ist sehr pastos, teils breit, teils locker getupft, an den dicken Stämmen der Bäume sind die Lichter reliefartig dick aufgetragen.

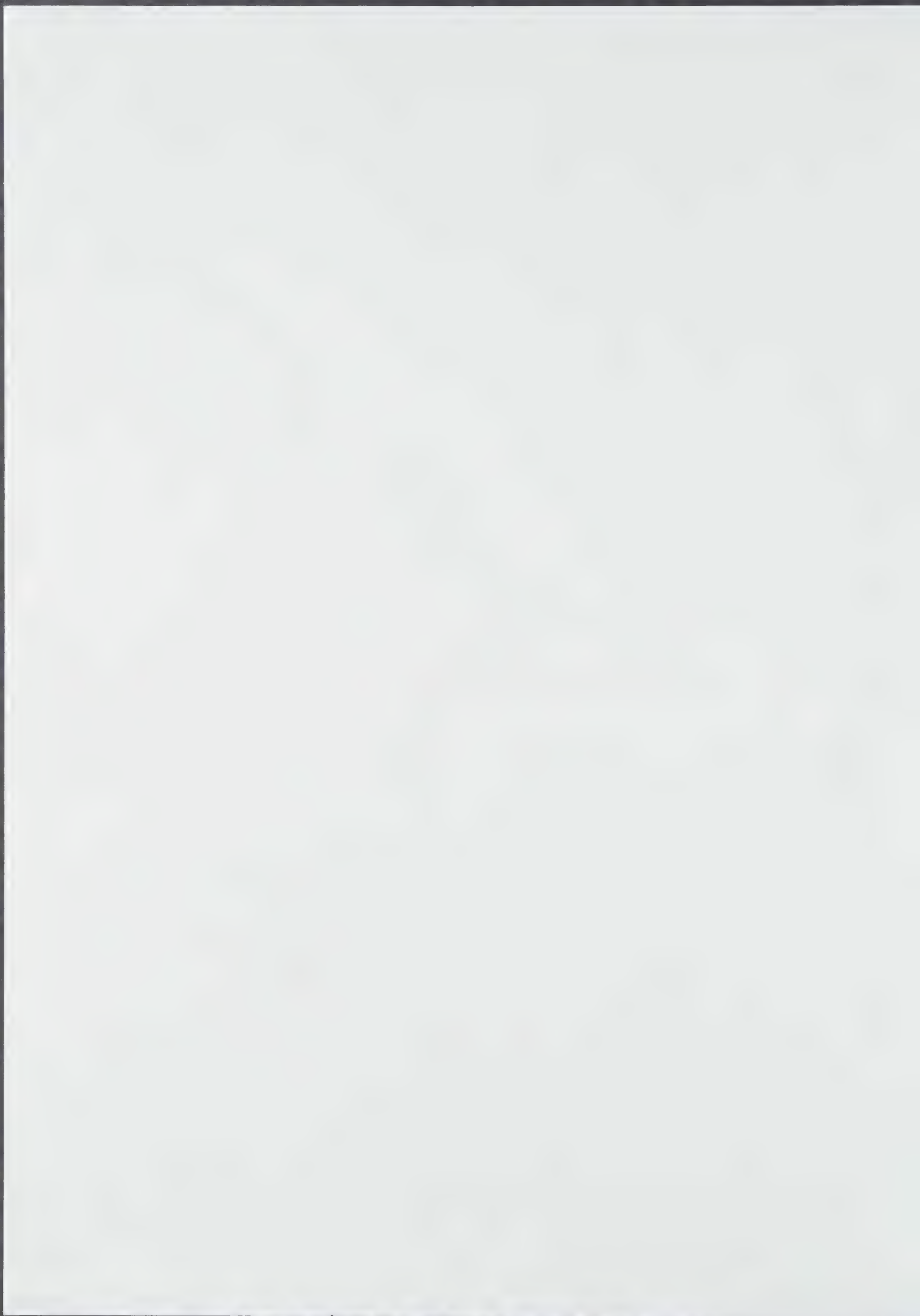
Die Landschaft galt lange Zeit als Werk Rembrandts, eine Zuschreibung, die der Kontrast zwischen dem hell beleuchteten in gelblichen Tönen gemalten Weg und den düsteren Baumgruppen verständlich macht. Ungewöhnlich für Lievens ist tatsächlich die sehr dichte Stellung der kompakten Bäume durch die kaum Licht dringt. Dennoch sind alle wesentlichen Merkmale von Lievens' Landschaftskunst hier zu finden, verbunden allerdings mit Einflüssen der gleichzeitigen holländischen Landschaftsmalerei, die für eine Entstehung des Bildes erst nach der 1644 erfolgten Rückkehr des Künstlers nach Amsterdam sprechen. Charakteristisch für Lievens sind vor allem der enge, abgeschlossene Bildraum, die breite, pastose Wiedergabe der Bäume, im Detail die unscharfen Konturen der Baumstämme und die aufgesetzten Lichtpunkte z. B. bei der Eiche links im Vordergrund sowie schließlich die Farbigkeit mit dem Vorherrschen rötlicher Töne bei dem Laub der Bäume. Von den z. Z. bekannten Landschaften aus der holländischen Periode scheint dies die früheste zu sein, Verwandt sind vor allem Landschaften von Guillam Dubois aus der zweiten Hälfte der vierziger Jahre, was als Anhaltspunkt für die Entstehung unseres Bildes dienen kann. Eine unmittelbar vergleichbare Komposition zeigt eine Landschaft in Kopenhagen von 1646¹. Die Bäume rechts vor dem hellen Haus mit Treppengiebel zeigen bereits das fein getupfte Laubwerk, das wir auch in dem wohl etwas später entstandenen, bereits unter dem Einfluß Ruisdaels stehenden Bild in Rotterdam (Kat. Nr. 46) in so ausgeprägter Form finden.

- 1 Inv. Nr. 3580, Katalog 1951, Nr. 193 m. Abb. — Vergleiche hierzu auch S. 23.

Literatur: Ausstellungskatalog British Institution, London 1887 Nr. 82 (als Rembrandt). — Ausstellungskatalog Royal Academy, London 1873, Nr. 122 (als Rembrandt). — HdG VI (Rembrandt), Nr. 966 f. — Ausstellungskatalog Kerstentoonstelling, Rotterdam 1931-32, Nr. 11 m. Abb. — Schneider, S. 62, 164, Nr. 313. — Ausstellungskatalog Nederlandse Landschapskunst in de 17^e eeuw, Eindhoven 1948, Nr. 36. — Ausstellung Leiden 1956, Nr. 69. — Ausstellungskatalog De Kunst van het verzamelen, Laren 1968 Nr. 109. — Schneider-Ekkart, S. 338







C 3002, 3026, 121, 1979

support the identification (including Lievens's contact with the court at Orlers and the provenance of the painting) and I hope to discuss the painting in greater length in the near future.

At the end of the Leiden period, which without doubt is the high point of Lievens's career as a painter, stands what is perhaps his single most successful work, the beautiful study of a *Young Woman* (No.31) from Edinburgh. The exact date of the painting has always been uncertain; perhaps the similarity of his style to that of Prince Charles Louis in the *Portrait of a Young Man* suggests that he too is to be dated with the circle of the Winter of 1632-5, though the indirect lighting militates against the painting being a portrait in any conventional sense. Certainly the pose and glance of the figure have a particular significance.

There are no paintings which date definitely from Lievens's stay in England, and the catalogue suggests the *Self-Portrait* (No.32; private collection) may be the latest. Schneider quotes only the inventory of Orlers and Huygens for this, and the compilers of the catalogue of *Rembrandt after Three Hundred Years* (Chicago, 1969) even went as far as to say 'This English trip of 1632-5 is likely on Orlers's account'. Neither in his new edition of Schneider's *Rembrandt*, nor the organisers of this exhibition have looked any further for confirmation of Orlers's account. Yet evidence is very easily found. On the inventory of Millar's edition of Van der Meer's inventory of the collection of the Earl of Sandwich (*The Walpole Society*, 37) it can be found that this unequivocal reference is to a portrait of the King by Rembrandt.

Item in a black ebbone frame painted of a peece hatch in Copre-
pied of yo^r Ma^{ty} little guilt
peece w^{ch} yo^r Ma^{ty} had of the
king by sir James Palmers means
in the way of Exchange yo^u gave
the Picture in oyle Cullo^{ts} don by
' (The 'little guilt old alter peece'
Vilton Diptych.) The transaction
is dated to again on page 161 ('de pitur
de king had sit in tu liffens'). In
reference to this portrait of Charles I, Mil-
lars published (*Tudor, Stuart and Early
Pictures in the collection of Her
Majesty the Queen* [1963], p.20, n.50) the
reference to 'a portrait by Lievens of
Charles and Princess Mary hand in
hand' here then is documentary confir-
mation of Orlers's and Huygens's
statements. (It is to be hoped that one or
two other portraits - or other portraits
by Lievens in England - may be
brought to light. The most comparable
portrait would be the *Huygens* of
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and at greater length in the near future.
Lievens entered the Antwerp
in 1635 and remained in the city
until his removal to Amsterdam nine
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reference is in W. A. Shaw, *Proceedings of the Huguenot Society*, Vol.18 [1911], p.58.)

The impact of Van Dyck's style on Lievens was overwhelming. The two painters must have met in England and Van Dyck made a portrait of Lievens for the *Iconography* (U12). In Antwerp Lievens adopted a Van Dyckian palette and technique. In Brunswick's *Abraham's Sacrifice* (No.35) enough of Lievens's own vigour and imagination remain for the result to be among his greatest paintings. When, however, he abandons himself entirely to the imitation of Van Dyck as in *The Lamentation* (No.36; Munich) and (later, in 1652) *The Allegory of Peace* (No.37; Amsterdam, Rijksmuseum) the results are sadly derivative and lifeless. Schneider placed the National Gallery's *Self-Portrait* (No.33) in the Antwerp years, and the catalogue of the exhibition follows this dating, suggesting c.1637. I heard it suggested in Brunswick, however, that the picture must be dated far later, around 1660, on grounds of dress and that therefore the identification is impossible. I am informed by Aileen Ribeiro that the sitter's undress is incompatible with a date as early as 1637, but need not be dated as late as 1660. She suggested c.1654/5: this would make Lievens forty-seven, a not impossible age for the man in the portrait. I would therefore like to retain the identification of the painting as a self-portrait (compare the Van Dyck portrait) but propose that it be dated in the early 1650s after Lievens's return to Amsterdam. This would place it close in date to the *Portrait of a Young Woman* of 1650 (formerly at the Walker Art Center, Minneapolis) and the Cracow *Young Man* (see below).

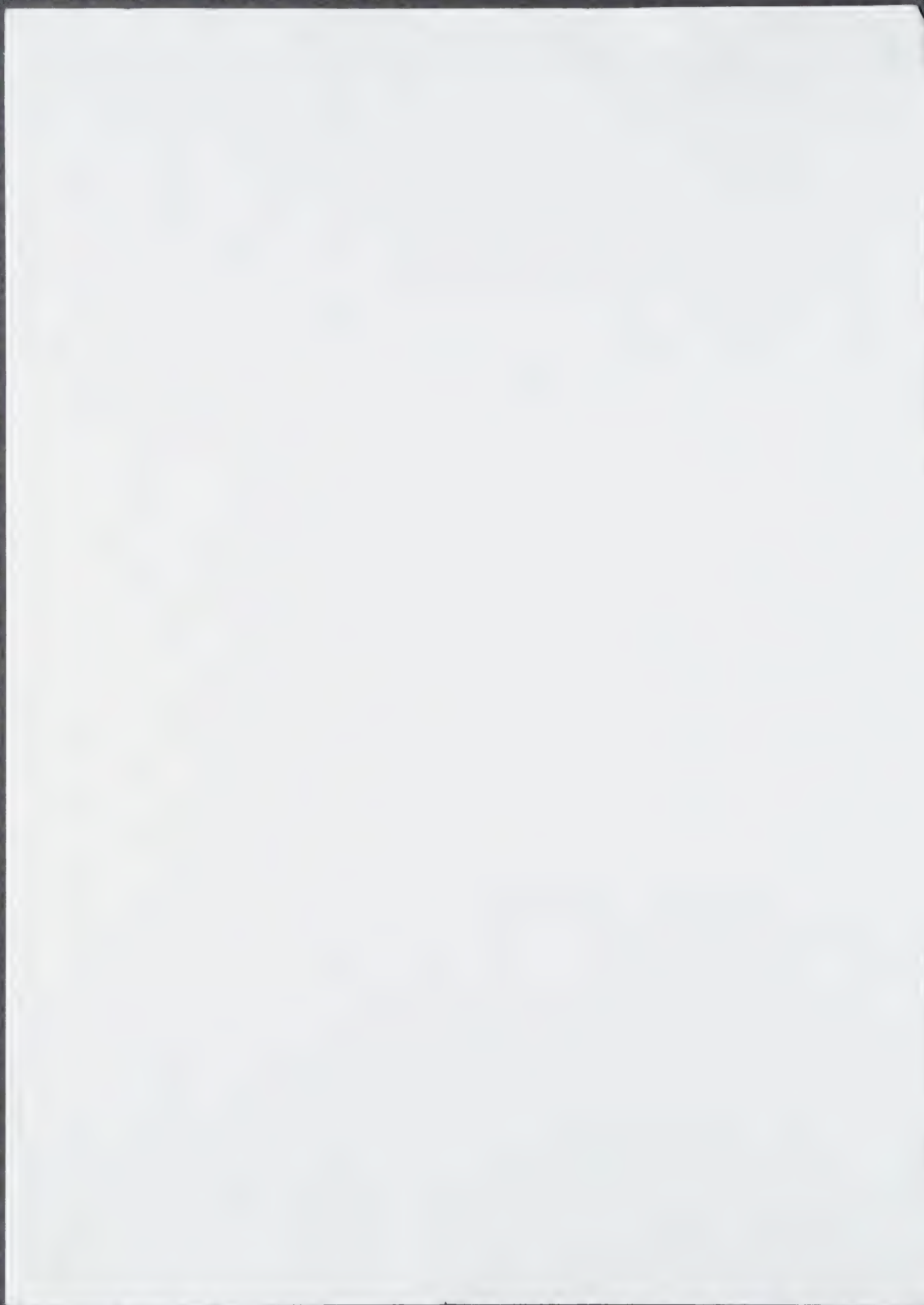
An important work for the Antwerp period is the *Miserly Old Couple surprised by Death* (No.34; Melbury House, Dorset) which is dated 1638 and bears the Antwerp city brand on the back of the panel. A similar composition is preserved in an engraving by Martin van den Enden (No.111); the painting, which was last recorded in 1931, may well have been a pair to the Melbury picture. The traditional moralising subject is unusual for Lievens, recalling, for example, Joos van Craesbeeck, but the light palette and the bold, heavily impastoed execution is very close to that of *Abraham's Sacrifice*.

Back in Amsterdam in 1644, Lievens was soon involved in monumental projects - the decoration of the Oranjezaal in the Huis ten Bosch, huge mythological paintings for Oranienburg, the castle of Louise Henrietta of Orange, the decoration of the Town Hall and finally an overmantel for the Leiden Rijnlandhuis. It was impossible to represent this aspect of Lievens's career in Brunswick, with the solitary exception of the oil sketch for *Brinno raised on a shield* (No.40; Amsterdam, Historisch Museum) in the Town Hall. Sadly the sketch (once owned by Hans Schneider) is in very poor condition. The large-scale Amsterdam paintings are, for the most part, pedestrian and do little service to Lievens's reputation. In Brunswick the Amsterdam work was rep-

resented by two fine portraits - *Robert Kerr* (No.38; Marquess of Lothian, on loan to the Scottish NPG), painted in 1654 as we know from a letter written by Kerr to his son, and the *Portrait of a Young Man* (No.39) from the Wawel in Cracow. The dating of the latter, which is closely based on the Czartoryski Raphael (presumably in the form of the print by Pontius), is harder to place though the arguments for c.1660-5 marshalled by the cataloguers are impressive. I would prefer, however, to place it nearer in date to the ex-Minneapolis *Young Woman* of 1650. In view of the decline of the Amsterdam years, Kerr's remark about Lievens has a grim pathos: '... He is the better because he hath so high conceit of himself that he thinks here is none to be compared with him in all Germany Holland, nor the rest of the 17 provinces.' Lievens did, however, serve Kerr (who may have been instrumental in his visit to England twenty years before) well. The old man's face, with the skin drawn tightly over the skull, is marked by a still vigorous personality.

Lievens's painted landscapes present special problems as none are even signed, let alone dated. The Berlin *Evening Landscape* (No.41) has the artist's name written on the back in a contemporary hand and the *Sutherland Landscape in a Cartouche* (No.43) is recorded in 1659 as a collaboration of Lievens and Jan van der Hecke. However, the real starting point must be the landscapes included in other paintings and among these the National Gallery *Self-Portrait* is the most important. That shows Lievens skilled as a landscape painter in a style strongly indebted to Rubens and Brouwer. Close to this landscape is the Berlin *Evening Landscape* (with figures by another, Italianising, hand) and the Institut Néerlandais *Evening Landscape* (No.42). Beyond this point, the sequence is uncertain. Sabine Jacob has contributed to the catalogue an essay on the landscapes, in which she sets out her reasons for the chronology suggested in the individual entries. It is densely argued but in the end unsatisfying. The stylistic and compositional analogies (with Dubois, Ruisdael, Coninxloo, and others) are too slender to support the weight of detailed argument she places upon them. The intricacies of formal analysis have obscured her view of the paintings themselves. For example, *River Landscape with Willows* (No.44; Bruno Meissner, Zürich) is a beautiful painting but it is not by Lievens. *Forest Landscape with Hagar and the Angel* (No.48; Rouen) has very strong links with Flemish landscape and cannot be as late as Dr Jacob suggests. (I would prefer to place it c.1650.) Again the extent to which the Rotterdam *Dune Landscape* (No.46; Fig.97) shows knowledge of Ruisdael's landscapes of the late 40s (not to mention the work of Cornelis Vroom) seems highly questionable and to write that the rider's costume (which is no more than a couple of broad brush strokes) corroborates a date of c.1650 is extremely wishful thinking. The painted landscapes certainly deserve further investigation,

Christopher she thinks it is not Lievens - we called him this next to check.



support the identification (including his contact with the court at Leiden and the provenance of the painting) and I hope to discuss the painting's length in the near future.

At the end of the Leiden period, which without doubt the high point of his career as a painter, stands what appears his single most successful work: the beautiful study of a *Young Man* (No.31) from Edinburgh. The exact date of the painting has always been a matter of debate: perhaps the similarity of his portrait of Prince Charles Louis in the picture suggests that he too is to be related with the circle of the Winter of 1637, though the indirect lighting militates against the painting being a portrait in any conventional sense. Certainly the pose and glance of the figure have a certain significance.

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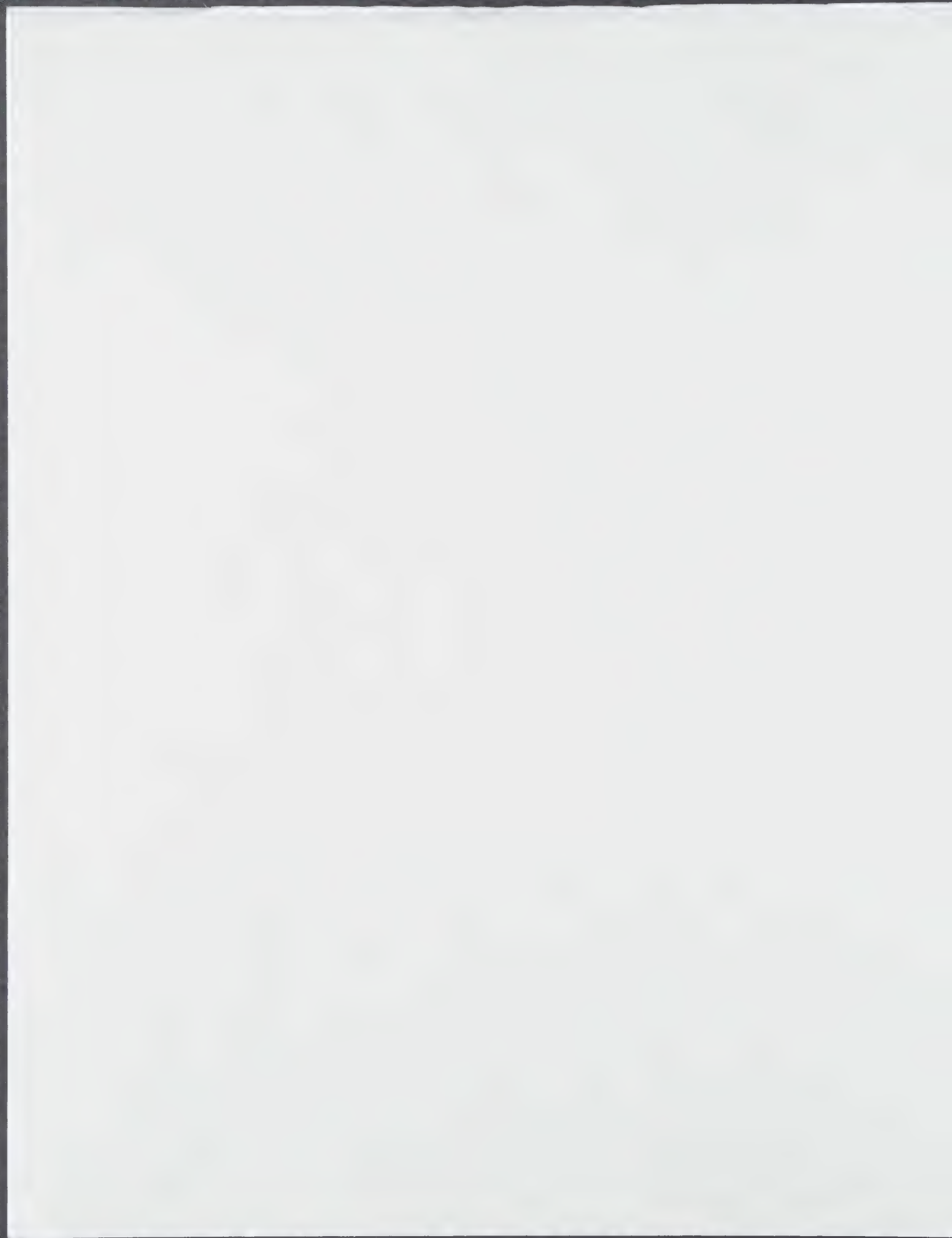
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by two fine portraits - *Robert Kerr* (No.38; Marquess of Lothian, on loan to the Scottish NPG), painted in 1654 as we know from a letter written by Kerr to his son, and the *Portrait of a Young Man* (No.39) from the Wawel in Cracow. The dating of the latter, which is closely based on the Czartoryski Raphael (presumably in the form of the print by Pontius), is harder to place though the arguments for c.1660-5 marshalled by the cataloguers are impressive. I would prefer, however, to place it nearer in date to the ex-Minneapolis *Young Woman* of 1650. In view of the decline of the Amsterdam years, Kerr's remark about Lievens has a grim pathos: '... He ist the better because he hath so high conceit of himself that he thinks here is none to be compared with him in all Germany Holland, nor the rest of the 17 provinces.' Lievens did, however, serve Kerr (who may have been instrumental in his visit to England twenty years before) well. The old man's face, with the skin drawn tightly over the skull, is marked by a still vigorous personality.

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1677
Christopher still thinks it is not Lievens - he called him this well to check.



C. Brown 30.2.12,

1977

support the identification (including his contact with the court at the time and the provenance of the painting) and I hope to discuss the painting at greater length in the near future.

At the end of the Leiden period, which is without doubt the high point of Lievens's career as a painter, stands what is perhaps his single most successful work: the beautiful study of a *Young Woman* (No.31) from Edinburgh. The exact date of the painting has always been uncertain: perhaps the similarity of his style to that of Prince Charles Louis in the *Portrait of Prince Charles Louis* suggests that he too is to be dated with the circle of the Winter of 1632, though the indirect lighting militates against the painting being a portrait in the conventional sense. Certainly the pose and glance of the figure have a special significance.

There are no paintings which date definitively Lievens's stay in England, though the catalogue suggests the *Self-Portrait* (No.32; private collection) may be of that time. Schneider quotes only the opinion of Orlers and Huygens for this, while the compilers of the catalogue of the exhibition *Three Hundred Years of Rembrandt* (Chicago, 1969) even went as far as to say 'This English trip of 1632-5 is solely on Orlers's account'. Neither in his new edition of Schneider's *Rembrandt*, nor the organisers of this exhibition have looked any further for confirmation of Orlers's account. Yet the evidence is very easily found. On the inventory of the collection of the Earl of Sandwich (*The Walpole Society*, 37) it can be found this unequivocal reference to a portrait of the King by Lievens: 'Item in a black ebbone frame painted of a peece hatch in Copper of this is printed upon paper Copied of yo^r Ma^{ty} little guilt peece w^{ch} yo^r Ma^{ty} had of the King by sir James Palmers means in the way of Exchang yo^u gave the Picture in oyle Cullo^s don by the King' (The 'little guilt old alter peece' is a portrait of Charles I, published in *Tudor, Stuart and Early Stuart Pictures in the collection of Her Majesty the Queen* [1963], p.20, n.50) the date of the portrait by Lievens of Charles and Princess Mary *hand in hand* are then is documentary confirmation of Orlers's and Huygens's statements. (It is to be hoped that one or two other portraits - or other portraits by Lievens in England - may be brought to light. The most comparable portrait would be the *Huygens* of 1633, which I hope to deal with Lievens's stay in England at greater length in the near future. Lievens entered the Antwerp Academy in 1635 and remained in the city until 1637, returning to Amsterdam nine

reference is in W. A. Shaw, *Proceedings of the Huguenot Society*, Vol.18 [1911], p.58.)

The impact of Van Dyck's style on Lievens was overwhelming. The two painters must have met in England and Van Dyck made a portrait of Lievens for the *Iconography* (U12). In Antwerp Lievens adopted a Van Dyckian palette and technique. In Brunswick's *Abraham's Sacrifice* (No.35) enough of Lievens's own vigour and imagination remain for the result to be among his greatest paintings. When, however, he abandons himself entirely to the imitation of Van Dyck as in *The Lamentation* (No.36; Munich) and (later, in 1652) *The Allegory of Peace* (No.37; Amsterdam, Rijksmuseum) the results are sadly derivative and lifeless. Schneider placed the National Gallery's *Self-Portrait* (No.33) in the Antwerp years, and the catalogue of the exhibition follows this dating, suggesting c.1637. I heard it suggested in Brunswick, however, that the picture must be dated far later, around 1660, on grounds of dress and that therefore the identification is impossible. I am informed by Aileen Ribeiro that the sitter's undress is incompatible with a date as early as 1637, but need not be dated as late as 1660. She suggested c.1654/5: this would make Lievens forty-seven, a not impossible age for the man in the portrait. I would therefore like to retain the identification of the painting as a self-portrait (compare the Van Dyck portrait) but propose that it be dated in the early 1650s after Lievens's return to Amsterdam. This would place it close in date to the *Portrait of a Young Woman* of 1650 (formerly at the Walker Art Center, Minneapolis) and the *Cracow Young Man* (see below).

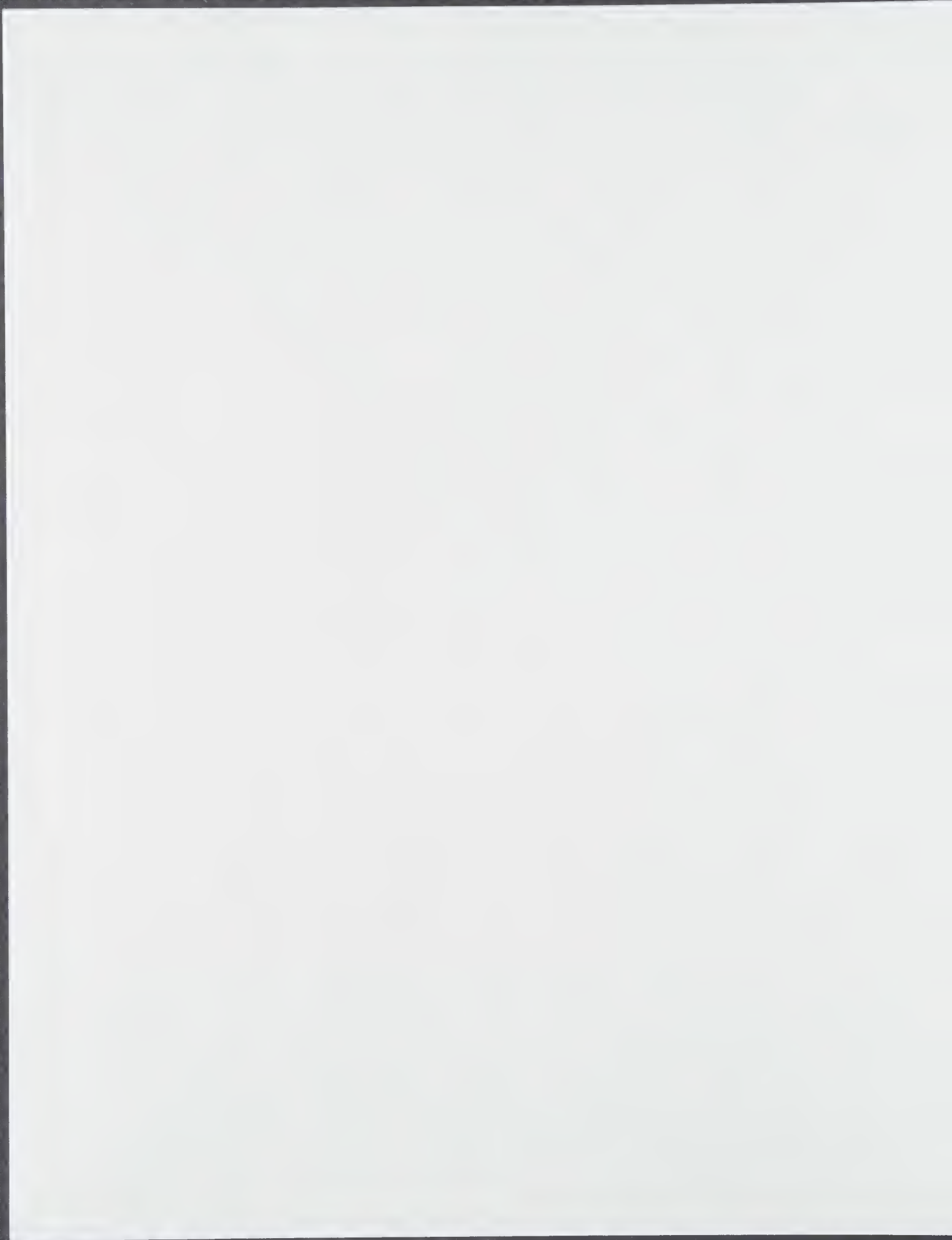
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CONDITION REPORT



CHRISTIE'S

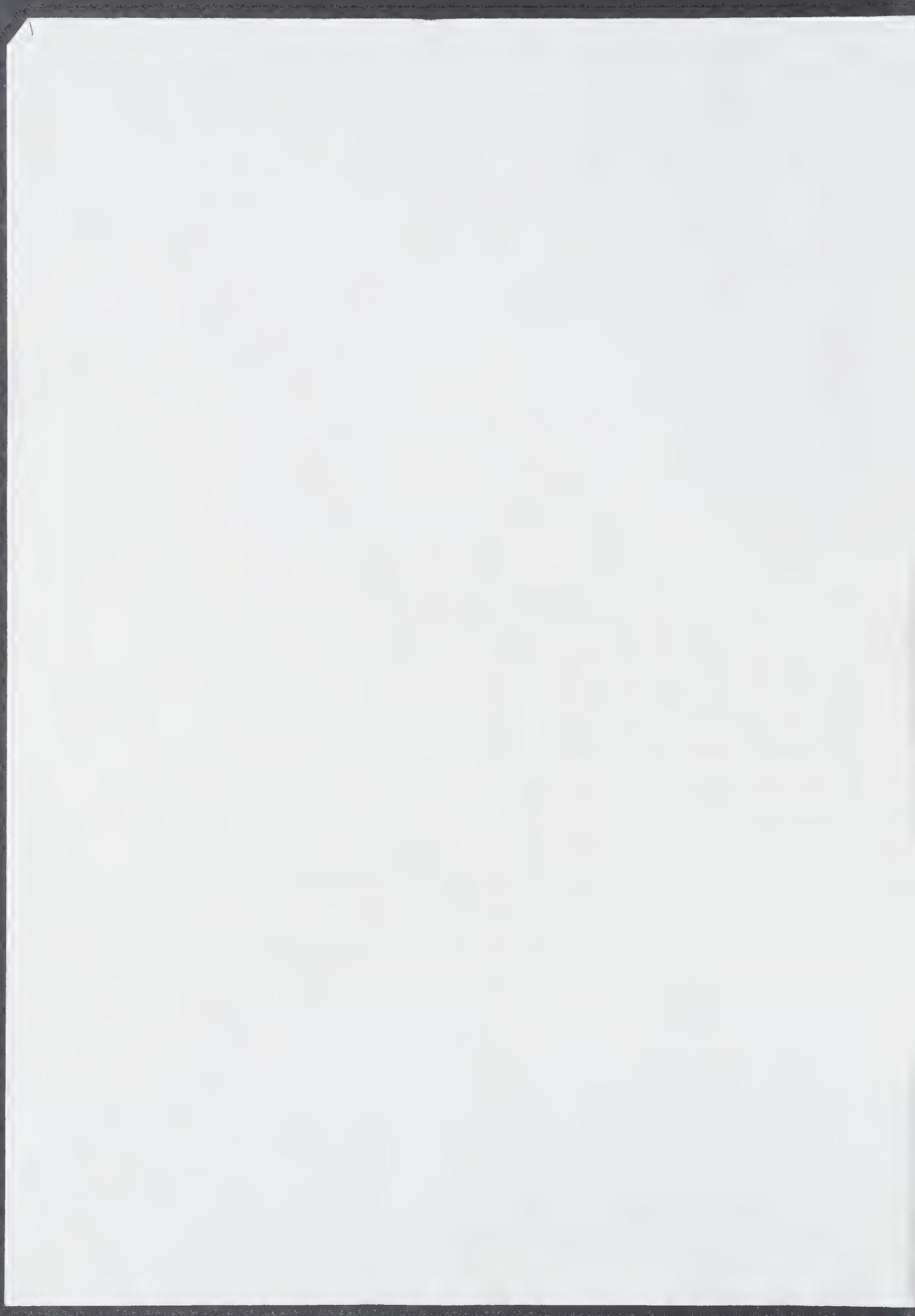
To:	Report Date:	30 May 1995
Address:	Sale Date:	7 July 1995
	Sale Type:	Old Master Pictures
	Lot No(s):	41 - Lievens
Tel. No.:	From:	
Fax No.:	Direct Line:	

The following report has been prepared by an external restorer.

Further to your recent enquiry, we are pleased to submit the condition report which you requested. We would like to draw your attention to the fact that this report is given in accordance with our Conditions of Business printed in the Catalogue. It is an opinion only and must not be treated as a statement of fact. All items are sold "as found" and should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale.

Oil on panel, with one horizontal join. The panel support has a minor concave warp, and a slight diagonal twist. The paint is well attached. There do not seem to be any major losses or areas of damage in the landscape. Minor retouchings are apparent in the landscape, but none are larger than 1cm. The sky has some linear retouchings to cover the panel grain showing through between the trees. There are two discoloured areas of overpaint in the top right corner of the sky, measuring approximately 2 x 2cm. Another similar sized retouched damage is located to the left of the main clump of trees (in the sky). The rest of the sky has a fair amount of much smaller retouchings to cover linear areas of wear. The varnish is clear, but rather thick and glossy.

The painting is in very good condition.



A TASTE OF THE OLD MASTERS



DENIS FARLEY

Pieter Claesz's 17th-century painting *Vanitas Still Life with Skull, Books, Ràmer, Oil Lamp and Pen* is part of the \$75-million Old Masters art collection donated to the Montreal Museum of Fine Art by Michal and Renata Hornstein.

Montreal gets \$75M birthday gift

Couple donates art collection to museum to mark city's 375th anniversary, writes **LYNN MOORE**.

As a young man, Michal Hornstein narrowly escaped a cattle car bound for the Auschwitz concentration camp.

As a successful Montreal businessman, and inspired by his wife, Renata, he amassed an art collection that garnered international acclaim.

On Friday, Michal and Renata Hornstein formally gave that collection — 70 to 80 works valued at more than \$75 million — to the Montreal Museum of Fine Arts.

There was one condition. "It is very important for us to share our collection with the public. People should see the works we have," Hornstein said during a low-key media conference.

That meant the bulk of the works had to be on display — not in storage — and be accessible free of charge to the public "at least two days a week," the 92-year-old said.

The MMFA — whose permanent collections are offered free all week — will house the Hornstein Collection in an \$18.5-million pavilion of international art to be built on Bishop St. and linked to the Jean-Noel Desmarais Pavilion.

A new pavilion was the deal clincher, Hornstein said in an interview.

The MMFA had to have the space to display his Old Masters.

So earlier this year, Quebec Finance Minister Raymond Bachand was invited to visit the Hornsteins and tour the collection.



Michal and Renata Hornstein insist their collection must be accessible and viewed free of charge at the Montreal museum.

Bachand, a known patron of the arts, and his wife spent about two hours there, the two men recalled.

"And when Mr. Bachand left, he said to me, 'You have a deal,'" Hornstein said.

A few weeks later, in his 2012-13 budget, Bachand announced that Montreal would get \$125 million to help various projects linked to the 375th anniversary of Montreal's founding in 2017. Included in the package was \$18.5 million for the new MMFA pavilion.

Operating costs will be covered by money raised by the museum's foundation from the private sector.

The Hornstein collection is "a gift to the city of Montreal for its 375th birthday," Bachand said Friday.

"It's a magnificent cultural gift," said Bachand who later was teary-eyed as Hornstein told

the assembled that his collection was a "thank you for everything" Montreal, Quebec and Canada had offered his family.

In 1994, *ARTnews*, then the world's largest-circulation art magazine, identified Hornstein as one of the world's top collectors largely because of the Flemish and Dutch art he and Renata had been gathering and trading.

Hornstein, long a key figure in Canadian art, was active on the boards of both the National Gallery of Canada and the MMFA.

A real-estate developer and builder, Hornstein and his late brother, Abraham, founded Federal Construction Inc. shortly after arriving in Canada in 1951.

A wide array of Montreal hospitals and cultural institutions have benefited from Hornstein donations.

The MMFA noted Friday that regular gifts from the Hornsteins exceeded a value of \$50 million.

"With this major acquisition, the (MMFA) collection ranks among the world's fine international collections of Dutch and Flemish art," Old Masters curator Hilliard Goldfarb said.

Pegged at \$75 million, the gift is the largest private donation to a Quebec museum in modern history, MMFA board chairman Brian Levitt said.

No Canadian institution would be able to purchase or create such a collection, said Nathalie Bondil, the MMFA's director and chief curator.

It can only help encourage art exchanges and special tours with other world-class museums, she added.



OMAR IBRAHIM, REUTERS

A child with a Syrian opposition flag painted on the face, reacts as Syrian refugees take part in a protest in Tripoli, northern Lebanon, on Saturday, against an attack by Syrian President Bashar al-Assad's forces on the Syrian city of Houla.

The demons of war unleashed

The regime works on the assumption that the messier this becomes, the lower the chances of intervention to stop it

RICHARD SPENCER

All wars unleash their demons. Srebrenica, Halabja, My Lai and, now, Houla: they seem unbelievable at the time, but when the truth is extracted from the fog, it is often worse than imagined.

At some point, witnesses — which in the digital age means all of us — have to force into our heads the idea of a recognizable human deciding to unpin the grenade, or swing the machine-gun turret, or wield the knife.

How did it get there, the mentality that could apply the blade to the throats of children seized at random, as they apparently were in Houla on Friday?

To understand this is to

understand the trajectory of civil war, and in this case the tactics of the Assad regime.

Barring some alternative explanation, and none has been forthcoming even from the convoluted justifications of Syrian state media, what appears to be happening in the towns and villages around Homs is this: regime forces fight the Free Syrian Army, and then the Shabiha or "Ghost" militias impose terrible consequences on the civilian population.

The militias are Alawite, the minority Muslim sect that holds power in Syria; the opposition in this mixed-sect area is Sunni; and there is a frenzy with a reason to these attacks, of which there have been half a dozen on varying scales in recent weeks.

The gangs involved in them believe it is victory, or nothing. The regime's consistent message is that the revolutionaries wish to impose a Sunni dominance that will leave no place for the Alawites. From outside, this is easy to deconstruct; inside Syria, the discourse runs wide and deep.

Earlier this month in Damascus I listened to cosmopolitan people I liked and trusted tell me that agents of Gulf countries had laced the food of demonstrators with drugs, driving them out of their minds. It had not occurred to them that the television reports that told them this were lies, drawn from the Arab Spring boilerplate, and they seemed shocked when I mentioned that Col. Moammar Gadhafi's henchmen had told me exactly the same of his Libyan opponents a year ago.

If well-educated professionals can be so naive, how much easier must it be to ma-

nipulate the mindset of those drawn into the lower reaches of the paramilitary groups, which, defectors have told me, are used specifically to allow the trained brigades to remain ignorant of what is done in their name.

There is a disconnect, as many point out, between Damascus and the provinces, but in fact the disconnect in Syria is the same as that in many Arab Spring countries.

This is the rift between an increasingly sophisticated centre of society, and a remnant who have been left behind, many in the more thuggish branches of the security forces, who perhaps rightly feel that in any new order there will be even less of a place for them.

The Alawites, the sect to which the Assads belong, were historically the underdogs of Syrian society, which is why the French used them to fill their colonial army. They have been told before to fight for their future by any

means necessary, and are now being told to again. It is a cunning tactic, because it is self-fulfilling — by doing so, they excite a rabid response, and the violence becomes cyclic.

The regime works on the assumption that the messier this becomes, the lower the chances of intervention to stop it. It believes it can work round the United Nations observers and that the Western powers bedevilled by elections and financial crises, don't want to get involved, and just need an excuse to hold off.

But other regimes have taken that gamble. Their leaders are now in The Hague. Internal pressures on the regime grow, its neighbours are either terrified, outraged or discredited, and the Americans are said to be helping the Qataris deliver arms to the rebels. Is it possible that Houla will prove a throw of the dice too far for the Assads?

THE SUNDAY TELEGRAPH

Syria: 'We are being slaughtered like sheep here'

Continued from page A1

It was also a severe blow to the credibility of the UN-backed peace plan that was supposed to introduce a ceasefire in early April. Critics said it was clear that the plan, backed by 250 UN monitors on the ground, was already in tatters.

Saturday night William Hague, Britain's foreign secretary, called for an urgent session of the UN Security Council to discuss the killings, placing the blame squarely on the Syrian government.

"There are credible and horrific reports that a large number of civilians have been massacred at the hands of Syrian forces in the town of Houla, including children," he said.

"The Assad regime must ensure full and immediate ac-

In a statement, U.N. Secretary-General Ban Ki-moon demanded "the government of Syria immediately cease the use of heavy weapons in population centres."

The main Syrian rebel coalition, the Free Syrian Army (FSA), said it was time for the international community to overcome its reluctance to get directly involved in the conflict, and to carry out strikes on regime forces.

The Friends of Syria group, which includes the U.S., France, Britain, Germany and Saudi Arabia, has previously ruled out such action because of the risk of becoming embroiled in what many fear is already a low-level civil war. But General Mustafa Ahmed al-Sheikh, head of the Turkey-based FSA military council, said regime opponents had lost all faith in the Secur-

Some claimed that rebel gunmen had earlier courted trouble by opening fire on checkpoints manned by government troops. Whatever the spark, the scale of the ensuing attack appears to have been brutal even by the standards of the Assad regime. Mousab Azzawi, of the Syrian Network of Human Rights, told *The Sunday Telegraph*: "The operation started about midday, with the use of about 50 or 60 mortar shells. Then they started to use tanks and heavy artillery for two hours.

"After that they deployed about 13 or 14 cars with mounted guns, and raided houses at random. They took people out and started shooting indiscriminately."

In one household, he claimed, the gunmen slaughtered two entire families, ranging from grandfathers to

family. "We're being slaughtered like sheep here," said one voice. "Where are the UN observers?" pleaded another.

It was claimed that the majority of casualties had been inflicted at close quarters, rather than by shelling.

Chaotic scenes followed when the group of UN observers finally arrived in Houla yesterday. "The people begged the observers to come with them to evacuate the bodies," said Maysara Al-Hennawi, another resident. "They refused to help us and they said that we should negotiate with the regime, and then they left."

Thousands of locals took advantage of the presence of the observers to flee the area, he added.

The Syrian government also broadcast footage of the casualties, blaming them instead

ceded that rebel groups now controlled "significant" parts of some cities and that there was "considerable physical destruction" across Syria.

More than 12,600 people are estimated to have died in Syria in the revolt against Assad's rule, including nearly 1,500 since the UN-backed truce came into effect, according to the Syrian Observatory for Human Rights.

In a sign that the regime grip was slipping further, tanks were deployed by the government for the first time this weekend in Aleppo, Syria's second largest city. The key commercial hub had previously been considered a pro-regime bastion, but saw large protests on Friday.

While neither side in the struggle is really seen to have properly observed a ceasefire, the FSA yesterday

Lievens Landscape

David de Witt, 21 August 2001
Victoria Polland, 12 February 2003

