

# Frans Hals in America



# Frans Hals in America:

*Collectors, Scholars,  
and Connoisseurs*

By

Dennis P. Weller

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**Cover Image:**

Frans Hals, *Pieter Cornelisz. van der Morsch*, 1616, oil on canvas (transferred from wood), 87.47 x 69.22 cm, Pittsburgh, The Carnegie Museum of Art, Acquired through the generosity of Mrs. Alan M. Scaife, 1961 (61.42.2).

*IN MEMORY OF*

**WILLIAM R. VALENTINER (1880-1958)**

**SEYMOUR SLIVE (1920-2014)**

**WALTER A. LIEDTKE (1945-2015)**



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## Chapter 5

Fig. 5-1 Frans Hals, *Portrait of a Man*, ca. 1637-40, oil on oval canvas, 80 x 63.5 cm, George and Ilone Kremer Collection. **(Cat. B3)**

Fig. 5-2 Frans Hals, *Portrait of an Officer*, 163[3], oil on canvas, 88 x 66 cm, São Paulo, São Paulo Museum of Art, Museum purchase, 1951 (187 P). **(Cat. B13)**

Fig. 5-3 Frans Hals, *Family Group in a Landscape*, ca. 1645-48, oil on canvas, 202 x 285 cm, Madrid, Thyssen-Bornemisza Museum (1934.8). ©Museo Nacional Thyssen-Bornemisza, Madrid. **(Cat. B9)**

Fig. 5-4 Frans Hals, *The Merry Lute Player*, ca. 1624-28, oil on wood, 90.4 x 75 cm, London, The Harold Samuel Collection, Mansion House, Guildhall Art Gallery, City of London. **(Cat. B16)**

Fig. 5-5 Frans Hals, *Portrait of a Man*, ca. 1655-60, oil on canvas, 65 x 56.5 cm, English(?) private collection. **(Cat. B14)**

Fig. 5-6 Frans Hals, *Portrait of a Man*, ca. 1660, oil on wood, 31.1 x 25.5 cm, The Hague, The Mauritshuis, Purchased with the support of the Johan Maurits van Nassau Foundation and the bequest of Jonkheer J. Loudon, 1957 (928). **(Cat. B15)**

Fig. 5-7 Frans Hals, *Portrait of a Man* (possibly Willem van Warmond), 1640, oil on canvas, 84.2 x 67.6 cm, The Hague, Netherlands Office for Fine Arts, State Owned Art Collection (NK 1663). **(Cat. B17)**

Fig. 5-8 Frans Hals, *Portrait of a Man Holding a Pair of Gloves*, ca. 1644-45, oil on canvas, 87.9 x 65.1 cm, private collection. **(Cat. B18)**

Fig. 5-9 Frans Hals, *Portrait of a Gentleman*, ca. 1644-46, oil on canvas, 79.5 x 58.5 cm, private collection. **(Cat. B20)**

## Chapter 6

Fig. 6-1 Frans Hals, *Isaac Abrahamsz. Massa*, ca. 1635, oil on wood, 21.3 x 19.7 cm, San Diego, San Diego Museum of Art, Gift of Misses Anne R. and Amy Putnam, 1946 (46.74). **(Cat. A57)**

Fig. 6-2 Adriaen Matham (after Frans Hals), *Isaac Abrahamz. Massa*, 1635, engraving, 26.3 x 19.2 cm, Amsterdam, Rijksmuseum 1898 (RP-P-1898-A-20701).

Fig. 6-3 Frans Hals, *Portrait of a Man*, 1634, oil on wood, 73.3 x 56.2 cm, San Diego, Timken Museum of Art, Putnam Foundation, 1955. (Cat. A56)

Fig. 6-4 Frans Hals, *Portrait of a Man*, ca. 1665, oil on canvas, 85.8 x 67 cm, Boston, Museum of Fine Arts, Gift of Mrs. Antoine Lilienfeld in Memory of Dr. Leon Lilienfeld, 1966 (66.1054). (Cat. A58)

Fig. 6-5 Frans Hals, *Portrait of a Woman, probably Aeltje Dircksd. Pater*, 1638, oil on canvas, 66.5 x 53.3 cm, Cleveland, The Cleveland Museum of Art, purchase from the J. H. Wade Fund, 1948 (1948.137). (Cat. A59)

Fig. 6-6 Frans Hals, *Portrait of Tieleman Roosterman*, 1634, oil on canvas, 117 x 87 cm, Cleveland, The Cleveland Museum of Art, Leonard C. Hanna, Jr., Fund, 1999 (1999.173). (Cat. A67)

Fig. 6-7 Frans Hals, *Catherina Brugman, wife of Tieleman Roosterman*, 1634, oil on canvas, 115 x 85 cm, The Hague(?), private collection.

Fig. 6-8 Frans Hals, *Portrait of Hendrick Swalmius*, 1639, oil on wood, 27 x 20 cm, Detroit, The Detroit Institute of Arts, City of Detroit and Founders Society Joint Purchase, 1949 (49.347). (Cat. A60)

Fig. 6-9 Jonas Suyderhoef (after Frans Hals), *Hendrick Swalmius*, ca. 1650, engraving, 31.7 x 22.7 cm, New Haven, Yale University Art Gallery, Edward B. Greene, B.A. 1900, Fund, 1958 (1958.9.9).

Fig. 6-10 Frans Hals, *Portrait of a 57-Year-Old-Woman* (Wife of Hendrick Swalmius?), 1639, oil on wood, 29.5 x 21 cm, Rotterdam, Museum Boijmans Van Beuningen, Acquired with the Collection of D. G. van Beuningen, 1958 (2498).

Fig. 6-11 Frans Hals, *Cornelis Guldewagen, Mayor of Haarlem*, ca. 1660-61, oil on wood, 47.1 x 34.4 cm, Champaign-Urbana, Krannert Art Museum, University of Illinois at Champaign-Urbana, Gift of Merle J. and Emily N. Trees, 1953 (1953-1-1). (Cat. A62)

Fig. 6-12 Frans Hals, *Portrait of Pieter Tjarck*, ca. 1635-38, oil on canvas, 85.25 x 69.01 cm, Los Angeles, Los Angeles County Museum of Art, Gift of the Ahmanson Foundation, 1974 (M.74.31). Digital Image ©2022 Museum Associates/LACMA. Licensed by Art Resource, NY. (Cat. A63)

Fig. 6-13 Frans Hals, *Portrait of a Woman in a Black Dress with a White Ruff*, ca. 1630-35, oil on canvas, 80 x 64.1 cm, New York, private collection. **(Cat. A65)**

Fig. 6-14 Frans Hals, *Saint John the Evangelist*, ca. 1625-28, oil on canvas, 68.5 x 52.5 cm, Los Angeles, The J. Paul Getty Museum, 1997 (97.PA.48). **(Cat. A66)**

Fig. 6-15 Frans Hals, *Portrait of a Gentleman Holding a Hat and Gloves*, 1639, oil on canvas, 115 x 89.5 cm, New York, private collection. **(Cat. A68)**

Fig. 6-16 Frans Hals, *Portrait of Conradus Viëtor*, 1644, oil on canvas, 82.6 x 66 cm, New York, The Leiden Collection (FH-101). **(Cat. A69)**

Fig. 6-17 Jonas Suyderhoef (after Frans Hals), *Conradus Viëtor van Aken*, 1657, engraving, 32.0 x 22.9 cm, Washington DC, National Gallery of Art, Rosenwald Collection, 1943 (1943.3.8066).

Fig. 6-18 Frans Hals, *Van Campen Family Portrait in a Landscape* (fragment), early 1620s, oil on canvas, 151 x 163.6 cm, Toledo, Toledo Museum of Art, Purchased with funds from the Bequest of Florence Scott Libbey in Memory of her Father, Maurice A. Scott, the Libbey Endowment, Gift of Edward Drummond Libbey, the Bequest of Jill Ford Murray, and other funds, 2011 (2011.80). Photo Credit: Richard Goodbody, New York. **(Cat. A70)**

Fig. 6-19 Frans Hals, *Van Campen Family Portrait in a Landscape* (reconstruction). Photo courtesy Royal Museum of Fine Art of Belgium, Brussels.

Fig. 6-20 Frans Hals, *Children of the Van Campen Family with a Goat-Cart* (fragment), early 1620s, oil on canvas, 152 x 107.5 cm, Brussels, Royal Museum of Fine Arts of Belgium, 1928 (4732). Photo: *J. Geleyns*.

Fig. 6-21 Frans Hals, *Portrait of a Boy of the Van Campen Family* (fragment), early 1620s, oil on canvas, 54 x 47.4 cm, Brussels(?), private collection. **(Cat. B21)**

## Conclusion

Fig. 3 Frans Hals (attributed to), *Portrait of a Gentleman, Half-Length in a Black Coat*, ca. 1630-33, oil on canvas, 77.7 x 66 cm, private collection. **(Cat. C7)**

Fig. 4 Frans Hals, *Portrait of a Man*, 1634, oil on wood, 69.5 x 58.5 cm, Mexico City, San Carlos National Museum of Art. (**Cat. A64**)

Fig. 5 Frans Hals, *Portrait of a Lady* (possibly Cunera van Baersdorp), ca. 1625 or later, oil on canvas, 116.7 x 91.5 cm, United States, private collection. (**Cat. A71**)

Fig. 6 Frans Hals (circle of), *Portrait of a Man Holding a Lute*, ca. 1630-40, oil on silvered copper, 10.8 x 8.3 cm, Hartford, The Wadsworth Atheneum, The Ella Gallup Sumner and Mary Catlin Summer Collection Fund, 1998 (1998.15.1).

Fig. 7 Frans Hals (forger of), *Portrait of an Unknown Man*, late 20<sup>th</sup> century, oil on wood, 32.4 x 26.8 cm, whereabouts unknown.

Fig. 8 Frans Hals (attributed to), *Portrait of a Young Man Holding his Gloves and Wearing a Tall Hat*, ca. 1615, oil on wood (oval), 25.4 x 19 cm, Boston, Rose-Marie and Eijk van Otterloo Collection. (**Cat. C8**)

Fig. 9 Frans Hals, *Willem van Heythuysen, Seated on a Chair and Holding a Hunting Crop*, mid-1630s, oil on wood, 47 x 36.7 cm, United States, private collection. (**Cat. A72**)

## FOREWORD

A tidal wave of change has encircled the globe in recent years. Human rights concerns, the smoldering effects of colonialism, the Black Lives Matter movement, global warming, and a world-wide pandemic, among other issues, continue to affect everyday life. Against this perilous backdrop, one might assume a study devoted to a seventeenth-century Dutch painter would be immune from this evolving landscape. Such has not been the case.

In the years since my research on Hals in America began, the challenges have been plentiful. Some are obvious, chief among them the inability to travel during the last two years due to COVID-19. As the doors of museums and research facilities closed, my options for completing the study became increasingly limited. Fortunately, museum websites, online libraries and research facilities, and communications with colleagues enabled me to move forward with my research. I am grateful for all the help received during these challenging times.

Not so obvious, however, have been the programmatic changes associated with the study of Dutch art during its so-called 'Golden Age'. In fact, the term 'Golden Age' is now viewed with negative connotations. The often-brutal practices undertaken by Dutch explorers and businesspeople, or to less polite, Dutch exploiters, are known to have reached the far corners of the earth during the seventeenth century. Researchers are now probing into the backgrounds of those individuals who benefited from the wealth produced by the Dutch during this period, and who suffered. Sadly, it is becoming clear that this powerful overseas empire was built upon the backs of native peoples by conquest and occupation. The Dutch eventually cast thousands into slavery, while large numbers of others were indiscriminately slaughtered.

Against this tarnishing of the 'Golden Age', how does one reconcile the Dutch production and consumption of luxury goods, including paintings by Frans Hals and others? As objects destined to grace the homes of many of the same individuals whose fortunes were generated by brutal practices abroad, one wonders if these artworks should also be viewed as tarnished? Ultimately, a new generation of scholars and curators will be tasked to find

a balance between art and history. For them, an interdisciplinarity approach will doubtless serve as a cornerstone to their research. At the same time, museums will likely adjust their installations of Dutch art to reflect historical record. Only by placing this material into its larger context can we better understand and appreciate the art produced during this turbulent period in history.

As someone trained to focus on the object, I have long identified myself as a keeper/curator of a collection. In today's climate, however, discussions are more apt to begin with the narrative, with artworks often reduced to a supporting role. At the same time, the term curator has been reduced to the point where anyone who puts together a list self-identifies as a curator. As I ponder these changes, it strikes me that the discipline, to remain viable in today's world, must accommodate both a micro and macro look at Dutch art in the age of Rembrandt, Hals, and Vermeer. As we move forward with these issues, however, it is important that we not lose sight of the creative genius and visual appeal found in seventeenth-century Dutch art.



## ACKNOWLEDGMENTS

*Frans Hals in America* would not have come to fruition without the generosity of countless individuals and institutions who have contributed to this undertaking over the years. In many respects, and largely unbeknownst to me as time passed, this project has also followed me throughout my career. It began with the didactic labels written for the Frans Hals exhibition at Washington's National Gallery of Art in 1989. Then, in 1992, a post-doctoral fellowship at the Metropolitan Museum of Art provided me the opportunity to study the genre paintings of Frans Hals. Of more recent vintage was a senior fellowship received from the Frick Museum's Center for the History of Art Collecting in America in 2017. My stay in New York enabled me to complete much of the research needed for this study. The Frick Art Reference Library, particularly its remarkable collection of auction catalogues, was enormously helpful. It was also a pleasurable environment in which to work. My sincere thanks go out to Inge Reist, former director of the center, her assistant directors Samantha Deutch and Esmée Quodbach, and the entire staff of the Frick Art Reference Library.

While the Frick allowed me to explore the provenance, scholarship, and connoisseurship linked to paintings by Hals in American collections, it was in my role as curator of Northern European Art at the North Carolina Museum of Art that the topic first crystalized in my mind. Here, the long shadow of William Valentiner, the museum's first director, inspired me to update his 1936 volume *Frans Hals in America*. It began with research on the two 'Halses' in the collection. Next came *Like Father, Like Son*, a focus exhibition comparing a Jan Hals portrait at the NCMA with Frans Hals's *Willem Coymans* from the National Gallery of Art. Prior to my retirement at the end of 2018, generous support for the continuation of this project came from the Andrew W. Mellon Foundation and the Ann and Jim Goodnight fund for curatorial and conservations research and travel.

Equally important, and more central to the study here, was *Rembrandt in America: Collecting and Connoisseurship*, an exhibition I co-curated with George S. Keyes and Tom Rassieur. Needless to say, *Rembrandt in America* set a precedent for *Frans Hals in America*. My intention, like Rembrandt, was to present the Hals material as an exhibition with an accompanying catalogue. Sadly, financial realities argued against such an undertaking.

Perhaps one day this volume will serve such a function. Nevertheless, I extend thanks to my former colleagues at the North Carolina Museum of Art, among them former director Lawrence J. Wheeler, former curator of European Art David Steel, chief curator Linda Dougherty, editor Karen Kelly, former chief conservator William Brown, and photographer Karen Malinofski. My dear colleague Noelle Ocon, senior conservator of paintings, long championed the work of Frans Hals and quickly became my greatest supporter of this project. Unfortunately, her sudden death in 2020 kept her from seeing *Hals in America* come to fruition. I only wish we could have completed the journey together.

Many other individuals and institutions have helped me in my research on Frans Hals and his oeuvre over the years. In addition to the Frick Art Reference Library, I was welcomed at The Metropolitan Museum of Art's Watson Library, the Witt Photographic Library at the Courtauld Institute of Art in London, the Getty Research Institute, Los Angeles, the Art Reference Library at Washington's National Gallery of Art, and especially the Rijksbureau voor Kunsthistorische Documentatie (RKD) in The Hague.

My study of Frans Hals and his paintings brought me into contact with countless museum curators, art dealers, and private collectors on three continents. I want to collectively thank those individuals who so warmly received me and shared information about their Hals treasures. In addition, I want to individually thank several of my colleagues and friends. They are Christopher Atkins, Pamela Fowler, Frima Fox Hofrichter, Dennis May, Norbert Middelkoop, Otto Naumann, Larry Nichols, Richard Pardue, Jochai Rosen, Peter Sutton, and Arthur K. Wheelock, Jr. In addition, institutional contacts made through CODART (the international network for curators of art from the Low Countries) made my task infinitely easier. I speak for many in thanking CODART's first director Gary Schwartz, and his successors. I am also grateful to the Netherlands-America Foundation (*NAF*) for a cultural grant to cover a portion of the costs associated with the production of this book.

I am pleased that Cambridge Scholars Publishing agreed to publish this volume. Heartfelt thanks are extended to commissioning editor Adam Rummens, designer Mhairi Nicol, and typesetting manager Amanda Millar. Similarly, I was delighted that Natalia Lonchyna, a former colleague from the North Carolina Museum of Art, agreed to compile the book's index.

*Frans Hals in America: Collectors, Scholars, and Connoisseurs* is dedicated to the memories of three scholars whose names will always be associated

with Frans Hals and his extraordinary accomplishments. They are William Valentiner, Seymour Slive, and Walter Liedtke. I remember with pleasure a gathering at the Metropolitan Museum of Art in 2011 where Seymour and Walter discussed paintings by Hals with museum patrons. Their enthusiasm for the works was truly infectious. It is my sincerest hope that this study captures at least a small part of their passion for Hals and his glorious paintings.

Finally, and with great affection, I would like to thank my wife Katherine for her love and support during these challenging times.



## INTRODUCTION



Fig. 1 W. R. Valentiner, *Self Portrait*, 1901, pen and ink with gouache on paper, 12.3 x 10.4 cm, Raleigh, North Carolina Museum of Art, Bequest of W. R. Valentiner (2016.17). Photo courtesy of the North Carolina Museum of Art, Raleigh.

The genesis of this study began in 1936, the year William R. Valentiner (fig. 1) published *Frans Hals Paintings in America* (fig. 2).<sup>1</sup> In it, he illustrated all the pictures by the artist he then considered autograph and residing in America. Valentiner, who would direct museums in Detroit, Los Angeles, and Raleigh during a long and illustrious career, had also maintained credentials as an important scholar. In many of his academic endeavors he drew upon contacts and lessons learned in his native Germany and elsewhere in Europe. His most notable mentors were Wilhelm von Bode (1845-1929) in Berlin, and Cornelis Hofstede de Groot (1863-1930) in The

Hague. Of greater importance for the topic under discussion here, Valentiner was also one of his generation's foremost scholars on the work of Frans Hals. In addition to *Frans Hals Paintings in America*, he would curate exhibitions devoted to Hals in Detroit (1935) and Los Angeles (1947), compile an important Hals oeuvre catalogue (1921, 2nd ed. 1923), and author many articles and catalogue entries on the artist and his paintings (see bibliography).

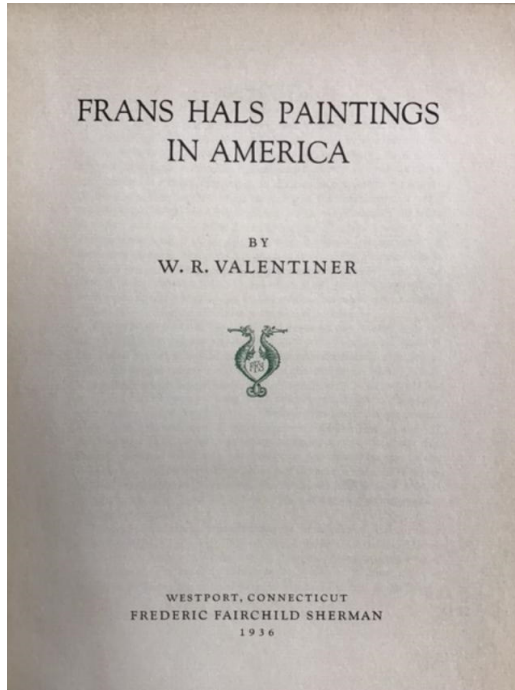


Fig. 2 W. R. Valentiner, *Frans Hals in America*, 1936. Westport CT: Frederic Fairchild Sherman Publishers.

Fast forward more than a half century after the death of Valentiner in 1958, the author of this study was privileged to work under his long shadow at the North Carolina Museum of Art as curator of northern European art. Valentiner, the institution's first director in the mid-1950s, left behind an enormous legacy. Consequently, much of the research I undertook during my tenure in Raleigh between 1994 and 2018 would not have been possible without the strong foundation he left behind.