

# The donation of old masters in The Montreal Museum of Fine Arts's new Michal and Renata Hornstein Pavilion for Peace

ONE YEAR AGO, the Montreal Museum of Fine Arts (MMFA) expanded with a fifth pavilion under the impetus of a historic donation by Michal and Renata Hornstein, the largest private contribution in the modern history of Quebec's museums and the second largest in Canada. Philanthropists, collectors and patrons, Michal (1920–2016) and Renata (1928–2016), both of Polish Jewish origin, built a new life for themselves in Montreal after the Holocaust. To show their gratitude to Quebec and Canada, where they found welcome, they directed their generosity to the enrichment of several institutions dedicated to education, health and culture in their adopted city.

The Hornsteins' relationship with the Montreal Museum of Fine Arts began in 1970, when Michal joined the Board of Trustees; he remained a member for forty-six years, thirty-seven of them as Vice-president. In addition to the many works gifted to the Museum over the years, the Hornsteins also contributed financially to acquisitions and the restoration of a pavilion built in 1912, which was renamed in their honour in 2000.

In 2012 the Hornsteins announced a further donation of seventy-seven old master paintings to the museum. Thanks to the support of the Government of Quebec and major donors, a new pavilion was inaugurated in 2016, in legacy of Montreal's 375th anniversary. The Michal and Renata Hornstein Pavilion for Peace is dedicated to international art and education. Its contemporary architecture opens it up to the city and to the heritage buildings that surround it, while giving visitors a panoramic view that spans from the St. Lawrence River to the Mount Royal. Among the eight hundred works of art drawn from the museum's collection from the Middle Ages to the contemporary era are one hundred old master paintings given by the Hornsteins.

Their magnificent 2012 gift of old master works reveals many world-recognised masterpieces, primarily paintings from the Dutch and Flemish Golden Age. Mutually, the Hornsteins applied high standards of connoisseurship to their collection-building endeavours. Drawn to a picture, often by a distinguished artist, they would study the work, call upon international curators and noted specialists for their opinions, conduct their own research and only then proceed with purchasing it, with all the acumen that Michal, in consultation with Renata, brought to his business practices. Their acquisitions came to cover several centuries of art (including the modern era) and multiple national schools. It is not only the range of major, celebrated artists that distinguish the Hornstein collection, but also the superb quality and fine state of preservation of the works.

Michal and Renata Hornstein's life stories are remarkable. They lived through family tragedies and profound personal losses, making multiple miraculous escapes during the Second World War in their native Poland, as well as in Czechoslovakia and Hungary, before they arrived together in Rome in 1946, just as the Iron Curtain descended on Eastern Europe. The next five years would profoundly define the course of their lives. During their years in Italy, the two began regular visits to the museums and galleries of Rome and Florence, and Renata's enthusiasm also became Michal's. Their mutual love of the arts only grew deeper over the years. Thanks to a friend, the Canadian ambassador to Italy, Michal and Renata arrived in Montreal in 1951.



Michal and Renata Hornstein, 1985.

Michal served as chair of the Acquisition Committee for International Art before 1900 from 1982 to 2015, but the Hornsteins had earlier begun giving significant works from their collection, including *Moses striking the rock* by Hendrick de Clerck, in the late 1970s. Then a fine Valentin arrived in 1980. Before the announcement of their major donation in 2012, they had already given twenty-seven paintings from their home to the museum, including old-master works by Paulus Bor, Arthur Devis, Barent Fabritius, Giovanni di Paolo, the Guardis, Jan Davidsz. de Heem, Jacques Linard, the Master of the Castello Nativity, N. L. Peschier, Charles François Poerson, Pieter van Roestraten, Godfried Schalcken, Matthias Stom, François de Troy and Cornelis Hendricksz. Vroom, as well as works by Edgar Degas and Ferdinand Hodler, among others.

The 2012 donation, however, brought the lion's share of the collection, including a magisterial panoramic mountain landscape by Joos de Momper (with figures by Jan Brueghel the Elder) as well as an intimate winter scene by him. There are landscapes and cityscapes by Nicolaes Berchem, Jan Both, Ferdinand Bol, Bartholomeus Breenbergh, Allaert van Everdingen, Jan Hackaert, Jan van der Heyden, Adam Pynacker, Jacob van Ruisdael, Hendrick van Steenwijk, Cornelis Hendricksz. Vroom and Philips Wouwerman, as well as two large vertical landscapes by Francesco Zuccarelli and a haunting moonlit scene by Joseph Wright of Derby.

There are also genre scenes, with works by Jan Lievens, Quiringh van Brekelenkam, Pieter Codde and David Teniers the Younger, and fine marine paintings by Jan van Goyen, Ludolf Backhuysen, Willem van de Velde the Younger, Simon de Vlioger and even Joseph Vernet. Also part of the Hornstein gift are exquisite pendant portraits by Pieter Pourbus and a Rosalba Carriera pastel.

The Hornsteins were keen collectors of still lifes, and the collection includes works by Willem van Aelst, Osias Beert, Abraham van Beyeren, Peter Binoit, Pieter Claesz., Jan Fyt, Christian

Luycks, Jean-Michel Picart, Floris van Schooten and two works by Linard, all of which feature among the donation made to the museum. Italian still lifes by Evaristo Baschenis, Fede Galizia and Carlo Magini are also among this group.

Finally, the mythological subjects and religious scenes from both the Old and New Testaments from their collection will now grace the museum's galleries. The artists represented in this category include Jan Brueghel the Elder, Cornelis van Haarlem, Adriaen Isenbrandt, Nicolaes Maes, Herri met de Bles, Cornelis van Poelenburgh and Jan Steen, as well as Giovanni Battista Piazzetta and Giovanni Antonio Pellegrini. Also donated was a lovely, mature work by Claude Lorrain.

This list of the artists whose works comprise the donation is hardly exhaustive, but it does suggest the breadth and wealth of the magnanimous gift. For all their treasures of Flemish, French, British and Italian art, the Hornsteins had a particular taste for Golden Age Dutch painting. They shared this appreciation of the directness and closeness to worldly experience often depicted in Dutch art with many leading old master collectors of their generation in the United States, who may have seen these works as somehow expressing their common values of entrepreneurship and enterprise, and reflecting the achievements of a mobile and tolerant bourgeois society. Whether this

perception often associated with the seventeenth-century Dutch is an exaggerated stereotype or myth is irrelevant compared to that shared admiration for an open and life-embracing society expressed by such collectors.

The Hornsteins took great joy from their collection. Sharing it with their two children, Norbert and Sari, as well as many friends and art lovers, they truly lived with their art and never lost the wonder of possessing and being able to contemplate their paintings, which surrounded them in their large, unostentatious apartment. Michal died in April of 2016, and Renata followed three months later. They had been married for seven decades. Renata used to describe Michal as 'the head' and herself as 'the neck' that turns the head to see and consider. They very much wanted to give back to Montreal, Quebec and Canada, out of a profound sense of indebtedness. However, it is we who are indebted to them. These works will now, and in perpetuity, grace the museum collection, and are true gifts to the people of Montreal, which the Hornsteins made their beloved adopted home.

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1. Pendant marriage portraits of a man, aged twenty-five, and a woman, aged eighteen, by Pieter Jansz. Pourbus (1523/24–1584). 1574. Oil on wood, 49.7 by 35.4 cm and 49.8 by 35.5 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2015.30–31).

Pourbus settled as a youth in Bruges, where he was registered as a foreign painter in 1543, becoming the leading artist of that city and engaging in diverse official roles. His art retains something of the bright local colours and clear contours of the earlier School of Bruges. Pourbus is particularly known for his fine portraiture and his role in the emergence of group portraits. These pendant wedding portraits are inscribed with the date of 1574 and the ages of the two subjects. The paintings had been separated since at least the mid-eighteenth century, and it is thanks to Michal Hornstein's persistence and perspicacity as a collector that the handsome and beautiful young newlyweds were reunited in 1988.



II. *The adoration of the Magi*, by Adriaen Isenbrandt (d.1551). ?1520s. Oil on wood, 33.5 by 27.4 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2012.49).

This painting, which combines Gothic and Renaissance architectural elements, is in a remarkable state of preservation. Friedlander singles out Isenbrandt's 'lyrical figuration' and the originality and warmth of his colour palette, especially evident here in the glowing reds and honey and amber tones. The composition of this painting refers specifically to the art of Gerard David, notably his early *Adoration of the Magi* (about 1498) in the Royal Museums of Fine Arts of Belgium, Brussels. A condensed version of the composition also appears in the left wing of Isenbrandt's portable altarpiece triptych *Scenes from the Life of the Virgin*, datable to after 1521, in the Metropolitan Museum of Art, New York.



III. *A paradise landscape with animals and birds in a wooded glade by a pond*, by Jan Brueghel the Elder (1568–1625). 1617 (or 1615). Oil on copper, 19.4 by 15.6 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2014.71).

The youngest son of Pieter Bruegel the Elder, Jan Brueghel was among the most successful and influential artists in Flanders in the first decades of the seventeenth century. In addition to allegories, mythological scenes, floral still lifes and landscapes, he also painted paradise scenes, of which this painting is a superb, exquisitely detailed example. Jan Brueghel's works on copper are noteworthy for their meticulous workmanship and detailed naturalism. Jan collaborated with Rubens, Snyder, De Momper the Younger and other artists. His animal motifs can often be traced to Rubens's paintings, as is the case with the fighting leopards in this work. Although an ark is not visible, the doubling of many of the animals in this painting suggests that it is a scene from the biblical story of Noah's Ark.

IV. *The Hesperides filling the cornucopia*, by Cornelis Cornelisz. van Haarlem (1562–1638). 1622. Canvas, 68.7 by 99 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2013.11).

During the last decades of the sixteenth century, Cornelis formed with Karel van Mander and Hendrick Goltzius an artistic alliance known as the Haarlem Academy, which helped to reform and alter the aspirations and parameters of Dutch art, influenced by the art of central Italy. In the 1590s Cornelis's style evolved into its mature, enduring formula: elegant, fluent, with less muscular figures rendered in softly modulated flesh tones.

*The Hesperides filling the cornucopia* derives from the *Fabulae* (chapter 31) recorded by the first-century writer Gaius Julius Hyginus. The Hesperides were three nymphs who tended a blissful garden near the Atlas Mountains, in which there was an apple grove laden with immortality-giving golden fruit.





V. *Elderly scholar in his study*, by Jan Lievens (1607–74). c.1630. Oil on wood, 62.7 by 52.2 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2012.50).

This signed painting by Jan Lievens of about 1630 can be associated with the artist's years in Leiden at the same time as the young Rembrandt. Works by both artists reveal the influence of Pieter Lastman and of the Utrecht School. In the late 1620s, the two artists' palettes and lighting became more subtle and harmonious, and Lievens began working in a more monumental style. Chalk studies exist by Lievens and Rembrandt of what seems to be the same elderly model, who also appears in prints and paintings by the two artists between 1629 and 1631. Werner Sumowski dates *Elderly scholar in his study* to c.1631, contemporary with Lievens's *Job* in the National Gallery of Canada in Ottawa.



VI. *Figures in the ruins of the Roman Forum*, by Jan Asselijn (c.1615–52). c.1637. Canvas, 73.6 by 63.4 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2014.75).

A painter of landscapes, genre scenes, battle pieces and seascapes, and a friend of Rembrandt, Jan Asselijn travelled in Italy and France, and worked in Rome for many years. Influenced by Pieter van Laer, he specialised in animal paintings and landscapes with figures among ruins in the Roman *campagna*. He was among the foremost Italianate Dutch painters of the mid-seventeenth century. This work can in all likelihood be dated to about 1637. Other works by Asselijn resemble *Figures in the ruins of the Roman Forum*, proof that it was very successful with art lovers. Asselijn painted thirty-one views of arches in ruins or caves, probably during his time in Rome.



VII. *Wide mountain landscape with travellers and beggars*, by Joos de Momper the Younger (1564–1635) and Jan Brueghel the Elder (1568–1625). c.1620. Canvas, 181.8 by 219 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2015.21).

Joos de Momper the Younger's large panoramic alpine landscape is the culmination of a Flemish tradition that can be traced back to Joachim Patinir, Herri met de Bles and Pieter Bruegel the Elder. The composition of the museum's painting is in keeping with the artist's usual structuring devices. The right half is occupied by an awe-inspiring, rocky mountain view with figures of various social stations shown at the opening of a trail that leads into the forested heights. The left half opens onto a broad river landscape. Birds in flight help establish the sense of both distance and scale, a device that Pieter Bruegel the Elder used so successfully. De Momper commonly employed other Antwerp artists to execute the figures, the most distinguished of these collaborators being the Brueghels.



VIII. *Peasants merrymaking before an inn*, by David Teniers the Younger (1610–90). 1642. Oil on wood, 39.6 by 55.4 cm. (MMFA, promised gift of Mr. and Mrs. Michal Hornstein. 30.2016).

Inspired by similar scenes produced by his father-in-law, Jan Brueghel the Elder, or influenced by Rubens, from 1640 to 1650 David Teniers the Younger painted a surfeit of outdoor scenes of peasants enjoying a village festival, including this work from 1642. This new way of rendering the peasant subject – so radically different from the satires of Adriaen Brouwer – is an empathetic reflection of the pleasures enjoyed by regular folk. Excessive debauchery has been abandoned in favour of a more serene ambience redolent of contentment and harmony.



IX. *A vanitas still life with skull, books, roemer, oil lamp and pen*, by Pieter Claesz. (1597/98–1660). 1645. Oil on wood, 39.7 by 60 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2012.51).

Pieter Claesz. pioneered the development of monochrome *banketjes*, or tabletop still lifes. He and Willem Claesz. Heda of Haarlem were the most important exponents of the *ontbijt*, or breakfast piece, the subtle handling of light and texture being their prime means of expression. This painting is notable for its later date, its restrained, darker palette and its mature, simplified, more architectonically sophisticated composition. The work abounds in symbols associated with the passage of time and the vanity of human aspirations, including the skull, but also the books, the penholder and quill, the timepiece, the *roemer* and the oil lamp with the extinguished yet still-glowing wick and used match. The Dutch adage ‘The glass is overturned. Time is up. / The candle is out. Man is dead’ is particularly relevant to this painting.



X. *Still life with fruit, dead songbirds, partridges and hare, with a cat and parrot*, by Jan Fyt (1611–61). c.1650. Canvas, 111 by 167.9 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2014.70).

Fyt almost certainly completed his training under the great painter of animal still lifes Frans Snyders, for whom he continued to work until 1631. He was especially adept at conveying plumage and fur. His compositions provide the impression of the casual and picturesque, but are generally carefully composed and balanced. His mature works are characterised by contrasts of light and shadow, while eschewing the strong local colours and light-coloured backgrounds of Snyders in favour of more ambient tonalities and chiaroscuro effects, embodied in this painting. Fyt further distinguished himself from Snyders in his more painterly and vibrant impasto. Fyt was much admired in his time, and contemporary inventories value his works above those of Jordaens and Van Dyck.



XI. *Banquet still life with silver and gilt vessels, a nautilus shell, porcelain, food and other items on a draped table*, by Christian Luycks (1623–c.1670). c.1650. Oil on copper, 80.7 by 99.5 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2013.416).

Luycks was apprenticed in his native city of Antwerp first to Philippe de Marlier and then to Frans Francken III. In 1645 he became a master of the Guild of St Luke, and the following year was appointed court painter to Philip IV of Spain. Inspired by De Heem, Luycks executed numerous works in the well-established tradition of banquet still lifes skilfully composed of flowers, fruit and small-sized *vanitas* paintings. Copper is known for producing a glossy finish and facilitating the execution of minute details. Among the works by Luycks that we know of, most of the oils on copper are only half the size of this one, which seems to confirm the hypothesis that it was executed on commission.



XII. *Ships near a rocky coast with awaiting landing party*, by Simon de Vlieger (1600/01–1653). 1651. Oil on wood, 75.5 by 107.9 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2015.20).

Simon de Vlieger remains among the most esteemed marine painters of the Dutch Golden Age. His work profoundly influenced the course of Dutch marine painting from the 1630s to the 1650s. His active career, which included public and church commissions, spanned his native Rotterdam, Delft and Amsterdam. This work is notable for the depiction of boats and the sea, along with a rocky shoreline and rough waters, and for the variety of figures looking out to sea or diverting themselves. Most likely a landing party of Dutch explorers, they are awaiting the rowing-boats approaching from the ships bearing Dutch flags. The late afternoon sun falls on the rocky cleft, outlining a figure on the rock.

XIII. *River landscape with bathers*, by Philips Wouwerman (1619–68). c.1653. Canvas, 68.5 by 104 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2013.422).

Philips Wouwerman, celebrated for his remarkable ability to depict horses, was one of the most gifted artists of the Dutch Golden Age in Haarlem. *River landscape with bathers* is an outstanding example of his prime years, with its mountains and ruins in the background to the left and the fragmentary bridge reminiscent of Rome's Ponte Rotto to the right. The Italianate backgrounds of Pieter van Laer clearly influenced Wouwerman's art. A preparatory drawing for this composition is in the British Museum, London. The many delightful details include figures using inflated bladders to swim. The work has a distinguished provenance.



XIV *Drovers and peasants with cattle and goats at a ford in an Italianate landscape*, by Nicolaes Berchem (1620–83). c.1655. Oil on wood, 45.2 by 38 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2015.27).

Nicolaes Berchem received lessons first from his father, the still-life painter Pieter Claesz., in 1634, and subsequently from several other artists. In 1650 he travelled with Ruisdael along the German border and possibly accompanied Weenix when he travelled to Italy. The Italianate settings in Berchem's landscapes from about 1653 suggest this. He is mentioned in Haarlem in the succeeding decade, spending his remaining years between that city and Amsterdam. He was influenced by a range of Italianate landscape artists, including Both and Asselijn. In this painting, the two women and the bemused drovers turn their attention to the black goat refusing to cross the ford. To the left, ancient Italian edifices emerge from the early morning or late afternoon mist.



XV. *Interior of a tailor's workshop*, by Quiringh van Brekelenkam (c.1620–after 1669). c.1655–60. Oil on wood, 57.5 by 73.2 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2013.6).

Quiringh van Brekelenkam of Leiden was one of the most highly regarded genre painters. His scenes of workshops, domestic interiors and commercial premises, marked by a deft realism in the style of Pieter de Hooch, make use of subtle chiaroscuro effects learned from Rembrandt and Gerrit Dou. Van Brekelenkam was a prolific artist. His pictures of workshop interiors follow a single formula, horizontal in format and clearly constructed. The theme of the tailor's shop was a particular speciality of the artist. The position of the master and his apprentices is always much the same, the only variation being in the presence and activity of the women.



XVI. *Boy receiving alms from an old man, or The almsgiver*, by Nicolaes Maes (1634–93). 1656. Canvas, 84.9 by 67.7 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2013.7).

Maes trained in Rembrandt's studio between 1648 and 1653. He moved back to his native Dordrecht and remained there until 1673, when he settled in Amsterdam. Although Maes evidently earned his reputation for his portraits, between 1653 and 1660 he also executed both biblical and genre scenes, showing the influence of Rembrandt. These paintings employ an atmospheric chiaroscuro, and figures convey subtle emotional states. Maes was a practising member of the Reformed Church. This painting, signed and dated 1656, serves as a demonstration of benevolence towards the poor, one of the three theological virtues emphasised in the Pauline epistles.



XVII. *The return of the prodigal son*, by Jan Steen (1626–79). c.1668–70. Canvas, 119 by 95 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein in honour of Paul Lavallée. 2012.48).

Jan Steen's works are imbued with very human and often moving observation. The New Testament (Luke) story of the youth who spent his inheritance on riotous living and, realising his foolishness, returned home in poverty to beg his father's forgiveness, was popular among the Protestant majority in the Netherlands as well as the country's Catholic minority, of which Steen was a member. The parable of divine grace and atonement speaks of the enduring compassion of a loving God towards man. The two figures create an arch, as the father bends towards his kneeling son. Inspired by a 1636 etching by Rembrandt, as well as a 1510 engraving by Lucas van Leyden, Steen has nonetheless significantly revised and rethought the story.



XVIII. *Still life with musical instruments*, by Evaristo Baschenis (1617–77). c.1665–70. Canvas, 82 by 99 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2013.419).

Baschenis, who came to specialise in musical still lifes, was influenced by artists such as Fede Galizia, enriched by travel to Venice in 1647. Not surprisingly for an artist based in Bergamo, Baschenis's compositions reflect a confluence of northern Italian and Dutch still-life traditions. He was also a master of perspective. The *vanitas* theme is exemplified here in the poetically silent musical instruments, the broken strings on the hand harp and the shadows. The painting is also animated by the diagonals of the beribboned hand harp and the musical score. The apple may allude to original sin. This signed painting probably dates from the mid- or late 1660s. Baschenis was a contemporary of Nicolò Amati of Cremona (not far from Bergamo), the great violin maker.



XIX. *The daughters of Helios searching for their brother, Phaeton*, by Claude Gellée, called Claude Lorrain (1604–82). 1658. Canvas, 57.5 by 76.6 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein in honour of Hilliard T. Goldfarb. 2014.82).

Claude has become synonymous with the pictorial poetry of landscape. Our painting is one of a pair executed for a 'Mr Courtois' in 1658. The story comes from Ovid's *Metamorphoses* (2:340ff).

The Heliads, the daughters of the sun god Helios, search for the body of their brother, Phaeton, who lost control at the reins of his father's sun chariot. A shepherd points to Phaeton's sarcophagus in the right distance. The painting evokes with remarkable serenity and lyrical stillness the cycle of life – death and regeneration – and the beauty of creation: it is sublime visual poetry. A pendant exists, the *Coastal scene with the rape of Europa* (Sudeley Castle, Gloucestershire), also executed for Monsieur Courtois.



XX. *The skirts of a forest near a pond*, by Jacob van Ruisdael (1628/29–1682). Late 1650s. Canvas, 58.2 by 72.5 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2012.52).

Ruisdael's corpus of about seven hundred paintings reflects not only a stylistic development towards naturalistic yet compellingly orchestrated and richly coloured landscapes, but also a remarkable breadth of subject-matter, ranging from deep forests, waterfalls and river scenes to beaches, dunes, seascapes and broad vistas.

Trained in Haarlem, possibly by his uncle, the tonal landscape painter Salomon van Ruysdael, he remained there until about 1650. Over the next several years he developed a more painterly and monumental approach to landscape painting. Around 1656 he settled in Amsterdam.

This well-documented and excellently preserved painting features the mature Ruisdael's remarkable orchestration of lighting, in both the sky and winding landscape below, as natural light descends through the rich cloud clusters.





XXI. *A kaag and a weyschuit running before a strong breeze*, by Willem van de Velde the Younger (1633–1707). c.1685. Canvas, 41.2 by 54.5 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2013.421).

Willem the Younger received initial instruction from his father, the maritime grisaille painter Willem van de Velde the Elder, who provided him with a superb in-depth and accurate understanding of ships and their appearances on the waters. Willem the Younger then studied with Simon de Vlieger, who encouraged a less meticulous and more poetic presentation of marine subjects. Willem subsequently joined his father in Amsterdam. The De Veldes moved to London in 1672. This work features two small Dutch vessels on rough waters: a *kaag*, with a distinctive straight raking stern, and, to the left, a *weyschuit*, originally used for agricultural purposes and on canals, but which came to be employed in estuaries. The vane at the masthead shows the *kaag* to be from Hoorn.



XXII. *A Bacchanal*, by Giovanni Antonio Pellegrini (1675–1741). 1719. Canvas, 38.9 by 109 cm. (MMFA, promised gift of Mr. and Mrs. Michal Hornstein. 231.2016).

Giovanni Antonio Pellegrini was one of the outstanding Venetian history painters of the first half of the eighteenth century. Having studied with Paolo Pagani and influenced by the art of Giordano and Baciccio during a visit to Rome between 1699 and 1701, he gained a *sprezzatura* and vivid colourism. From 1708 to 1713 Pellegrini was in England, where he worked with Marco Ricci. After travelling across Europe he settled permanently in Venice in 1730. This delightful subject of Bacchic revelry dates to the artist's second period in England. During this period, Pellegrini painted a decorative series for Sir Andrew Fountaine's country house, Narford Hall in Norfolk. It might have been created independently as an overdoor, a logical hypothesis given its proportions.



XXIII. *The penitent Magdalene*, by Giovanni Battista Piazzetta (1683–1754). c.1720. Canvas, 74.4 by 52.2 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2013.417).

Piazzetta was an accomplished painter, a superb draughtsman, an etcher and a book illustrator, as well as a teacher and the first director of the Venetian art academy. He did not travel during his active career, but he did receive his training outside the Veneto: after initial study in the Venetian studio of Molinari, he went to Bologna at the age of twenty, where he was influenced by Giuseppe Maria Crespi. These artists encouraged a *tenebroso* style characterised by dark, tonal application of colour with dramatic use of light and shadow contrasts. Piazzetta's earlier compositions often featured zigzag compositional structures, as seen in *The penitent Magdalene*. This work is also an example of his transmutation of earlier northern Italian Renaissance sources consonant with his own *tenebroso* and sensual style of the period.

XXV. *Fishermen in a Mediterranean port, sunrise*, by Joseph Vernet (1714–89). 1763. Canvas, 53.6 by 79.9 cm. (MMFA, promised gift of Mr. and Mrs. Michal Hornstein. 220.2016).

Joseph Vernet was one of the leading painters of seascapes in eighteenth-century Europe. In Rome, where he lived from 1734 to 1753, he developed this specialisation and achieved a high level of success with art lovers. Upon his return to France, Louis XV commissioned him to paint the seaports of France. Our painting reveals the continuing influence of works executed in seventeenth-century Rome by Claude, accessible to Vernet in the French royal collections. The fort overlooking the open sea in the background is reminiscent of the towers of the Old Port of La Rochelle, a subject the artist had worked on for his royal commission. The sheer cliff on the left side of the painting recalls Dieppe, which Vernet studied in 1763.



XXIV. *Portrait of Madame Lethieullier*, by Rosalba Carriera (1675–1757). 1739. Pastel on paper mounted on canvas, 60.4 by 46.9 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2013.420).

In this portrait, characteristic of the work of Rosalba Carriera, the rendering of the porcelain face and breast are reminiscent of the artist's graceful miniatures. Carriera was known for creating a luminous pearly light with a bluish *sfumato* that softens edges and captures all the feminine charm of her elegant subjects. The Venice-born Carriera earned a reputation that spread far beyond the borders of Italy. The refined delicacy of her style, achieved by her exclusive use of pastel, was admirably suited to the depiction of members of high society. The nobility of Europe, enamoured of art and curiosities, flocked to her studio in Venice to pose for portraits as souvenirs of their Grand Tour. This work captures the likeness of Margaret Lethieullier, née Sloper. Smart Lethieullier, an English antiquary, travelled through Italy with his wife in 1737–39.



XXXVI. *Still life with peaches and silver goblet*, by Anne Vallayer-Coster (1744–1818). 1778. Canvas, 31.1 by 40.5 cm. (MMFA, promised gift of Mr. and Mrs. Michal Hornstein. 228.2016).

Received at the Académie in 1770 as a still-life painter, Vallayer-Coster was one of the few women to gain admittance as a member. Lauded by Diderot, she further developed the still-life tradition inspired by Chardin: she created simple, elegant and harmonious compositions. Although the Dutch provided her with a sizeable iconographic repertoire, she adopted the spare tradition of French still-life painters. Generally employing a neutral ground, her delicate touch – inspired by Chardin and the animal painter Oudry, whom she also admired – made her one of eighteenth-century France's most celebrated genre painters. She presented this still life with its pendant *Pears and grapes* at the Salon of 1779. The two works, which belonged to the famous collector Jean Girardot de Marigny, earned her critical acclaim.



XXXVII. *Lake by moonlight with castle on hill*, by Joseph Wright of Derby (1734–97). c.1787. Canvas. 58.4 by 76.3 cm. (MMFA, gift of Mr. and Mrs. Michal Hornstein. 2015.32).

Joseph Wright, whose life was spent almost entirely in his native city of Derby (hence his epithet), was initially a society portraitist but increasingly devoted himself to landscape painting after travelling to Italy in 1773. From this sojourn, he brought back notions of depicting two forces of nature: fire, in paintings of the eruption of Vesuvius and of fireworks; and water in grottoes at dusk. He also was fascinated with lunar effects. He perfected his chiaroscuro by using silver foil as an underlay. In the 1780s he executed a number of moonlit and nocturnal landscapes of extraordinary beauty. Our *Lake by moonlight with castle on hill* is the pendant piece to the *Cottage on fire* in the Minneapolis Institute of Art.