

A collage of books and research materials. The top left shows a book cover with the text 'ANCE RESEARCH' and authors 'Konstantin Akinsha' and 'Amy L. Walsh'. The top right shows a book cover with the word 'PROVENAN' and 'ALTERNATE HISTORY'. The bottom left shows a book cover with the name 'ROSE VALLAND' and 'd'art'. There are also colorful sticky notes and a black book spine visible.

ANCE RESEARCH  
• Konstantin Akinsha • Amy L. Walsh

PROVENAN  
ALTERNATE HISTORY

ROSE VALLAND  
d'art

# Tools of Provenance Research

Dr Adriano Aymonino  
University of Buckingham



PHYSICAL HISTORY OF EXISTING OBJECTS

Frans Hals, *Seated Man Holding a Branch*, c. 1645, National Gallery of Art, Ottawa

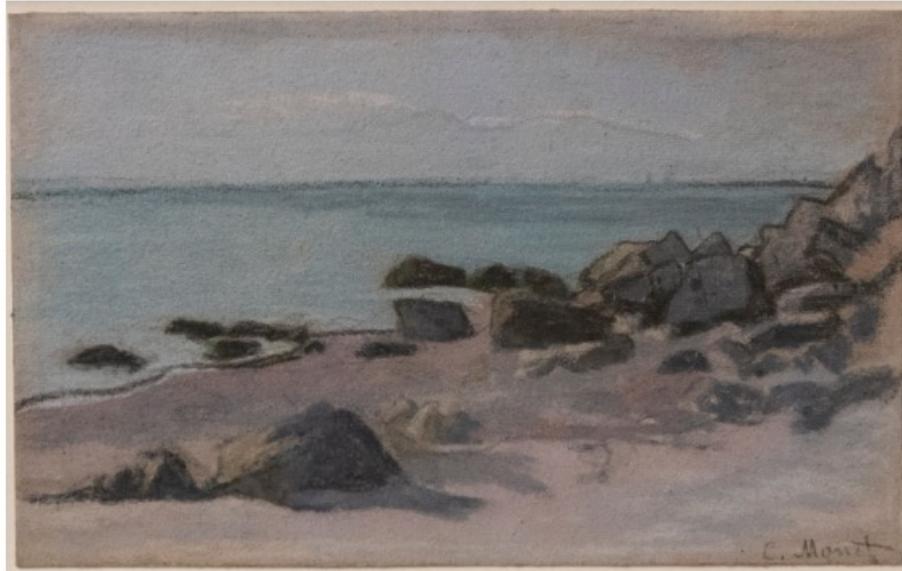


PHYSICAL HISTORY OF LOST OBJECTS

Franz Christoph Janneck, *Sculptor's Studio*, c. 1750, current whereabouts unknown



# COMMISSION FOR LOOTED ART IN EUROPE

[CLAE News](#)[CLAE Cases](#)[lootedart.com](http://lootedart.com)

Claude Monet  
*Bord de Mer*  
1865

Restitution to the heirs of Adalbert Parlagi 9 October 2024

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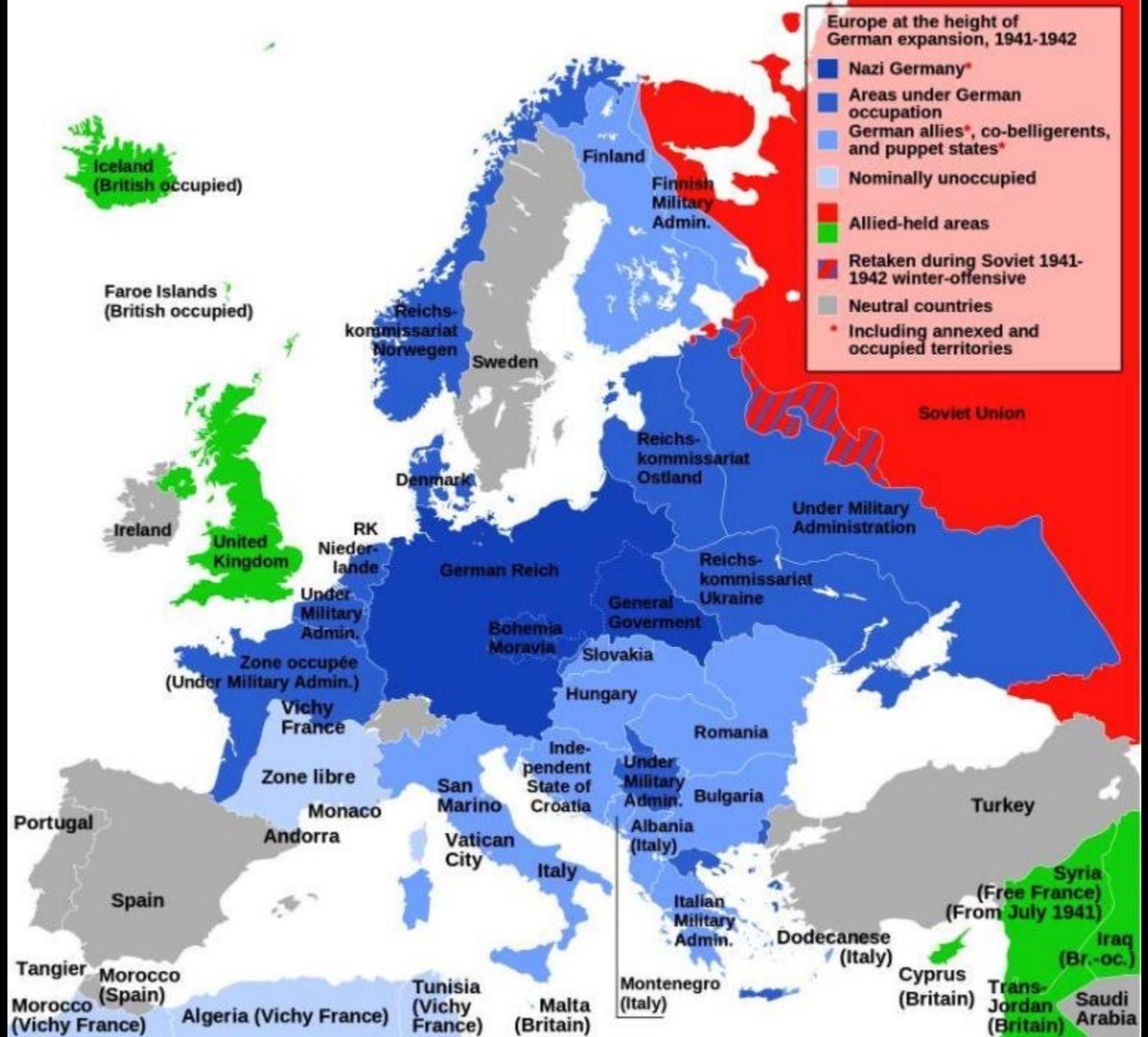
CLAE is mandated to represent the European Council of Jewish Communities (ECJC) and the Conference of European Rabbis (CER)

# Nazi looted art (1933-1945) and Provenance Research

**Europe at the height of German expansion, 1941-1942**

- Nazi Germany\*
- Areas under German occupation
- German allies\*, co-belligerents, and puppet states\*
- Nominally unoccupied
- Allied-held areas
- Retaken during Soviet 1941-1942 winter-offensive
- Neutral countries

\* Including annexed and occupied territories





Bundesarchiv, Bild 1011-729-0001-23  
Foto: Meister | 1943/1944

Soldiers of the Wehrmacht with a painting by Giovanni Paolo Pannini  
in front of the Palazzo Venezia, Rome, 1944



Sonderauftrag Linz (Special Commission Linz), from June 1939  
Hitler examining Albert Speer's model for the Führermuseum in Linz, 1945



Devisenschutzkommando (Foreign Exchange Protection Commando), or DSK, linked to Hermann Göring, from 1940

DER MILITÄRBEFEHLSHABER  
IN BELGIEN UND NORDFRANKREICH  
MILITÄRVERWALTUNGSCHEF  
EINSATZSTAB DES DIENSTSTELLEN DES  
REICHSLEITERS ROSENBERG I. D. WESTL.  
BES. GEBIETE U. D. NIEDERLANDE  
ARBEITSGRUPPE BELGIEN

BRÜSSEL, DEN 19. JULI 1941  
Vg./0.

An den  
Herrn Militärbefehlshaber  
in Belgien und Nordfrankreich  
Militärverwaltung, Chef  
Abtlg. Feindvermögen  
zu Hd. des Herrn Kriegsverwaltungsrat Dr. von Hammerstein

Brüssel  
Rue de Louvain

Sehr geehrter Herr Kriegsverwaltungsrat!

Die hiesige Dienststelle bittet um Ihr Einverständnis, die  
Bücherei des Juden Bernard Rothschild, Brüssel, 45, Rue Suisse,  
beschlagnahmen zu dürfen.

Heil Hitler!  
Der Leiter der Arbeitsgruppe  
Belgien und Nordfrankreich



*Adolf Rosenberg*

Der Militärbefehlshaber in  
Belgien und Nordfrankreich  
Militär-Verwaltungs-Chef  
Abteilung Feindvermögen  
22.7/1941.

Die hiesige Dienststelle bittet um Ihr Einverständnis,  
die Bücherei des Juden Bernard Rothschild,  
Brüssel, 45, Rue Suisse, beschlagnahmen zu dürfen.



*Adolf Rosenberg*

Sichergestellt durch den  
Einsatzstab RR, Stabsführung

ERR: Einsatzstab Reichsleiter Rosenberg, the “Special Task Force” headed by Adolf Hitler’s leading ideologue Alfred Rosenberg, from June 1940



Nazi occupation of Paris, May 1940-August 1944



Jeu de Paume, Paris, 1940-1944



Bruno Lohse, 1911-2007



Altaussee salt mines, Austria



## Monuments, Fine Arts, and Archives Program 1943-48

Monuments Men rescuing Leonardo's *Lady with an Ermine*, 1489-91.  
The painting was returned to the Czartoryski Museum in Kraków



Johannes Vermeer, *The Astronomer*, 1668, Louvre, Paris



Raphael,  
*Portrait of a  
Young Man*,  
1513-14,

formerly in the  
Czartoryski Museum,  
Kraków, Poland,  
missing since 1945



[Munich Central Collecting Point](#): 1945-1951

# Washington Conference on Holocaust Era Assets: 1998

[Metropolitan Museum Provenance Research Resources](#)

[Getty Research Institute Provenance Research Resources](#)

[Commission for Looted Art in Europe](#)

[Art Loss Register](#)

# Provenance Research in Action



Sano di Pietro, *Madonna and the Child*, Christie's London, 9 July 2015, lot 2

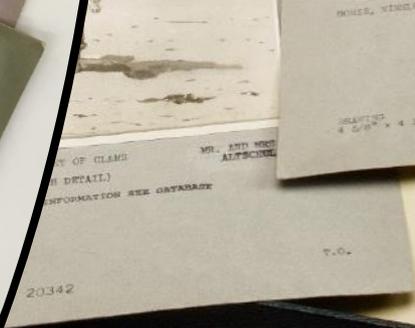
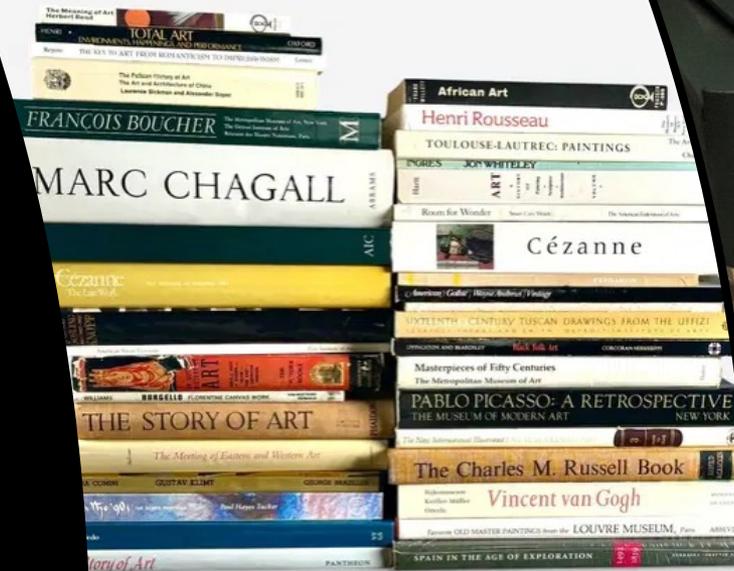


# PROVENANCE RESEARCH

1. Bibliographical Research

2. Photographic Collections

3. Sale Catalogues



# Provenance Research:

## 1. Bibliographical Research



# 1. Bibliographical Research

## First Step:

Catalogues raisonnés

[UK National Bibliographical Database](#)

# Johannes Vermeer

NATIONAL GALLERY OF ART, WASHINGTON  
 ROYAL CABINET OF PAINTINGS MAURITAHUIS, THE HAGUE  
 YALE UNIVERSITY PRESS, NEW HAVEN & LONDON

*Girl with a Pearl Earring*  
 c. 1665–1670  
 mounted on left cover: 1936 (194 in figures)  
 oil on canvas, 24.1 x 18.3 (77.0 x 57.9)

Royal Cabinet of Paintings Mauritshuis, The Hague

**DESCRIPTION**  
 (1) Head of Girl with Pearl Earring, 1665–1670  
 (2) Head of Girl with Pearl Earring, 1665–1670  
 (3) Head of Girl with Pearl Earring, 1665–1670  
 (4) Head of Girl with Pearl Earring, 1665–1670  
 (5) Head of Girl with Pearl Earring, 1665–1670  
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 (97) Head of Girl with Pearl Earring, 1665–1670  
 (98) Head of Girl with Pearl Earring, 1665–1670  
 (99) Head of Girl with Pearl Earring, 1665–1670  
 (100) Head of Girl with Pearl Earring, 1665–1670

**DESCRIPTION**  
 The *Girl with a Pearl Earring* is an oil on canvas, 24.1 x 18.3 cm (7.5 x 5.7 in). It is a portrait of a young girl, possibly a servant, wearing a blue and white headscarf and a pearl earring. The painting is a masterpiece of Vermeer's style, characterized by its soft lighting and detailed rendering of light and shadow.

**DESCRIPTION**  
 The girl's face is rendered with a soft, luminous quality, and her eyes are directed towards the viewer. The background is dark and indistinct, which emphasizes the figure. The painting is a testament to Vermeer's skill in capturing the subtle interplay of light and shadow.

**DESCRIPTION**  
 The girl's face is rendered with a soft, luminous quality, and her eyes are directed towards the viewer. The background is dark and indistinct, which emphasizes the figure. The painting is a testament to Vermeer's skill in capturing the subtle interplay of light and shadow.

In this young girl's stare out at the viewer with liquid eyes and pensive mouth, she radiates poetry, expressing all that goes unspoken but the self, unspoken skin is so an inscribed in the surface of her large, mandarin-shaped pearl earring, like a vein emanating from the forehead, she belongs to an specific time or place, the same surface, wrapping her head in crystalline lace, is surrounded by a striking white fabric that falls dramatically behind her shoulder, leading us out of mystery to the image.

Using this remarkable image has proven difficult, not only because the version has no parallel with contemporary Dutch fashion, but also because the painting is so different in concept from Vermeer's mature genre scenes of the late 1660s and early 1670s. An effort to date the painting to the other through an identification of the model as Maria, the sister of Vermeer's children, is unconvincing.<sup>1</sup> In some of his paintings from the other side Vermeer achieves the wistful distant look seen in other faces, caused by lowering a thin fish-colored glass over a transparent underdrawing.

Vermeer developed this technique for rendering flesh tones during the mid-1660s in paintings such as *Woman Holding a Balance* and *Young Woman with a Mirror* (figs. 10, 11). In both works, moreover, Vermeer effectively suggested the shaded position of the woman's headpiece by painting a thin glass over a selectively applied dark underdrawing layer. Vermeer explained these techniques in *Girl with a Pearl Earring*, using them to an even bolder and more enigmatic manner. The soft contour of the girl's face conceals a search that permeates the image. To achieve her face Vermeer placed light accents in her eyes, and, as was usually discovered in the tiny restoration of the painting, accentuated the structure

of her mouth with small dots of pink paint.<sup>2</sup> The fine and striking bold application of blue glass in the carbon contour lines further to the sense of mystery.

The expressive character of Vermeer's paint application in capturing green the one which he designed his work. It also separates his style from that of a number of his contemporaries, including Pieter van Meester (1619–1680), who painted comparable subjects (fig. 1), but in a traditional manner that has its roots in an entirely different tradition. Vermeer's broad manner of painting, which allows him to generalize form and to suggest the subtle contours of light falling across surfaces, is a fundamental aspect of his classicism, the origins of which are to be found in his early history paintings.

*Girl with a Pearl Earring* exhibits another aspect of the classicism that pervades Vermeer's work, from *Street and the Gate* (fig. 12), to *Young Woman with a Mirror* (fig. 13) and *Woman with a Pearl Earring* (fig. 14), and again a dark, unadorned background, and dressed in an exotic costume, this striking young



Fig. 1. Young woman with a mirror, c. 1665–1670, oil on canvas, 24.1 x 18.3 cm (7.5 x 5.7 in), Mauritshuis, The Hague. Photo: The National Gallery, London.



Catalogue entry: "tombstone"

*Girl with a Pearl Earring*

c. 1665–1666

inscribed top left corner: *IPMter* (IVM in ligature)

oil on canvas, 44.5 x 39 (17 1/2 x 15 1/2)

Royal Cabinet of Paintings Mauritshuis, The Hague

As this young girl stares out at the viewer with liquid eyes and parted mouth, she radiates purity, captivating all that gaze upon her. Her soft, smooth skin is as unblemished as the surface of her large, teardrop-shaped pearl earring. Like a vision emanating from the darkness, she belongs to no specific time or place. Her exotic turban, wrapping her head in crystalline blue, is surmounted by a striking yellow fabric that falls dramatically behind her shoulder, lending an air of mystery to the image.

Dating this remarkable image has proven difficult, not only because the costume has no parallel with contemporary Dutch fashions, but also because the painting is so different in concept from Vermeer's interior genre scenes of the late 1650s and early 1660s. An effort to date the painting to the 1670s through an identification of the model as Maria, the oldest of Vermeer's children, is unconvincing.<sup>2</sup> In none of his paintings from the 1670s does Vermeer achieve the softly diffused flesh tones evident here, created by layering a thin flesh-colored glaze over a transparent undermodeling.

Vermeer developed this technique for rendering flesh tones during the mid-1660s in paintings such as *Woman Holding a Balance* and *Young Woman with a Water Pitcher* (cats. 10, 11). In both works, moreover, Vermeer effectively suggested the shaded portions of the woman's headdress by painting a thin glaze over a selectively applied dark imprimatura layer. Vermeer exploited these techniques in *Girl with a Pearl Earring*, using them in an even bolder and more expressive manner. The soft contour of the girl's face creates a warmth that permeates the image. To enliven her face Vermeer placed light accents in her eyes, and, as was recently discovered in the 1994 restoration of the painting, accentuated the extremi-

ties of her mouth with small dots of pink paint.<sup>3</sup> The free and strikingly bold application of blue glazes in the turban contributes further to the sense of immediacy.

The expressive character of Vermeer's paint application is surprising given the care with which he designed his works. It also separates his style from that of a number of his contemporaries, including Frans van Mieris (1635–1681), who painted comparable subjects (fig. 1), but in a meticulous manner that has its roots in an entirely different tradition. Vermeer's broad manner of painting, which allows him to generalize forms and to suggest the subtle nuances of light falling across surfaces, is a fundamental aspect of his classicism, the origins of which are to be found in his early history paintings.

*Girl with a Pearl Earring* exhibits another aspect of the classicism that pervades Vermeer's work, from *Diana and Her Companions, View of Delft*, to *Young Woman with a Water Pitcher*—timelessness. Set against a dark, undefined background, and dressed in an exotic costume, this striking young



Fig. 1. Frans van Mieris, *Portrait of the Artist's Wife, Ganna van der Gucht*, c. 1675–1680, oil on panel. Reproduced by courtesy of the Trustees, The National Gallery, London

## PROVENANCE

- (?) Pieter Claesz van Ruijven, Delft, before 1654;  
 (?) Maria de Knuijt, Widow Van Ruijven, Delft, 1674–1681; (?) Magdalena van Ruijven and Jacob Dissius, Delft, 1681–1682; (?) Jacob Dissius (with his father, Abraham Dissius, 1685–1694), Delft, 1682–1695;  
 (?) Dissius sale, Amsterdam, 16 May 1696, no. 38 (f 36) or no. 39 (f 17) or no. 40 (f 17); Braams sale, The Hague, 1881 (day and month unknown), for f 2.30 to Des Tombe; A. A. des Tombe, The Hague, 1881–1902 (on temporary loan to the Mauritshuis in 1881); Royal Cabinet of Paintings Mauritshuis, The Hague, 1902 (bequest of Des Tombe)

## EXHIBITIONS

- The Hague 1890, 17, no. 217; Paris 1901, 81, no. 106; Rome 1911, 200, no. 117 and ill.; London 1930, 127, no. 106; The Hague 1941, no. 121; Amsterdam 1946, 10, no. 10 and ill.; Delft 1950, 11, no. 27; Washington 1962, 10–11, no. 38 and ill.; Paris 1981, 358–361, no. 54 and ill.

## TECHNICAL DESCRIPTION

The fine, plain-weave linen support, which has been lined, has a thread count of 24.2 x 44 per cm.<sup>2</sup> Only fragments of the original tacking edges survive.

The composition was laid in with light and dark areas. The ground is a thick, yellowish-white layer containing lead white, chalk, and possibly azurite.<sup>3</sup>

The dark background and the deeper shadows of the girl's face, turban, and bodice were established with a mixture of black and earth pigments, and further modeled with a pale, ochre color. The shadow of her nose was underpainted with red lake while the highlights on her nose, right cheek, and forehead have a thick, cream-colored underpaint. The turban was painted with varying shades of an ultramarine and lead-white mixture, wet-to-wet, over which a blue glaze was applied, except in the highlights. A thin, off-white scumble of paint over the brown shadow of the girl's neck defines the pearl, and is painted more sparsely at the bottom where the pearl reflects the white collar. Small hairs from Vermeer's brush are found in the half-tones of the flesh areas.

## PROVENANCE

- (?) Pieter Claesz van Ruijven, Delft, before 1674;  
 (?) Maria de Knuijt, Widow Van Ruijven, Delft, 1674–1681; (?) Magdalena van Ruijven and Jacob Dissius, Delft, 1681–1682; (?) Jacob Dissius (with his father, Abraham Dissius, 1685–1694), Delft, 1682–1695;  
 (?) Dissius sale, Amsterdam, 16 May 1696, no. 38 (f 36) or no. 39 (f 17) or no. 40 (f 17); Braams sale, The Hague, 1881 (day and month unknown), for f 2.30 to Des Tombe; A. A. des Tombe, The Hague, 1881–1902 (on temporary loan to the Mauritshuis in 1881); Royal Cabinet of Paintings Mauritshuis, The Hague, 1902 (bequest of Des Tombe)



# Palma Vecchio



Cambridge University Press

Cambridge  
New York New Rochelle  
Melbourne Sydney

75

*Madonna with Sts Catherine of Alexandria, John the Baptist, Jerome and Two Donors, 1524-6*

Oil on panel, 134 × 210 cm.

Naples, Museo di Capodimonte, no. 84.

*Provenance* Bologna, Palazzo Zambecari, 1789; Naples, collection Domenico Barbaia; acquired by the Galleria Nazionale di Capodimonte in 1841; in 1943-4, the picture was removed by the Germans to Berlin and in 1945 to Alt-Aunee, near Salzburg; captured by the American army and taken to Munich; returned to Naples, August 1947.

In 1947 the picture was described thus: 'It is one of the objects that suffered most from the hurried transportation by the Germans in which the warping of the panel was increased and many bits of pigment were detached' (see exhibition catalogue [1947], below). The painting was restored in 1956-7 and was removed from exhibition in May 1979 for further treatment. The condition of this panel is nevertheless relatively good. The donor's wife's sleeve is the most damaged part, exposing a buff underpainting where the paint is gone. There is some blistering horizontally, and occasional lacunae, but these tend to be confined to the places repainted in 1956-7. The green background in the left corner has turned brown.

Crowe and Cavalcaselle (1871) were the first to suggest that this picture was originally in the Casa Barbarigo at San Polo, and was seen there by Ridolfi in 1648. Marischer has recently followed them in this. However, as early as 1914, von Hadeln, in his edition of Ridolfi, pointed out that the Barbarigo picture was still in Venice when the Naples *Sacra Conversazione* was already in the Capodimonte collection. The Barbarigo picture mentioned by Ridolfi can firmly be identified with the *Madonna and Child with Two Donors* in the Hermitage, Leningrad [A154]. We know nothing of the history of the Naples picture before Hofstätter reported it in 1792 in the Zambecari collection.

The attribution of this painting to Palma has never been disputed, and all writers agree that it is a late work. A softness of touch in the rendering of the draperies and of the flesh has displaced the relative hardness of form in Palma's early work. This, combined with the grandly conceived figures, draperies and poses argues strongly in favour of the late date. Palma has shown a lively sense of variety: and the group of the virile John the Baptist, the beautiful and mature Madonna, the infant Christ and the aged Jerome shows a remarkable confidence in the rendering of idealised human types.

Rearick in 1976 identified a chalk drawing of two male arms in the Uffizi, Florence (no. 129187; see catalogue no. 07), as a preparatory study for the outstretched arms of the Baptist and St Jerome – though the attribution is tempting there are differences between the sketched and painted works that leave room for doubt. The identity of the donors is not known, although the gentleman is plausibly identifiable as a Girolamo in view of his relationship with St Jerome. The truncated donors, tucked into the corner of the picture, constitute a unique motif in Palma's work: what Chastel has identified as 'Le donateur "in abisso"', and which was popular in Venetian altarpieces of this period (cf. A. Chastel, 'Le donateur "in abisso"', *Festschrift für Otto von Simson zum 65. Geburtstag*, Frankfurt, Berlin, Vienna [1977], pp. 173-83).

See also p. 83.

*Bibliography* Hofstätter (1792), II, p. 200 (Palma Vecchio)

Quaranta (1846), p. 153, no. 341

Crowe and Cavalcaselle (1871), II, pp. 470-1



Morelli (1892), p. 295

Becceon (1894), p. 210, no. 28

(1895), pp. 144, 304 (post-1514)

Rinaldi (1911), pp. 125-7, no. 67, pl. 17

Crowe and Cavalcaselle (1922), III, p. 364-5

Forami (1922), p. 26 [1525]

von Hadeln (1914), ed. of Ridolfi (1648), I, p. 140 note

A. Vesnari (1928), pp. 408, 436, fig. 155

Becceon (1932), p. 410

Goebosi (1932a), p. 174 (1525-8)

Spahr (1932), pp. 80, 153, pl. 48 (1523-5)

Goebosi (1937), pp. 94-5 (1525-8)

*Exhibition of Works of Art Recovered from Germany* (1947), p. 20, no. 16 (after 1520)

Becceon (1956), pp. 33, 139 (post-1514)

(1957), I, p. 125 (late work)

Minola de Galloni (1961), p. 377

Molajoli (1964), p. 144, pl. 41

Ballarín (1965), pp. 6, 7 (late 1520s)

Marischer (1968), p. 74, pl. 45 (1523-8)

Freedberg (1971), p. 223 (1525-8)

Marischer (1975a), pp. 212, 238 (post-1520)

Rearick (1976), p. 73 (1520-5)

*Madonna with Sts Catherine of Alexandria, John the Baptist, Jerome and Two Donors, 1524–6*

Oil on panel, 134 × 210 cm.

Naples, Museo di Capodimonte, no. 84.

*Provenance* Bologna, Palazzo Zambeccari, 1789; Naples, collection Domenico Barbaja; acquired by the Galleria Nazionale di Capodimonte in 1841; in 1943–4, the picture was removed by the Germans to Berlin and in 1945 to Alt-Ausee, near Salzburg; captured by the American army and taken to Munich; returned to Naples, August 1947.





## Seated Man holding a Branch

c.1645

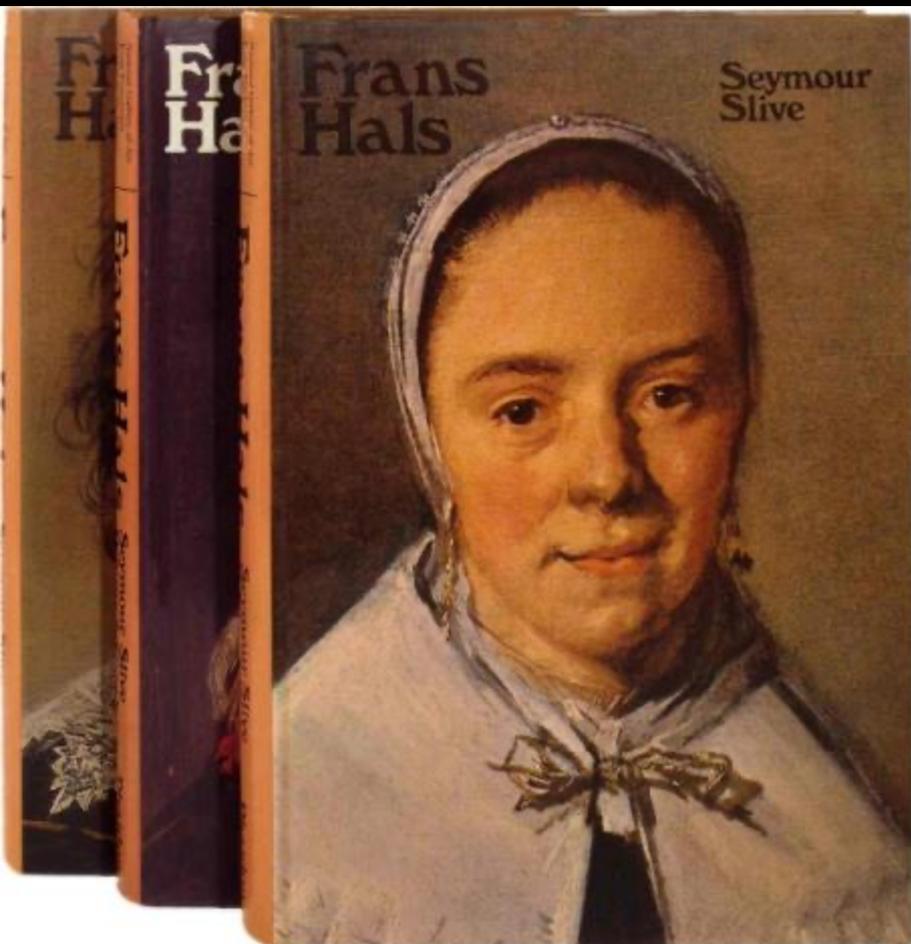
Pencil, 45.4 x 23 cm

Signed, lower right, with the connected monogram: FH

1113

National Gallery of Canada, Ottawa (inv. 1391)

Exhibited in Washington



Since no print after this small painting exists, it probably belongs to the group of Hals's little portraits designed for private enjoyment, not as models for engravers. Despite the use of a familiar relaxed pose, the little portrait strikes a new note; its very free touch and rather dark tonality anticipate the artist's later works. The branch the man holds may have a symbolic meaning, but until it has been identified its significance remains problematic. Botanists consulted have neither accepted Hofstede de Groot's opinion that it is holly (HdG 258), nor have they been able to establish its identity.

Likewise obscure is the sitter's identity. He has been erroneously called the Haarlem landscapist Frans Post more than once. Now, Hals did indeed paint a small portrait of Frans Post which has been securely identified on the basis of Jonas Snyderhuse's engraving of it (see cat. 77). Though the two works employ similar compositional schemes, no more than a glance is needed to confirm that the sitters are not identical.

Grimm has proposed (1970; 1971) that the sitter is Adriaen van Ostade on the basis of his resemblance to Hals's portrait of the popular Haarlem genre painter now at the National Gallery, Washington (5192). The similarity, however, is not compelling enough to secure the identification. Grimm's additional claim (1970) that the Ottawa picture is not by Hals but a reduced variant after Washington's *Ostade* by an anonymous artist working in the master's studio, whom he subsequently (1971) identified as the artist's son Frans Hals II, is unacceptable. Frans II (1618-before November 1677; HdG doc. 26) remains a shadowy figure. Not a single one of the disparate works that have been attributed to him is securely documented and none of them – or those done by any other of the master's followers – approximate the quality of the Ottawa portrait (for additional word regarding other works wrongly attributed to Hals's nebulous namesake, see Slive 1970-4, vol. 3, no. 155).

Jan Gerard Waldrop (c.1740-1808) made two careful black chalk drawings on parchment after the portrait (perhaps Waldrop owned it). One, in the Frans Halsmuseum, is inscribed with the connected monogram to the right of the head: 'FH pinx/J.G. Waldrop del 1778'. Hals's monogram does not appear in the lower right corner. It does, however, make an appearance in his second drawing, made twelve years later; this sheet is now at the Teyler Museum, Haarlem (inv. 19990; repr. in Jellema 1987, p. 43). Perhaps a late eighteenth-century restoration revealed the monogram on the painting. Alternatively, the uncommonly large monogram may have been added by another hand. The Teyler copy is inscribed at the upper right: 'F. Hals pinx/J.G. Waldrop del 1790', and on the verso: 'de Dichter Post' ('the poet Post'). Why Waldrop called him 'the poet Post' is a mystery; a seventeenth-century Dutch poet named Post is unknown today.

Waldrop's drawing after a lost Hals *Portrait of a Woman*, inscribed with the connected monogram: 'FH pinx/1664/J.G. Waldrop del 1779' (Frans Halsmuseum; 5.1.20), has been catalogued as a copy after the lost companion piece to the Ottawa portrait (Bode-Binder 243; KdK 213). There is no reason to accept this conclusion; neither the size of her figure

nor her position in the space allotted to her is compatible with the arrangement of her alleged companion.

In 1895, while the Ottawa portrait was still in the Bonomi-Cerda Collection, Milan, Bernard Berenson informed Isabella Stewart Gardner that it was available for purchase. She declined it (Samuels 1979, p. 239). If she had acquired the picture, it would have been the only Hals at Fenwick Court and one of the first by the artist to cross the Atlantic. Berenson, who died a decade before the painting was acquired by Ottawa, would have been pleased to learn that the outstanding little portrait that caught his attention at the beginning of his very long career finally found a permanent home on the North American continent.

PROVENANCE: Probably the painting wrongly identified as a portrait of Frans Post in the sale Johan van der March, Amsterdam, 25 August 1775, no. 447; 'Frans Post Westindisch landschapshilder ... Men zou hem verbeeld niet een hued op 't bootje en een luwertje in de hand, zittende en ruzende met een arm op de leuning van de maal. Door Frans Hals in en krachtig geschilderd, op papier, h. 27 1/2 lin. 2 3/4 duim.' (Dbl. 44, Fouquet); Bonomi-Cerda Coll., Milan by 17 January 1856 (see O'Malley manuscript diary, The National Gallery, London); sale Bassano-Carola, Milan (Goschke), 14-6 December 1895; dealers P. & D. Colnaghi, London, 1896, no. 31; Oscar Holschinsky, Berlin; sale Holschinsky, Berlin (Coster), 10 May 1928, no. 11 (as a portrait of Frans Post); Gerald Olvén, Beverly Hills, California; sale Gerald Olvén, London (Sotheby's), 24 June 1919, no. 66 (as a portrait of Frans Post; £48,000, Leonard Koester); Major A.E. Allart, London; acquired by the gallery from the estate of A.E. Allart through L. Koester in 1966.

EXHIBITIONS: Berlin 1906, no. 48; Berlin 1929, no. 47; London 1946, no. 19; Haarlem 1964, no. 54.

LITERATURE: *Jour. Bat.* 60, 6034 (as Frans Post); Mori 166; HdG 258; Bode-Binder 242; KdK 213 (0.064); Slive 1970-4, vol. 3, p. 162; Grimm 1970, p. 174 (workshop variant after Frans Hals's *Portrait of Adriaen van Ostade* in the National Gallery, Washington, D.C.; inv. 1937.1.20; 5192); Grimm 1971, p. 162, no. 31 (portrait of Adriaen van Ostade by Frans Hals II which is based on the Washington picture; not before 1645); Ekker 1973, p. 213 (badly a portrait of Ostade); Montagni 234; Baur 1981, p. 518 (by Frans Hals; not a portrait of Ostade); Catalogue National Gallery of Canada, Ottawa, *European Painting*, vol. 1, 1987, pp. 170-2, no. 1202 (by Frans Hals; not a portrait of Ostade).

PROVENANCE Probably the painting wrongly identified as a portrait of Frans Post in the sale Johan van der Marck, Amsterdam, 25 August 1773, no. 441: 'Frans Post Westindisch landschapschilder ... Men zeit hem verbeeld met een hoed op 't hoofd en een lauwertek in de hand, zittende en rustende met zyn arm op de leuning van de stoel. Door Frans Hals fix en kragtig geschilderd, op paneel, h. 17 1/2 br. 12 3/4 duim.' (Dfl. 42, Fouquet); Bonomi-Cereda Coll., Milan by 17 January 1856 (see O. Mündler manuscript diary, The National Gallery, London); sale Bonomi-Cereda, Milan (Genolini), 14-6 December 1896; dealers P. & D. Colnaghi, London, 1896, no. 21; Oscar Huldshinsky, Berlin; sale Huldshinsky, Berlin (Cassirer), 10 May 1928, no. 11 (as a portrait of Frans Post); Gerald Oliven, Beverly Hills, California; sale Gerald Oliven, London (Sotheby's), 24 June 1959, no. 66 (as a portrait of Frans Post; £48,000, Leonard Koester); Major A.E. Allnatt, London; acquired by the gallery from the estate of A.E. Allnatt through L. Koester in 1969.

# 1. Bibliographical Research

## Second Step:

Reference works other than  
Catalogues raisonnés

*Sculptori Studio*

*Franz Christoph Janneck*

*39.5 x 57*

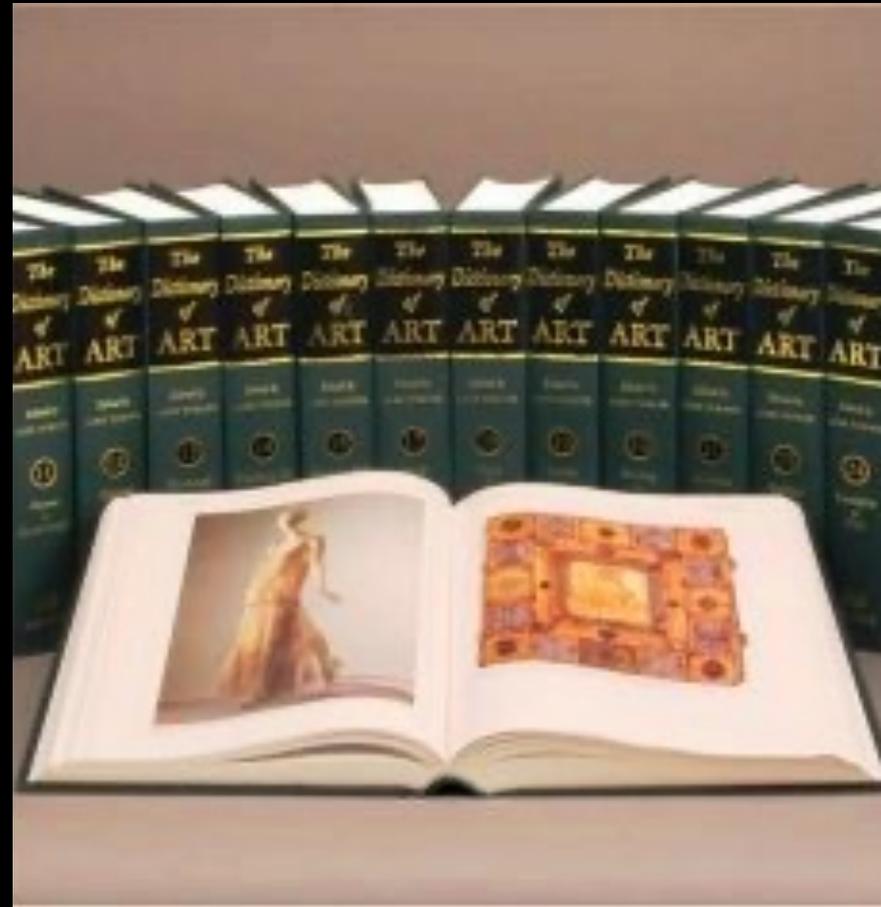
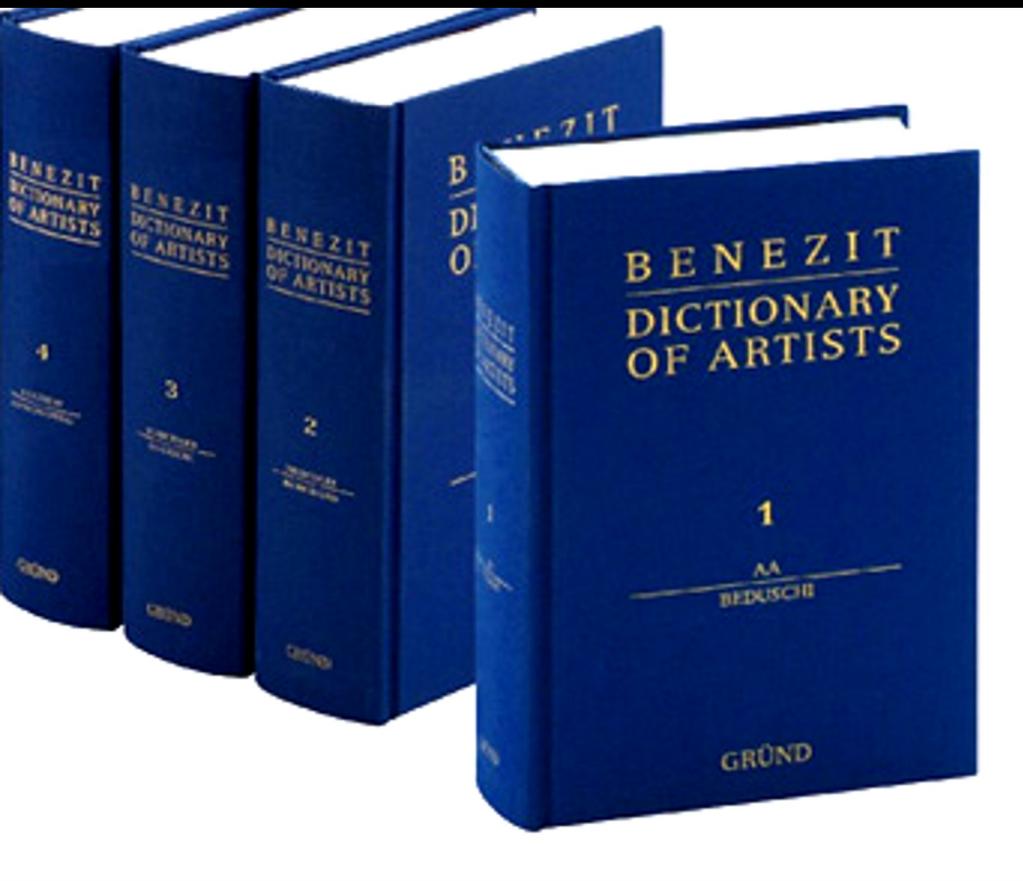


Inventory

Image

To establish the correct name and nationality of an  
artist: [Getty Union List of Artist Names \(ULAN\)](#)

[Getty Vocabularies](#)



[Oxford Art Online \(Grove + Benezit\)](#)

To access the Oxford Dictionary of Art + the Oxford Dictionary of National Biography

You must join a London/UK Council Library:  
such as the [Twickenham Library](#)



# 1. Bibliographical Research

## Third Step:

How to find books, articles  
and essays

To find specific works published after 1995 (date of publication of the Grove):

[KUBIKAT](#): collective catalogue of the leading German scholarly research institutes in the field of art history (Kunsthistorisches Institut, FLORENCE; Bibliotheca Hertziana, ROME; Zentralinstitut für Kunstgeschichte, MUNICH)

[JSTOR](#): digital library of academic journals, books, and primary sources

# How to find the physical location of books, articles and essays

[UK National Bibliographical Database](#)

[International Bibliographical Database \(Worldcat\)](#)



[British Library](#)



National Art Library, Victoria and Albert Museum



[Warburg Institute Library](#)  
[Courtauld Institute Library](#)

# Provenance Research

## 2. Photographic Collections

*Sculptori Studio*

*Franz Christoph Janneck*

*39.5 x 57*



Inventory

Image



1. The Frick Collection Photo Archive, New York



SCHALKEN, GODFRIED

SELF-PORTRAIT WITH A CANDLE

WASHINGTON COUNTY MUSEUM  
OF FINE ARTS  
HAGERSTOWN  
MARYLAND

c. 45° x 40°

DATE: (a) 1694.

REPRODUCTION: Gift, March 10, 1956, Peale Municipal Museum, Baltimore (before cleaning).

EXHIBITIONS: (a) Boston 1828 (48); Hagerstown 1961.

COLLECTIONS: (a) Possibly Sale, Amsterdam, S.A. Westerhof-Van der Schagen Collection, May 16, 1718; lot 44 (102 florins, to Fouquet); (a) possibly later owned by the Duke of Portland, Welbeck Abbey; (a) sent by a man in France to his brother in New Orleans; (a) shipwrecked off Cuba; (a and b) sold by the undertakers at Havana and purchased by an American sea captain; (b) sold by the above at an unknown sale, Charleston; (b) bought by an unknown dealer or collector; (a and c) possibly Charles Fraser or Thomas Middleton, or William Harris Jones; for Robert Gilmer by 1827; (a, b and c) Robert Gilmer, Baltimore (1774-1848); (b) his nephew, William Gilmer, by 1848; (b) Sale, F.W. Bennett &amp; Co., Baltimore, Gilmer Collection, November 19, 1883, lot 11; (b) acquired at that sale by E. Gilmer, Jr. (probably William or Hoffman Gilmer); (a, b and c) Edmund Law Rogers, Baltimore; (b) his daughter, Charlotte Rogers Smith, by 1912; (b) her son, Edmund Law Rogers Smith; (a and c) presented by him, in 1950, to the Washington County Museum of Fine Arts, Hagerstown, Maryland (b-150.003).

DESCRIPTION: (d) Self-Portrait with a Candle, by Godfried Schalcken.  
(a) Signed lower right: "G. SCHALKEN pinxit hanc suam effigiem Londini  
se".  
(a) 118.4 x 101.6 cm.  
(c) Restored in July 1961.

NOTE: (d) Library holdings include photographs taken before cleaning and restoration.

## SOURCES:

- (a) Beherman, Thierry. Godfried Schalcken. Paris, 1989, p.152 (35).  
 (b) Humphries, Lance Lee. "Robert Gilmer, Jr. (1774-1848): Baltimore Collector and American Art Patron." Unpublished Ph.D. dissertation, University of Virginia, May 1998, vol. 2, p.115.  
 (c) Jennifer E. Smith, Assistant Curator, Washington County Museum of Fine Arts, email dated October 29, 2009.  
 (d) Information from Frick Art Reference Library Photoarchive.

# RKD, Netherlands Institute for Art History, The Hague



rKD  
D

2. [Netherlands Institute for Art History \(RKD\) photographic collection and database](#)



3. Witt Photographic Library, Courtauld Institute of Art, London



[Witt Photographic Library, Courtauld Institute of Art](#)

# Provenance Research:

## 3. Sale Catalogues

*Sculptori Studio*

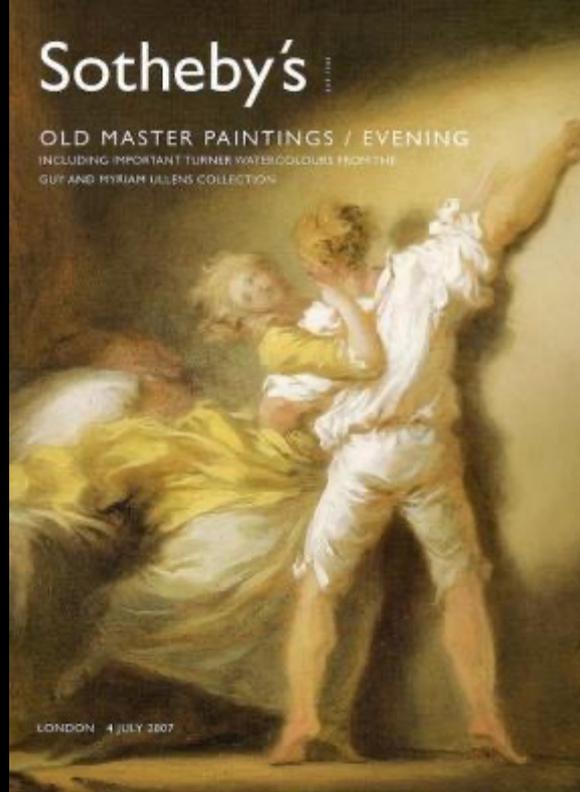
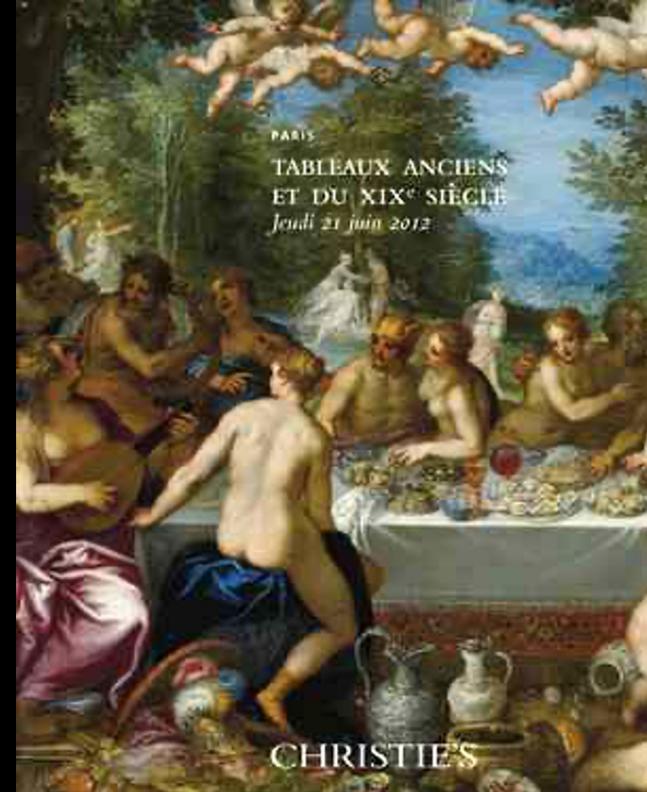
*Franz Christoph Janneck*

*39.5 x 57*



Inventory

Image



## Sale Catalogues databases

Artnet: <http://www.artnet.com>

Invaluable: <https://www.invaluable.com>

Art Price: <http://web.artprice.com/start.aspx?l=en>



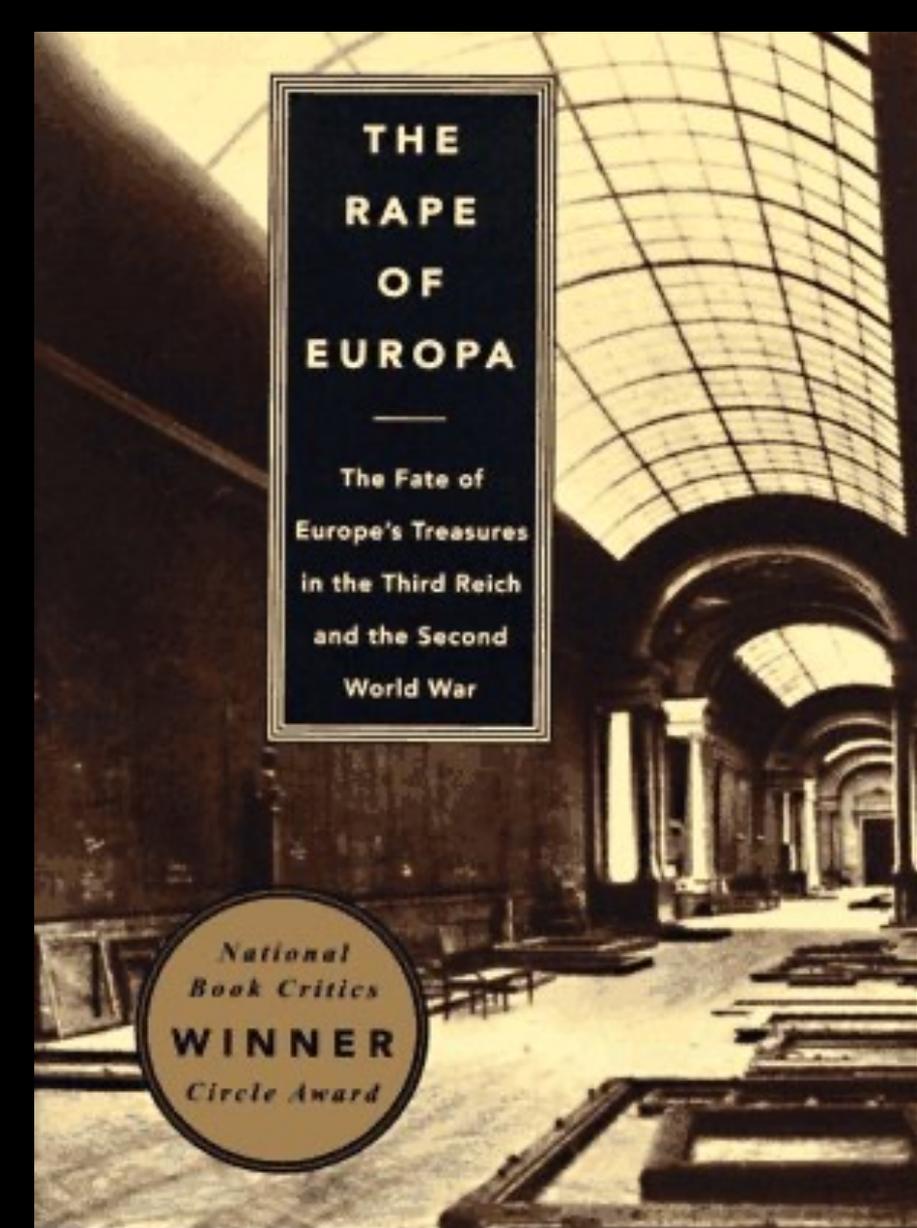
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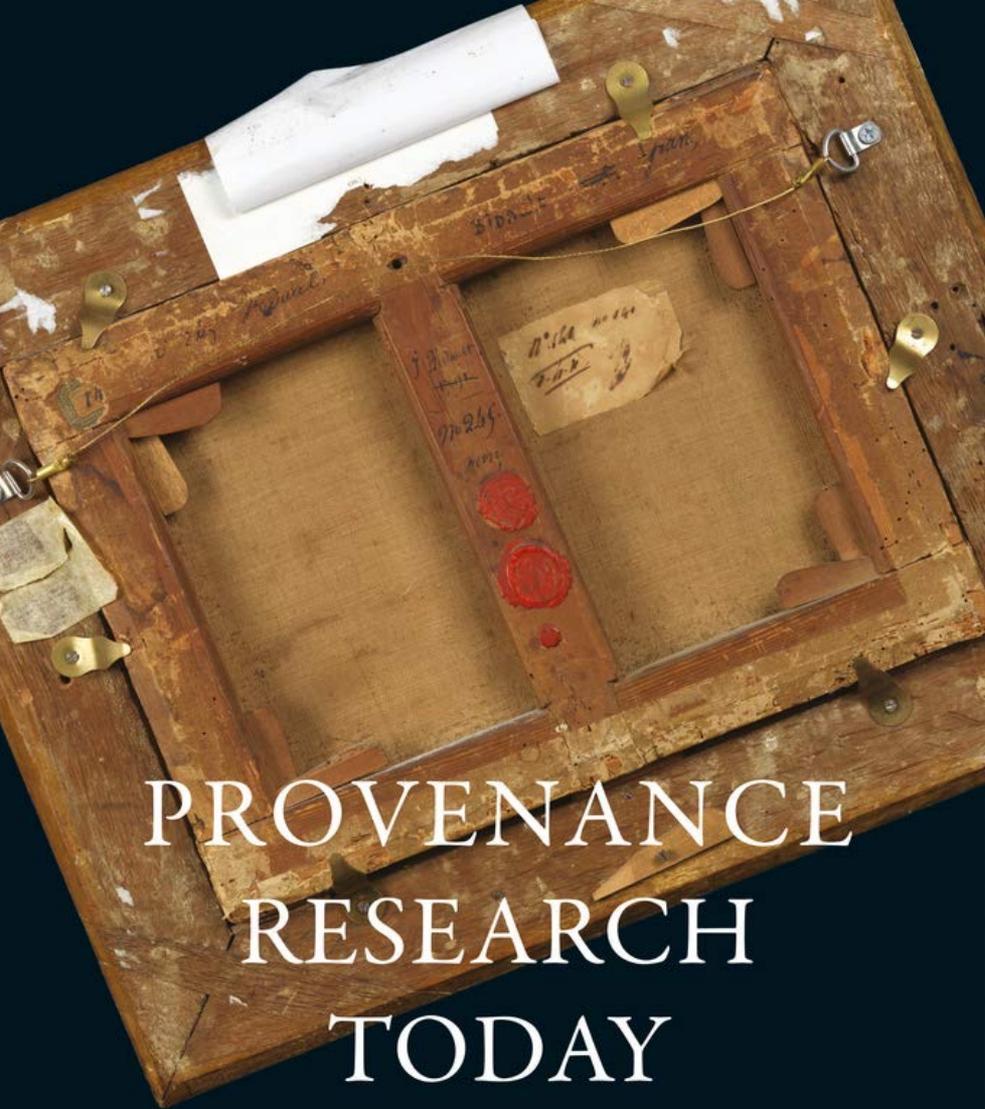
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AN ALTERNATE HISTORY OF ART

EDITED BY  
GAIL FEIGENBAUM  
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Issues & Debates

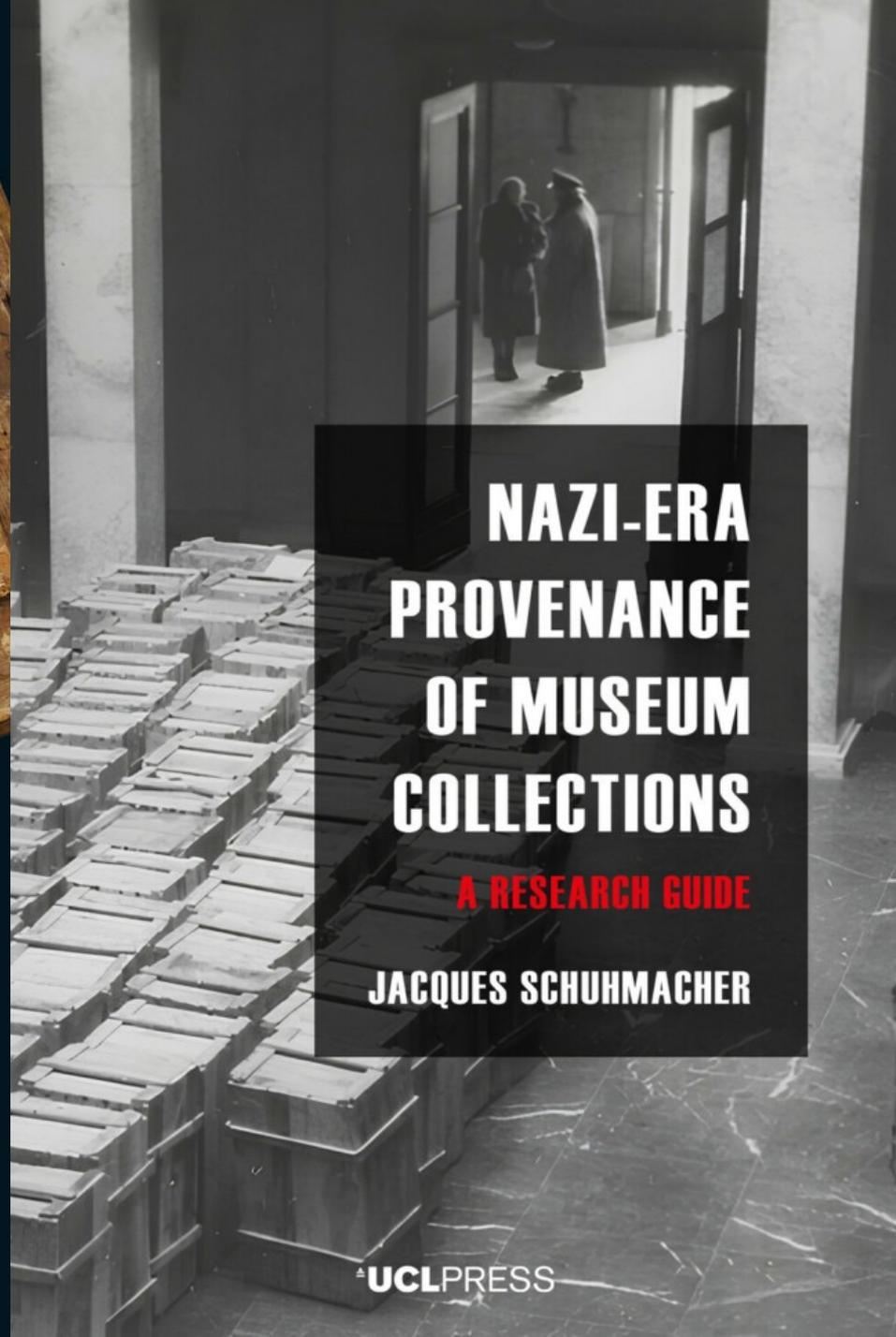
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# PROVENANCE RESEARCH TODAY

PRINCIPLES, PRACTICE, PROBLEMS

Edited by  
Arthur Tompkins



## NAZI-ERA PROVENANCE OF MUSEUM COLLECTIONS

**A RESEARCH GUIDE**

**JACQUES SCHUHMACHER**

**UCLPRESS**



Gustav Klimt,  
*Portrait of Adele  
Bloch-Bauer I*,  
1907, Neue  
Gallery, New  
York