

The painting *Vy från Dordrecht*, 1655 (1653?), oil on panel, 66.8 × 98.2 cm, is owned by the Nationalmuseum in Stockholm.

Provenance

Between 1641 and 1655, the artist Jan van Goyen returned regularly to the same subject: Dordrecht, regarded as the oldest and most venerable city in the Dutch Republic. Most of the paintings depict the city from the south—a coastline in the distance, dominated by the Grote Kerk, some windmills, and a large number of boats on the River Meuse. The horizon is set low, and the sky overwhelms the landscape. Only one of van Goyen's drawings from that perspective has survived to our day. It can be found in a sketchbook from around 1648, belonging to Staatliche Kunstsammlungen in Dresden. Throughout his life, van Goyen engaged in a number of business activities. This included auctioneering, art dealing, as well as speculation in land and tulip bulbs. In some of his drawings, one can find notes about the potential for property value increases in the depicted region.

Jan van Goyen painted the views of Utrecht and Leiden eight times each, the Hague nine times, Arnhem eighteen times, Rhenen twenty-seven times, and Dordrecht thirty times, of which twenty-two depict the city from the south. Nijmegen he painted no fewer than thirty-one times. Some of these paintings are on canvas, but most are on oak panels, divided into three parts. The colour is applied on a white ground with thin brushwork—darker parts with a lightly flowing semi-transparent colour, and lighter parts with a thicker, opaque colour. The pale under-painting shines through in the water and the sky. Hans-Ulrich Beck has recorded all the artist's paintings in his book *Jan van Goyen, 1596–1656: 2, Katalog der Gemälde*. The picture at the Nationalmuseum is “Beck no. 317”, and its first well-known owner was King Adolf Fredrik. In 1771, Gustaf III bought the painting from his father's estate. After the King's death in 1792, the painting went to the Swedish government, and with the founding of the museum's that same year, it became part of the collection.

Beck no. 295a, *Mouth of the Meuse (Dordrecht)/Masukako (Dorudorehito)*, 1644, oil on panel, 48.5 × 76 cm, hangs at the National Museum of Western Art in Tokyo. At the beginning of the nineteenth century, the painting was part of Paul Grand's collection in Lyon. On November 21, 1974, Galerie Nathan in Zurich purchased the painting at auction in Paris, and in 1978 the painting was sold to the museum in Japan.

Beck no. 296, *View of Dordrecht and the Grote Kerk from across the Maas*, 1644, oil on panel, 64.8 × 97.2 cm, hangs at the Walker Art Gallery in Liverpool, England. The painting was very likely purchased by Henry Blundell, who lived in the same city, or by his son Charles Robert Blundell, at some point between 1803 and 1837, and incorporated into the family's art collection at Ince Blundell Hall. The picture was inherited from the Blundell family by Lieutenant Colonel Humphrey Weld's family. The painting was stolen on December 29 1990 from Lulworth Manor in Dorset, but was returned several years later by the Sussex police. “H. M. Government” recovered the picture in “lieu of inheritance tax” from Colonel Sir Joseph James Weld's estate and it was granted to the museum in the year 2000.

Beck no. 296a, *View of Dordrecht from the Dordtse Kil*, 1644, oil on panel, 65 × 96 cm, hangs at the National Gallery of Art in Washington, D.C. The art dealer Eugene Glaenzer, with business activities in both New York and Paris, sold the painting in 1906 to Baron Vladimir de Gunzburg from Paris. His son, Serge de Gunzburg, in Geneva inherited the painting and sold it via Galerie Heim in Paris to the museum in Washington in February 1978.

Beck no. 298, *Gezicht op Dordrecht/Vue de Dordrecht*, 1644 /1653, oil on canvas, 97 × 148 cm, is at Koninklijke Musea voor Schone Kunsten van België/Musées royaux des Beaux-Arts de Belgique in Brussels. The painting is signed with monogram and date, 1653, on the small ferry on the left side. A signature and a different date, 1644, can be found on the small ferry on the right. Finally, there is a fake signature and date on the lower left side: “A. Cuyp fecit 1655”. The first known owner was Comte de Robiano from Brussels. His heirs sold it to the art dealer and collector M. John Wilson from Paris, who sold the painting at auction in Paris on March 14, 1881, where the Brussels museum bought the painting.

Beck no. 299, *Blick u'ber die Merwede auf Dordrecht*, 1644, oil on canvas, 104 × 134 cm, hangs in Vienna at the Kunsthistorisches Museum. An exhibition catalogue from 1878 reveals that the first known owner of the picture was G. Rohan in Paris. On May 29, 1890, the painting was sold at auction. One “Marquis de X du Château C” in Paris sold the painting again at auction on March 31, 1914. In 1920, the painting could be found at the art dealership Trotti & Cie in Paris, who then sold it in 1923 to the Kunsthistorisches Museum.

Beck no. 305, *La Meuse à Dordrecht avec la Grote Kerk; vue prise au sud-ouest*, 1647, oil on panel, 74 × 108 cm, hangs at the Louvre in Paris. It was given to the royal collection (“l'ancienne collection”) at an unknown date, and in 1830 was registered under the title *Marine*. However, on the frame there is a different title: *Vue de Dordrecht*.

Beck no. 310, *View of Dordrecht*, 1649, oil on panel, 68.5 × 99.5 cm, hangs at the Toledo Museum of Art in Ohio, USA. The picture's journey can be traced from the art collector Charles Butler in London to Galerie Charles Sedelmeyer in Paris, which, according to a catalogue, owned it in 1894. In October that same year, M. Knoedler & Co, New York had purchased the painting and then sold it in 1897 to J. Eastman Chase, collector and art dealer from Boston. David P. Kimball, also from Boston, bought the painting and sold it to the art dealer Robert Vose, also a resident of the city. Arthur J. Secur, a businessman from Toledo in Ohio, then bought the painting in 1924 and donated it to the museum in 1933.

Beck no. 312, *Gezicht op de Oude Maas te Dordrecht*, 1651, oil on panel, 66.7 × 97 cm, is hanging at the Dordrecht Museum. The painting was sold at Christie's in London as lot 70 for £ 2.730 on July 18, 1930 by the A.J., the Earl of Balfour, Whittingham, Haddingtonshire, England. The buyer was art dealer and collector Jacques Goudstikker from Amsterdam. Goudstikker, of Jewish descent, died in an accident on May 16, 1940 while aboard the ship SS Bodegraven during his escape from the Nazi invasion, and the painting was thus left behind. With him was an inventory notebook (known as the “Black Book”) recording the pictures left in his gallery. In July of 1940, Hermann Göring and his banker and art dealer Alois Miedl took possession of the painting through a forced sale from Goudstikker's mother, along with the rest of the collection (estimated at 1,400 art works) for a trifling sum.

When approximately three hundred and fifty of the paintings were returned from Germany after the war, the Dutch state took charge of the painting. The Goudstikker family's claim of what remained of their collection began in 1946 when Goudstikker's widow returned to Holland for the first time from her present residency in New York, US. The Netherlands Institute for Cultural Heritage/Instituut Collectie Nederland, Rijswijk/Amsterdam placed the picture with the Dordrecht Museum in 1948 as a loan.

In January of 1998, with the “Black Book” as the primary evidence, Marei von Saher, from Connecticut, USA, widow of the Goudstikkers' son Edo, reopened the case with the help of her Dutch counsel Prof. H. M. N. Scholish and R. O. N. van Holthes. On February 6, 2006, a final decision was taken in von Saher's favor by the State Secretary for the Ministry of Education, Culture and Science who followed a recommendation from the Dutch Restitutions Committee.

In the spring of 2007 the painting was returned to Goudstikker's heiress, along with two hundred and one other art works that had been placed in Dutch art museums. The family decided to sell eighty-three of them at auction via Christie's in New York on April 19, 2007, in London on July 5, 2007, and in Amsterdam on November 14, 2007. The sales totaled \$ 9.924.800, £ 3.120.400 and € 1.196650 respectively. *Gezicht op de Oude Maas te Dordrecht*, however, was not put up for sale. The picture was shown together with thirty-seven other pieces at an exhibition, *Reclaimed – Paintings from the Collection of Jacques Goudstikker*, under its English title *View of the Oude Maas near Dordrecht* at the Bruce Museum, Greenwich, Connecticut, USA, May 10-September 7, 2008. During the run of the exhibition, the Dordrecht Museum negotiated with Goudstikker's heiress and made a deal to purchase the picture on September 9, 2008 for € 3.500.000. The painting received a new frame in September 2009 and a reprint of the museum's postcard of the picture was ordered 2010 from Art Unlimited, Amsterdam with the information: “*Riviergezicht op Dordrecht*, 1651, paneel, 67,2 × 98,1 cm.”

Beck no. 315, *Elveparti ved Dordrecht*, oil on panel, 47.5 × 75.5 cm, is at the Nasjonalgalleriet in Oslo. The canvas was sold at auction in Vienna on June 5, 1871 under the title *Ansicht von Delft* as part of the estate of the artist Erasmus von Engert. A “Dr. Meyer” bought the painting and in 1901 introduced it in a catalogue as part of S. B. Goldschmidt's collection in Frankfurt am Main. On March 11, 1907, the canvas was auctioned in Vienna and the collector J. Böhrer from Munich became the new owner. Christian Langaard from Oslo bought the painting in 1909 for his collection and, according to his will, it was then donated to the museum after his death in 1923.

Gezicht op de Merwede voor Dordrecht, oil on panel, 55.5 × 72 cm, hangs at the Rijksmuseum in Amsterdam. The painting was sold at auction in Amsterdam by Johanna van der Marck from Leiden on August 25, 1773 to J. J. De Bruyn, from Amsterdam, who in turn sold it to A. Van der Werff van Zuidland from Dordrecht on September 12, 1778. He auctioned it on July 31, 1811 but then decided to buy the work back. A. Lacoste from Dordrecht sold it at auction once again on July 10, 1832 to J. Rombouts, of Dordrecht, who then bequeathed it to L. Dupper Wz, also a resident of Dordrecht. In 1870, the Rijksmuseum acquired the painting as an authentic Jan van Goyen. However, in his book *Künstler um Jan van Goyen*, 1990, Hans-Ulrich Beck describes the painting (previously Beck no. 316) as falsely attributed to van Goyen. The picture was actually painted in 1660 by Jeronymus van Diest (II) (1631–1673). Furthermore, Beck shows that the Queen of the Netherlands, a private collector in Lausanne, and Szépművészeti Múzeum in Budapest also possess views of Dordrecht painted by the same artist's hand, each of which had previously been attributed to van Goyen.