



Piet van Eeghen's Collection of Paintings

AMSTERDAM X MUSEUM

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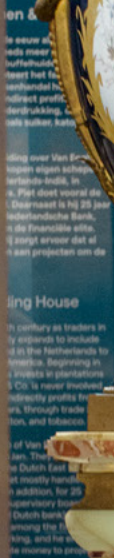


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Foreword

The Amsterdam Museum manages the historical collection of the city of Amsterdam, a collection of works of art, historical and utilitarian objects that has grown to over one hundred thousand pieces over the centuries. A significant proportion of these were donated by private collectors, wealthy Amsterdammers who decided to bequeath their collection to the city. Adriaan van der Hoop, Carel Joseph Fodor, Abraham and Louisa Willet-Holthuysen and Sophia Lopez Suasso-de Bruijn left the city impressive collections, and even houses. But when it comes to absolute numbers, Piet van Eeghen's legacy is the largest bar none. He donated more than 12,000 objects to the city, with the core being his unique collection of drawings, prints and books by the 17th-century's Jan and Caspar Luyken. This makes the Amsterdam Museum the proud custodian of the most important Luyken collection in the world.

In addition to the rich collection on paper, Van Eeghen donated 92 paintings to the city. This collection forms an excellent sample of a 19th-century collection of contemporary masters. For although we no longer experience the paintings as such now, more than a century later: Piet van Eeghen's collection was modern, painted in the time in which he lived. The mainly Romantic paintings were donated to the Stedelijk Museum in 1889 and moved to the historical collection in 1926, when the Amsterdam Historical Museum was founded. They were no longer considered modern or contemporary at that time. That does not diminish the quality. With works by Ary Scheffer, Jozef Israëls, Horace Vernet, Barend Cornelisz Koekkoek and Alexandre Calame, the collection features work by the best painters of Van Eeghen's time.

Not modern, but not really old either, many of these paintings fell out of fashion and were used only sparsely for exhibitions and in publications. Now, that is changing. From March 29th til June 30th, 2024, the Amsterdam Museum hosted the exhibition *The Amsterdam of Piet van Eeghen. How a merchant changed the city*. This publication was issued on the occasion of that exhibition.

A considerable part of the painting collection is presented in the exhibition. This publication explores that in more detail. Laura van Hasselt introduces Piet van Eeghen and his love of art, Maren de Wit describes how Van Eeghen's collection was constructed. In her essay, Eva Peterson reflects on female artists in the collection and female artists within the Van Eeghen family. Tom van der Molen and Sarah Remmerts de Vries provide a detailed insight into 25 of the paintings through short lemmas, to a choice of 25 from the paintings, and finally a list of all 92 paintings Van Eeghen bequeathed to the city follows.

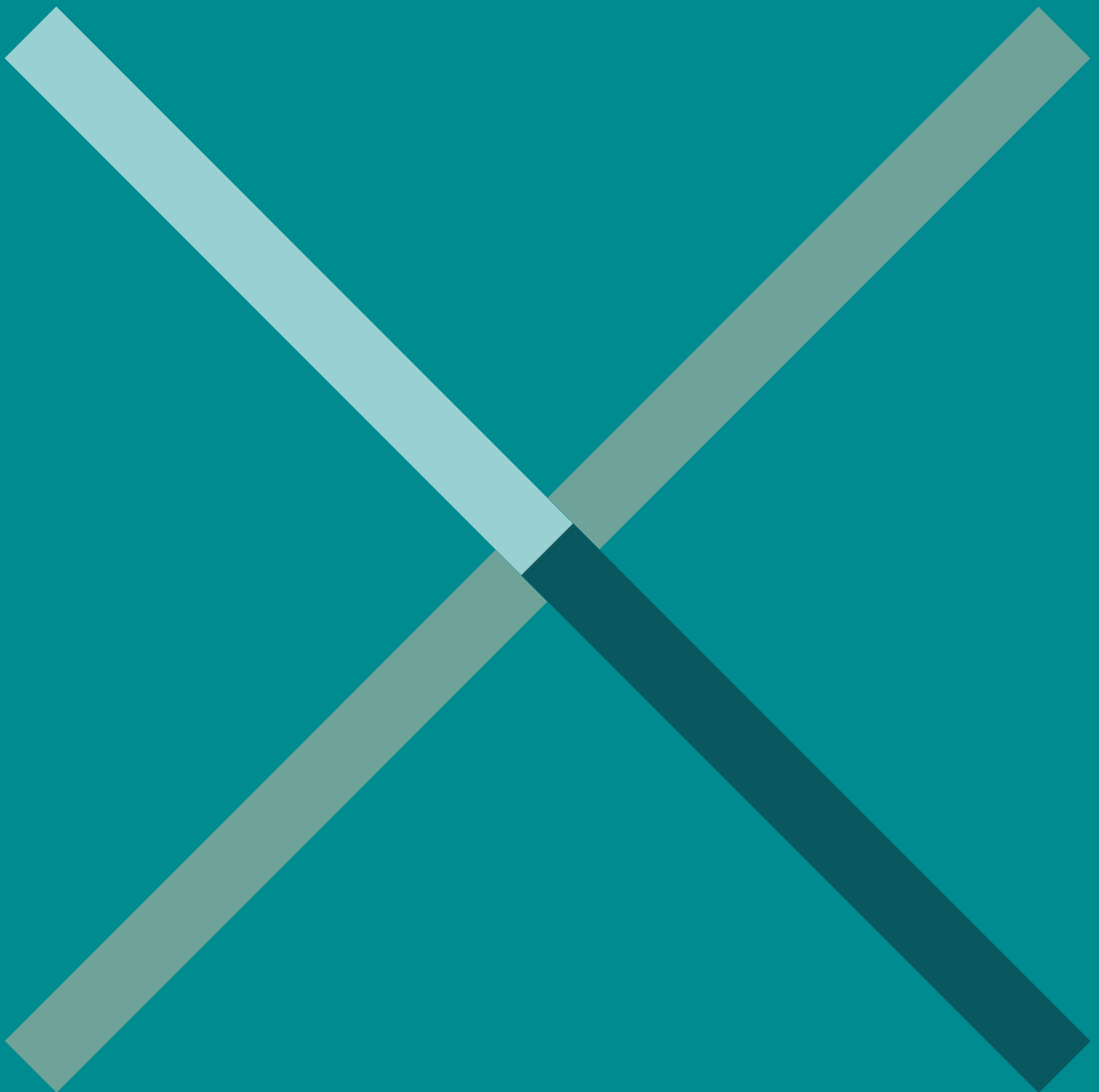
We thank the Amsterdam Museum Society that made the photography of this extraordinary collection possible.

Judikje Kiers

Managing Director Amsterdam Museum

Introduction

Laura van Hasselt



Piet van Eeghen was inexhaustible, especially when it came to culture. In the family, the story goes that he left an exhausted daughter in every museum gallery. In 1877, for example, he was at the Louvre with three of his 12 (!) children. Daughter Marie, who was just 21 at the time, wrote in her travel journal, “I was actually quite happy when we had walked through all the galleries; so it was to my dismay when Papa suggested we all see the paintings again, because we had not seen a painting by Dou ‘La femme hydropique’” Marie and her sister Truus moved on, exhausted, to a museum canapé, while father and son Jan Herman searched the entire Louvre again - ultimately successfully. It was often like that. Van Eeghen did not rest until he had seen everything he considered important in a museum.

Piet van Eeghen's Collection of Paintings



(Fig. 1) Gerard Dou, *The woman with edema*, ca. 1663
Parijs, Musée du Louvre, inv. nr. 1213

Piet van Eeghen

Piet van Eeghen (full name Christiaan Pieter) knew what he wanted, and he was not the type of man to give up. That was true of everything he did. His civic initiatives to improve the city dramatically changed the face of Amsterdam. He did so without ever holding an official position in the city government. He never became mayor, alderman or even councilman. Yet behind the scenes, this social entrepreneur was one of the most influential Amsterdammers of the 19th century.

Van Eeghen was born on the Keizersgracht in 1816 to a wealthy merchant family. The Mennonite family, once refugees from Catholic Flanders, had settled in Amsterdam in the 17th century. Together with his cousin Jan, Piet van Eeghen was put in charge of the family business in 1847. By then, Van Eeghen & Co. already had trade contacts all over the world, but Jan and Piet van Eeghen increasingly focused on the Dutch East Indies (today's Indonesia). Thanks in part to the trade in colonial products such as coffee and tobacco, Van Eeghen & Co. grew into one of the city's most important trading houses in the 19th century. The company still exists today, although it now trades mainly in vitamins and nutritional supplements. It is still located in the "golden bend" of the Herengracht at number 462, where Piet van Eeghen once sat behind his desk.

He lived across the canal at number 495, along with his wife Cato Huidekoper, children and live-in staff. The well-known Amsterdam painter Cornelis Springer was commissioned by Van Eeghen to create an atmospheric painting of this piece of the Herengracht. But the interior was even more interesting than the facade. In fact, the residence was a kind of private museum, filled with contemporary, romantic paintings. In total, he had more than a hundred of them, but some hung in his country house in Oosterbeek, in the east of the Netherlands.

The collector

Piet van Eeghen had a clear preference for paintings from his own century. Otherwise, he was broadly interested. He collected landscapes, seascapes, cityscapes, still lifes, history pieces, genre pieces and religious scenes. The artists whose work he acquired were of both Dutch and foreign origin. He also had several other collections, but the painting collection is the main subject of this publication. On his travels as a young man, he always took a sketchbook with him, and later he made drawings for his children to accompany their favorite fairy tales.

Guests from the Netherlands and abroad visited Van Eeghen to see his art collection. One of them was the Danish fairy tale writer Hans Christian Andersen, who came to see Van Eeghen's art collection in 1866. He wrote about it in his diary, "saw beautiful paintings there, such as Ary Scheffer's *Magdalene*: red hair, green robe, orange undergarment, there was blood on the cross to which she raised her arms."



(Fig. 2) Ary Scheffer, *Mary Magdalene at the foot of the cross*, ca. 1845; Amsterdam Museum, inv. nr. SA 215

Andersen described one of Piet van Eeghen's favorite paintings: *Mary Magdalene at the foot of the cross* (see p. 11). A year after Ary Scheffer's death, in 1859, van Eeghen received a loan request from Paris. A retrospective exhibition of the artist's work was coming up and the organizers were eager to show this painting there. For the future value of the painting, this would surely have been wise. Yet Van Eeghen refused to lend the artwork. In a letter to Scheffer's daughter, Cornélie Marjolin-Scheffer, he explained why.

Initially, he had wanted to say yes. He had even ordered the wooden box for transportation to Paris, when disquieting news came of an impending war between France and Austria. He did not want to risk his painting being destroyed in the war.

“Under such circumstances it is impossible for me to part with this exquisite work, a picture priceless to me, which brings me comfort every time I look at it.”

The painting not only offered him comfort but also inspired the “Association for the Relief of Penitent Fallen Women” (co-founded by Van Eeghen in 1846), whose goal was to get prostitutes back on the straight and narrow.

Work & activities

Such unpaid, social activities were in stark contrast to Van Eeghen's work within the family business. At Van Eeghen & Co. Piet van Eeghen was primarily involved in insurance and banking. He also served for 25 years as chairman of the supervisory board of De Nederlandsche Bank. This was not a time-consuming position, but an honorable and above all strategic one: he was at the center of Amsterdam's financial elite. That was convenient in many ways, but it was especially useful when he was once again raising money for one of his social projects.

Starting in the 1840s, Van Eeghen was the founder, director and co-financier of a number of civic initiatives that were crucial to the city. He always did so in close cooperation with other wealthy Amsterdammers, such as his father-in-law Pieter Huidekoper (the first Mennonite mayor of Amsterdam) and the later mayor Jan Messchert van Vollenhoven. The

Vondelpark, the Prinsengracht hospital, the first housing association, a shelter for prostitutes, the Rijks- and Stedelijk Museum: in all these major innovations for the city, Van Eeghen played a key role. Most of the buildings are still visible in the city. The Prinsengracht Hospital merged into the Onze Lieve Vrouwe Gasthuis in 2014, but the monumental building still stands. The shelter for “penitent fallen women” on Bloemgracht has disappeared, as has part of the workers' houses. But most of them still stand today.

Van Eeghen as founder of Amsterdam museums

Indirectly, Van Eeghen was also one of the founders of the Amsterdam Historical Museum. This may sound curious at first, since this museum was only founded in 1926. There were other Van Eeghens directly involved in its founding at the time (including the aforementioned Marie, now an old lady), but Piet van Eeghen was long gone by then. Indeed, he died on October 25, 1889, on his 73rd birthday. But with his death, his role as a philanthropist was not over.

Through his children, he left most of his extensive art collection to the city: 92 of his 115 nineteenth-century paintings. Van Eeghen also donated over 800 prints and drawings by Jan and Caspar Luyken (Mennonite draughtsmen/printmakers) to the city as well as a smaller collection of prints by Ary Scheffer, William Hogarth and David Wilkie. And that was not all. Pragmatic as he was, he knew that a museum could not be built on art alone and Amsterdam's city council was known for its restraint. Therefore, he also bequeathed the municipality another 150,000 guilders (an astronomical sum at the time) for the purpose of building a museum of contemporary art.

Van Eeghen's donation coincided with another important legacy from a philanthropic Amsterdam citizen: Sophia Lopez Suasso-de Bruijn. Upon her death in 1890, this wealthy widow bequeathed her entire estate to the city, including her residence on Kloveniersburgwal, with the task of turning it into a museum. The city initially had little desire to take on the responsibility for a museum of its own, but after these two generous bequests, there was no turning back. The Stedelijk Museum on Museumplein opened its doors in 1895, courtesy of Sophia Lopez Suasso de Bruijn and Piet van Eeghen. There had previously been a museum of 19th-century art in Haarlem, but this was the first museum of modern art in Amsterdam.

The Van Eeghen collection was on display there until the establishment of the Amsterdam Historical Museum in 1926. This museum for urban history was a spin-off of the Stedelijk Museum. The new museum, in the Waag on the Nieuwmarkt, housed all of the city's historical objects. These

included the jewelry collection of Sophia Lopez Suasso-de Bruijn. But the new museum also became home to all the nineteenth-century paintings that the Stedelijk Museum no longer counted as part of its modern collection in the twentieth century. Thus, Piet van Eeghen's romantic painting collection moved to the Amsterdam Historical Museum, today's Amsterdam Museum, almost a century ago. Van Eeghen was a sincere art lover, with a great fondness for the paintings from his own century. But in a sense, art was not substantially different for him than health care, housing or nature. In all these areas he wanted to increase accessibility for his fellow Amsterdammers. In doing this he achieved a great deal, both in his own time and far after his death. Yet even after the transfer to the city, his own art collection has not always been visible. Many of his romantic paintings lay stored in a museum depot for decades. Fortunately, the exhibition “The Amsterdam of Piet van Eeghen” changes this.



(Fig. 3) Henriette de Vries (1867-1942)
Portrait of Piet van Eeghen (1816-1889), 1890
 Amsterdam Museum

Piet van Eeghen's Painting Collection

Maren de Wit

Piet van Eeghen was a man who occupied many different roles in his daily life. He was a Mennonite, a businessman, a philanthropist, and a commissioner of the Dutch Bank, but also a collector of fine art. In fact, he was one of the most important collectors of contemporary paintings from Amsterdam in the nineteenth century. Much of his collection is housed in the Amsterdam Museum. His children donated it to the city in 1906. It's not paintings that make up the largest part of that collection, but an enormous collection of drawings, prints and books surrounding the Mennonite printmakers Jan and Caspar Luyken. Thanks to Van Eeghen, the Amsterdam Museum has the largest Luyken collection in the world. Van Eeghen's entire collection consists of as many as 15,395 objects, this is about 15% of the total collection of the Amsterdam Museum. In addition to the Luyken collection, it consists of some 346 drawings and prints that do not belong to the Luyken collection and 92 paintings, mostly by well-known contemporary painters. The painting collection is the subject of this book.

From art collection to museum collection

Given the abovementioned, it is not surprising that Piet van Eeghen loved museums. Unfortunately, there were almost none in Amsterdam during his time. For a long time, to see art one could only go to the Trippenhuis, which, since 1817, had been set up as the precursor to the Rijksmuseum on the Kloveniersburgwal.¹ Until the nineteenth century, affluent citizens were not concerned with the preservation of their art collections. In the vast majority of cases, collections disintegrated after the death of the owner and were auctioned off. Collecting art in the Netherlands was not something that necessarily had to be passed on to the next generation. Usually, only collections of family portraits were passed on. This was about passing on and completing family history, not necessarily about artistic interest.

This situation changed around 1800. Private initiators assumed an increasingly important role in cultivating cultural life. Inspired by French Enlightenment ideals, wealthy male Amsterdammers interested in the arts and sciences founded societies in which they could meet. One example is the Felix Meritis, founded in 1777, which translates to "Happy through Merit."² But there were other societies founded to promote the interests of visual artists and art lovers, consider Arti et Amicitiae in 1839 or the Association to form a Public Collection of Contemporary Art in Amsterdam (VVHK) in 1874. The latter was founded by van Eeghen himself. Societies such as these served various functions. Typically, they held art reviews and lectures on various topics several times a year to promote art and critique. But they also served as a social meeting place. People were often

members of multiple societies. Thus, gentlemen (and ladies, but often to a lesser extent) could regularly meet in a casual manner.³ It was a way for Piet van Eeghen to meet other collectors such as Carel Fodor (1801-1860) and Adriaan van der Hoop (1778-1854). Like Van Eeghen, they collected extensive art collections in the nineteenth century that eventually found their way into the collections of the Rijksmuseum and the Amsterdam Museum. The motivation for bequeathing their art lay in making art accessible to every citizen. It was not just the wealthy individuals who had access to such art societies. Everyone should have the opportunity to admire old masters and emerging contemporary artists. The belief was, in line with Enlightenment philosophy, that art had a civilizing function.

Piet van Eeghen's collection of paintings had an important role in Dutch Romanticism. At the time it was seen as high-end modern art, today it is rather perceived as old-fashioned or even kitsch. In this sense, the term "modern" art seems to move with the times. The term Dutch Romanticism is equally difficult to define. With Romanticism, one often thinks of famous painters such as William Turner, Eugene Delacroix or Casper David Friedrich. Among painters, this movement is associated with a loose painting style and a certain sketchability from the coarse brushstrokes.

In a romantic art collection we therefore expect a good dose sentiment and bold exoticism. This is not the kind of romanticism you will find in the Dutch polder or in Piet van Eeghen's collection.

Dutch Romanticism is subtle and, moreover, founded on the tradition of seventeenth-century painting, the Dutch 'golden age' of painting.⁴ The painters in his collection have a certain predictability of style that stems from their traditional training. Despite all the flaws in the definition, Romanticism remains the most appropriate term to describe art made in the Netherlands during the first half of the nineteenth century.⁵

Van Eeghen's collection and Dutch Romanticism

Van Eeghen's collection clearly displays five recurring themes that fit the romantic movement. The first is a predilection for the perception of modern Dutch identity. The demand for "Hollandsheid" (trans.: "A likeness to Holland") began to emerge in art criticism shortly before the birth of Piet in 1813. Individuality and truth, for example, were the most common keywords in Dutch art literature of the nineteenth century. These meant not only a recognizable scene of Holland, but also the plausibility or faithfulness of a presentation.⁶ The style is characterized by a detailed and fresh execution, the depiction of objects, clearly separated areas of color, and contour lines. This forces a viewer, as it were, to look intently at everyday representations, stimulating the imagination. This is evident, for example, in the work *In the Gein* by Willem Roelofs or *Landscape with mill* by Paul Gabriel (p. 74). Despite the panoramic view, the works are intimate.



(Fig. 4) Willem Roelofs (1822-1897); *In the Gein*, 1842-1861

Panel, 26 x 44.5 cm. Inv. Nr. SA 295

The Mennonite faith was an important anchor in Piet van Eeghen's life. This theme can also be seen in his collection of paintings. In the eighteenth century, the advent of Enlightenment philosophy and rationalism increasingly questioned religion. Philosophers such as Immanuel Kant questioned the evidence for the existence of God. In response, the nineteenth century saw a Protestant revival in religious groups such as the

Réveil - French for “awakening”. They believed the answer to the questions raised by Enlightenment philosophy in religion lay in the spiritual nature of God and the experience of faith. The movement had originated in France and Switzerland, but also found its way to the Netherlands. Van Eeghen, along with other prominent Amsterdammers such as Josua van Eik and Hendrik Jacob Koenen, were prominent members of the Réveil. The group met frequently at his home on the Herengracht to pray and sing, but also to discuss faith in artistic expressions. His collection, most of which was on display in his home, provided an excellent opportunity for this.

The works from his collection that most fit within the ideas of the Réveil include those by Ary Scheffer, who was based in Paris. The work *Mary Magdalene* (p. 91) is an example of one these showpieces. Van Eeghen bought the painting directly from Scheffer in 1847 for 2,750 guilders, later in 1853 he also bought Scheffer's *Blessed are the Pure of Heart* (p. 90). In both works Scheffer creates a new and non-literal depiction of a Bible verse. Scheffer's innovation is that both paintings originate from passages in which Christ is the protagonist, nevertheless a clear reference to the passage as well as the portrayal of Christ is missing. The focus in these works is on the virtue, morality and piety of the figures, each testifying to God's omnipotence and hope for the afterlife. This resonated perfectly with the Réveil and Van Eeghen's focus on a pious lifestyle.

Another recurring theme is the past. In particular, one's own national past became a source of pride. This fits the rise of nationalism throughout Europe, but in the Dutch context it also has a strong nostalgic side to it. After the French rule, from 1794 to 1815, and the subsequent separation of North and South “Nederland” by the rebellion of Belgium in 1830, a feeling of nationalism was fueled by a (supposed) greatness of the past. This feeling was perhaps strongest in Amsterdam, where wealthier families felt a certain nostalgia for the heyday of the seventeenth century. For romantics, the national past represented an escape from the uncertain first decades of the Kingdom of the Netherlands, in which trade was in decline and Amsterdam had lost its leading position. In these uncertain times, the past provided a refuge from the present. Historical heroes were therefore brought back to life on canvas, as seen in the *Portrait of Erasmus* by Jacobus Cornet (p. 21, cat. 70) or *Rembrandt in his Atelier* by Nicolaas Pieneman (p. 88).

Another aspect of Romanticism is formed by the compelling landscapes that portray the grandeur of nature and the futility of man. In particular, the untamed essence of nature had a strong appeal. In Dutch

Romantic art, degeneracy is not present to an extreme degree. But Van Eeghen also collected the works by international painters such as Theodore Gudin. In his work called *Storm Weather at Sunset*, you can see how the dark colors of the storm compete with the bright red of the setting sun. It results in a restlessness. Where in real life you would quickly sail away from the storm, through the painting you can lose yourself in the beauty of nature's untamed power. The Frenchman Gudin was certainly not the only international artist in Van Eeghen's collection. He had no less than four large and imposing mountain landscapes by the Swiss Alexandre Calame, in which nature shows itself at its most imposing (see p. 70 and 71). These romantic scenes of nature are important in his collection. If only for the large size of some of their works.⁷



(Fig. 5) Jacobus Ludovicus Cornet (1815-1882); *Portrait of Erasmus*, 1863
Cloth, 30 x 24,5 cm. Inv. Nr. SA 241



(Fig. 6) Théodore Gudin (1802-1880); *Stormy weather at sundown*, 1862

Cloth, 50 x 65,3 cm. Inv. Nr. SA 251

In addition to these larger themes, smaller sub-themes can also be identified in Piet van Eeghen's collection. For example, there are a number of works that fall entirely within the Romantic movement and are Orientalist in nature, such as *Abandonment* by Louis Gallait (p. 74). Another theme stems from the scenes from domestic life and landscapes of Holland, which contrast quite a bit with the wild nature or the beautiful vistas we saw above. The tension between the secure and the indeterminate is constantly found in Romanticism, as well as in Van Eeghen's collection. The world was changing rapidly during the first half of the nineteenth century. Against this tension and dynamism, landscapes of Holland and home provided security and stability. Figures unaware of the viewer or showing their backs are particularly common. As in the work *The Beloved Spot* by Felix Schlesinger (p. 91), *The Youngest Brother* by Johan Meyer (p. 84) or *Morning Reading* by Hendrik Jacobus Scholten (p. 91). All the figures in these works seem withdrawn into their own worlds.



(Fig. 7) Felix Schlesinger (1833-1910) *The Beloved Spot*, 1858

Panel, 25,8 x 19,5 cm. Inv. Nr. SA 259

Piet van Eeghen's collection is extensive and deeply rooted in Dutch Romanticism, but it was not very innovative. He did not go along with the latest trend of Impressionism, for example, which is more popular today. He had only one work by Jozef Israëls, *Children of the Sea* (p. 81). We should acknowledge that it was and is not easy to predict which art would eventually rise in value and which would end up in the depot. In addition, prominent art movements are subject to taste and time. What we do not appreciate today may be seen as the new Rembrandt or Vermeer a hundred years from now. What we do know is that art collectors such as Van der Hoop, Fodor and Van Eeghen, through their legacy to the city, have permanently influenced and shaped the museum world through their legacy to the city.

Women in the Van Eeghen collection

Eva Peterson

Piet van Eeghen's Collection of Paintings

The Van Eeghen collection contains four paintings by Maria Vos (1824-1906) and Adriana Haanen (1814-1895), two popular female artists of the 19th century. They were artists by profession, an uncommon occupation for women in the 19th century. Often women from wealthy, elite families drew and painted in their spare time.⁸ In the Van Eeghen family, several female amateur painters can be identified: Catharina, Maria Catharina, and Jacoba van Eeghen, and Geertruida Huidekoper. The artworks by these four women are not found in the collection donated to the city of Amsterdam by Van Eeghen, but why?

Maria Vos en Adriana Haanen

Maria Vos and Adriana Haanen were very popular in their own time. Both were involved in art from an early age. Adriana Haanen was taught by her father, Casparis Haanen (1778-1849). He was a well-known artist and art dealer. Maria Vos began her first art lessons at the boarding school she attended and was eventually allowed to join Petrus Kiers' studio, where she learned to paint, draw, and use watercolors.

A professional career as an artist was certainly not yet 'normal' for women in the nineteenth century. There were still many barriers for women with art ambitions. For example, training at the academy was not possible until the end of the nineteenth century.⁹ Later in life, Vos did eventually become a member, and Haanen was even appointed an honorary member.¹⁰ This allowed them to attend classes after all.

From 1844 Vos and Haanen participated in multiple exhibitions, including the annual *Living Masters* exhibition, which was very important in the 19th century.¹¹ In the first years they exhibited here, they belonged to a very small group of women. Later, more and more joined, but it remained exceptional for men and women to be exhibited together. Through these exhibitions, which were intended to sell art, they were able to sell their works which, in turn, spread the word about their activities. This eventually made their works well known and allowed them to make artistry their profession. Vos and Haanen were highly praised for their art and were even awarded for it; for example, Haanen won a gold medal at the Levende Meesters Exhibition in 1862 for her work *July roses* (pictured).¹²



(Fig. 8) Adriana Haanen, *July roses*, 1862;
Canvas 72,5 x 100 cm. Private collection

In 1853 Vos moved to Oosterbeek, here she continued to paint as well as teach art at a boarding school for girls. During her time in Oosterbeek, she gave private lessons to the daughters of Van Eeghen.¹³ The Van Eeghen family had a country house there. Ten years later, Haanen also moved to Oosterbeek and together they lived in the Villa Grada for the remainder of their lives. From here they made and sold works, to Piet van Eeghen for example. He bought a total of seven paintings by Adriana Haanen and three by Maria Vos.¹⁴ Their work was represented in almost every large and important collection of the time. Clearly, it was highly valued.

Female artists within the family

It was quite normal for young women from affluent families to take art classes and show an interest in art, as part of a “proper” upbringing. In this context, the Van Eeghen daughters received art lessons from Maria Vos. With their father they also regularly visited museums to view and study art, not always to their delight.



(Fig. 9) Geertruida Huidekoper naar Melchior d'Hondecoeter, *Poultry yard*, 1856, Private collection

A great-grandson later wrote:

“[...] it is said that, in the museums he visited, one could find exhausted daughters of his in every room, while he himself carried on with undiminished zest.”¹⁵

This sometimes somewhat forced interest nevertheless ensured that they continued to paint throughout their lives. However, not professionally like Vos and Haanen. Moreover, their work - unlike that of Vos and Haanen - did not end up in the collection donated to the city. There could be several reasons for this.

Part of the reason most likely lies in the social relationships and norms that prevented women in the 19th century from becoming professional artists, but also more generally prevented women of a higher class (such as the Van Eeghens) from working and earning their own money.¹⁶ In order to become known as an artist in the 19th century, it was very important to be able to exhibit works. There were not many exhibitions in which women could exhibit except for the aforementioned *Levende Meesters* exhibitions. At these exhibitions, which were organized from 1808 onwards, women were also allowed to exhibit their works.¹⁷ These occasions directly gave women the opportunity to sell their work, the main purpose of the showed. Geertruida Huidekoper (1824-1884), Piet van Eeghen's sister-in-law, also exhibited a work in this exhibition, *A piece of fruit* in 1842. This might



Piet van Eeghen's Collection of Paintings

(Fig. 10) Jacoba van Eeghen and Geertruida Huidekoper, *Folding screen with eight animal scenes and still lifes*, 1854-55
Amsterdam Museum, KA 3075

indicate that there was indeed an ambition to pursue art as a profession.¹⁸ When Huidekoper showed this ambition she was eighteen and still unmarried, and especially this last point may have influenced the fact that she was still able to exhibit. She remained unmarried, but she abandoned professional ambition anyway. However, it was later written about Huidekoper that she only painted out of enthusiasm.¹⁹ Exhibiting her work contrasts with painting out of enthusiasm. As the daughter of a mayor of Amsterdam, social etiquette dictated that it was inappropriate for a woman to earn her own money. The one time she was allowed to exhibit her work in this regard seems to have been an exception to the rule. That rule was that she painted out of amusement, that is, as an amateur.

Piet's sister, Jacoba van Eeghen (1822-1868) and Geertruida Huidekoper made paintings together that are contained in two folding screens. One of

the folding screens is still owned by the family; the other was donated to the Amsterdam Museum in 1943 (see image), after the death of Catherina van Eeghen (one of Piet's daughters). The paintings within this screen in no way differ from works by professional artists, yet they were not considered part of Piet van Eeghen's art collection as it was bequeathed to the city. The works were apparently attractive enough to serve as decoration in the domestic sphere but functioned explicitly within the family circle. The same applies to a considerable number of works by Jacoba van Eeghen and Geertruida Huidekoper (see image), as well as by Piet van Eeghen's daughters, which are still kept within the family.



Piet van Eeghen's Collection of Paintings

(Fig. 11) Maria Vos and Adriana Haanen, *Gift from Maria Vos and Adriana Haanen to Piet van Eeghen on the occasion of his 70th birthday*, 1886, Collection Stadsarchief Amsterdam.

Birthday gifts by women artists

For Piet van Eeghen's 70th birthday, in 1886, Maria Vos and Adriana Haanen made a gift, which is kept in the archives of the van Eeghen Family, stored in the city archives.²⁰ A diptych with a landscape on one side and a floral still life on the other. Eighteen years later, a similar work was made, but this time by two of Piet van Eeghen's daughters, Maria and Maria Catharina, as a birthday gift for Maria Vos, who turned eighty that year. Both daughters received drawing lessons from Vos, which could very well be the reason why they made their gift so like that of Vos and Haanen from 1886. Maria and Maria Catharina had retained a number of pieces by Vos and Haanen that were initially to be bequeathed to the city by their father.²¹ Maria van Eeghen thus kept three paintings by Haanen and two by Vos. It marks the close relationship that Van Eeghen's daughters had with the two artists. The birthday diptych by Vos and Haanen was included with the family archive in the City Archive in 1904.

Conclusion

Around Piet van Eeghen were many women who made art, there were professional artists, whose work was included in his art collection, and family members, whose work was considered amateur art. This distinction finds its cause in the social etiquette of the elite circles in which the Van Eeghens found themselves. For example, because work by family members has a different function within a familial legacy. It could also have to do with the (assumed) quality of the work.

It is entirely conceivable that when art is donated, a family might feel the need to keep the works of their loved ones, relatives and friends, with them and preserve them within the family for future generations. This would probably also have been the case with a male artist in the family. Perhaps this also explains the remarkable number of paintings by Maria Vos and Adriana Haanen that were not part of the donation to the city after all. Although Vos and Haanen were not related to the Van Eeghens by blood, they were close to the children. As such, their works, like those made by members of the family, have both artistic and personal value.

However, social relations in the 19th century certainly played a role as well. Because these women were held back by various social conventions from pursuing artistry as a profession, they were seen as amateur artists who “schilderden uit liefhebberij” (trans.: ‘painted for pleasure’). Perhaps these labels placed on these women artists two centuries ago still influence how we and the owners of the works view this art today. “Liefhebberij”,


which can literally be translated to amateurism, also has connotations about the quality of the work.²² Could it be that due to the social conventions of the nineteenth century, the personal value has overshadowed the artistic quality that does exist?

The fact that the work of the women in Van Eeghen's family was not considered part of the art collection worthy of bequest to the city probably resulted from a combination of the aforementioned factors. It is difficult to determine which was more influential, although social relations seem to have had a significant share. Not only did social relations in the artists' own time influence how they were able to distribute their works and how well known they became, but the split between professional art and amateur art still guides our view today.

Now that women's art viewing is receiving renewed attention in museums worldwide, perhaps it is also time to question this old, arbitrary, nineteenth-century division between professional art and amateur art. This does justice to all the talented women who made art, despite all the barriers they had to overcome.

A selection of Van Eeghen's painting collection?

Tom van der Molen &
Sarah Remmerts de Vries



Bible and history	35
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Bible and history

(Fig. 12) Paul Delaroche (1797-1856) *Moses in the rush basket*, ca. 1817-1856
Panel, 17.5 x 12.3 cm. Inv. no. SA 242

This small panel by the French painter Paul Delaroche was acquired by Van Eeghen in 1861. Delaroche was famous for his Biblical and historical scenes which often featured strongly accentuated emotions. This work with a biblical subject is somewhat more restrained. Moses was put in a rush basket on the Nile by his Jewish mother because she feared for his life. We are confronted with the moment when Moses is almost found by the Pharaoh's daughter, who came to bathe in the Nile. She was encouraged to save the child by Miriam, Moses' sister who had been watching from a distance. Presumably, she is the woman in the background just looking over the stone.



(Fig. 13) Horace Vernet (1789-1863) *Jeremiah on the ruins of Jerusalem*, 1844
Canvas, 35 x 27 cm. Inv. no. SA 160

Horace Vernet was a distinguished French artist who achieved particular fame as a painter of great battles, for King Louis-Philippe. This painting is a lot smaller, but still cost van Eeghen a considerable sum of 5850 francs, when he purchased it from art dealer Goupil in Paris, in 1861. It depicts Jeremiah after the destruction of Jerusalem by the Babylonians. Whereas in the pictorial tradition Jeremiah is usually depicted as an older man, Vernet gave him the appearance of a younger man with an oriental appearance. Vernet was one of the most important representatives of Orientalism, an art movement with a penchant for exotic scenes from the Arab world. In this movement, Arabian cultures were caricatured and placed hierarchically below Western society.

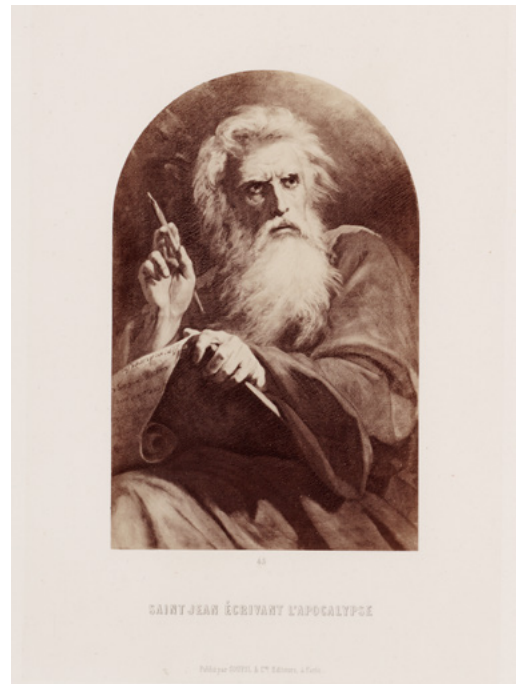


(Fig. 14) Ary Scheffer (1795-1858) *Blessed are the pure of heart*, 1849
Canvas, 78 x 68 cm. Inv. no. SA 147

The Bible book of Matthew contains Jesus' Sermon on the Mount. It begins with the so-called eight beatitudes. Among these beatitudes are states that bring people closer to God or have some other positive consequence. "Blessed are the pure of heart, for they shall see God" is one of them, and it is depicted here by Scheffer. Without explicitly depicting the Sermon on the Mount itself, the painter emphasizes the purity of heart described by Jesus, which is personified by the woman and children depicted. Their gaze upward refers to the reward of "seeing God" that in the Sermon on the Mount refers to the virtue and piety of the pure in heart. It was to such virtue and piety that Piet van Eeghen, as a Mennonite, wanted to emulate. Mennonites consider faith something personal: an attitude towards life that one professes through deeds. Van Eeghen bought the painting in 1849 from the painter himself.



(Fig. 15) Ary Scheffer (1795-1858)
Mary Magdalene at the foot of the cross, 1845
 Canvas, 92.8 x 60.4 cm. Inv. no. SA 215



(Fig. 16) Unknown photographer
 after Ary Scheffer
John writing the apocalypse, 1850
 Published by Goupil and Cie, Paris
 Paper. Inv. no. FA 1353

Van Eeghen himself called this painting by Scheffer "the jewel in his collection", he considered it one of the highlights of his of his collection with which he had a deep connection. He bought it in 1847 for the hefty sum of 2,750 guilders. Like the other painting by Scheffer in Van Eeghen's collection, *Blessed are the pure of heart*, which he bought two years later (see p. 37), the emphasis of the painting is on the inner religious experience, which is meant to result in empathy for Mary Magdalene's emotional state. Van Eeghen ordered a counterpart from the artist, named *John Writes the Apocalypse*, which was finished in 1850. Van Eeghen was less satisfied with that painting, and he resold it to a foreign collector. In addition to the two paintings, Van Eeghen's collection also included drawings, prints and photographs after works by Scheffer, such as the photograph after the painting he rejected (fig. 16).



(Fig. 17) Charles Rochussen (1814-1894)

Melis Stoke offers his chronicle to Count William I of Holland and Hainault in 1305, 1864

Canvas, 39.5 x 57.5 cm. Inv. no. SA 3

One of the specialties of Rotterdam painter Charles Rochussen was depicting scenes from patriotic history, a popular genre in the nineteenth century. This painting serves as a good example. The small, sketchy canvas depicts a castle hall where an elderly man offers a book to a young man dressed in regal gold robes. The prince is Count William I of Holland and Hainault; the old man in black represents Melis Stoke, offering him his Rhyme Chronicle. In that manuscript he had chronicled the history of the county of Holland from the year 689 to 1305, in rhyme. Up to this day, the work is an important source for the medieval history of the Netherlands. Seated in the chairs are the Count's wife Jeanne de Valois and the abbess of Rijnsburg. Van Eeghen bought the painting in 1864, together with Rochussen's other work *Battle of Castricum* (p. 89), for a combined sum of 800 guilders.



(Fig. 18) Bernard te Gempt (1826-1879)
The dog quest, 1854
 Canvas, 66 x 102 cm. Inv. no. SA 273



(Fig. 19) Frederik Hendrik Weissenbruch (1828-1887)
 after Bernard te Gempt (1826-1879)
Treaty of Paris, 1856
 Paper, 423 x 553 mm. Inv. no. A 1140

Bernard te Gempt was specialized in painting animals. Van Eeghen owned no less than six of his paintings. This painting is a satirical depiction of 'Het Smeekschrift der Edelen' (the petition of the nobles), an event where approximately 200 Dutch noblemen handed Margaret of Parma (the somewhat puzzled looking hound on top of the podium) a request to suspend the strict Inquisition. Two years later, Te Gempt painted the 1856 Paris peace negotiations, which ended the Crimean War again featuring dogs as protagonists (fig. 19). In 1875, both paintings were on display at an exhibition of paintings from Amsterdam private collections at Arti et Amicitiae, to which Van Eeghen lent eight paintings, including the work of Fichel (see p. 42 & p. 74).



(Fig. 20) Nicolaas Pieneman (1809-1860)
Rembrandt in his studio, 1852
 Panel, 74 x 56 cm. Inv no. SA 292



(Fig. 21) Rembrandt (1606-1669)
Portrait of Jan Six, 1647
 Etching, drypoint and burin on Asian paper. Amsterdam, Rijksmuseum,
 Inv. no. RP-P-1962

Of the paintings of historical subjects in Van Eeghen's collection, this was the most famous. Partly due to the fact that a print was published after it. The painting was in turn inspired by a print by Rembrandt, his 1647 *Portrait of Jan Six* (fig. 21). Rembrandt is depicted (as a mirror reflection) studying a paper in the light entering the room through the window. The paper he is holding is - not surprisingly - the same portrait print that depicts Jan Six. Although the helmet on the cabinet may refer to the collections in Rembrandt's workshop, it was actually in Pieneman's workshop. The painter's other work in Van Eeghen's collection, *A Warrior* (see p. 87) features the same helmet.





(Fig. 22) Eugène Fichel (1825-1895)
The encyclopedists in the king's library, 1860
 Panel, 46 x 55.5 cm. Inv. no. SA 449

The Frenchman Eugène Fichel had turned historicizing representations into his specialty. This painting also depicts an event in French history through Fichel's eyes. We see the royal library where encyclopedists such as Denis Diderot and Jean Lerond d'Alembert gathered to work on their 28-volume encyclopedia, published between 1751 and 1772. Van Eeghen purchased the work in the year of its completion. It fits well with the other historicizing works in his collection.

Genre

(Fig. 23) Christoffel Bisschop (1828-1904)

The Lord gave, and the Lord has taken away, ca. 1860-1862

Canvas, 130 x 141 cm. Inv. nr. SA 129

Christopher Bishop painted genre scenes that sometimes resemble those from the seventeenth century. In doing so, he used Frisian, antique furniture that he collected himself. The clock, the cradle and even the costumes were in his collection, which is now preserved in the Fries Museum. Most striking is the Hindelooper cradle (fig. 24), which forms the dramatic centerpiece of the heartbreaking scene. Because indeed, the cradle is empty: the woman on the bench mourns her deceased child. A second woman looks on sadly. This display of infant mortality does not leave the viewer of the painting unmoved. For Van Eeghen, this painting may also have evoked personal feelings. Three of the twelve children he and his wife Catherina Huidekoper had, died at a very young age. The painting was featured in an exhibition at Arti et Amicitiae in 1862. Van Eeghen might have purchased it there.



(Fig. 24) *Hindelooper cradle with biblical scenes*

Painted wood, 68 x 80 x 96 cm.

Fries Museum, Leeuwarden - Collection Provincie Fryslân - Donation Kate Bisschop-Swift







(Fig. 25) Ferdinand (I) De Braekeleer (1792-1883)

The Nursery, ca. 1840-1845

Panel, 63.3 x 68 cm. Inv. no. SA 1

In a simple, somewhat shabby interior, a father feeds his newborn child. Two older children look on with interest. To the left, a smaller child is more focused on the clothes basket. Perhaps she is picking out something for her "own baby," the doll she pulls along behind her on a cart? In the background, her mother watches the scene from the bedstead. Presumably, she is still recovering from childbirth. An optimistic observer might conclude that the man here is almost progressively helpful after giving birth to his wife. Another would perhaps point to the somewhat untidy state of the room, with food scraps lying around, a pipe, a book. De Braekeleer paints an intimate family scene, which may have reminded Van Eeghen of his own child-rich family life, although he presumably had staff to feed the newborn. Van Eeghen bought the painting from the painter himself in 1846.



(Fig. 26) Hein Burgers (1834-1899)
On the mend, 1867
 Panel, 28 x 35 cm. Inv. no. SA 158



(Fig. 27) Anna Cecilia Maria van Eeghen
 with her mother, Cato Huidekoper, 1871
 Amsterdam City Archives

This painting shows – as mentioned in the title given by the painter – a girl recovering from an illness. She was reading but is disturbed by the dog who demands her attention. Next to her lies fruit and something to drink. Van Eeghen probably bought this painting shortly after its completion. The painter left for Paris that same year to try his luck there. Perhaps the painting reminded him of his own chronically ill daughter Anna Cecilia Maria van Eeghen (1843-1898). In a photograph from the family archive of 1871, she is sitting on a bed, with her mother at her side.



(Fig. 28) Louis Gallait (1810-1887)
Abandoned (l'abandon), 1849
Panel, 68.5 x 53.8 cm. Inv. no. SA 203

The Belgian, romantic painter Gallait did not shy away from depicting emotions. Despite the beautiful coastal landscape, the woman in this painting, carrying her vulnerable, naked baby on her arm radiates an intense sadness. Gallait does not immediately clarify what exactly is going on in the picture, but the title of the painting suggests that the woman and child have been abandoned by the child's father. This ambiguity in the content of the painting provides an attractive entry point for the viewer's own imagination, stimulating compassion for this young mother. Van Eeghen had another painting by Gallait, *The Evening* (see p. 75, inv. no. SA 163), again depicting a seemingly mourning woman, this time with two children.



(Fig. 29) Jozef Israëls (1824-1911)

Children of the Sea, 1863

Canvas, 85 x 70. Inv. nr. SA 366

Jozef Israëls was one of the most prominent artists of his time. Consequently, the work Piet van Eeghen bought directly from the artist in 1864 is among the highlights of the Van Eeghen collection. In 1867 this work - on loan from Van Eeghen - was part of the World's Fair in Paris where it received excellent reviews. In his later works, Israëls would continue to depict the theme of fishing children playing with a boat on the beach. Apparently, collectors were very fond of it.

(Fig. 30) Hendrik Jacobus Scholten (1824-1907)

Morning Reading, ca. 1850

Panel, 29 x 24 cm. Inv. no. SA 156

The Amsterdam painter Hendrik Jacobus Scholten painted portraits, historical scenes and genre pieces like this one. This small panel almost appears to be a snapshot of everyday life: a young woman in informal dress stirs her cup of coffee or tea while reading a book. The carefully constructed composition of color and light, recalls seventeenth-century examples such as Vermeer. The white dress lends itself ideally to a subtle play between light and shadow.



Landscapes





(Fig. 31) Willem Roelofs (1822-1897)

In the Gein, ca. 1842-1861

Panel 26 x 44.5 cm. Inv. no. SA 295

This attractive panel shows the area south of Amsterdam through which a small river called the Gein flows. In summer light, cows are grazing among almost sprouted pollard willows. The Amsterdam painter Willem Roelofs is considered one of the pioneers of the Hague School. Like artists such as Paul Gabriel (p. 74), Johannes Warnardus Bilders (p. 67) and, of course, Adriana Haanen (p. 79) and Maria Vos (p. 96), Roelofs belonged to the artists' colony in Oosterbeek, the place where the van Eeghen family had their country house. Piet van Eeghen is considered an important patron of this group. In 1861, he purchased this work from Roelofs himself.



(Fig. 32) Philip Sadée (1837-1904)
On the dunes, ca. 1857-1889
Panel, 23 x 18.5 cm. Inv. no. SA 169

Philip Sadée was a painter who belonged to the so-called Hague School, a group of 19th-century painters who sought a more realistic depiction of life than their Romantic predecessors who idealized reality. In this painting, we see a woman and a girl on a dune looking over the sea, no doubt waiting for the fishing boat of the family's father. Van Eeghen's collection contained another panel by Sadée of nearly the same size (see p. 90), a beach scene which again shows a woman and daughter talking to a fisherman's wife. The somber pose of the woman and daughter suggests the loss of the father. Perhaps Van Eeghen bought the paintings simultaneously, intending for them to be pendants.



(Fig. 33) Cornelis Lieste (1817-1861)
Heath in the Evening, ca. 1837-1859
 Panel, 34.5 x 46.5 cm. Inv. no. SA 171

Cornelis Lieste was a painter from Haarlem who specialized in romantic landscapes, such as this painting of a heath landscape at sunset. Between 1854 and 1856 Lieste stayed in Oosterbeek, where the van Eeghens spent every summer from 1858 on the estate called De Pietersberg. Perhaps the landscape around the village near Arnhem was an inspiration for Lieste. This might have been a reason for Van Eeghen to purchase the painting in 1859, in addition to the extremely refined painting technique with which Lieste depicted the landscape. The work is reminiscent of another Romantic painter, Barend Cornelis Koekkoek, whose work was also represented in Van Eeghen's collection (see p. 82).



(Fig. 34) Barend Cornelis Koekkoek (1803-1862)

The squall, 1855

Panel, 55.5 x 79.5 cm. Inv. no. SA 280

Born in Middelburg, from 1836 onwards, landscape painter Barend Cornelis Koekkoek settled in Kleve, Germany, where the hilly Rhine landscape served as his inspiration. Koekkoek was a true master of capturing the Romantic landscape. Together with the large heavy trees, through which just a gust of wind passes, the interplay between light and dark form a great contrast to the small figures with cattle. Thus, Koekkoek depicts an overwhelming nature characteristic of Romantic painting which Van Eeghen was fond of. Therefore, it might be surprising that Van Eeghen had "only" one painting by this renowned artist.



(Fig. 35) Antonie Waldorp (1802-1866)
Barge in Zaandam, 1852
 Panel, 50.6 x 79.6 cm. Inv. no. SA 288

Under his signature on the stern of the boat, the Hague-born Antonie Waldorp noted that he had painted the painting “á Zaandam”. In the foreground we see a barge, a boat that traveled a specific route for passengers at fixed times. Perhaps these passengers are crossing the IJ on their way to Haarlem or Amsterdam. According to his own records, Van Eeghen bought "several paintings" from Waldorp in the year this painting was made. But when his collection was appraised after his death, this was the only Waldorp painting in it. Perhaps the others had been sold in the meantime.





(Fig. 36) Théodore Gudin (1802-1880)

Mist on the shore of the Mediterranean Sea, ca. 1822-50

Canvas, 66.5 x 44 cm. Inv. no. SA 186

In his statement of expenditures for the year 1850, Van Eeghen noted the purchase of a “Méditerranée brouillard” by Gudin for 1080 guilders: this painting. Gudin was a celebrated French marine painter whom Van Eeghen also appreciated, for he had another painting by him in the collection (see p. 78, SA 251). The foggy Mediterranean Sea gave Gudin the opportunity to show how masterfully he was able to capture light effects in his painting. The filtered sun gently penetrates the fog and illuminates the bay where ships and cliffs loom out of the mist.



(Fig. 37) Alexandre Calame (1810-1864)
Waterfall of the Handeck on the Grimsel, ca. 1847
Canvas, 76,5 x 98,5 cm. Inv. nr. SA 952

These two canvases were purchased by Van Eeghen in 1848. Presumably, they were intended as pendants. A year earlier Van Eeghen had also bought a painting by Calame, and in 1852 he purchased a fourth (see p. 70 & 71, SA 299). Apparently the large, romantic works of the Swiss Alexander Calame, in which he depicted the impressive landscapes of his homeland, were much to Van Eeghen's liking. The overwhelming nature that Calame depicted must have had strong religious associations for himself as he was a deeply religious Calvinist, as well as for the Mennonite Van Eeghen. After all, nature was God's creation, of which man was but a tiny part.



(Fig. 38) Alexandre Calame (1810-1864)
In the Bernese Oberland, 1847
 Canvas, 78 x 100 cm. Inv. nr. SA 9



(Fig. 39) Cornelis Springer (1817-1891)
The bend in the Herengracht, 1882
 Panel, 48 x 66 cm. Inv. no. SA 286



Other

The first house, shown here on the right in this painting, was home to the Van Eeghen family from 1855. This means that the gray double house on the bend of the Herengracht between the Vijzelstraat and the Leidsestraat was also occupied by the family, when this painting was made in 1882. Interestingly, Springer was not commissioned to make this painting, nor did Van Eeghen purchase the work from the painter himself. It was only at a later moment that the panel came to hang in the house so prominently depicted. However, Van Eeghen did know Springer personally. In 1876, Van Eeghen bought a cityscape in Nuremberg (p. 93), directly from the artist. Remarkably, Springer populated his frozen Herengracht with figures in seventeenth-century costume, making the cityscape a nostalgic glance at the past.



(Fig. 40) Maria Vos (1824-1906)
Still Life with Asparagus, 1865
 Panel, 41 x 33 cm. Inv. no. SA 287



(Fig. 41) Maria Vos (1824-1906)
Hilly landscape, 1870
 Watercolor, 14.6 x 25 cm. Inv. no. TA 12561

When Piet van Eeghen's children donated the paintings from his estate, there was not a single artist in the collection with whom they shared such a personal connection as Maria Vos. During their youth she had been their drawing teacher. She lived in Oosterbeek, together with Adriana Haanen (see p. 65). Van Eeghen owned several works by Vos, paintings as well as works on paper. The painting, *Still Life with Asparagus*, was the only one donated to the city. The rest remained in the family, perhaps to serve as mementos of the old family friend. Besides still lifes, Vos also drew and painted landscapes, for which the Oosterbeek area served as inspiration. A drawing from the Willet-Holthuysen exemplifies this (fig. 41).

For Adriana Haanen and Maria Vos and their role within the van Eeghen family and their collection, see Eva Peterson's essay in this publication.

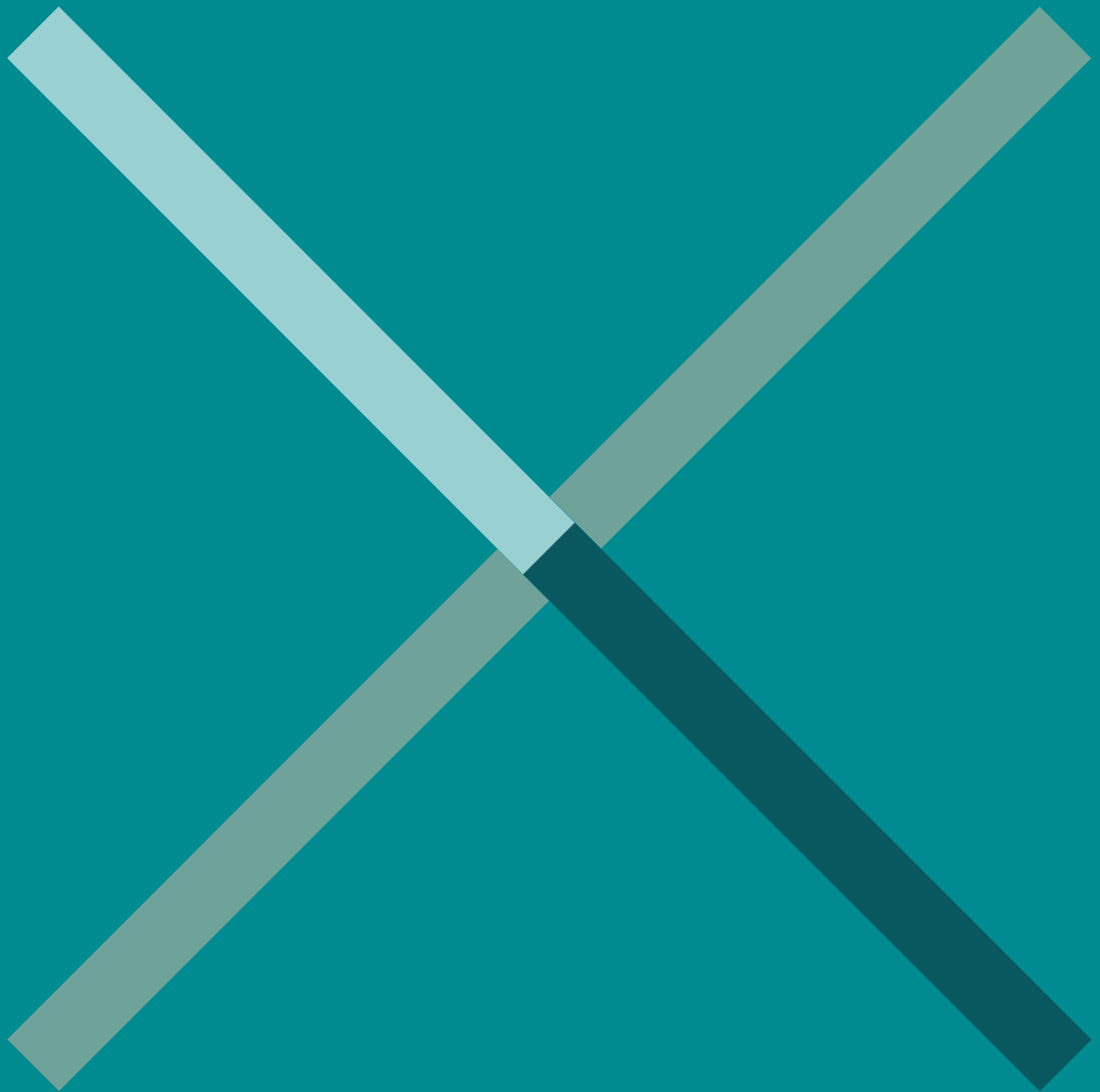


(Fig. 42) Adriana Haanen (1814-1895)
Still Life with Artichokes, Roses and Magnolias, 1876
 Cloth, 103 x 77 cm. Inv. no. SA 227

Adriana Haanen was a celebrated still-life painter. From the 1860s she was part of the artists' colony in Oosterbeek. In the same period, she lived with her friend Maria Vos (see p. 64) in the Villa Grada, very close to the Van Eeghens' country house. Van Eeghen owned no less than seven paintings by Haanen, making her the best represented artist in the collection. Eventually, three of the seven paintings were donated to the city while the other four remained in the family. Perhaps this had to do with the personal connection the children felt towards the painter. Two of the three works by their former drawing teacher Maria Vos also remained in the family.

For Adriana Haanen and Maria Vos and their role within the van Eeghen family and their collection, see Eva Peterson's essay in this publication.

List of the Van Eeghen painting collection





August Allebé
(Amsterdam 1838 - Amsterdam 1927)
Child of the poor, 1860

Panel, 20 x 15 cm

inv.no. SA 131

Disappeared in 1972



Johannes Wernardus Bilders
(Utrecht 1811 - Oosterbeek 1890)
Farmyard, ca. 1845 - 1889

Canvas, 42 x 34 cm

inv.no. SA 266



Christoffel Bisschop
(Leeuwarden 1828 - Scheveningen 1904)
The sister of the bride, ca. 1848 - 1862

Canvas, 47.2 x 37.7 cm

inv.no. SA 270



Christoffel Bisschop
(Leeuwarden 1828 - Scheveningen 1904)
*The Lord gave, and the Lord has
taken away, ca. 1860-62*

Canvas, 130 x 141 cm

Inv.no. SA 129

See entry p. 44



David Bles
(The Hague 1821 - The Hague 1899)
Going out, 1861

Panel, 21.4 x 35.4 cm

inv.no. SA 130



Johannes Bosboom
(The Hague 1817 - The Hague 1891)
*Seven times a day we sing your praise,
ca. 1837 - 1854*

Panel, 36.5 x 27.5 cm

inv.no. SA 367



Johannes Bosboom
(The Hague 1817 - The Hague 1891)
The Old Church in Amsterdam,
ca. 1837 - 1855

Panel, 75.5 x 100.5 cm

inv.no. SA 370



Johannes Bosboom
(The Hague 1817 - The Hague 1891)
A monk playing the organ and singing
(in Deum Laudamus), ca. 1837 - 1889

Panel, 80.5 x 41.5 cm

inv.no. SA 368



Ferdinand De Braekeleer
(Antwerp 1792 - Antwerp 1883)
The Nursery, ca. 1840-45

Panel, 63,3 x 68 cm

inv.no. SA 1

See entry p. 46



Hein Burgers
(Huissen 1834 - Paris 1899)

On the mend, 1867

Panel, 28 x 35 cm

inv.no. SA 158

See entry p. 47



Hein Burgers
(Huissen 1834 - Paris 1899)

The orphan girl, 1854 - 1859

Panel, 19.5 x 14.5 cm

inv.no. SA 165



Alexandre Calame
(Vevey 1810 - Menton 1864)

Lake Lucerne, 1852

Canvas, 108 x 161 cm

inv.no. SA 299



Alexandre Calame
(Vevey 1810 - Menton 1864)
Waterfall of the Handeck on the Grimsel,
1830 - 1848

Canvas, 76.5 x 98.5 cm

inv.no. SA 952

See entry p. 60



Alexandre Calame
(Vevey 1810 - Menton 1864)
In the Bernese Oberland, 1847

Canvas, 78 x 100 cm

inv.no. SA 9

See entry p. 61



Alexandre Calame
(Vevey 1810 - Menton 1864)
In the Bernese Oberland, 1830-1847

Canvas, 76,8 x 102,8 cm

inv.no. SA 267



Jacobus Ludovicus Cornet
(Leiden 1815 - Leiden 1882)
The deathbed of Hugo de Groot, 1845
Panel, 52.8 cm x 40.7 cm
inv.no. SA 174



Jacobus Ludovicus Cornet
(Leiden 1815 - Leiden 1882)
Portrait of Erasmus, 1863
Panel, 30 x 24,5 cm
inv.no. SA 241



Alexandre-Gabriel Decamps
(Paris 1803 - Paris 1860)
The scissor grinder, ca. 1823-1860
Papier op Panel, 25,4 x 20,3 cm
inv. nr. SA 374



Paul Delaroche
(Paris 1797 - Paris 1856)
Moses in the rush box, ca. 1817-1856
Panel, 17,5 x 12, 3 cm
inv. nr. SA 242
See entry p. 34



Pierre Louis Dubourcq
(Amsterdam 1815 - Amsterdam 1873)
Lake Como, 1846
Panel, 41 x 70 cm
inv.no. SA 246



Louis-Edouard Dubufe
(Paris 1819 - Paris 1883)
The widow's penny, 1839 - 1883
Canvas, 60 x 45 cm
inv.no. SA 212



Eugène Fichel
(Paris 1826 - Paris 1895)
*The encyclopaedists in the
king's library, 1860*

Panel, 46 x 55.5 cm

inv.no. SA 449

See entry p. 42



Paul Joseph Constantin Gabriël
(Amsterdam 1828 - Scheveningen 1903)
Landscape with windmill, 1848 - 1889

Canvas, 28 x 45.5 cm

inv.no. SA 193



Louis Gallait
(Doornik 1810 – Schaarbeek 1887)
Abandonment (l'abandon), 1849

Panel, 68.5 x 53.8 cm

inv.no. SA 203

See entry p. 48



Louis Gallait
(Doornik 1810 – Schaarbeek 1887)
The Evening (le soir), 1849
Panel, 24 x 18.7 cm
inv.no. SA 163



Bernard te Gempt
(Batenburg 1826 - Amsterdam 1879)
The dog quest, 1854
Canvas, 66 x 102 cm
inv.no. SA 273
See entry p. 40



Bernard te Gempt
(Batenburg 1826 - Amsterdam 1879)
After the meal, 1846 - 1879
Panel, 25.6 x 38.7 cm
inv.no. SA 162



Bernard te Gempt
(Batenburg 1826 - Amsterdam 1879)

The flycatcher, 1861

Panel, 21.5 x 15 cm

inv.no. SA 247

Disappeared in 1976



Bernard te Gempt
(Batenburg 1826 - Amsterdam 1879)

The two dogs (the master's stick), 1858

Panel, 15 x 19 cm

inv.no. SA 248

Disappeared in 1976



Eduard Geselschap
(Amsterdam 1814 - Düsseldorf 1878)

The two sisters, 1856

Canvas, 21 x 17 cm

inv.no. SA 249



Eduard Geselschap
(Amsterdam 1814 - Düsseldorf 1878)

Child in the Cradle, 1857

Panel, 28.5 x 25 cm

inv.no. SA 274



Karl Girardet (Le Locle 1813 -
Versailles 1871)

The wed, 1854

Canvas, 33 x 46 cm

inv.no. SA 316



Carl Georg Anton Graeb
(Berlijn 1816 - Berlijn 1884)

St. Andreas church near Eisleben, 1863

Canvas, 69 x 91 cm

inv.no. SA 228



Johan Conrad Greive
(Amsterdam 1837 - Amsterdam 1891)

Panel, 37.5 x 56.5 cm

inv.no. SA 250



Théodore Gudin
(Paris 1802 - Boulogne-Billancourt 1880)

Stormy weather at sundown, 1862

Canvas, 50 x 65.3 cm

inv.no. SA 251



Théodore Gudin
(Paris 1802 - Boulogne-Billancourt 1880)

Mist on the shore of the Mediterranean Sea,
1822 - 1850

Canvas, 66.5 x 44 cm

inv.no. SA 186

See entry p. 58



Adriana Johanna Haanen
(Oosterhout 1814 - Oosterbeek 1895)
Quinces, 1834 - 1889

Panel, 26 x 19 cm

inv.no. SA 277



Adriana Johanna Haanen
(Oosterhout 1814 - Oosterbeek 1895)
Still Life with Artichokes, roses and magnolias, 1876

Canvas, 103 x 77 cm

inv.no. SA 227

See entry p. 65



Adriana Johanna Haanen
(Oosterhout 1814 - Oosterbeek 1895)
Fruits, 1870

Panel, 63 x 54 cm

inv.no. SA 1247



François Joseph Corneille Haseleer
(Brussel 1804 - Brussel 1890)
Courtroom of the Burg. 't Vrije, at Bruges,
1824 - 1846

Panel, 81 x 105.6 cm

inv.no. SA 224



Frederik Hendrik Hendriks
(Arnhem 1808 - Arnhem 1865)
Wolfheze, 1828 - 1865

Canvas, 65.5 x 96.8 cm

inv.no. SA 279



Melchior d' Hondecoeter
(Utrecht 1636 - Amsterdam 1695)
The poultry yard, ca. 1660 - 1665

Oil on canvas, 92 x 109 cm

inv.no. SA 7335



Jozef Israëls
(Groningen 1824 - The Hague 1911)

Children of the sea, 1863

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Canvas, 85 x 70 cm

inv.no. SA 366

See entry p. 49



Claude Jacquand
(Lyon 1804 - Paris 1878)

The bubble blowers, 1844

Canvas, 80 x 50 cm

inv.no. SA 2

Missing since 1950



Charles Émile Jacque
(Paris 1813 - Paris 1894)

Chickens, 1833 - 1889

Panel, 18 x 26 cm

inv.no. SA 403



Barend Cornelis Koekkoek
(Middelburg 1803 - Kleef 1862)
The squall, 1855
(trans.: ‘’)

Panel, 55.5 x 79.5 cm

inv.no. SA 280

See entry p. 56



Louis-Eugène Lambert
(Paris 1825 - Paris 1900)
Dog near a dead mole, 1860

Canvas, 41 x 33 cm

inv.no. SA 254



Jean Auguste Henri Leys
(Antwerp 1815 - Antwerp 1869)
The king of marksmen, 1849

Panel, 78.2 x 101 cm

inv.no. SA 223



Jozef van Lerijs
(Boom 1823 – Mechelen 1876)
Girl from Dalarne, 1843 - 1876
Canvas, 81.4 x 67.5 cm
inv.no. SA 281



Cornelis Lieste
(Haarlem 1817 - Haarlem 1861)
Heath in the evening, 1837 - 1859
Panel, 34.5 x 46.5 cm
inv.no. SA 171
See entry p. 55



Jan Baptist Lodewijk Maes
(Ghent 1794- Rome 1856)
Madonna, 1828
Canvas, 100 x 87 cm
inv.no. SA 216



Louis Meijer
(Amsterdam 1809 - Utrecht 1866)
Choppy Sea, 1829 - 1852
Panel, 58 x 79 cm
inv.no. SA 257



Johann Georg Meyer
(Bremen 1813 - Bremen 1886)
The youngest brother, 1833 - 1853
Canvas, 44 x 34 cm
inv.no. SA 256



Johann Georg Meyer
(Bremen 1813 - Bremen 1886)
The mischievous girl, 1855
Canvas, 21 x 16.5 cm
inv.no. SA 255



Joseph Moerenhout
(Ekeren 1801 - Antwerp 1875)

The plaza, 1835

Panel, 61 x 50 cm

inv.no. SA 185



Petrus Marius Molijn
(Rotterdam 1819 - Antwerp 1849)

The nursery, 1839 - 1849

Panel 20 x 16.5 cm

inv.no. SA 236



Balthasar Paul Ommeganck
(Antwerp 1755 - Antwerp 1826)

Sheep, 1805

Panel, 43 x 56 cm

inv.no. SA 1267



Georgius Jacobus Johannes van Os
(The Hague 1782 - Paris 1861)

Flowers, 1847

Panel, 17 x 21 cm

inv.no. SA 166



Georgius Jacobus Johannes van Os
(The Hague 1782 - Paris 1861)

Birds and fruits, 1841 - 1843

Panel, 83.5 x 60.8 cm

inv.no. SA 214



Georgius Jacobus Johannes van Os
(The Hague 1782 - Paris 1861)

Fruits, 1802 - 1861

Panel, 15 x 20 cm

inv.no. SA 7



Georgius Jacobus Johannes van Os
(The Hague 1782 - Paris 1861)
Flower arrangement with peony, 1836

Canvas, 99 x 80 cm

inv.no. SA 341



Georgius Jacobus Johannes van Os
(The Hague 1782 - Paris 1861)
Flowers and fowl, 1840

Panel, 71.8 x 58 cm

inv.no. SA 282



Nicolaas Pieneman
(Amersfoort 1809 - Amsterdam 1860)
Study of the head of a warrior, ca. 1850

Panel, 20 x 17.5 cm

inv.no. SA 265

Disappeared in 1972



Nicolaas Pieneman
(Amersfoort 1809 - Amsterdam 1860)
Rembrandt in his studio, 1852
Panel, 74 x 56 cm
inv.no. SA 292
See entry p. 41



Nicolaas Riegen
(Amsterdam 1827 - Amsterdam 1889)
Choppy water, 1869
Canvas, 44 x 67.3 cm
inv.no. SA 258



Joseph Nicolas Robert-Fleury
(Keulen 1797 - Paris 1890)
Titiaan, painting his last work, 1843
Canvas, 55.8 x 46 cm
inv.no. SA 196



Charles Rochussen
(Kralingen 1814 - Rotterdam 1894)

Battle of Castricum, 1864

Canvas, 40.4 x 58 cm

inv.no. SA 4



Charles Rochussen
(Kralingen 1814 - Rotterdam 1894)

Melis Stoke with Count Floris V, 1864

Canvas, 39.5 x 57.5 cm

inv.no. SA 3

See entry p. 39



Willem Roelofs
(Amsterdam 1822 - Berchem 1897)

In the Gein, 1842 - 1861

Panel, 26 x 44.5 cm

inv.no. SA 295

See entry p. 52



Philip Sadée
(The Hague 1837 - The Hague 1904)
On the dunes, 1857 - 1889
Panel, 23 x 18.5 cm
inv.no. SA 169
See entry p. 54



Philip Sadée
(The Hague 1837 - The Hague 1904)
On the beach, 1880
Panel, 25 x 20 cm
inv.no. SA 157
Missing



Ary Scheffer
(Dordrecht 1795 - Argenteuil 1858)
Blessed are the pure of heart, 1849
Canvas, 78 x 68 cm
inv.no. SA 147
See entry p. 37



Ary Scheffer
(Dordrecht 1795 - Argenteuil 1858)
Mary Magdalene at the foot of the cross,
1815 - 1847

Canvas, 92.8 x 60.4 cm

inv.no. SA 215

See entry p. 38



Felix Schlesinger
(Hamburg 1833 - Hamburg 1910)
The beloved spot, 1858

Panel, 25.8 x 19.5 cm

inv.no. SA 259



Hendrik Jacobus Scholten
(Amsterdam 1824 - Heemstede 1907)
Morning Reading, 1844 - 1889

Panel, 29 cm x 24 cm

inv.no. SA 156



Adolph Schrödter
(Schwedt 1805 - Karlsruhe 1875)
Don Quixote in his study, 1861
Canvas, 56 x 48 cm
inv.no. SA 300



Cornelis Springer
(Amsterdam 1817 - Hilversum 1891)
Church at Zandvoort, 1863
Panel, 25 x 20 cm
inv.no. SA 261



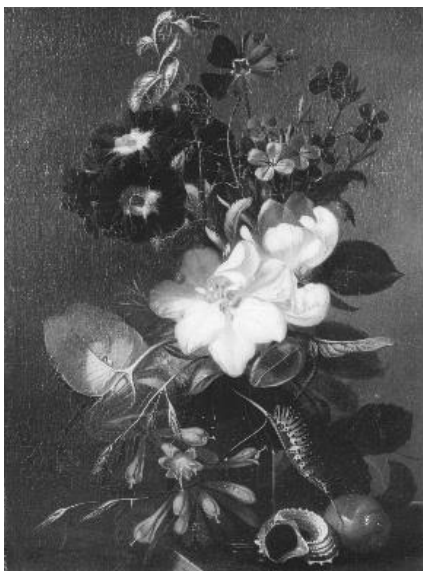
Cornelis Springer
(Amsterdam 1817 - Hilversum 1891)
The bend in the Herengracht, 1882
Panel, 48 cm x 66 cm
inv.no. SA 286
See entry p. 62



Cornelis Springer
(Amsterdam 1817 - Hilversum 1891)
Thaw', Utrecht, behind St. Peter's, 1860
Panel, 25 x 20 cm
inv.no. SA 285



Cornelis Springer
(Amsterdam 1817 - Hilversum 1891)
"Der Schöne Brunnen" at Nuremberg, 1876
Canvas, 111.5 x 92.3 cm
inv.no. SA 260



Albertus Steenbergen
(Hoogeveen 1814- - Hoogeveen 1900)
Flowers, 1834 - 1854
Panel, 25.5 x 19 cm
inv.no. SA 263

Missing



Trant van Peter van de Velde
(Antwerp 1634 - Antwerp 1687)
Port on the Mediterranean Sea,
1650 - 1750

Oil on canvas, 56 x 81 cm

inv.no. SA 1281



Trant van Peter van de Velde
(Antwerp 1634 - Antwerp 1678)
Port on the Mediterranean Sea,
1650 - 1750

Oil on canvas, 64 x 81 cm

inv.no. SA 1280



Charles Verlat
(Antwerp 1824 - Antwerp 1890)
Lurking, 1857

Panel, 21.2 x 27 cm

inv.no. SA 167



Horace Vernet

(Paris 1789 - Paris 1863)

Jeremiah on the ruins of Jerusalem, 1844

Canvas, 35 x 27 cm

inv.no. SA 160

See entry p. 36



Wouterus Verschuur

(Amsterdam 1812 - Vorden 1874)

Stable with horses, 1832 - 1874

Panel, 27.5 x 36 cm

inv.no. SA 313



Wouterus Verschuur

(Amsterdam 1812 - Vorden 1874)

Horse in the meadow, 1832 - 1874

Panel, 12.1 x 15.6 cm

inv.no. SA 264



Maria Vos
(Amsterdam 1824 - Oosterbeek 1906)

Still life with Asparagus, 1865

Panel, 41 x 33 cm

inv.no. SA 287

See entry p. 64



Antonie Waldorp
(The Hague 1803 - Amsterdam 1866)

Barge Zaandam, 1852

Panel, 50.6 x 79.6 cm

inv.no. SA 288

See entry p. 57



Attributed to Jacob van Walscapelle
(Dordrecht 1644 - Amsterdam 1727)

Still Life with Fruit, Oysters and Roemer,
ca. 1655 - 1679

Canvas, 67 x 59 cm

SA 7372



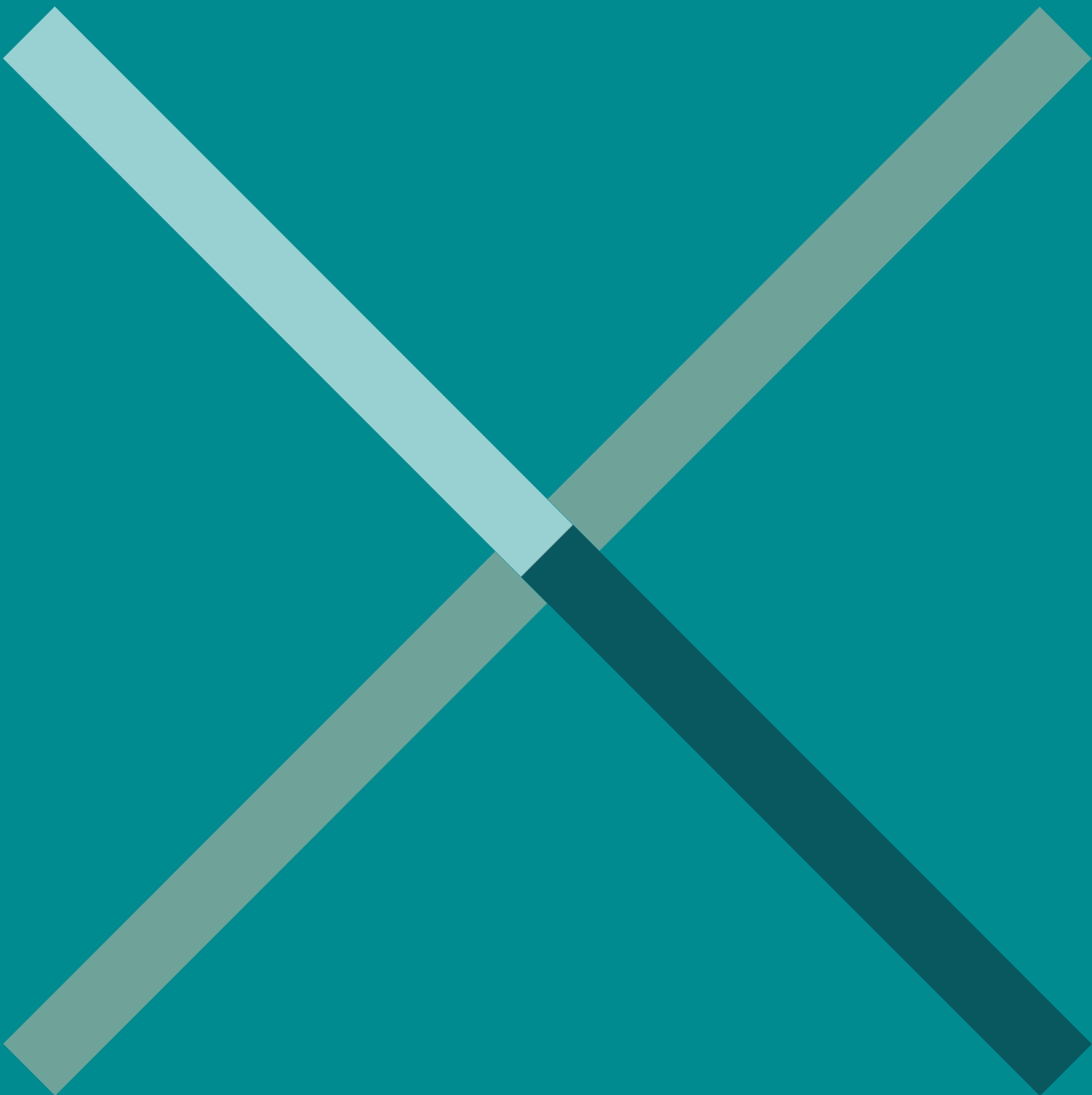
Egide, C.G. Wappers
(Antwerp 1803 - Paris 1874)
Louis XVII in the temple, 1823 - 1860
Karton, 24.5 x 17.8 cm
inv.no. SA 164



Antonie F. Zürcher
(Nieuwer-Amstel 1825 - Maastricht 1876)
Thy kingdom come, 1851
Panel, 44.8 x 34.8 cm
inv.no. SA 161

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- 3 Hasselt, Laura van, *Geld, geloof en goede vrienden*. Amsterdam, Balans, 2023, p. 5
- 4 Van Hasselt 2023, p. 16
- 5 Leeuw, Ronald de, et. al. *Meesters van de Romantiek: Nederlandse kunstenaars 1800-1850*. Zwolle, Waanders, 2005, p. 11
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- 16 Klarenbeek 2012
- 17 *Lijst der schilderstukken van nog levende inlandische meesters welken tot de algemeene tentoonstelling en prijs-uitdeeling door zijne Majesteit den Koning bepaald op den 15 september 1808, zijn toegelaten*. Amsterdam, 1808
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- 19 Scheen 1981
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- 21 'Opgave der schilderijen' 1906. See note 14
- 22 Scheen 1981

Colophon



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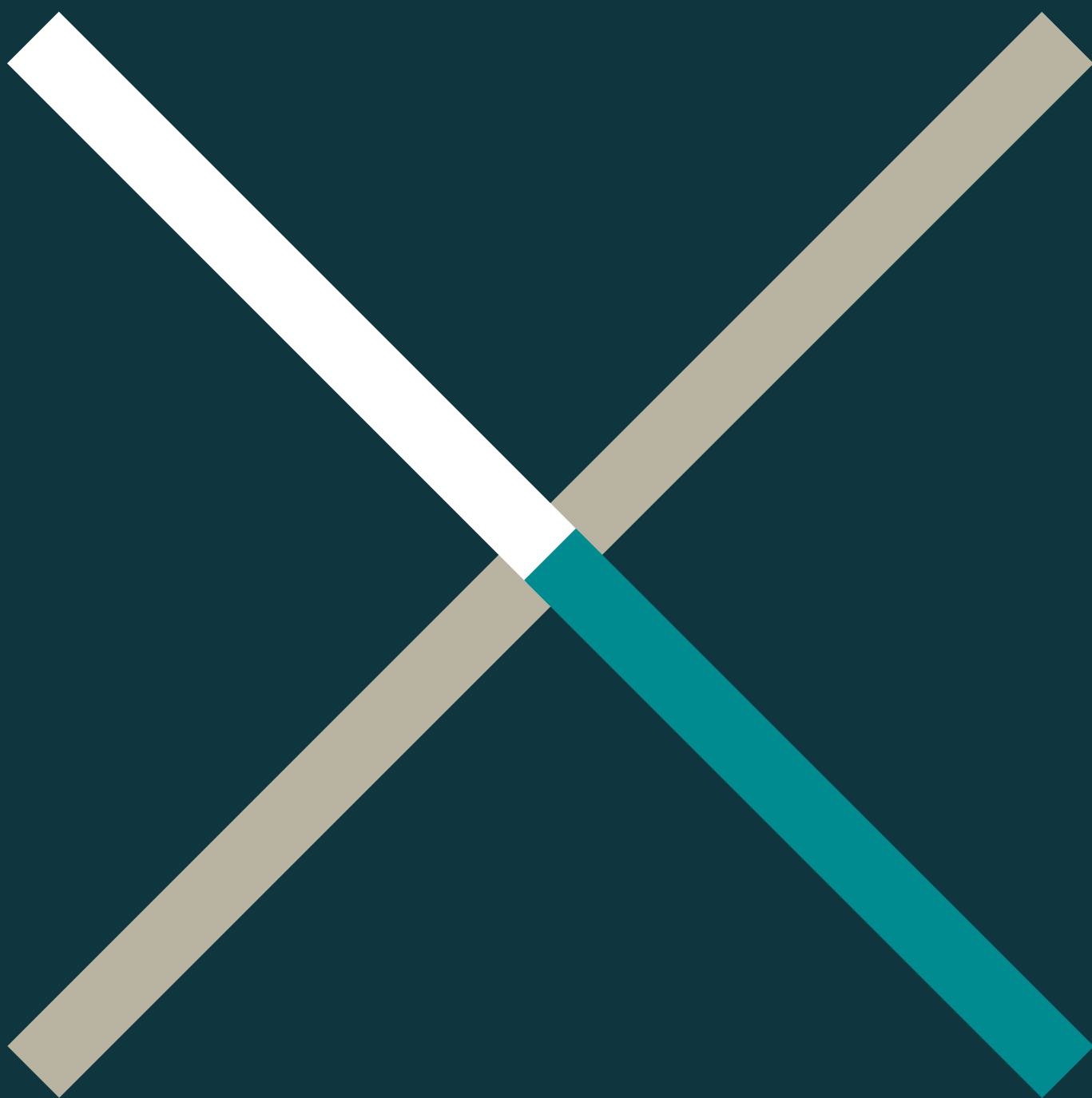


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