

# THE NATIONAL GALLERY IMMUNITY FROM SEIZURE

Nicolaes Maes: Dutch Master of the Golden Age

22 Feb 2020 - 31 May 2020

The National Gallery, London, Trafalgar Square, London, WC2N 5DN

## IMMUNITY FROM SEIZURE

### Nicolaes Maes: Dutch Master of the Golden Age

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The National Gallery, London, Trafalgar Square, London, WC2N 5DN

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The borrowing museum or gallery is approved under the Act

The borrowing museum has published information about the object

For further enquiries, please contact [information@ng-london.org.uk](mailto:information@ng-london.org.uk)

Protection under the Act is sought for the objects listed in this document, which are intended to form part of the forthcoming exhibition, Nicolaes Maes: Dutch Master of the Golden Age.

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## Nicolaes Maes: Dutch Master of the Golden Age

22 Feb 2020 - 31 May 2020

Protection under the Act is sought for the objects listed below:

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### Nicolaes Maes (1634 - 1693)



© Agnes Etherington Art Centre, Queen's University, Kingston, Canada / Photo: Bernard Clark

X10056

Abraham's Sacrifice

about 1653-54

Place of manufacture: Netherlands

Oil on canvas

Object dimensions: 113 × 91.5 cm

Agnes Etherington Art Centre, Queen's University, Kingston, Canada. Purchase, Bader Acquisition Fund, 2014 (57-002)

#### Lender's name and address

Agnes Etherington Art Centre  
36 University Avenue,  
Kingston  
Ontario  
K7L 3N6  
Canada

#### Accession Number

57-002

#### Provenance:

Mrs Hedderly, London, about 1940; gift from Mrs Hedderly to the Rev. Mervyn Francis Holt, Dorset, 1945; sale London (Christie's), 25 July 1969, no. 313 (as Barent Fabritius, Gns 1,600 to R. Leadbetter); Julius Weitzner Gallery, London; Dr T.L. Osborn, 1972; World Museum, Tulsa, Oklahoma (private museum founded by missionaries Tommy Lee "T.L." Osborn and his wife, Daisy; liquidated its assets in 1981); sale New York (Christie's), 12 June 1981, no. 22 (as Jan Victors, \$12,000); Dr Alfred and Isabel Bader Collection, Milwaukee; since private collection, USA; Agnes Etherington Art Centre, Queen's University, Kingston (Ontario) (Bader Acquisition Fund, 2014), inv. 57-002.

#### Sources:

Pictures of Old Masters, Christie's, London, July 24/25 1969, p. 63, lot 313; P. Marijnissen et al., *De zichtbaere wereld: schilderkunst uit de Gouden Eeuw in Hollands oudste stad, Dordrecht* (Dordrechts Museum) 1992–1993, no. 58; L. Krempel, *Studien zu den datierten Gemälde des Nicolaes Maes (1634–1693)*, Petersberg 2000, no. D43.

<https://agnes.queensu.ca/search-our-collections/detail.php?t=objects&type=all&f=s=nicolaes+maes&record=0>

\*Note that this object has an incomplete provenance for the years 1933-1945, we have carried out research in consultation with experts in order to fill the gaps and there is no indication of unlawful taking, furthermore this work is in the public domain.

**Nicolaes Maes (1634 - 1693)**



© Dordrechts Museum

X10076

Two Women at a Window

about 1656

Place of manufacture: Netherlands

Oil on panel

Object dimensions: 57.3 × 41.6 cm

Dordrecht, Dordrechts Museum, on loan from the Cultural Heritage Agency 1948

**Lender's name and address**

Dordrechts Museum

Museumstraat 40

Dordrecht

3311 XP

Netherlands

**Accession Number**

DM/948/113

**Provenance:**

Elisabeth van Naerssen, Dordrecht, 1667 (inventory of 12 November 1667); Gerrit van der Pot sale, Rotterdam, 6 June 1808, no. 74 (with cat. 20 sold to Mensing for Brentano); J.A. Brentano sale, Amsterdam, 13 May 1822, no. 201 (sold to De Vries); De Vries, Amsterdam, 1825; widow of J.H. Molkenboer (née Schenkhuysen) sale, Amsterdam, 6 September 1853, no. 13 (to Nieuwenhuys); Victor Rothschild sale, Sotheby's, London, 19 April 1937, no. 7 (sold to dealer Saemy Rosenberg) [1]; Saemy Rosenberg (Amsterdam) probably sold it to Fritz Mannheimer; Dienststelle Mühlmann, The Hague, probably 1941; Munich Central Collecting Point, June 29th 1945 to February 15th 1946, Munich, Germany [2]; Dordrechts Museum, on loan from RCE since 1948, inv. 948/113 [3].

**Sources:**

[1] Catalogue of the magnificent contents of 148 Piccadilly, W.1: sold by order of Victor Rothschild, Esq..., Sotheby's, London, 19-22 April 1937, lot 7, p. 10, pl. V.

[https://www.academia.edu/9936333/Mannheimer\\_an\\_important\\_art\\_collector\\_reappraised\\_History\\_of\\_ownership\\_from\\_1920-1952\\_From\\_Mannheimer\\_to\\_Hitler\\_recuperation\\_and\\_dispersion\\_in\\_Dutch\\_museums\\_based\\_on\\_archival\\_documents.1\\_Main\\_Collection\\_Rijksmuseum\\_Amsterdam](https://www.academia.edu/9936333/Mannheimer_an_important_art_collector_reappraised_History_of_ownership_from_1920-1952_From_Mannheimer_to_Hitler_recuperation_and_dispersion_in_Dutch_museums_based_on_archival_documents.1_Main_Collection_Rijksmuseum_Amsterdam)  
p. 45n21- "Den Blaauwen 2000 (note 17) pp. 8-9: His expert dealers in Berlin were Saemy Rosenberg, Arthur Wittekind and Hermann Ball; Rosenberg later fled to Amsterdam and there he opened up the 'Rosenbaum' art firm."

[2] <http://www.herkomstgezocht.nl/nl/nk-collectie/babbelende-dienstmaagd> Krempel 2000, no. D20.

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**Nicolaes Maes (1634 - 1693)**

© Dordrechts Museum

X10078

Portrait of Margaretha de Geer (1583-1672)

1669

Place of manufacture: Netherlands

Oil on canvas

Object dimensions: 116 × 85 cm

Dordrecht, Dordrechts Museum, purchased with the support of the Rembrandt Association, the Friends of the Dordrechts Museum and a private sponsor from Dordrecht 1997

**Lender's name and address**

Dordrechts Museum  
Museumstraat 40  
Dordrecht  
3311 XP  
Netherlands

**Provenance:**

Boulton Collection, Norfolk House, Hertfordshire; sale Henry Boulton, London (Winstanley), 14 July 1814, no. 11 (£14/10/0; possible sale Ralph Bernal Collection, London (Christie's), 8 May 1824, no. 4 (£ 44/2/0 to Col. Elliott); sale H.C. Wells et al. (anonymous buyer), London (Christie's), 27 February 1909, no. 93 (£ 2,152/10/0 to Dowdeswell); Marcus Kappel Collection, Berlin, April 1909; sale Kappel Collection, Berlin (Paul Cassirer), 25 November 1930, no. 10 (unsold)

**Sources:**

- [1]; Munich Central Collecting Point, 1945-1949, Munich, Germany
- [2]; restituted to Marcus Kappel's grandchildren Ellen Rathenau-Ettlinger (1902-1994, Oxford) and her brother Walter Rathenau
- [3]; sale Cologne (Lempertz), 24 May 1997, no. 1068, purchased by the Dordrechts Museum, 1997, inv. DM/997/758
- [4] Marcus Kappel. Gemälde und Kunst-Gegenstände aus der ehemaligen Sammlung Marcus Kappel, Berlin: verzeichnet unter Benutzung des Katalogs der Sammlung Marcus Kappel von Wilhelm von Bode, Berlin 1914. Dienstag, 25. November 1930 (Berlin: Paul Cassirer und Hugo Helbing, 1930), p. X.
- [5] Ardelia Hall Collection: Munich Administrative Records; Records Concerning the Central Collecting Points ("Ardelia Hall Collection"): Munich Central Collecting Point, 1945-1951; Records Relating to the Status of Monuments, Museums, and Archives, compiled 1945-1949; Records Relating To The Status Of Monuments, Museums, And Archives; Monuments: Lists Of Art Objects Of National Value, p. 16 (Nikolas Maes, Porträt einer alten Frau- Katalog d. Slg. Koppel Nr. 14; M. Kappel Erben, München, Wargmüllestrasse 12). <https://www.fold3.com/image/269957508?terms=maes%20alten%20frau>
- [6] <https://www.fold3.com/image/269976151>

**Other sources:**

Krempel 2000, no. A93

\*Note this object has a complete provenance for the years 1933 - 1945.

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**Nicolaes Maes (1634 - 1693)**



Digital image courtesy of the Getty's Open Content Program

X10057

Adoration of the Shepherds

about 1660

Place of manufacture: Netherlands

Oil on canvas

Object dimensions: 110.5 × 96.5 cm

The J. Paul Getty Museum, Los Angeles

**Lender's name and address**

The J. Paul Getty Museum

1200 Getty Center Drive

Los Angeles

CA 90049-1687

USA

**Accession Number**

70.PA.38

**Provenance:** Please include full details of where you found the references.

Possibly Richard Westall RA (1765–1836) sale, Phillips, London, 14 May 1830, lot 76, sold to John Rushout, 2nd Baron Northwick (1770–1859); possibly Northwick sale, Phillips, Thirlestane House, Cheltenham, 26 July 1859, lot 1866, sold to P. Moreau; Paul Viktorovich Delaroff (1852–1913) [1]; Charles E. Borut, before 1920; sale Christie's, London, 5 July 1920, lot 83, unsold [2]; H. Shickman Gallery, New York, by 1970 [3]; bought by the J. Paul Getty Museum, 1970, inv. no. 70.PA.38.

**Sources:**

[1] Christie's, London, July 5, 1920, lot 83; picture does not appear in any of the Delaroff sale catalogues.

[2] Source: Christie's files for 1920 sale.

[3] The Shickman Gallery was especially active in the 1960s selling Dutch and Flemish paintings from private collections. It is likely that the painting wasn't at the gallery in 1968 as there was an exhibition of Dutch and Flemish Paintings that didn't include this painting:

Exhibition of Dutch and Flemish paintings, H. Shickman Gallery, 929 Park Avenue, New York, November MCMLXVIII ... /[H. Shickman Gallery] (New York : H. Shickman Gallery, 1968).

Krempel 2000, no. D26.

<http://www.getty.edu/art/collection/objects/562/nicolaes-maes-adoration-of-the-shepherds-dutch-about-1660/>

\*Note that this object has an incomplete provenance for the years 1933-1945, we have carried out research in consultation with experts in order to fill the gaps and there is no indication of unlawful taking, furthermore this work is in the public domain.

**Nicolaes Maes (1634 - 1693)**



© The Metropolitan Museum of Art, New York

X10075

Admiral Jacob Binkes (about 1640-1677)

about 1676

Place of manufacture: Netherlands

Oil on canvas

Object dimensions: 43.8 × 32.7 cm

Lent by The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1911 (11.149.2)

**Lender's name and address**

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

**Accession Number**

11.149.2

**Provenance:**

Mrs F. Lemker (born Muller), Oldenbroek and Kampen; her sale, Kampen, Frederik Muller, 7 July 1908, no. 26; J.

Pierpont Morgan, New York; gift of J. Pierpont Morgan, 1911, inv. 11.149.2.

**Sources:**

Krempel 2000, no. A173a; W. Liedtke, Dutch Paintings in The Metropolitan Museum of Art, 2 vols., New York 2007, vol. 1, no. 113. <https://www.metmuseum.org/art/collection/search/436931>

\*Note this object has a complete provenance for the years 1933 - 1945.

**Nicolaes Maes (1634 - 1693)**



© The Metropolitan Museum of Art, New York

X10284

Abraham Dismissing Hagar and Ishmael

1653

Place of manufacture: Netherlands

Oil on canvas

Object dimensions: 87.6 × 69.9 cm

Lent by The Metropolitan Museum of Art, Gift of Mrs. Edward Brayton, 1971 (1971.73)

**Lender's name and address**

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

**Provenance:**

Presumably sale, Braam and Blussé, Dordrecht, 3 December 1810, no. 54; bought in Europe in 1810–1811 by John Hare Powel (1786–1856) (served as secretary of the American legation in London 1807–11); his collection, Rhode Island; by deed to his son, John Hare Powel Jr. (1837–1890), Philadelphia, 1855; his son, Pemberton Hare Powel (1869–1942); his daughter, Annie Hare Powel Brayton (Mrs Edward Brayton) (1891–1971), Fall River, Mass., until 1971; gift of Mrs Edward Brayton to The Metropolitan Museum of Art, 1971, inv. no. 1971.73.

**Sources:**

Krempel 2000, no. A2.

W. Liedtke, Dutch Paintings in The Metropolitan Museum of Art, 2 vols., New York 2007, no. 108.

<https://www.metmuseum.org/art/collection/search/436929>

\*Note that this object has complete provenance for the years 1933–1945.



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**Nicolaes Maes (1634 - 1693)**



© The Metropolitan Museum of Art, New York

X10285

Ingena Rotterdam (-1704), Betrothed of Admiral Jacob Binkes

1676

Place of manufacture: Netherlands

Oil on canvas

Object dimensions: 43.8 × 33 cm

Lent by The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1911 (11.149.3)

**Lender's name and address**

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

**Provenance:**

Mrs F. Lemker (born Muller), Oldenbroek and Kampen; her sale, Kampen, Frederik Muller, 7 July 1908, no. 26; J. Pierpont Morgan, New York; gift of J. Pierpont Morgan, 1911, inv. 11.149.3.

**Sources:**

Krempel 2000, no. A173

W. Liedtke, Dutch Paintings in The Metropolitan Museum of Art, 2 vols., New York 2007, vol. 1, no. 114.<https://www.metmuseum.org/art/collection/search/436930>

\*Note that this object has complete provenance for the years 1933-1945.

**Nicolaes Maes (1634 - 1693)**



© Museo Nacional Thyssen-Bornemisza. Madrid

X10069

The Naughty Drummer

about 1655

Place of manufacture: Netherlands

Oil on canvas

Object dimensions: 62 × 66.4 cm

Museo Nacional Thyssen-Bornemisza, Madrid

**Lender's name and address**

Fundación Colección Thyssen-Bornemisza

Paseo del Prado, 8

Madrid

28014

Spain

**Accession Number**

1930.56 (241)

**Provenance:**

J.F.X.A. Baelemans de Steenwegen (burgomaster of Leeuwen, 1725-1792) Collection, Louvain, 2 September 1816, no. 74 as 'Allegory of Touch'; Anna Pavlovna, Princess of Orange-Nassau, The Hague (Murray 1819); her daughter Sophia, Grand Duchess of Sachsen-Weimar-Eisenach; her grandson Wilhelm Ernst, Grand Duke of Sachsen-Weimar-Eisenach, Weimar Castle until his abdication in 1918, thereafter Heinrichau; his brother-in-law Prince Georg von Sachsen-Meiningen; art dealer Karl Haberstock, Berlin; purchased by Heinrich, Baron Thyssen-Bornemisza, 1930, inv. 1930.56.

**Sources:**

Vente de la collection délaissés par feu Monsieur J.F.X.A. Baelemans de Steenwegen, sale Louvain 02, 03-09-1816, no. 74;

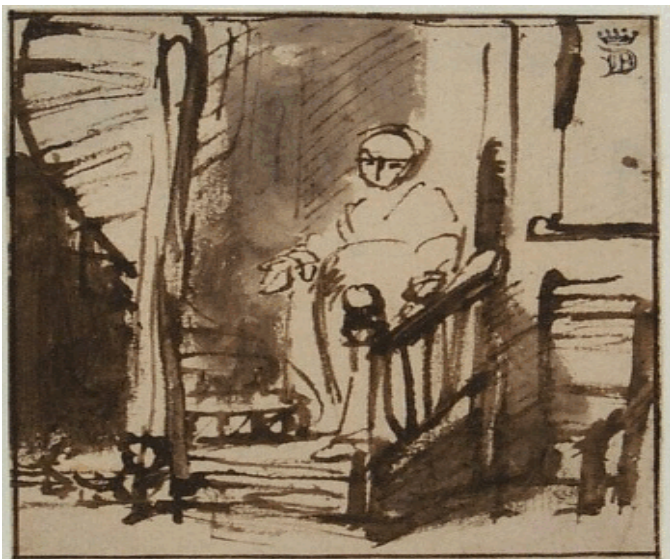
J. Murray, *Tour in Holland in the Year MDCCCXIX*, London 1819, p. 61 (Sir John Murray saw the painting in the private rooms of the princess of Orange-Nassau in The Hague);

Valentiner 1924, fig. 16 ('Besitz des Großherzogs von Weimar')

Krempel 2000, no. D27

<https://www.museothyssen.org/en/collection/artists/maes-nicolaes/naughty-drummer>

\*Note that this object has complete provenance for the years 1933-1945.

**Nicolaes Maes (1634 - 1693)**

© Museum Boijmans Van Beuningen / Photo: Studio Buitenhof Rotterdam

X10388

Interior with a Woman on a Staircase

about 1655

Place of manufacture: Netherlands

Pen and brown ink, brown wash on paper

Object dimensions: 10.2 × 9.2 cm

Rotterdam, Museum Boijmans Van Beuningen (former Koenigs Collection)

**Lender's name and address**

Museum Boijmans Van Beuningen

Museumpark 18-20

Rotterdam

3015 CX

Netherlands

**Accession Number**

R 62 (PK)

**Provenance:**

Earl of Dalhousie (L. 717a); Paul Cassirer, before 1923; Franz Wilhelm Koenigs (1881-1941), 1923 (L. 1023a); bought by Daniël George van Beuningen (1877–1955) in April 1940 from the bank Lissers & Rosenkranz (who had accepted the collection of drawings in settlement of Koenigs's debt); gifted to the Museum Boijmans Foundation, 1940.

**Sources:**

Sumowski 1865x

<http://public.boijmans.nl/koenigs/enPortalFK8.pdf>

<https://www.boijmans.nl/en/collection/research/the-koenigs-collection>

\*Note that this object has an incomplete provenance for the years 1933-1945, we have carried out research in consultation with experts in order to fill the gaps and there is no indication of unlawful taking, furthermore this work is in the public domain and has been previously exhibited.

**Nicolaes Maes (1634 - 1693)**



© Museum Boijmans Van Beuningen / Photo: Studio Buitenhof Rotterdam

X10389

Studies of Eavesdropping Figures  
about 1655-57

Place of manufacture: Netherlands

Pen in brown ink, grey wash on paper

Object dimensions: 9.8 × 19 cm

Rotterdam, Museum Boijmans Van Beuningen (former Koenigs Collection)

**Lender's name and address**

Museum Boijmans Van Beuningen  
Museumpark 18-20  
Rotterdam  
3015 CX  
Netherlands

**Accession Number**

R 63 recto (PK)

**Provenance:**

Earl of Dalhousie (L. 717a); Paul Cassirer, before 1923; Franz Wilhelm Koenigs (1881-1941), 1923 (L. 1023a); bought by Daniël George van Beuningen (1877–1955) in April 1940 from the bank Lisser & Rosenkranz (who had accepted the collection of drawings in settlement of Koenigs's debt); gifted to the Museum Boijmans Foundation, 1940.

**Sources:**

Sumowski 1984, no. 1770.

<http://public.boijmans.nl/koenigs/enPortalFK8.pdf>

<https://www.boijmans.nl/en/collection/research/the-koenigs-collection>

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**Nicolaes Maes (1634 - 1693)**



© Museum Boijmans Van Beuningen / Photo: Studio Buitenhof Rotterdam

X10390

Interior with an Eavesdropper on a Staircase  
about 1655-57

Place of manufacture: Netherlands

Pen and brown ink, corrections in white bodycolour on paper

Object dimensions: 17.5 x 17.5 cm

Rotterdam, Museum Boijmans Van Beuningen (former Koenigs Collection)

**Lender's name and address**

Museum Boijmans Van Beuningen  
Museumpark 18-20  
Rotterdam  
3015 CX  
Netherlands

**Accession Number**

R 64 recto (PK)

**Provenance:**

Earl of Dalhousie (L. 717a); Paul Cassirer, before 1923; Franz Wilhelm Koenigs (1881-1941), 1923 (L. 1023a); bought by Daniël George van Beuningen (1877–1955) in April 1940 from the bank Lisser & Rosenkranz (who had accepted the collection of drawings in settlement of Koenigs's debt); gifted to the Museum Boijmans Foundation, 1940.

**Sources:**

Sumowski 1984, no. 1873x

<http://public.boijmans.nl/koenigs/enPortalFK8.pdf>

<https://www.boijmans.nl/en/collection/research/the-koenigs-collection>

\*Note that this object has an incomplete provenance for the years 1933-1945, we have carried out research in consultation with experts in order to fill the gaps and there is no indication of unlawful taking, furthermore this work is in the public domain.

**Nicolaes Maes (1634 - 1693)**

© St. Louis Art Museum

X10070

The Account Keeper

1656

Place of manufacture: Netherlands

Oil on canvas

Object dimensions: 66 × 53.7 cm

Saint Louis Art Museum, Museum Purchase

**Lender's name and address**

Saint Louis Art Museum

1 Fine Arts Drive

Forest Park

Saint Louis

Missouri MO 63110-1380

USA

**Accession Number**

72:1950

**Provenance:**

Sternberg Collection, Zásmyky Castle, Bohemia, loaned in 1827-1861 to 'Společnost vlasteneckých přátel umění' ('Society of Patriotic Friends of the Arts'), Prague[1]; by descent to Count Leopold Sternberg, Bohemia; possibly among the Sternberg property confiscated in 1942 but returned in 1945 [2]; still with the Sternberg family in 1948 when they emigrated to the United States [3]; Private Collection between 1948 and 1950; purchased by the Mortimer Brandt Gallery, New York, 1950 [4]; purchased by the St Louis Art Museum, 1950, inv. 72.1950.

**Sources:**

[1] In a letter dated November 5, 1980 the National Gallery in Prague provided detailed information about the provenance of this work [SLAM document files]. Initially the painting belonged to the collection of Count Christian Sternberg of the castle Zásmyky, Bohemia. From there it went on long-term loan to the newly established picture gallery of the Society of the Patriotic Friends of Art in Prague, Czechoslovakia. In 1827 the painting was included in a publication featuring the works on display at this gallery. In 1861 it was returned to Count Christian Sternberg. However, in 1864, the painting was published as still in the Patriotic Friends picture gallery [G. Parthey, *Deutscher Bildersaal. Verzeichniss der in Deutschland vorhandenen Oelbilder verstorbener Maler aller Schulen*, Berlin 1864].

[2] For information on the Zásmyky Castle's history and the confiscation, see <http://www.castlezasmuky.cz/gbhistory.html>

[3] In 1948, the Sternberg family moved from Czechoslovakia to the United States [Sternberg, Cecilla "The Journey" London: Colins, 1977] <https://www.slam.org.org/collection/objects/38142/>

[4] According to a statement from Mortimer Brandt Gallery dated April 8, 1950, this owner expressed the desire to remain anonymous and unpublished [SLAM document files].

<http://emuseum.slam.org/objects/38142/the-account-keeper;sessionId=7AF56A23D49C0B9DB05543AF73193CF3?ctx=3f84245e-a366-4152-961c-26d6fe95474e&idx=1>

**Sources continued:**

Krempel 2000, no. A18.

\*Note that this object has an incomplete provenance for the years 1933-1945, we have carried out research in consultation with experts in order to fill the gaps and there is no indication of unlawful taking, furthermore this work is in the public domain.