

Jacob van Walscapelle

Dordrecht 1644 - 1727 Amsterdam

Flowers in a Glass Vase on a Marble Ledge

Oil on canvas
66 x 51 cm (26 by 20 in.)

Provenance:

Count Jean de Bousies, Brussels
Pieter de Boer, Amsterdam, 1950
Gaston Peltzer, Brussels
Newhouse, New York
Private Collection, Boston
Private Collection, Germany

Literature:

Connaissance Des Arts Les Fleurs de Sa Collection
Gaston Peltzer, March 1965, pp.74/75

Jacob van Walscappelle was born in Dordrecht in 1644 under the name Jacob Cruydenier. The artist adopted the surname Walscapelle after his great grandfather. In 1660 his sister married the artist Ottmar Elliger, a successful genre and flower painter in Amsterdam.

When Walscapelle settled in Amsterdam early in his life, he studied under Cornelis Kick.

Cornelis Kick was trained in Amsterdam by his father, Simon Kick, and was later influenced by Jan Davidsz. de Heem. Kick's authentic works are extremely rare.

When Walscappelle received his training from this great artist, with whom he is associated most, he followed him closely in style and subject. Although master and pupil painted the same subjects, Walscappelle stands out as a fine artist with cohesively composed work. How close these two artists can get to the style of each other, is seen in the present painting and in a painting by Cornelis Kick, which were sold in 1989 and again in 1990 on the art market (pl.1).¹

The still life was only attributed to Cornelis Kick in 1990. Before, it was believed to be by Jacob van Walscappelle. Cleaning after the sale in New York, had revealed traces of a signature and Sam Segal had helped the auctioneer in Paris to catalogue the still life comparing it to a painting in the collection of the Prince of Liechtenstein.

With reference to the above painting by Cornelis Kick in a letter dating May, 3rd 1993 Ingvar Bergström has also suggested an attribution of the present painting to Cornelis Kick.²

- 1) Sotheby's, New York, 12/01/1989, lot 195, as by Jacob van Walscappelle, \$ 181.500 to Richard Green, London; exhibition catalogue Richard Green, London, 1989, no. 7, then listed as signed by Cornelis Kick; Ader-Picard-Tajan, Paris, 22/06/1990, lot 48, as by Cornelis Kick, indistinctly signed, FF 1.400.000
- 2) Ingvar Bergström in his letter from 03/05/1993:
Many thanks for your letter of April 24 with reproductions of a truly wonderful flower piece. I have known personally the previous owners (except the anonymous Boston one) Jean de Bousies, old De Boer, Gaston Peltzer and Clyde Newhouse. We have all looked upon this painting as a work by Walscappelle.



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The important essay by Claus Grimm introducing the reader to the challenging research about studio activity in the seventeenth century will also provide some help in this special case.³

Cornelis Kick is known to have trained two artists: Elias van den Broeck and Jacob van Walscapelle. It is more than probable that all three artists have collaborated in part or wholly in executing paintings. The question of attribution can consequently only be answered on stylistic grounds. To press for an attribution based on a signature would be careless. The more appropriate question would be: *who - based on signature or documents - received the commission or possibly sold the painting? Equally important for research is the question: when during the process of making the painting did the master actively intervene and to what extent did he participate in the whole execution? In the historical documents it is clearly and specifically mentioned when a master executed a work entirely by himself. This is the case, for example with Jan van Huysum.*⁴

Both paintings, the Walscapelle/Kick from Richard Green and the present painting, perfectly fit into the discussion about authenticity and authorship. Leading scholars in the field of still life painting have attributed and crossattributed both paintings to one or the other artist. Probably both painters have created these paintings together in the studio of Cornelis Kick before 1670. To which extent each artist has participated can only be judged on stylistic grounds due to lack of other documents.

The date of the painting is based on later works by both artists which differ considerable in style from the present painting. The very early flower piece by Jan van Huysum (pl.2) which Fred G. Meijer identified and which he compared to a painting by this artist in *The National Gallery* in London, was once classified a late work by Cornelis Kick.



Pl. 1 Cornelis Kick, *Flowers in a Glass Vase*
panel 60 x 46,5 cm, signed: Corn. Kick F

In his early works Jacob van Walscapelle comes close to Cornelis Kick (c.1635 - 1681). I have during some days studied the present picture closely and so just by routine I checked as well on Cornelis Kick with the following result:

In a sale at Sotheby's in New York on January 12, 1989 appeared a flower piece, listed as Jacob van Walscapelle, according to the auction catalogue as not signed. The picture was acquired by Richard Green and appeared in his 1989 exhibition catalogue, then listed as signed by Cornelis Kick. I would say, that it is the same hand as the present flower piece. Three flowers are practical the same.

- 3) Grimm (1995) pp.28-42
- 4) Grimm (1995) p.28



Pl. 2 Jan van Huysum, *Flowers in a Glass Vase on a Stone Ledge*
Oil on canvas 67,5 x 52,5 cm, formerly Galerie Lingenauber, inv.no. 724/92