EXHIBITION OF ONE PAINTING

PAINTINGS FROM THE DRESDEN STATE ART COLLECTIONS AND THE HAMBURGER KUNSTHALLE

*Ariadne Abandoned by Theseus,*
Angelika Kauffmann, 1 May — 30 July 2017,
Dresden State Art Collections

*Portrait of a Patrician Family,*
Abraham van den Tempel, 4 August — 30 November 2017,
Hamburger Kunsthalle
Angelika Kauffmann—one of the most revered artists of the second half of the eighteenth century, famous for her portraits and historical scenes—repeatedly painted motifs taken from the tale of the mythological heroine Ariadne.

Roland Enke

The most dramatic depiction is the painting Ariadne Abandoned by Theseus from the collections of the Gemäldegalerie Alte Meister in Dresden (Fig. 1), which is currently on loan to the Royal Łazienki Museum, where, together with the Portrait of Princess Giuliana Pubblicola Santacroce as Lucretia, also by Kauffmann, it forms an excellent dual discourse on the role of women—both as artist and as the person portrayed.

Born in Switzerland, Angelika Kauffmann strove to be a skilled artist from an early age—in England she was known as Angelika Kauffmann. In 1764, at the age of 23, she painted one of her earliest mythological scenes, which immediately gained recognition among connoisseurs of history painting. As stated in the first biography of the artist—written in her lifetime—‘she began ... to compose and paint historical and mythological subjects in which she shows she was well read, had a noble mind and charming taste.’

1. Ariadne Abandoned by Theseus
   Angelika Kauffmann, before 1782,
   Staatliche Kunstsammlungen Dresden,
   Gemäldegalerie Alte Meister
At this point, it is worth recalling the story of Ariadne which so inspired Angelika Kauffmann and many other artists: when Theseus returns to Crete, to kill the Minotaur, the king’s daughter, Ariadne, falls in love with him. She helps Theseus to escape from the Labyrinth (the Minotaur’s lair) by giving him a ball of thread to unroll as he penetrates deeper into the Labyrinth, thus helping him find his way back to the entrance after he had slayed the half-bull, half-human creature. Theseus and Ariadne flee to the island of Naxos, where he promises to marry her. However, he abandons the sleeping Ariadne and returns to Athens alone. In her painting, Angelika Kauffmann depicts the moment when Ariadne awakens and, in despair, realizes the treachery of her beloved Theseus. Although the mythological story has a happy ending (Ariadne eventually marries Dionysus), this is evidently not the subject of the work in question. The poets Catullus and Ovid paid particular attention to the heroine’s suffering and disappointment—an aspect which also fascinated Kauffmann. Her Ariadne sits on a rocky shore, gazing out over the open sea, where Theseus’ unattainable ship can be seen receding into the distance. She is wearing a white dress and a green cloak interwoven with gold, her legs are covered with subdued red drapery. Her hair is braided with a white scarf, with a few loose tendrils blowing in the wind, while her bared breast and arms, raised up pathetically, emphasize her profound emotion.

Even Cupid is helpless, his bow is lying at his feet while he rubs his tear-filled eyes with both hands. Kauffmann illustrates the dramatic event with bold brushstrokes, varying the tones on the surface. Ariadne’s wind-blown hair and impulsive-ly stretched out arms, posed theatrically, were part of Kauffmann’s repertoire used for depicting profound displays of emotion in her heroines. Ariadne’s antique-like profile resembles a Roman cameo; her image is reduced to gestures and her facial expression. She reflects the horror-struck emotion described in Catullus’ poem:

_The Minoan girl, at seaweed’s edge, stares far, far out at him with suffering eyes. Like a Bacchante’s stone statue she stares out—how sad!—and she swirls in great billows of hurt: blond hair not in place under delicate scarf, bosom not covered by thin outer dress, milk-white breasts not bound under smooth inner dress._

_All cloth, from her whole body fallen... (Catullus 64, Trans. Thomas Banks, www.stoa.org/diotima)_

Ariadne has been present in literature and the fine arts for thousands of years. Over time, her outward appearance has remained almost unchanged—both in antiquity and even since the Renaissance, she has usually been depicted wearing a chiton bound under her breast, or with a cloak or drapery covering her body and legs. Her hair is either held up with a scarf, a wreath made of leaves, or a crown of stars alluding to her constellation. Ariadne—despite her gestures and the suffering reflected in her expression—was usually depicted as a woman emanating eroticism and sensuality, as in the _Sleeping Ariadne_ in the Vatican collections—a sixteenth-century sculpture which is a copy of a Greek statue showing her in a recumbent pose. This sculpture was the inspiration for many early modern works of art and was very popular in the eighteenth century, hence the plaster cast in the collection of Anton Raphael Mengs (Fig. 2), now in the Dresden collections. The characteristic ‘Ariadne motif’—showing a figure with her legs crossed at the ankles, one arm pillowed under her head, and the other thrown over her head (a sign of sleep)—accentuates her undeserved suffering.

In the Dresden picture, Kauffmann perpetuated the most hopeless moment in the story—she captured the despair of a woman, whose pain nothing or no one can alleviate. In love—but abandoned—Ariadne appears to be a victim of her own intense feelings, and becomes an accu-satory symbol of humanity’s lack of compassion. Kauffmann often took up the subject of female grief and abandonment in her work—as in her depictions of Penelope, Calypso and ‘The Insane Maria’ (inspired by Laurence Sterne’s Sentimental Journey)—which perhaps could also be understood as the artist helping viewers to deal with their own pain and adversities. _Miniature replica of the Sleeping Ariadne in the Vatican collections 18th c., Staatliche Kunstsammlungen Dresden, Skulpturensammlung_
In eighteenth-century theory of art, women were attributed a passive role. In 1766 the eminent German art historian and archaeologist, Johann Joachim Winckelmann in his *Versuch einer Allegorie* (Attempt at an Allegory) wrote: ‘Das Geschlecht zeugt von einer Betrachtung der wirkenden und leidenden Beschaffenheit, und zugleich des Mittheilens und des Empfangens, welches man sich verhältnissweise in den Dingen vorgestellet, so dass das Wirkende in männlicher Gestalt und das Leidende weiblich eingekleidet worden’ (J. J. Winckelmann, *Versuch einer Allegorie*, Dresden 1766, p. 3), pointing out that gender is a reflection of two aspects of human nature—activity and suffering—and that this first aspect takes on a male form, while the second takes a female form.

In the age of Sentimentalism, it was recognized that women could be creative artistically and some of them—like Angelika Kauffmann—became important figures in the world of art. However, there was still the stereotypical view that emotions were feminine per se and that the female body was seen as a vessel, and was an embodiment of nature, truth, simplicity, naivety and pure feelings.

The answer to the question as to why Theseus left Ariadne has been sought by all who have taken up this subject. In his *Heroides*, fictional letters addressed by aggrieved heroines of mythology to their lovers, Ovid showed—unlike the majority of authors and artists—the heroes shameful flight and lust for power (X, 125—130). His interpretation sparked great interest in the seventeenth and eighteenth centuries, especially in operas and plays.

In Angelika Kauffmann’s *palazzo* in Rome—which the German philosopher and writer Johann Gottfried Herder called a ‘true temple of the muses’—there hung a portrait of the actress Teresa Bandettini-Landucci, a friend of Kauffmann’s, painted in 1794. The sitter’s arms are somewhat reminiscent of those which can be seen in the painting *Ariadne Abandoned by Theseus*, although, in this case, it is not an expression of despair but the pose of an actress performing a role.

These portraits istoriées were an important area of Kauffmann’s activity. This type of portrait, depicting people wearing stylized costumes and visualizing the sitter’s mood or spiritual state of mind, was popular at that time, particularly in England. These portraits were often based on accepted prototypes, using well-known gestures and popular depictions of the subject. In Germany this type of portraiture only became popular in the second half of the eighteenth century, although it never became as fashionable as it was in England.

Kauffmann was not directly involved in this transfer of ideas, but her portraits istoriées and portraits of actors had an impact on viewers through prints, which were widely distributed. The portrait of the actress Esther Charlotte Brandes as *Ariadne on Naxos* is a good example of such inspiration (Fig. 3); it was painted in 1775 by Anton Graff, principal painter to the court in Dresden, who, like Kauffmann, was also of Swiss origin. Graff’s work is considered to be the first example of a German portrait istoriée. The painting shows the sitter in a dramatic pose. However, is not of the same calibre as Kauffmann’s violent and tragic painting, although it can be said that both works of art are further proof of the power of the tale of the mythical Ariadne and its dominance in the fine arts, literature, theatre and music of the eighteenth century.

Many of Kauffmann’s works painted between 1764 and 1794, allude to the tale of Ariadne in various ways. Perhaps a source of her fascination with this subject were the murals in Herculaneum near Naples, discovered in the eighteenth century and published in *Le pitture antiche d’Ercolano*, which captured the imagination of the people of that time and directly influenced art. It is known that Angelika Kauffmann had books about the find in Herculaneum in her library. The second volume of
4. Ariadne on Naxos
Camillo Paderni, Philippus Morghen,
Illustration from Le piture antiche d'Ercolano, Naples 1760

5. Ariadne Abandoned by Theseus
Giovanni Elia Morghen, Pietro Campana,
Illustration from Le piture antiche d'Ercolano, Naples 1760
Despite her youth, she became a member of the Accademia Clementina in Bologna, the Accademia di Disegno in Florence and the Accademia di San Luca in Rome. She painted portraits of many English noblemen who travelled to Italy during their Grand Tour. She achieved her real breakthrough in 1764 when she painted a portrait of the German antiquarian, Johann Joachim Winckelmann. In 1765 she went to London via Venice and Paris, where she soon established herself as an artist. Her London atelier soon became a place of many social gatherings. In 1768 she became a founder member of the Royal Academy of Arts. In the 1770s the demand for Kauffmann’s works was so overwhelming that an ambassador reported from London that ‘The whole world is angelicamad’. She married the painter Antonio Zucchi and in 1781/82 they moved to Italy. The popularity of the Swiss artist grew even more, particularly among royal families in Europe. Until her death in 1807 she was still receiving commissions from English, Russian and Polish noblemen, such as King Stanislaw August and his nephew, Prince Stanislaw Poniatowski. In his Description of the Most Splendid Curiosities in the Residence of the Elector in Dresden of 1782, Karl Wilhelm Dassdorf mentioned that ‘the collection was recently enhanced by several works by the famous Angelika Kauffmann’, thanks to which we know that the painting was purchased for the Dresden collection shortly before or in 1782. The undated Dresden Ariadne must therefore have been painted before 1782.

An undated pair of paintings—in a private collection—which were executed before 1778, depicting Ariadne—who is very similar to the one in Dresden—and Sappho Inspired by Love Writing an Ode to Aphrodite, enable us to date the painting under discussion a little more precisely. Based on these two paintings, the brothers Georg Sigmund and Johann Gottlieb Facius made engravings, in an oval form and in mirror image.
which were published by John Boydell in London in 1778. These prints provide us with a terminus ante quem, and we therefore know that the idea for Ariadne Abandoned by Theseus must have been conceived before 1778 when the print by the Facius brothers—showing a composition very similar to the Dresden painting—was published. However, we are still unable to determine exactly when the Dresden painting was made—whether it was painted before the aforementioned pair of paintings in the private collection, or more or less at the same time, or maybe later, but before Angelika’s departure from London in 1781.

Before 1806, Ephraim Gottlieb Krüger, who came from Dresden, made an engraving after the painting Ariadne Abandoned by Theseus in mirror image which reproduced all the details of the original (Fig. 8). The engraving was made for the third volume in a series of publications presenting works in the Dresden gallery. The previous two volumes of Recueil d’Estampes d’après les plus célèbres Tableaux de la Galerie Royale de Dresde, were compiled by Carl Heinrich von Heineken in 1753 and 1757 and reproduced the most important paintings in the Dresden collection. The third volume, which was published in 1807, also contained descriptions of the paintings. Apart from Ariadne Abandoned by Theseus the Dresden gallery also acquired two other works by Angelika Kauffmann: Portrait of a Lady (or Self-Portrait) as a Vestal Virgin (91 x 72.5 cm, Gal.-Nr. 2182; Fig. 7) and Portrait of a Lady as a Sybil (91 x 72.5 cm, Gal.-Nr. 2181; Fig. 9). These three paintings by the Swiss artist depicting likenesses of women in the spirit of antiquity are mentioned in the Dresden inventory of 1809. Both portraits of the ladies were probably made in England—the catalogue of the Royal Academy exhibition of 1780 mentions two works by Kauffmann: A Vestal (no. 367) and A Sybil (no. 300), they may be identical to the Dresden paintings. Unfortunately it is not recorded when, by whom or where they were purchased.

The purchase of the paintings by the Dresden Gallery is connected with the artist’s departure
from London in July 1781. The artist and her husband visited Flanders, Innsbruck and Verona, reaching Venice in October, where they stayed for a longer period of time. In May 1782 the couple arrived in Rome. They may have brought with them the paintings from their London atelier and sold them while on their trip. Kauffmann’s biographer, Giuseppe Carlo Zucchi (her husband’s brother), wrote that the couple had originally intended to settle in Naples and that ‘they had already sent some of their baggage to the city at the foot of Vesuvius’, so it is possible that the paintings were sent to Dresden from Naples.

At the same time (in the years 1781—1782) Count Camillo Marcolini, Lord Chamberlain of Saxony, and general director of the fine arts for the Electorate, made purchases for the Dresden gallery, as did the Swiss Sculptor Alexander Trip pel who was living in Rome. It was at that time that Anton Raphael Mengs’ famous collection of plaster casts was acquired, which also ended up in Dresden.

Kauffmann’s apartment and atelier in Rome were located at Via Sistina 72, where Mengs had worked. Perhaps it is worth considering whether it was as a result of this contact that Angelika Kauffmann’s paintings ended up in Dresden. One thing is certain—Mengs and Kauffmann, two of the most important artists of the eighteenth century, who never met, and for whom the Eternal City was an unending source of inspiration, have at least come closer together through the presence of their works in the Dresden Gallery.

Selected literature:
- Angelika Kauffmann und ihre Zeit, Graphik und Zeichnungen von 1760—1810, ‘Neue Lagerliste’ 1979, no. 70, C.G. Boerner, Düsseldorf 1979
- A.M. Kluxen, Das Ende des Standesporträts, Die Bedeutung der englischen Malerei für das deutsche Porträt 1760—1848, München 1989
- G.C. Zucchi, Memorie istoriche di Maria Angelika Kauffmann Zucchi, ed. Helmut Swozilek, Bregenz 1999
- S. Köhn, Ariadne auf Naxos — Rezeption und Motivgeschichte von der Antike bis 1600, München 1999
The Old Masters Picture Gallery in Dresden is one of the most famous and oldest museums in Europe.

Roland Enke

It is one of fourteen museums belonging to the Dresden State Art Collections, alongside the Grünes Gewölbe (Green Vault), Rüstkammer (Armoury) and the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs).

The nucleus of the collection was the Kunstkammer (Cabinet of Curiosities) located in Dresden’s Royal Castle. The Cabinet, which was founded in circa 1560, by August, Elector of Saxony, and was an expression and consequence of his particular world view. Apart from instruments and tools, he collected prints, sculptures, jewellery, as well as exotic and natural objects. He also collected paintings, including many works by Lucas Cranach the Elder, which were highly sought-after by lovers of Renaissance art. To this day, the largest collection in the world of works by Cranach is housed in Dresden.

Under the patronage of August II the Strong, Elector of Saxony and king of Poland, a unique collection of works of art was systematically built up, which was enhanced by the elector’s purchase, in 1699, of Giorgione’s famous Sleeping Venus (Fig. 11).
11. The Sleeping Venus
Giorgione, 1509—1510, Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister
His son, August III, inherited his passion for collecting and continued to amass masterpieces of world art. Both August II the Strong and August III had a predilection for Italian High Renaissance and Baroque paintings, and seventeenth-century Dutch art.

At the behest of the Saxon electors, agents and art merchants throughout the whole of Europe searched for outstanding works of art, such as Vermeer’s *Girl Reading a Letter at an Open Window* (Fig. 10) and Rembrandt’s *The Abduction of Ganymede*. Sometimes they acquired entire collections, as was the case in 1746 when a spectacular purchase was effected in which 100 masterpieces were obtained from the collection of the Duke of Modena (Francesco III), which included works by Il Garofalo, Correggio, Titian, Veronese, Tintoretto, as well as Velázquez, Holbein the Younger, and Rubens. One of the most famous Saxon acquisitions was Raphael’s altarpiece from the church of San Sisto in Piacenza which arrived in Dresden in 1754 and has since been the focal point of the gallery under the title *Sistine Madonna* (Fig. 15).

In the early eighteenth century, August II moved the objects from the Kunstkammer to the special collections, which were sorted by category. The paintings were hung in various rooms in the castle, where they remained until 1745 when the decision was taken to convert the Johanneum — the Electors’ mews located at the Neumarkt in Dresden — into a picture gallery (Fig. 12). From 1746 onwards the paintings by Italian masters were displayed in the interior gallery while the those by Dutch and French masters were exhibited in the outer gallery. The fashion at that time was to hang paintings according to schools; this, however, could only be accomplished one hundred years later when, in 1855, the construction of the neoclassical Semper Gallery was completed according to a design by the architect Gottfried Semper. It was built next to the magnificent late-Baroque Zwinger building. The painting collections of the electors were housed in the Semper building which was opened to the public. These invaluable works of art are on display there to this day (Fig. 13).

In 1939, on the eve of the Second World War, the paintings were moved from the gallery. The building was severely damaged during the war and the bombing of Dresden. In 1945 Soviet troops took a great part of the collections to Russia. They were eventually recovered, the gallery building was renovated and was reopened to the public in 1958. That same year the collections were divided into the Old Masters Picture Gallery, which contains works of art executed up until 1800, and the New Masters Gallery — containing art made after 1800 — which had previously been exhibited in the Albertinum. Since 2013 the Semper building has also been undergoing renovation work. It will be reopened in 2019 when it will once again be possible to admire the world-famous masterpieces, including sculptures displayed in the eastern wing, as Gottfried Semper had envisaged more than 160 years ago.
The Dresden Gallery, one of most splendid European collections of early modern art owes its excellence to the passion for collecting — and the funds — of two Polish kings: August II, and above all August III, the predecessor of Stanisław August on the Polish throne.

Dorota Juszczak

These two kings, from the House of Wettin, were also electors of Saxony and they amassed their collections — which included world-class masterpieces of art such as Raphael’s Sistine Madonna, and Correggio’s Adoration of the Shepherds (Holy Night), to name but the most famous — in their native Dresden, not in Warsaw.

Ariadne abandoned by Theseus, now on display in the Royal Łazienki, painted by Angelika Kauffmann (1741—1807), one of the most famous eighteenth-century artists, enriched the electors’ collection in 1782 when it was purchased by the grandson of August III, Friedrich August III, Elector of Saxony (later king of Saxony as Friedrich August I, and the Duke of Warsaw) and which is now the property of the Gemäldegalerie Alte Meister in Dresden.

In 1763, when Friedrich August III succeeded his father as elector, he also became the owner of one of the largest painting collections in Europe
at that time. It had already been on display for almost two decades in a specially adapted building which had once been horse stables. The collection was added to, catalogued and arranged by the best connoisseurs and custodians of the time. As an elected ruler, Stanisław August — who was crowned king of Poland a year later, in 1764 — did not inherit the collection of his predecessors and had to build one up from scratch. He did this partly to boost his prestige, since owning an art collection was an attribute of royal power and a status symbol, and also out of his love of art. In an excerpt from his memoirs written after visiting the Netherlands in his youth, we read: ‘(...) my interests and predilections led me to what could be seen within the cultural sphere in this beautiful country — all kinds of art, above all painting. I was enraptured by the sight of a Rubens or van Dyck (...), on purchasing a small painting, I had the feeling I was the owner of a real treasure’ (from: Pamiętniki króla Stanisława Augusta, 2013, p. 54).

Stanisław August’s financial capabilities were nothing like those of the electors of Saxony or Catherine the Great, who amassed her collection at more or less the same time. The ambitions of the Polish king, however, were to own works of art by Old Masters, and also by the most renowned contemporary artists, which were very expensive, often even more expensive than sixteenth- and seventeenth-century paintings. Therefore, he possessed many paintings by successful and popular artists such as Francesco Giuseppe Casanova, Joseph Roos and Ernst Christian Wilhelm Dietrich (an erstwhile friend of Marcello Bacciarelli, who recommended them to the king and negotiated the prices) — but only single canvases by the

15. Sistine Madonna
Raphael, 1513–1514,
Staatliche Kunstsammlungen Dresden,
Gemäldegalerie Alte Meister
greatest masters. Stanislaw August had one painting by Anton Raphael Mengs (Portrait of Charles Hanbury Williams; Royal Łazienki Museum; fig. 16), one by Pompeo Batoni (Portrait of Pius VI; Royal Castle in Warsaw; fig. 17), one painting by each of two famous Englishmen, Thomas Gainsborough (Portrait of George III; Royal Castle in Warsaw; fig. 19) and Benjamin West (Romeo and Juliette; New Orleans Museum of Art, Louisiana; fig. 18), yet not one single one by Joshua Reynolds or David. Nor, despite repeated efforts, was he able to acquire a single painting by Elisabeth Vigée Lebrun (for whom he sat for two portraits after his abdication, in St Petersburg, but they were not his property). One of the king’s successes, however — and that of his artistic intermediaries, too — was that he was able to boast ownership of as many as two paintings by Lebrun’s famous friends and rival ‘the divine Angelica’.

‘Angelika Kauffmann was one of the most famous and internationally celebrated artists of the eighteenth century. The saying ‘The whole world is angelicamad’ is still current. She was admired from London, Dublin, Florence, Rome and Naples, Paris, Warsaw and St Petersburg, Weimar to Vienna and she was hailed as the ‘Female Raphael of the Arts’ … she was supported by Batoni and Reynolds, and attracted a fashionable aristocratic clientele, emperors and kings of Europe such as Catherine II of Russia, Joseph II of Austria, Maria Karoline of Naples, Stanislaw August II Poniatowski of Poland and Ludwig I of Bavaria’ — so begins Bettina Baumgärtel’s text about the painter on the website of the Angelika Kauffmann Research Project — AKRP. The very fact a research project engaging a group of eminent scholars has been set up to compile a catalogue raisonné of Angelika’s pictures shows just how significant she and her oeuvre are for research into art and culture of the eighteenth century. It puts her on a par with artists of the same ilk as Rembrandt, whose work is being studied under the Rembrandt Research Project. Angelika Kauffmann was one of the few women artists who painted in the neo-classical style. Scholars believe she painted around 800 pieces.
The numerous copies and imitations of her paintings are testimony of the immense popularity of her work, including repetitions in the form of etchings and engravings (more than 600 were made). She was not only a successful portraitist, but above all a painter of historical scenes, an example of which is the Dresden Ariadne currently on display at the Łazienki — the most highly acclaimed of genres at that time. She was therefore able to step outside the bounds which usually restricted the abilities of female artists, and enter onto territory largely reserved for male artists.

There were many Poles among Angelika’s aristocratic clientele. The portraits of Polish personages dated primarily from the painter’s last years in Italy. Angelika was then at the height of her fame, and her workshop, which had previously been owned by Anton Raphael Mengs, located in a palazzo on the Via Sistina, next to the Spanish Steps, was the most prestigious atelier in Rome. It was visited by many Polish aristocrats who were on their Grand Tour and for whom the Eternal City was one of the most important stages of their journey.

The Central Archive of Historical Records [Archiwum Główny Akt Dawnych] (Popiel fonds) contains a price list for Angelika Kauffmann’s paintings which confirms Stanisław August’s interest in acquiring paintings by her, and without doubt, also put him in a financial quandary. In 1787 Stanisław August commissioned a painting from Kauffmann, through the intermediary of Tommaso Antici, his agent in Rome, depicting Virgil Reading the Aeneid to Augustus in the Presence of Octavia (St Petersburg, Hermitage, canvas, 123 x 159 cm, inv. no. GE 4177, signed Angelika Kauffmann pinx. Rome 1788; fig. 20). It is not clear whether the king had any influence on the selection of the scene, probably not, as historic subjects were willingly undertaken by Angelika at the time. There is, however, no doubt, that in accordance with his habit, he tried to interfere in the creative process, as can be ascertained from his correspondence with Bacciarelli, Bacciarelli, Stanisław August’s principal painter, who was then in Rome, informed the king that the artist was working ‘in accordance with the idea’.
passed on to her. The painting was completed at the turn of 1787 and 1788 (she received payment in January 1788); it was most probably sent to Poland in 1788. It is not known, where it was first hung but it can be assumed it was in the Royal Castle. In 1792 or 1793 it was transferred to the Picture Gallery on the ground floor of the Palace on the Isle. *Virgil Reading the Aeneid to Augustus in the Presence of Octavia* is alongside *Hero and Leander* dating from 1791, considered one of the best pieces painted in Angelika’s mature period. Like her other works painted at this time, it is large format, with a distinctive composition and rich, vibrant colours. The subject was taken from the writings of the 5th century Roman author, Macrobius; he describes the moment when Octavia, sister of Emperor Augustus, faints when she hears the *Aeneid* being read by Virgil, who in Book VI of his poem (verses 860—884) reminisces about her son Marcellus who died before his time. In her *Memorandum* (a list of paintings with the date showing when they were made, the surname of the person who commissioned it, the price and a description of the composition) the artist wrote that in August 1788 she had finished work in Rome on a piece for ’His Majesty the King of Poland’ depicting ’Augustus, Octavia and Virgil’. She also described her ’Painting for King Stanisław’ depicting Virgil, who is reading the sixth book of his *Aeneid* and Octavia in a letter to Goethe dated 5 August 1788, with whom she was close friends. The distinctive gestures, theatrical poses of the figures and their expressions, the architecture in the background with a view of the Capitol and Jupiter’s Temple all go to make up a painting executed in the typical neo-classical grande manière.
style. However, what distinguishes her work from that of her male colleagues, as is also the case in many of Angelika’s other historical paintings, is the choice of subject. She does not place male heroes in the centre of her artistic narration, but women, the female protagonists of classical myths and epic poems, who with dignity courageously accept a fate concocted by a masculine world of wars and heroic deeds. It shows the myths and stories from a female perspective.

In the same year, 1788, Angelika also painted two pictures with historical subjects commissioned by Stanisław August’s nephew, Prince Stanisław Poniatowski: Cornelia, Mother of the Gracchi (private collection, canvas, 110 x 152 cm) and Brutus Condemning his Sons to Death (lost, known through the intermediary of a preparatory drawing in the National Gallery of Canada in Ottawa).

The second painting by Angelika Kauffmann, which was in the possession of Stanisław August is a Portrait of Princess Giuliana Pubblicola Santacroce (Royal Łazienki Museum, inv. no. ŁKr 855, canvas, 95.5 x 79.2 cm; signed and dated Angelika Kauffmann pinx. Romae 1791; fig. 21). It is not an ordinary likeness but, like the majority of her portraits, a portrait istoriée, therefore a more ambitious and more sophisticated genre than a mere likeness. It depicts Giuliana Santacroce (after 1746—1814), as the virtuous Roman Lucretia, who unable to bear shame, chose to die by her own hand.

Giuliana Pubblicola Santacroce, who in 1767 married Prince Antonio Pubblicola Santacroce, came from the Florentine Falconeri family and was one of the most colourful representatives of the Roman elite, characterized by loose morals, not shun-
ning any pleasures. In 1790, Stanislaw August’s younger brother, Primate Michał Poniatowski, who was visiting Rome met her through Cardinal Francois-Joachim de Pierre de Bernis, the French ambassador to Rome with whom Giuliana had a liaison which lasted for many years. Through the intermediary of Poniatowski, the Princess’ brother, Lelio Falconieri, was awarded the highest Polish order, the Order of the White Eagle (on which he had set his sights) a year later, on 3 May 1791, by Stanislaw August. As an expression of gratitude for the Polish king’s gesture, Princess Santacroce gave him her portrait, which had been commissioned from Angelika Kauffmann for this very purpose. As transpires from research undertaken by Angela Sołtys, it was sent to Warsaw with the considerable help of Primate Michał Poniatowski, who suggested to the princess that this kind of gift by a famous artist, would make the Polish king very happy. In her Memorandum the painter noted the following about the painting: ‘Rome, June 1791. For her excellency the Princess Santacroce, portrait of the above on canvas [...] portraying her as Lucrezia the Roman when just going to kill herself; but her arm holding the dragger is withheld by a hand painted in the picture as if a visionary hand. The said picture is to be sent to the court of Poland — paid for on the 18th August. 80 Zecchin’.
picture was almost complete at the turn of May and June 1791; in August it was sent to Poland to Michał Poniatowski, who after receiving the shipment in March 1792 gave the king the gift from the princess. Originally it was hung in the King’s Study on the first floor of the Łazienki Palace where it was seen by the French traveller, Alphonse Touissant Fortia de Piles, who was then visiting Warsaw. In his journals in which he described his visit to the Łazienki, he included a rather unflattering description of the painting: ‘Portait of Princess Santa Croce from Rome as Lucrezia (poetic licence) by the hand of Angelika Kauffmann. Not very similar; a hand, not very realistic, holding back the dagger: overall not a good picture’. Stanisław August had a very different opinion. In an emphatic letter dated 21 March 1792 thanking Giuliana Santacroce for the gift, he wrote: ‘When I perceived the mysterious hand in the painting, which seemed to seize the hand holding the dagger, I felt that my own hand wanted to do the same...’ (quoted after: Soltys 2004, p. 45).

The hazy outline of the hand visible on Giuliana-Lucrezia’s forearm turns this conventional portrayal into an intriguing one which defies a straightforward interpretation. Angela Soltys writes in her in-depth analysis of the portrait: ‘The fact that Princess Santacroce was portrayed... as Lucrezia stabbing herself with a dagger does not require further comment. The subject of the Roman heroine corresponded ideally with the view of the Roman patrician, she passed for. Although in the case of the princess — due to her doubtful reputation — the reference to this exemplum verges on the ironical, however in the second half of the
eighteenth century similar stylizations were part of the artistic repertoire. Kaufmann, however, introduced a new feature into the traditionally conceived portrait iconography — one far removed from the spirit of rational Enlightened classicism — one that was sentimental, if not pre-Romantic.

The fact that the painting was eventually, at the end of 1793, hung in the Picture Gallery also known as the Gallerie en bas (gallery on the ground floor) at the Łazienki, which contained 65 of the best works of art in his collection, is confirmation that Stanisław August held the painting by Kaufmann in great esteem. The above mentioned Virgil Reading the Aeneid to Augustus in the Presence of Octavia was also on display in the gallery. The works by the hand of the ‘divine Angelica’ were, therefore, presented in the most prestigious place of all the royal residences. The Łazienki Picture Gallery was, according to Stanisław August’s intention, to be strictly a gallery interior, devoted only to presenting paintings, and it was also intended to reflect the king’s tastes. The two excellent canvases by Angelika Kauffmann were part of the gallery’s elaborate iconographic scheme. In it were displayed the best works of art which the king amassed in his collection selected not only because of the painters’ names but also the ‘nobility’ of the subject matter. Arranged in accordance with a convention popular in Europe at that time, which consisted of ‘mixing’ various school and epochs, it was filled with paintings hung closely together on the walls in a decorative, symmetrical arrangement. Paintings of the sixteenth-century Italian school were hung next to seventeenth-century Dutch paintings and modern artists, landscapes with portraits, religious paintings with mythological ones. Angelika Kauffmann’s paintings were displayed next to paintings by Old Masters such as Titian, Rubens and Rembrandt. Unfortunately, there are no surviving drawings or descriptions of the inside of the gallery which would allow us to recreate the arrangement of the paintings on the walls. However, from the size of the canvases and other indications in the sources, we can assume that Virgil hung as a pendant to another modern work with a historic theme and with similar dimensions, i.e. to Benjamin West’s Romeo and Juliette. We do not know where and how the portrait of Princess Santacroce was hung. It could have been a pendant to Meng’s portrait of Williams, which was particularly highly valued by the king. Mengs was one of the most highly sought after artists of the second half of the eighteenth century, admired by his contemporaries just as greatly as was Angelika. The Portrait of Princess Santacroce was not sold successfully at any of the numerous sales at which Stanisław August’s nephew, Prince Józef, and later his sister, Maria Teresa Tyszkiewicz put up the paintings inherited from Stanisław August. It remained in the Łazienki Palace, which the king’s niece sold together with the entire estate in 1817 to Tsar Alexander I, as a result of which it is now in the collections of a Polish museum; by virtue of the Treaty of Riga of 1921 all Polish works of art in Russia became the property of Poland and were allocated to the State Collections. The portrait of Princess Santacroce was displayed in the Palace on the Isle, where it can be seen today. The fate which befell the second painting by Angelika Kauffmann Virgil Reading the Aeneid to Augustus in the Presence of Octavia which decorated the Painting Gallery was not so fortuitous for Polish collections. In 1798, after Stanisław August’s death, it was removed from the Łazienki by Prince Józef and hung in his apartment in the Tin Roofed Palace. In 1816, as transpires from an annotation in the catalogue of the royal gallery, the painting was stolen. Prince Józef had been dead for three years, so its owner at that time was his heir, Maria Teresa Tyszkiewicz. We do not know its whereabouts after 1816 — Russian sources claim that the painting came into the collection of the Hermitage in 1902 ‘from the Royal Łazienki’. It has not been possible to confirm this in the Polish sources that are accessible: the inventories of 1817, 1839 and 1895 do not record the picture as being in the Łazienki. Its history still requires research. It is now the pride of the Hermitage collection and is shown at all exhibitions devoted to Angelika Kauffmann as it is believed to be one of her most important works. So it is with very great pleasure that the Royal Łazienki Museum can today present to Polish viewers in the Łazienki’s Picture Gallery, the excellent Ariadne — one of Angelika Kauffmann’s most beautiful historic scenes — from the Dresden gallery, alongside the Portrait of Princess Santacroce.

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The Hamburger Kunsthalle is one of the largest public art museums in Germany.

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The collections include paintings, drawings and sculptures dating from the Middle Ages to the twenty-first century. They are divided into five sections: the Old Masters’ Gallery, Nineteenth-century Art, Modern Art, Contemporary Art, and the Department of Prints and Drawings. The Old Masters’ Gallery contains outstanding examples of German panel paintings dating from the fourteenth and fifteenth centuries, including the famous altarpiece by Master Bertram, Northern European paintings and works dating from the Italian Renaissance period — Jan Massys (Fig. 24), Lucas Cranach the Elder, Hans Holbein, Paris Bordone, and also leading representatives of eighteenth-century art, such as Jean-Honoré Fragonard (Fig. 25), François Boucher and Francisco Goya. Paintings by Dutch Masters of the Golden Age have formed the core of the Hamburg collection of Old Master paintings almost from the very outset, when, in 1863, it received a bequest from the late Georg Ernst Hantzen, a collector from Hamburg, which included works by Rembrandt, Pieter de Hooch, Gerrit van Honthorst, and Abraham van den...
Tempel, whose exquisite Portrait of a Patrician and his Family, painted in 1672 (Fig. 23), on loan from the Kunsthalle to the Royal Łazienki can today be admired in the Palace on the Isle (inv. no. HK-174; canvas, 170.8 x 187 cm; signed and dated AV d[е]n Tempel / M.D.C.L.XXII). Van den Tempel’s painting was one of the earliest acquisitions of the Hamburg gallery — then known as a Municipal Painting Gallery, which was established in 1850 and opened to the public in 1869 in a specially constructed building. The painting was purchased for the collection in 1851 by the Kunstfreunde zur Förderung der Städtische Galerie in Hamburg (a society of art lovers who promoted the municipal gallery).

Abraham van den Tempel (1622/3—1672), was a pupil of Jacob Backer in Amsterdam. From 1647 he was active in Leiden, where he worked not only as an artist but also as a cloth merchant. He was one of the founders of the Leiden Guild of St Luke of which he later became the dean. Originally he painted portraits and also biblical and allegorical scenes. In 1660 he moved to Amsterdam, where he devoted himself to portraiture, and with great success. He was strongly influenced by the art of Bartholomeus van der Helst (1613—1670), one of the most distinguished Dutch portrait painters of the seventeenth century, who spent the whole of his artistic career in Amsterdam. Van der Helst — a leading portraitist, highly sought after by rich patrician families — introduced a new, freer style into Dutch portraiture, using a rich colour palette, and giving them an aura of elegance and refinement which had previously been reserved for portraits of the noble born and aristocrats. The beautifully captured poses of his figures, true-to-life characteristics of their physiognomies, faithfully
represented elements of their clothing, technical proficiency in rendering the texture of fabrics, and relatively smooth brushwork — were all features of van der Helst’s style which can also be found in van den Tempel’s work, although the latter’s work is characterized by relatively more sobriety and a less lavish style, of which the portrait under discussion — Portrait of a Patrician Family — is an excellent example.

The scene takes place on the flagstones of a balustraded terrace, behind which, to the left, is a palatial building in the classical style. On the right, in the distance, the view opens out onto a park or large garden with pathways shaded by trellis covered walkways and the crowns of trees silhouetted against a sky covered with rolling grey clouds through which shines the golden light of the setting sun. The date 1660 is engraved on the facade of the Palace — most probably indicating the year in which it was built.

The father of the family, in accordance with a well-established convention in seventeenth-century portraits depicting married couples — and thus reflecting the traditional hierarchy of the roles of men and women within the family — occupies a privileged place to the right of his wife, i.e. on the left of the painting (this convention also applied to individual portraits of couples which were painted as pendants: they were composed in such a way that the likeness of the husband was hung on the left hand side). He is wearing black clothing with a white collar. His body language shows pride and self-confidence: he is sitting with his feet firmly on the ground, leaning heavily into the chair, with his left hand akimbo while his right hand — in which he is holding gloves — is comfortably set.

24. Flora
Jan Massys, 1559,
Hamburger Kunsthalle
over the high back. His wife, is wearing a black cap over modestly pinned up hair, and is holding the folds of a black shawl, which almost completely envelops her light coloured dress, with her left hand and in her right hand she is holding a ripe peach which she has taken out of a basket offered to her by a young girl. The girl is dressed in an elegant satin gown according to the fashion of the time; her neck is adorned with a pearl necklace and she is wearing earrings with pear-shaped pearls (dormeuse). The grey sheen of the daughter’s satin gown harmonizes with the indistinct purplish-grey colour of the portrait. Here we are also dealing with an image of family harmony and a picture of parental pride. The peaches are an important element of the painting; they brighten the whole composition with a colourful accent, while also containing a hidden message. In the ambiguous, symbolic language of Dutch painting the peach — which the woman is holding in her raised hand, and which she appears to be presenting to the viewer — could represent femininity: fertility, marriage, innocence, but also a choice between good and evil. It could also have negative connotations and be associated with lust (soft flesh and a hard stone) which is how the peach’s symbolism is interpreted in some still-lifes. However, in this portrait, the peaches have a much more general meaning. Fruit — grapes, apples, pears and quinces — are motifs that are associated with parenthood and childcare. In representations of children and families, and they are treated well, and with care, will produce healthy, beautiful fruit. Fruit — grapes, apples, pears and quinces — are motifs that are associated with parenthood and childcare. In representations of children and families, and they are treated well, and with care, will produce healthy, beautiful fruit. Fruit — grapes, apples, pears and quinces — are motifs that are associated with parenthood and childcare. In representations of children and families, and they are treated well, and with care, will produce healthy, beautiful fruit. Fruit — grapes, apples, pears and quinces — are motifs that are associated with parenthood and childcare. In representations of children and families, and they are treated well, and with care, will produce healthy, beautiful fruit.
The majority of Old Master paintings in Stanisław August’s gallery consisted of seventeenth- and early eighteenth-century Dutch paintings.

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From the mid-eighteenth century, works by painters of the Golden Age were very popular among collectors and art lovers — the monarch’s taste was therefore in line with those of the era. More than 350 paintings in the 1795 catalogue of the collection: *Catalogue des tableaux du roi* (manuscript in the Central Archives of Historical Records), are by the Dutch and Flemish school, of which approximately 190—225 can be qualified as belonging to the Dutch school. This number is only an approximation because many of the paintings are now unknown. King Stanisław August’s collection was largely sold by his heirs — Prince Józef Poniatowski and his sister, Maria Teresa Tyszkiewicz. In many cases, the fact they are mentioned in the catalogues or inventories is the only indication of their existence; moreover, many of the paintings are listed as being the work of an anonymous artist; in such instances, the only indication of their possible Dutch origin is the description of the

26. Girl in a Picture Frame
Rembrandt, 1641,
Royal Castle in Warsaw — Museum
painting’s composition — e.g.: ‘portrait of a woman in black dress with ruff around the neck’, or: ‘portrait of a man dressed like a Dutchman’. Also the fact that in eighteenth-century sources there was a very blurry line between what was understood as ‘Dutch’ and the understanding of ‘Flemish’ which only makes matters worse. The term ‘in the Flemish manner’ was often used to refer to works both by Catholic artists from the Southern Netherlands (now Belgium) as well as Protestant Holland. For example one of the catalogues of the Stanislaw August collection contains the following entry (no. 711): ‘École flamande. Musicien Hollandois [!] [Flemish school. Dutch musician].

The largest number of Dutch paintings from the Stanislaw August collection are now in the possession of two museums in Warsaw: The Royal Łazienki and the National Museum. They consist mainly of paintings the king amassed at the Łazienki Palace and which, in 1817, Maria Teresa Tyszkiewicz sold together with the entire Łazienki estate to Tsar Alexander I. As a result, surprising as it may seem, the paintings were not dispersed. They were recovered by virtue of the Treaty of Riga in 1921, and were restituted to Poland and allocated to the Polish State Collections and until 1939 were on display at the Łazienki. Others are dispersed in museums and private collections in Poland and abroad; many have still not been identified, and are believed to be lost. The Royal Łazienki Museum and the Royal Castle in Warsaw are currently undertaking work to identify and publish the greatest possible number of them.

In 1795 the Stanislaw August collection contained nearly 2,500 paintings; the monarch made many purchases during his reign, despite his limited
financial capabilities. It was inevitable that such a vast collection could not contain only works of the highest quality. This also applies to the Dutch paintings which also included paintings by unknown and second-rate artists, and, at the same time, works of the calibre of Rembrandt’s famous *Polish Rider*, today in the Frick Collection in New York, as well as *Girl in a Picture Frame* and *Scholar at His Writing Table* (Figs. 26 & 27) by the same artist which are today the pride of the Royal Castle in Warsaw.

Antoni Ziemba (1996), who analysed the Dutch paintings in the Stanisław August gallery, noted that the king had a predilection for small, decorative cabinet paintings — especially the then highly valued, smooth and meticulously painted works of the Leiden school — the so-called fijnschilders — and Italianate paintings — painters of landscapes and genre scenes set in an Italian landscape or a landscape reminiscent of Italy.

His collection also contained a relatively small group of good quality Dutch portraits, the majority of which were hung in the Royal Łazienki where the king displayed his best paintings (see. p. ... of this publication): in the Picture Gallery, the *Grand Cabinet du Pont* (in the west pavilion adjacent to the island), and the Cabinet near the *Salle de Salomon* on the ground floor, as well as in his private rooms on the first floor of the palace. Here such works as *Portrait of Marten Soolmans (?) from the workshop of Rembrandt*, *Portrait of an Old Woman* and *Portrait of Joanna de Geer-Trip and her Daughter* (Fig. 28) by Ferdinand Bol (National Museum in Warsaw), a pair of portraits of the artist’s parents by Gerard Dou (Fig. 29) and the excellent *Portrait of a Widow* by Pieter Soutman (Fig. 30) (Royal Łazienki Museum), and the self-portraits of the Dutch painter Aert de Gelder (St Petersburg, Hermitage) and Bartholomeus van der Helst (Fig. 31) (National Museum in Warsaw) were put on display.

The king also had one painting by Abraham van den Tempel — the protagonist of the current exhibition at the Royal Łazienki. In the 1795 catalogue of the king’s collection it was listed under the number 376, as depicting Admiral Ruyter and his wife (Michiel de Ruyter, 1606—1767, a famous Dutch admiral, who scored major victories in the Anglo-Dutch wars): ‘Portrait de Rhuiter Amiral hollandois et sa femme. Un nègre leur présente des oranges, original’ [Portrait of Rhuiter Dutch admiral and his wife. A negro gives them oranges, original]. The surname of the artist: ‘A.V. Tempel’ was added above the entry in a different hand. Unlike the other Dutch works of art mentioned above in the king’s collection it was not displayed at the Łazienki, but was hung in the king’s apartment in the Royal Castle, in the Yellow Room where the famous Thursday Dinners hosted by the king were held to which he invited prominent representatives of culture and politics, poets, members of the clergy and writers. The walls of the Yellow Room were filled with paintings of various schools and epochs; a famous series of pastel portraits of guests who participated in the dinners, by Louis Marteau (dating from the years 1771—80) were also displayed here. This arrangement of paintings in interiors (different subjects, various schools and epochs) was in accordance with the custom at that time. Van den Tempel’s composition was one of the best and most impressive — also with

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28. *Portrait of Joanna de Geer-Trip with Her Daughter Cecilia*  
Ferdinand Bol, 1661,  
National Museum in Warsaw
regard to its dimensions — of all the paintings which hung in the Yellow Room.

After Stanisław August’s death, the painting by the Dutch portraitist shared the fate of many of the other works of art in the king’s collection. After they were sold by his heirs, they remained in obscurity for a very long time. Although van den Tempel’s painting was traceable until the 1860s, it was later considered lost. It is, however, identical with one of Abraham van der Tempel’s most famous works which has been published many times; from 1865 it was in the possession of the Museum Boijmans Van Beuningen in Rotterdam (Fig. 32) (inv. no. 1852; canvas, 142 x 182 cm), where it had come from the collection of Zygmunt Radziwiłł, bought by the then director of the museum, Arie Johannes Lamme at a Parisian sale of Radziwiłł’s paintings (23 May 1865, Hôtel Drouot, no. 83). In reality it shows Jan van Amstel (1618—1669), a captain of the Dutch war fleet, naval commander in the wars against England, Portugal and Sweden, who died as a result of injuries sustained during a battle at sea, and his wife, Anna Boxhoorn (1642—1726). It bears the painter’s signature and the date: Avde Tempel / 1671. The Stanislavian (and later Radziwiłł) provenance of the painting exactly fills the gap which appears in the research into the provenance of the canvas undertaken by Dutch scholars.

Hendrik Fredrik Wijnman who, in 1959, devoted an extensive article to the Rotterdam portrait, and accurately identified the sitters, determined that the portrait, commissioned by Anna Boxhoorn two years after the death of her husband (portraits of deceased family members was common practice in seventeenth-century Holland), was inherited by the granddaughter of her sister, Maria van der Dussen. It then came into the possession of the artist (and art dealer) Frans van Mieris the Younger, and in 1745 was bought from him by the renowned Leiden collector, Allard de la Court van der Voort, and twenty years later was purchased at a sale of van der Voort’s widow, Catharine Backer, 8 September 1766 in Leiden (no. 6) to enrich the no less famous collection of Johan Aegidiusz van der Marck, four times Burgomaster of Leiden, and Governor of the East India Company in Amsterdam. At the posthumous sale of the van der Marck collection in Amsterdam, Yver — Pierre, a successful art dealer and connoisseur, or his son Jan, who was equally active on the art market, bought the portrait of Jan van Amstel and his wife for 100 gulden. At least thirteen of the dozens of paintings acquired by Yver at that time ended up in the collection of King Stanisław August (from 1774 to 1779); the majority — perhaps even all of them — purchased through the intermediary of Jacques Triebel, a Berlin art dealer. The van den Tempel painting was among them, as well as the already mentioned self-portraits of van der Helst and de Gelder. The incorrect identification of the sitters in the 1795 catalogue of the Stanisław August collection led to Warsaw’s van den Tempel not being associated with the one in Rotterdam. Such errors regarding the identification of the portrayed persons were not uncommon in eighteenth-century inventories and catalogues. More interestingly, in earlier copies of the king’s catalogues (dating from 1783 and 1784), the portrait was not entered as depicting de Ruyter. It was simply entered as: ‘Admiral hollandois [here there was a blank space for adding the name] et de sa femme. Un nègre leur présente des oranges’.

29. Portrait of the Artist’s Father
Gerard Dou, c 1640—1645,
Royal Łazienki Museum
The background of the painting shows a warship under sail, visible through the balustrade on the terrace on which the couple are sitting, thereby leaving no doubt as to the sitter's profession, nor does his clothing — a captain's staff and sword at his side — leave any doubt as to his rank.

Unlike the Portrait of a Patrician Family on loan from the Hamburg Kunsthalle on display in the Łazienki Palace, painted by van den Tempel at almost the same time (1672), van Amstel and his wife manifest their high position through their luxurious clothing: his long coat (a so-called rock) is richly adorned with silver braiding and the cuffs of his shirt and jabot are made from expensive Italian lace, a large jewel with diamonds and a pearl are pinned to the bodice of Anna's dress, and her hair is arranged in an elaborate style characteristic of the fashion at that time. The presence of the black pageboy holding a silver platter with oranges attests to the wealth of the couple — oranges were an attribute of conjugal love and constancy, a frequent motif in this type of likeness. This lavish portrait resembles the refined portraits of aristocrats painted by Flemish artists — a fact perceived by the authors of the catalogue of the van der Marck sale, who wrote that the painting was distinguished by its 'beautiful composition and colouring, as if it were a work by van Dyck.'

The portrait was hung in the Yellow Room of the Royal Castle throughout Stanisław August’s entire reign. In 1810, at the behest of Prince Józef Poniatowski it was moved to the storeroom of the Tinned Roof Palace, where the Prince amassed paintings from the king's collection which were to be sold. In December 1817 Maria Teresa Tyszkiewicz, who became the owner of Stanisław August's legacy after the Prince's death (in 1813), sold van den Tempel's canvas to Michał Hieronim's grandson, Zygmunt Radziwiłł, took the painting to Paris and sold a large part of the family's collections at various sales. And so Portrait de l'amiral Ruyter et de sa femme, as it was called in the catalogue of the Drouot sale in 1865, that is the Portrait of Jan van Amstel and Anna Boxhoorn, became the pride of Rotterdam Museum.

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- H. Malachowicz, ‘Galeria obrazów Stanisława Augusta’, in: Stanisław August ostatni król Polski. Polityk, mecenas,
32. Portrait of Jan van Amstel and Anna Boxhoorn
Abraham van den Tempel, Museum Boymans van Beuningen in Rotterdam
33.  Portrait of the Artist’s Mother
Gerard Dou, c 1640–1645,
Royal Łazienki Museum