



Johan-Barthold Jongkind and the views of Old-Antwerp *

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« ... je les ai faites après nature, bien entendu j'ai fait des aquarelles d'après lesquelles j'ai fait mes tableaux... ». (Letter to Smits, 14 November, 1856) ¹.

In 1866, Jongkind decided to spend his vacation in the Low Countries, with Antwerp as focal point. As is known from the entries he made in his sketchbook ², he arrived in this town on August 26th, taking up abode in the « Estaminet de la Porte Rouge, Place de la Grue ». Shortly afterwards, he left Antwerp, travelling to Brussels and around the countryside, to return to the city before or on September 10th. He stayed until October 26th, but was absent on an excursion to Holland from October 16th to October 20th. The majority of the works done in the Fle-

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¹ Quoted from the original in the Bibliothèque d'Art et d'Archéologie, Paris. See ETIENNE MOREAU-NELATON, *Jongkind raconté par lui-même*, Paris, 1918, p. 48; PAUL SIGNAC, *Jongkind*, p. 55, where the passage appears in connection with our fig. 3.

² Preserved in the Cabinet des Dessins, Paris, n° R.F. 10874 E. MOREAU-NELATON, *o.c.*, pp. 91-93.



Fig. 1 Johan-Barthold Jongkind, *The Horse Market with Old Capuchin Church, Antwerp*, (10 september 1866, water color, 10-3/4 × 17-1/4 inches (270 × 438 cm).

Stedelijk Museum, Amsterdam.



Fig. 2 Johan-Barthold Jongkind, *The Horse Market with Old Capuchin Church*, (Antwerp November-December 1866, 13 × 18-5/16 inches (0,33 × 0,465 m).

Present owner unknown.

misch port during this month are seascapes ³. However, two cityscapes ⁴ are also among them, known in the preliminary water color studies as well as in the final oils. Both capture views which no longer exist.

One of the water colors (fig. 1) is now in the Stedelijk Museum, Amsterdam ⁵; the whereabouts of the oil derived from it (fig. 2) are unknown ⁶. These two render a site located near the Rodepoort (Porte Rouge, Red Gate), viz. the Paardenmarkt (Marché aux Chevaux, Horse Market) with the Sint-Antoniuserkerk (St. Anthony's). The old Capuchin Church had been dismantled in 1908, to make place for a new building, but identification of Jongkind's cityscape can be made on hand of the illustration published in A. De Lattin, *Doorheen Oud-Antwerpen* ⁷. The history of the street and church are told in Augustin Thys, *Historique des Rues et Places Publiques de la Ville d'Anvers*, which was published a few years after Jongkind's visit ⁸; it may, therefore, serve to reveal what this view embodied to Jongkind's generation. Thys relates that the street took its name from the famous fair instituted at this place by John II, the Peaceful, of Brabant, in 1298. Besides the Capuchin Church, other religious and charitable buildings lined both sides of the Paardenmarkt (Horse Market) the Godshuis Almaras (Hospice Almaras), rebuilt in 1838 (now Paardenmarkt, n° 92); the Weeshuis (Orphanage) now Stedelijke Nijverheidsschool (Paardenmarkt, n° 94) and the Hospice of the Virgin Mary. As regard the Capuchins, they had reached Antwerp together with the Spanish army at the end of the sixteenth century. They were given a house and garden bordering upon the Paardenmarkt by Alexander Farnese, the general of the Spanish army. On this property they built a convent and the church portrayed by Jongkind, which was dedicated in 1589. Two hundred years later, in 1797, the

³ E. MOREAU-NELATON, *o.c.*, figs. 75-78; P. SIGNAC, *o.c.*, pls. 14-16.

⁴ Another painting identified tentatively with Antwerp and published in G. KNUTTTEL, *Jongkind, De Kunst der Nederlanden*, Vol. I, Amsterdam-Brussel, 1930-1931, ill. p. 2, disc. P. 4, dated 1848 by author erroneously listed as the *Old Marketplace in Bruges*, in the sale Hôtel Drouot, March 13, 1939, n° 78. In the reproduction, the painting has no date and none is mentioned in the painting's description. I owe the reference to Knuttel to Mrs Tellegen.

⁵ Illustrated in Mrs. VICTORINE HEFTING, *L'Aquarelle néerlandaise au siècle dernier*, Exhibition catalog, Institut Néerlandais, Paris, February 28-March 31, 1963, N° 50, pl. VII, as *Rue d'Anvers*. The church is identified as « ... une chapelle gothique... » Bought March 17, 1917 by the *Association pour l'Art Contemporain* and given to the Museum, Measurements: 10-3/4 × 17-1/4 inches (270 × 438 cm.).

⁶ Sale Hôtel Drouot, Collection M. X. Paris, February 20, 1908, p. 12, n° 15, and sale Hôtel Drouot, Paris, *Rosenberg Collection*, May 21, 1909, p. 28 N° 28, (illip. 29). The latter sale is annotated to the Frick and the painting is shown to have been bought by Petit for 2.000 frcs. Measurements: 13 × 18-5/16 inches (0,33 × 0,465 m.).

⁷ A. DE LATTIN, *Doorheen Oud-Antwerpen*, 4th edition, Antwerp 1955, p. 190, fig. 122.

⁸ A. THYS, *Historique des Rues et Places Publiques de la Ville d'Anvers*, Antwerp, 1873, pp. 166-173; see also A. DE LATTIN, *o.c.*, pp. 178-191.

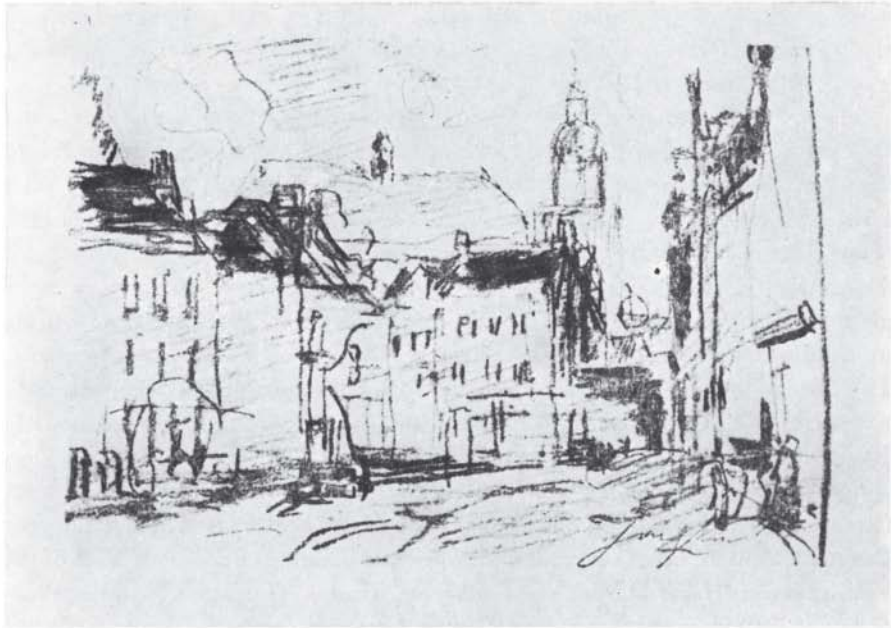


Fig. 3 Johan-Barthold Jongkind, *The Balance for Iron and St. Andrew's Church, Antwerp*, (1866, water color).
Whereabouts unknown. Reproduced from Signac, Jongkind.

monks were expelled and the estate, including the church, was sold. The church was reopened in 1802, and, a year later, rededicated to Saint Anthony of Padua. Thys enumerates a series of art treasures in this church: paintings by Rubens, Jordaens, Van Dyck, Zegers, Cossiers; a statue by Quellin, an ivory Christ and murals by Lagye.

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The second Antwerp site portrayed by Jongkind in 1866 is a square and again a church: the IJzeren Waag (Poids de Fer, Weighing Station for Iron) looking toward the Voddenstraat (Rue aux Chiffons, Ragpickings Street) with the Sint Andrieskerk (Saint Andrew's). This view can be identified on hand of the illustration of St. Andrew's tower in A. De Lattin⁹. The square in question is located in the neighbourhood of the Scheldt at quite a distance from the Paarden-

⁹ A. DE LATTIN, *o.c.*, 4rd ed., Antwerp, 1955.



Fig. 4 Johan-Barthold Jongkind, *The Balance for Iron and St. Andrew's Church, Antwerp*, (1867, 13-5/16 × 17-1/8 inches (0,338 × 0,435 m).

Private Collection, New-York.

markt and Rodepoort. In the case of this second group, the owner of the water color (fig. 3) is unknown ¹⁰, while the oil (fig. 4) is in a private collection, New York ¹¹. The square depicted in the two works had been laid out in 1507 upon the

¹⁰ Published in P. SIGNAC, *o.c.*, p. 55, without identification.

¹¹ The earliest reference to this painting is the acquisition by Boussod, Valadon & Cie, Paris, from M. Oscar Simon, Dinard, in 1894 (under the title *Antwerp*). It reappeared in the third Fesser Sale, Hôtel Drouot, April 28, 1899 (Lugt, N° 57166) as n° 5: *La Grand'Place* and was again bought by Boussod, Valadon & Cie. Exhibited in Amsterdam at Van Wisselingh, *Maitres Français du XIXme et XXme siècle*, May-June, 1962, No. 29; and in Toronto, Ont., at the Laing Galleries, *French Paintings of the XIXth and XXth Centuries. Collection of Mr. N.J. de Jong...*, until April 30, 1966, No. 16. For further details see the author's forthcoming book *Catalogue of a Private Collection. From Corot to Miro*. I acknowledge with deep gratitude the help of M. Jean Dieterle, Paris, in regard to information on the files of Boussod, Valadon & Cie, Paris; and that of Mrs. Tellegen with regard to the firm's files from the Dutch branch, preserved in the Rijksbureau. Measurements of painting: 13-5/16 × 17-1/8 inches (0,338 × 0,435 m.).

premises which housed the guild of St. Luke's. Originally called the Duivenmarkt (Marché-aux-Pigeons, Pigeon Market), it owed its second name to the installation of the town balance for weighing iron at the corner where the square met with the Boeksteeg; the presence of the Fugger warehouses with iron and copper was instrumental in the choice of the site. During the diffusion of the suction pump in the seventeenth century, the fountain in the square's center was erected and dedicated to O.L. Vrouw van Bijstand (Notre Dame de Secours, Our Lady of Mercy). The Voddenstraat, whose houses (among them the Hôtel à la Belle Vue) can be seen in Jongkind's painting in front of the church, preceded the Square; it was inaugurated already in the fifteenth century, superseding the northern portion of the Boeksteeg. The church of St. Andrew, which appears behind the street at the rear of the square, was commenced in 1514 and consecrated in 1529, but it received several additions in the seventeenth and eighteenth centuries. Among the latter is the tower whose crowning is visible in Jongkind's painting; it was erected in 1755 when the earlier tower collapsed.

As regards the Hôtel à la Belle Vue, between the years 1866 and 1880 the city archives of Antwerp mention certain Charles Van Aelst « hôtelier et loueur de vigilantes » (hotel owner and renting agent of watchmen) as domiciled at Voddenstraat 46 (Rue aux Chiffons). It can be assumed that he was the proprietor of the Hôtel à la Belle Vue. On this site, there had been previously the convent of the Norbertines which, after the expropriation of the religious orders, was bought on October 15th 1797 by J.B. le Couteulx.

When in the 1880's the Nationalestraat (rue Nationale, National Street) superseded the Boeksteeg and Voddenstraat — it was built as connection between the southern railroad station and the center of town — the houses on the east side of the old streets were torn down in order to permit the enlargement of the new thoroughfare. And in 1884, the fountain of Our Lady was dismantled, to be replaced by a statue of the poet Theodoor Van Rijswijck, brought here from the Public Gardens. However, this seems to have been an afterthought in the replanning program of the city because the fountain had been freshly repaired in 1874¹², the year when the new building program was put under way by the destruction of the Zuiderkasteel (South Citadel). Be this as it may, at the substitution of the monument for the fountain, the square was renamed *Theodoor Van Rijswijck plein*. Elms were planted upon it, around the monument. To these, flower beds were added in 1936, obliterating the last traces of Jongkind's view. Even St. Andrew's has changed face. About five years ago, the cupola had to be taken down on account of its ruinous state¹³.

¹² Communicated by Dr. J. VAN DEN NIEUWENHUIZEN in a letter to the author.

¹³ This information was also supplied by the staff of the Museum Plantin-Moretus.

The water color of the Paardenmarkt with Old Capuchin Church is signed, identified as to site, and dated: « Jongkind, Anvers 10 Sept. 66. » The oil is merely signed and dated: « Jongkind 1866 ». This is normal procedure for the Dutchman. In the sale of the studio after this death held at the Hôtel Drouot on December 7 and 8, 1891 (Lugt n^o. 50305), four dated water colors of Antwerp were offered. One of these, n^o 122 is listed as: « Anvers. 10 Septembre 1866 » It may be assumed that this is the work now at Amsterdam.

Signac's reproduction of the water color *IJzerenwaag en Sint Andrieskerk* has neither signature nor date; it is impossible to say whether these data were cropped in publishing. If a water color was not signed and dated by Jongkind, this meant, in his art, that he considered the work of less significance. The interpretation is borne out by the fact that the oil from the second water color is signed and dated to the next year, 1867¹⁵. From a list drawn up by the Dutchman in Paris on December 14th, 1866, it is learned that, since October 20th, he had delivered to customers ten canvases made after the sketches brought home from the trip to Belgium and Holland¹⁶. It seems to assume that this labor continued into the following year. Hence the *Paardenmarkt* oil can be dated to November-December 1866¹⁷. The *IJzerenwaag* was probably done in the first months of 1867.

What is the relationship between water color and oil in the two cityscapes? As is usual in Jongkind, the relationship is very close because the sketches are elaborated in great detail. The differences between preliminary state and final state fall into two classes: *minor details* and *adjustments*. The minor details can again be subdivided into (a) additions in the oils of inscriptions, of motifs to animate the scenes, and (b) changes in the limits of the pictorial field, i.e. cutting off the foreground at right and left while adding sky above. As regards the adjustments, they consist in (c) using a different station point; (d) in inserting buildings (e.g. that in front of St. Anthony's in fig. 2; or that behind the house marked *Herberg* in fig. 4); and (e) in moving houses out of, or into, alignment (the *Estaminet* is moved forward in fig. 2; the corner house behind the fountain is moved backward, St. Andrew's is shifted toward the left, while its tower is lowered in fig. 4). Whether the insertions and shifts are vindicated by the differing in station points

¹⁴ The other dated water colors of Antwerp which were offered in this sale are: *Anvers, 15 Septembre 1866* (No. 181); *Anvers 24 Septembre 1866* (No. 153) *Anvers 26 Septembre 1866* (No. 187).

¹⁵ Jongkind was in Antwerp also in 1867, but only for a few days (MOREAU-NELATON, *o.c.*, p. 93); the vacation was centered upon Rotterdam.

¹⁶ E. MOREAU-NELATON, *o.c.*, p. 94.

¹⁷ The list gives only the ten canvases which were sold and it is possible that the artist completed other paintings during this time, although the amount shows him to have been a fast worker. One of the items in the list is called *Red Roofs*; the title is too vague for equating it with the *Horse Market*.

between water color and oil, I cannot say. But they sometimes result in tampering with the logical connection between structures, cf. the juncture of the gatehouse with the wall in St. Anthony's and the abutment of the church tower against the body of the church in St. Andrew's as shown in the oils with the corresponding water colors. To modern eyes the adjustments also do not improve the work; yet that may have been different in Jongkind's time.

New York, April 10, 1967

SAMENVATTING

J.H. JONGKIND EN TWEE OUDE ANTWERPSE STADSGEZICHTEN

Jongkind heeft geschreven dat hij voor zijn olieverfschilderijen gebruik maakte van akwarellen naar de natuur getekend.

Van twee Antwerpse stadsgezichten werd akwarel en olieverfschilderij teruggevonden. Vooreerst van de *Paardenmarkt met het Oude Kapucienenklooster*. Het akwarel behoort tot de verzameling van het Stedelijk Museum te Amsterdam, de olieverfschilderij is in onbekend bezit.

Van het akwarel *De IJzeren Waag met de St. Andrieskerk* (olieverfschilderij, Privé verz. New York), is de bezitter eveneens onbekend.

De werken dateren van 1866-1867.