ARTISTS
OF THE NINETEENTH CENTURY
AND THEIR WORKS.

A Handbook
CONTAINING TWO THOUSAND AND FIFTY BIOGRAPHICAL
SKETCHES.

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AND
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has spent her professional life in Boston, where she has classes in painting. She was a pupil of William M. Hunt, and that artist's well-known "Talks about Art" are the result of notes taken by Miss Knowlton during his lessons. She sketches in charcoal, and paints landscapes and portraits in oil, exhibiting at the Boston Art Club, National Academy, and elsewhere.

Kuyff. Alfred de. (Belgian.) Born at Brussels. Chevalier of the Legion of Honor. Landscape-painter. His pictures are painted in all kinds of scenery, and he poses easily and gracefully from the beach to the forest, from the banks of the Meuse to the mountains of Scotland. At Paris in April, 1876, several of his pictures were sold. "Setting Sun in the Campine" brought 4000 francs; "Moonlight," 2,000 francs; etc. Among his subjects are, "The Scottish Heather," "The Evening," "Forest of Fontainebleau," "Villiers-sur-Mer." At the Paris Salon of 1877 he exhibited "The Forest of Stollen in the Campine, Belgium" and "The Prairies of Lagrange"; in 1878, "The Garden of A. Stevens," "The Mouth of the Meuse," and "A Marsh in the Campine in Spring."

Koch, Joseph Anton. (Ger.) Born at Oberdieben am Rhein (1768-1839). The works of this landscape-painter are seen in various German galleries. At the Museum in Leipzig are three of his pictures, and in the National Gallery, Berlin, is "A View of the Convent of Civitella, in the Sabine Mountains."

Koekkoek, Bernard Cornelius. (Dutch.) Born at Middlebourg (1803-1861). Chevalier of the Order of the Lion (Netherlands), and of the Order of Leopold (Belgium). Medals at Paris, Amsterdam, and the Hague. Pupil of Schellhoff and Van Oe. The landscapes of this painter are much esteemed. He established a Drawing Academy at Cleves. In 1850 he published at Amsterdam a book of his "Souvenirs and Communications" ("Erinnerungen und Mittheilungen eines Landschaftsmalers"). At the Johnston sale, New York, 1876, his "Scenery on the Upper Rhine" (32 by 44) sold for $2,800. It was from the Wolfe sale in 1863. A "Winter Scene in Holland," also from the Wolfe sale (20 by 26), sold for $1,500. At a sale in London in 1876, "A Forest Scene" sold for $2,500. At the Stronsberg sale, Paris, 1874, "Interior of a Wood" sold for $1,050. At the Hotham sale, New York, 1878, "Landscape with Cattle" (26 by 33) sold for $1,050. In the National Gallery, Berlin, are two of his landscapes, and two others are in the Leipzig Museum. Koekkoek was also a member of the Academies of Rotterdam and St. Petersburg, and of the Society of Arts, London. His "Castle on the Rhine" and "Landscape in Winter" belong to Mr. T. R. Butler of New York.

Koerner, Ernst. (Ger.) Of Berlin. Pupil of Eichke and Stoeffel. Medals at Philadelphia, where he exhibited "Mahommedich Canal near Alexandria." This was "commended for distinguished excellence." At the Paris Salon of 1878 he exhibited "The Mahommedich Canal, Egypt," and "Under the Palm-Trees."

Köhler, Christian. (Ger.) Born in Werben (1809-1861). Professor at Dusseldorf. Studied at Berlin Academy and at Dusseldorf. In 1860 he went to Montpellier for his health, but received no benefit. In the Berlin National Gallery is his "Semiramis."

Koller, Guillaume. (Ass.) Born at Vienna, 1829. Followed the course at the Academy of Fine Arts in Vienna, and then studied at Dusseldorf from 1854 to 1855. "The Emigrants," "The Asylum," and "Scene from the Peasants' War, 1524" were painted while he was at Dusseldorf, and found their way into the best collections in Vienna. Next Koller resided three years in Antwerp. He first exhibited in that city "The Clandestine Marriage of the Archduke Ferdinand with Philippine Welser at the Château de Mérin in the Tyrol"; it was purchased by Mr. Nieuwenhuy. Koller draws his inspirations from the literature and history of Germany, and as he spends much time on his works they are not numerous; among them are, "The Christening of Martin Luther," purchased by M. Dresche of Vienna; "The First Interview of Margaret and Faust," purchased by the Chevalier de Kuyff of Antwerp; "Albert Durer receiving a Message from the Archduchess of Parma," purchased by the late Prince Albert of England; "The Coal-Market"; "Philippine Welser demanding Pardon for her Husband from his Father, the Emperor Ferdinand"; "The Departure for the War"; "Almsgiving"; etc.

"In manner of treatment he has grafted upon the comparatively dry style of the German school, acquired in Dusseldorf, the richer and more realistic style of the modern Belgian. His coloring is always good, but he does not strive to produce an impression by this quality so much as by a faithful rendering of his subject. In this his sympathies are more with Lowy and his disciples than they are with Goyau, Wappers, and de Keyser. In his choice of subjects he aims high, but certainly not beyond his powers. And as he is still in the early prime of life, a long and prosperous career may be his future, which shall yield more abundant and riper fruit than any he has yet produced."


Kollock, Mary. (Ind.) Born in Norfolk, Va., 1840. Studied art in Philadelphia for three years under Robert Wylie, in the Pennsylvania Academy of Fine Arts. Later she took lessons in landscape from J. B. Bristol and A. H. Wyan. The greater part of her professional life has been spent in the city of New York, contributing to the National Academy of Design scenes from the Adirondack regions and Lake George. In 1877 she sent "Morning in the Mountains" and "On the Road to Mt. Marcy"; in 1878, "A November Day" and "An Evening Walk." Her "Midsummer in the Mountains" was at Philadelphia in 1878.

Korzonchin, Alexis. (Russian.) Of St. Petersburg. At Philadelphia he exhibited pictures of "A Sunday Tea-Party" and "A Scene in the Wood," and received a medal.

Kotzebue, Alexander von. (Russian.) Medal at Paris in 1867. Medal at St. Petersburg. This artist was a soldier in his youth, and understands what he paints. His "Passage of the Devil's Bridge
Barend Cornelis Koekkoek (Dutch, 1803-62)

*Early Morning in Thuringia*

This panoramic view of a serene landscape, bathed in a luminous morning light, celebrates the pastoral beauties of Thuringia, a state located in central Germany known for its natural wonders. Koekkoek established his reputation as the primary Dutch Romantic landscape painter of the early 19th century with scenes which blend minute detail with atmospheric mood. This scene, based on travels, is not topographical but rather evokes an idyllic countryside filled with luminosity, intensity of detail, and nostalgia for a past era.

Born in Middleburg, Holland, Koekkoek was the best-known member of a family of Dutch painters. The flat Dutch countryside however, could not satisfy Koekkoek’s romantic soul. He wrote, ‘Surely, Our fatherland boasts no rocks, waterfalls, high mountains or romantic valleys. Proud, sublime nature is not to be found in our land’. He travelled in Belgium and Germany and in 1834 moved to the city of Cleves, Germany where he would spend the rest of his life.

The sunlight is located at the horizon line, to the left, so that the turreted building and the trees in the middle ground appear almost as silhouettes. The exquisite detail of back lighted leaves on the tree to the left shows the intensity of vision. The patterns of rosy light and shadow extend from the path across the land. The expansive sky and clouds also capture the beginning of the day. A contented boy, accompanied by his dog, is seated on a rock watching a maiden in her native dress follow sheep and cows down the path. They are small in this majestic countryside surrounded by the greatness of creation.

Medieval castles dot the land or rise on the rocky promontory, rooftops of distant villages also can be seen and there is a church in the valley. These medieval structures imbue the scene with an evocation of past experience enhanced by memory.

Koekkoek received his earliest instruction from his father Johannes Koekkoek (1778-1851), a renowned marine painter. His two brothers, Hermanus Koekkoek (1815–1882) and Marinus Adrianus Koekkoek (1807–1868) were both successful artists, the first as a painter of marine subjects and river scenes, the second as a landscapist. Barend Cornelis Koekkoek enrolled at the Drawing Academy of Middleburg, moving on to Amsterdam where he studied at the Amsterdam Academy. A two-year stay in an artists’ colony of Hilversum strengthened is decision to become a landscape painter.

After settling permanently in Germany, Koekkoek published a book of lessons for students, *Herinneringen en Mededeelingen van eenen Landschapsschilder* ("Recollections and Communications of a Landscape Painter"), and in the same year, by popular demand from young artists eager to receive his instruction, he founded his own drawing academy.

During his own lifetime, he came to be known as the “Prince of Landscape Painting.” The recipient of endless awards and decorations, he counted among his clients King Friedrich-Wilhelm IV of Prussia, Tsar Alexander II, and King Willem II of the Netherlands. He regularly exhibited in Amsterdam, The Hague and Rotterdam between 1826 - 1862; he also showed work at the Paris Salon where he won medals in 1840 and 1845. He was a member of the Amsterdam...
and St Petersburg Academies and was awarded the Netherlands Order of the Lion and the Belgian Order of Leopold. Koekkoek’s work is represented in many museums including the Rijksmuseum, Amsterdam, the Museum Boymans-van Beuningen, Rotterdam and the Stadtisches Museum, and the Metropolitan Museum of Art in New York. Today, his home in Cleves is a museum, Haus Koekkoek, dedicated to his oeuvre.

Nancy Miller Batty