

# PORTRAIT OF ELISABETH ARTZ-POP BY ALBERT ROELOFS

This splendid portrait of Elisabeth Artz-Pop found its way by inheritance to France. Since Elisabeth 'Bep' Pop had been living at Lange Vijverberg 14 when she commissioned Albert Roelofs to paint her portrait in 1911, her great-granddaughter in Australia thought it right to donate the work to Museum Bredius.

Elisabeth Pop was born in Breda in 1888. At the age of 18, she married art dealer Tony Artz in Plattsburgh, New York in a discrete ceremony.

This portrait is more than an opportunity to recall an amazing woman's eventful life. It also allows us to tell the story of Maison Artz, the famous art gallery that flourished at Lange Vijverberg 14 for fifteen years. And of the art connoisseurs who lived here after Maison Artz closed.

Albert Roelofs ([Otto Willem Albertus Roelofs, 1870-1920](#)) was one of the most gifted portrait painters of his day. Son of the famous landscape artist Willem Roelofs, his apprenticeship had taken him to The Hague and Paris. He was married to the artist Tjieke Bleckmann and both Queen Wilhelmina and Princess Juliana took painting lessons from him.

Albert Roelofs was no stranger at Maison Artz, where he often exhibited work. He painted this majestic portrait of Bep Pop in 1911. Today, over a hundred years later, it once again hangs in the house for which it was originally intended.



*Elisabeth Pop at the age of 23 in Albert Roelofs's studio in 1911.*



# MAISON ARTZ GALLERY AT LANGE VIJVERBERG 14

After a century and a half as a private residence, in 1899 Lange Vijverberg 14 became home to an art gallery: Maison Artz. The dealership had been established in 1893 by the widowed Helene Artz-Schemel ([Helene Ottilie Wilhelmine Adelheid Artz-Schemel, 1850-1907](#)).



Helene, a conservatoire-trained singer and pianist from Berlin, was the second wife of Hague School painter Adolphe Artz ([David Adolph Constant Artz, 1837-1890](#)). For many years, Helene ran the business from her home at Laan van Meerdervoort 91. Some years after the death of Adolphe, in 1897, she married her cousin Gustav Sues ([Friedrich Gustav Julius Sues, 1862-after 1907](#)), a widower who was both an artist and an art dealer. They ran the gallery together, although Helene was the driving force. The popularity of Mesdag's paintings in America, for example, was largely due to contacts that Helene had cultivated there. Helene also travelled regularly to the United Kingdom, where the Hague School was much in vogue. Scottish art dealer Daniel Cottier (1838-1891) was a personal friend of Helene.

The move to Lange Vijverberg boosted Maison Artz's business considerably. Three rooms on the ground floor were set aside for permanent displays of artworks and temporary exhibitions. The front two rooms were devoted to paintings, while the back room was reserved for watercolours.

Art critic Grada Hermina Marius lauded Maison Artz's new location: *They could have chosen no better and more frequently visited, more distinguished and respectable a location than this aristocratic neighbourhood where wealthy tourists heading to the Mauritshuis or returning from the Municipal Museum invariably saunter.* She was similarly impressed by the interior: *Even as you enter the tall, sculpted vestibule of this patrician house with its old-Holland hall bench, its venerable paintings in stately black frames and its Smyrna carpet, you feel overcome by a sense of heartwarming hospitality.*



*The reception room at Maison Artz in 1906 with a view of the furthest room devoted to displays of watercolours. Artz archive, Rijksmuseum*



# THE FAMILY AT LANGE VIJVERBERG 14

Gustav Sues and Helene Artz-Schemel lived in the apartment above the gallery with their three children from their previous marriages: Tony Artz (Anthony Theodore Alexander Artz, 1883-1941) and Helene Artz (Helene Constance Marie Hermanna Artz, 1888-1924), and Lislle Sues (Lislle Ida Sues, 1891-1907).

Constant Artz (Constant David Ludovic Artz, 1870-1951), Adolphe's second son from his first marriage, was taught by artist Tony Offermans. Constant had inherited his father's talent with a brush and had already joined the Dutch Royal Academy of Fine Art in The Hague at the age of 12. He was to make his name painting landscapes of Holland with ducks by the water.

On the first floor, the ample residence comprised a study, a livingroom, a salon and a bedroom with bathroom for the couple. Alongside the upright piano there was also a violin in the salon. The second floor included 'young master' Tony's sitting room and bedroom, the bedroom of his sister Helene and stepsister Lislle, and above this the juffrouw's room (possibly a governess), a guestroom, Gustav Sues's studio and an attic. In addition, in the basement there was a kitchen and the caretaker's room.



*Tony Artz and his sister Helene Artz.*



In February 1907, Helene Artz-Schemel and her stepdaughter Lislle met an untimely death when the ship on which they had returned from London to the Netherlands sank off the coast at Hoek van Holland.

Her husband, Gustav Sues, was in no state to keep the gallery going: he had been admitted sometime earlier to a psychiatric hospital for treatment. The remaining stock was put up for auction in December of that same year – as after the death of Helene's first husband Adolphe Artz.

*The wreck of the Berlin, 21 February 1907. Below: The coffin of Helene Schemel (right) and Lislle Sues (left). Artz archive, Rijksmuseum*



# TONY ARTZ AND MAISON ARTZ

Tony Artz, Helene Artz-Schemel's 23-year-old son, took over Maison Artz. His mother had involved him in the gallery from a young age. He had studied at Institut Erica in Zurich and had occasionally accompanied his mother on her many business trips to the United States.

*Tony Artz on the boat, 10-19 December 1910. Artz archive, Rijksmuseum*



*Tony Artz with a painting by Hendrik Willem Mesdag at the World's Fair in St Louis in 1904. Rijksmuseum Amsterdam collection (RP-D-1990-45). Artz archive, Rijksmuseum*

At the age of 18 he had started work as a trainee at Haseltine Gallery in Philadelphia and three years later he had worked for a year as assistant manager on the Dutch section of the World's Fair at St Louis. Tony was building up an excellent network.

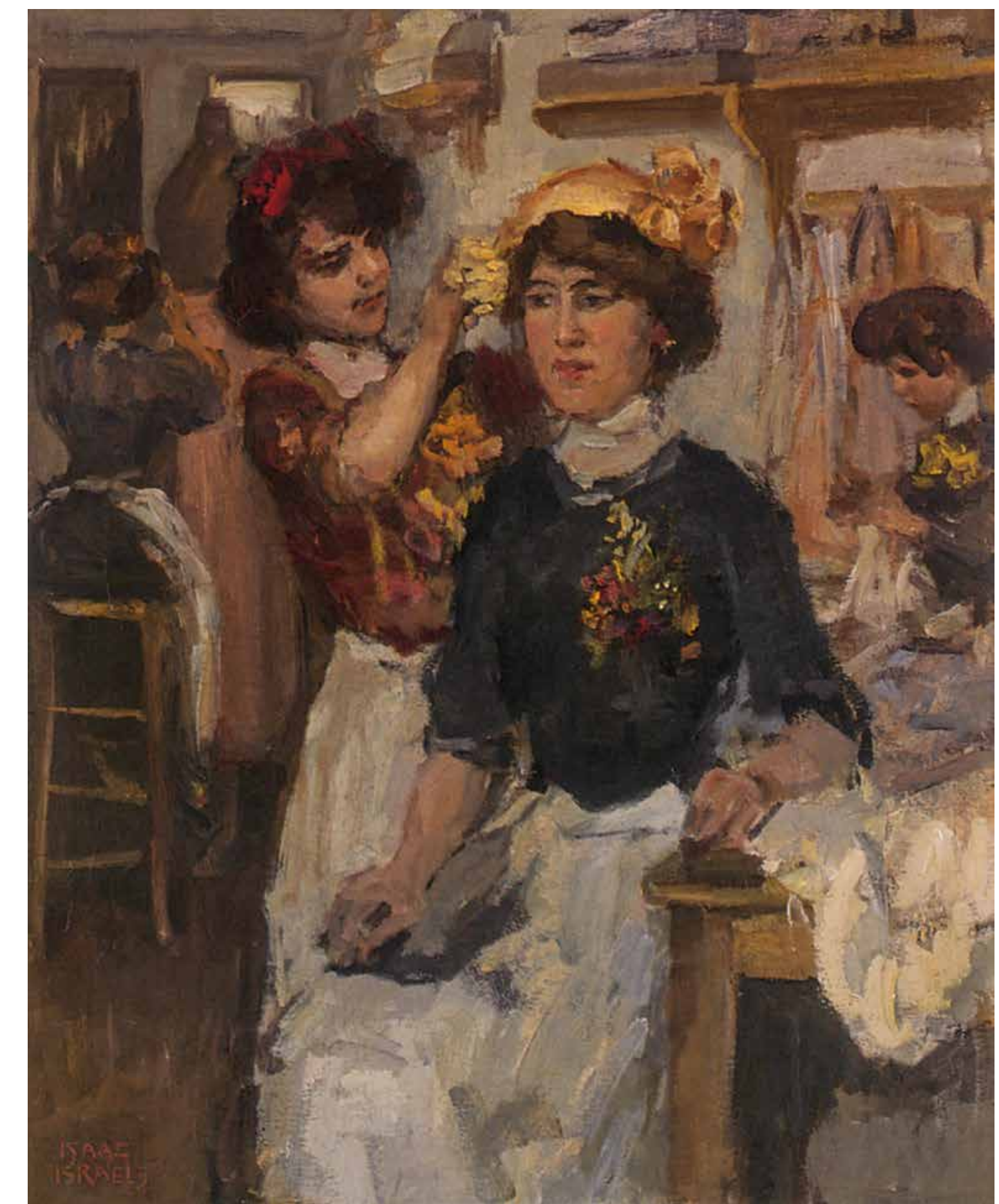
It was during a trip to Berlin that Tony had developed strong feelings for Elisabeth Pop ([Elisabeth Anne Caroline Pop, 1888-1981](#)). Not everyone in the family was as happy when he married Bep, also known as Betsie or Bettie, in a private ceremony in New York in January 1907, since she was already pregnant. Helene declared it scandalous; Elisabeth's parents disinherited her. Their child was born that same year at Lange Vijverberg, where the couple had moved into the rooms once occupied by Tony's parents. They named their daughter Lislle ([Elisabeth Ida Helena Magda Artz, 1907-1998](#)), after Tony's stepsister who had perished in February. A year later, a second daughter was born, Marjorie ([Marjorie Helene Caroline Artz, 1908-1976](#)). Meanwhile, the gallery thrived: in 1912, Tony was able to buy Lange Vijverberg 14.

It was not long before Maison Artz was hosting exhibitions again. While his mother had specialised in works by Hague School artists, Tony preferred to show work by younger artists such as Edmée Broers and Salomon Garf. That reflected both his own network and the changing taste of the Dutch public. His connections with Hague School artists were not as close – many were by then elderly, and not a few had already died – moreover, their popularity in the Netherlands was beginning to wane.



# ARTZ & DE BOIS GALLERY

As Tony became increasingly involved with art dealer Johannes de Bois (Johannes Hendricus de Bois, 1878-1946) in 1911, the gallery not only changed its name – henceforth it would be known as Artz & De Bois – it also changed course. Under the new management, exhibitions were held featuring work by Albert Roelofs and Isaac Israels, as well as more modern artists such as Vincent van Gogh, Odilon Redon and Vilmos Huszár. It was with Odilon Redon's work that Artz & De Bois enjoyed particular success in the United States – doubtless assisted by Tony's excellent contacts.



*Isaac Israels, Coiffer Sainte Cathérine, c. 1910-1911, 73 x 60.3 cm, oil on canvas. Shown at a solo exhibition by Isaac Israels at Artz & De Bois in 1912*

Yet the partnership these two dealers had formed was not to last. After two years, it was over. In December 1913 and January 1914, Maison Artz hosted one last exhibition of work by Dirk de Vries Lam.



That same year, Tony decided to move his family to England. This was at the outbreak of the First World War, when the art market came to a virtual standstill. Some years later, he established another gallery in Glasgow named 'A.T.A. Artz. Modern Pictures', but without much success. Tony moved back to The Hague to live out his remaining years in tranquillity.

*Tony Artz (left) from The Bulletin, 17 April 1923. Newspaper clipping from Artz archive, Rijksmuseum*

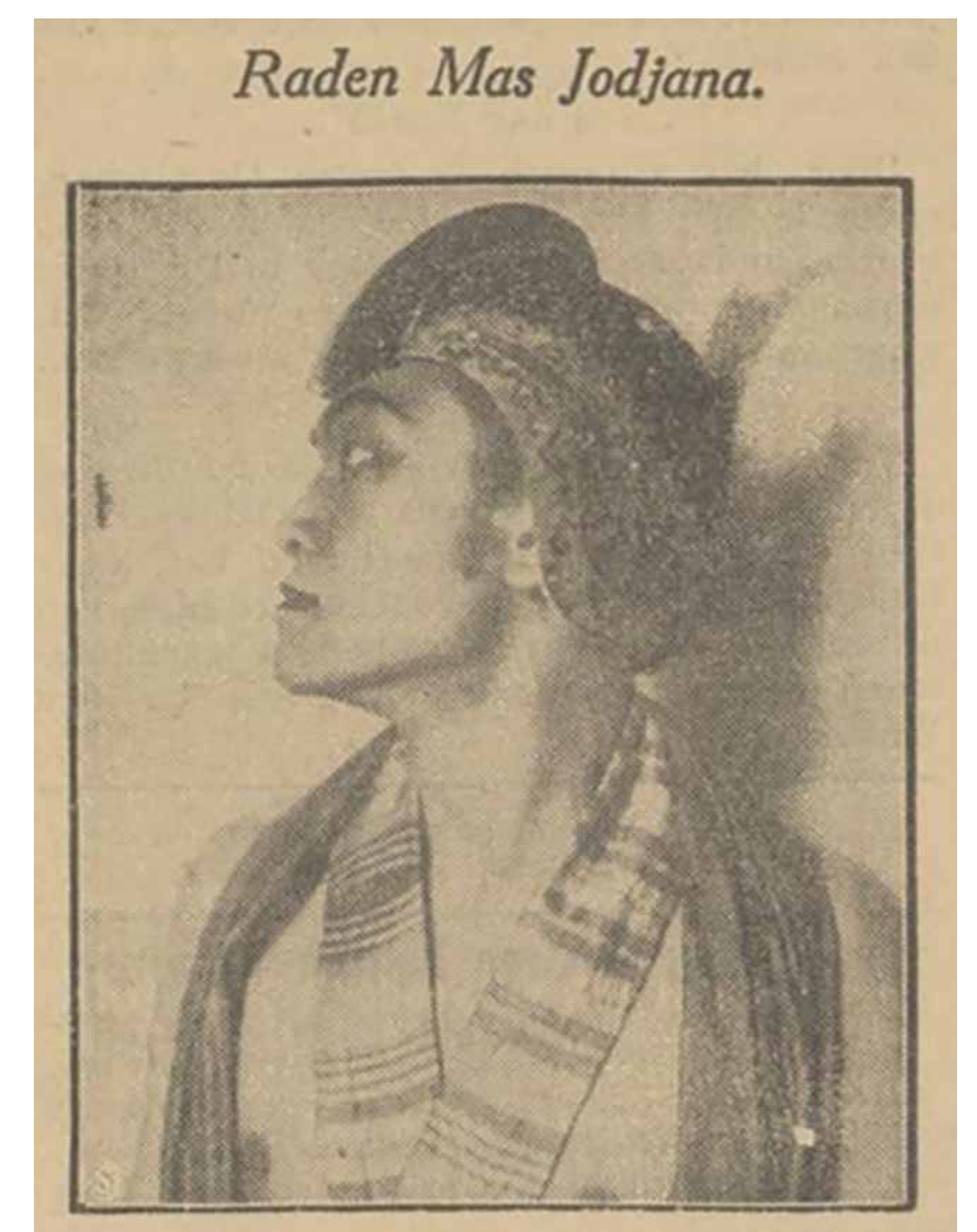


# ELISABETH POP AND PRINCE RADEN MAS JODJANA

The first years of Bep Pop's marriage to Tony Artz were reasonably happy. In The Hague, the daytime was for music lessons and the evenings for her admirers. For strangers she was always charming. But for her family, her temper tantrums could be terrifying and she left her two daughters to fend for themselves. In London, during the Great War, the young Lislie and Marjorie were sent to boarding school, leaving Elisabeth time to delve into the spiritual world. She had become a devoted follower of Sufi guru Inayat Kahn. Meanwhile, her marriage was falling apart. In 1921, Tony and Bep divorced.

Soon after, Elisabeth Pop caused a sensation. As a conservatoire-trained singer she moved in artistic circles in The Hague and she teamed up with a celebrated dancer – a Javanese prince – Raden Mas Jodjana (1893-1972). Together with the prince, five years her junior, she gave dance and song recitals in The Hague.

Having learned the courtly dance traditions of Djokjakarta, Jodjana came to the Netherlands in June 1914 to study at Rotterdam's business school. But within two years of his arrival, he had risen to fame as a dancer and gamelan player performing at Indies Nights in The Hague.



*Wedding of Raden Mas Jodjana and Elisabeth Pop.*

In August 1923, Jodjana and Elisabeth married in The Hague, only to leave for Paris that very same month. There they had two children. In 1924, a son, Bhimo, and two years later, Parvati, a daughter. From 1926 to 1936, they lived in The Hague for another ten years.

Beside his skill as a dancer, Jodjana was also a gifted painter, draughtsman, sculptor and woodcarver. He kept in touch with artists in the Netherlands and abroad, including the cellist and conductor Pablo Casals, jewellery artist Chris Lebeau, sculptors Ossip Zadkine and Johan Altorf, who was in fact a witness at their wedding. Jodjana took lessons from Isaac Israels, who made several portraits of his pupil.



In 1936, the family returned to France. At Château de Vergoignan in Orthez, Jodjana and Elisabeth established a Centre Jodjana to provide lessons in dance, singing, drama and gamelan. Despite the seclusion of the French countryside, they were unable to prevent their son Bhimo being taken prisoner during the war and his murder at Buchenwald concentration camp.

After the Second World War, Elisabeth, Jodjana and their daughter Parvati returned to the Netherlands at the government's invitation. Jodjana accepted a position at Amsterdam's dance academy, teaching and performing. He died in 1972.

Elisabeth Pop was a sight for sore eyes in conventional postwar Holland. She called herself Raden Ayou Jodjana, which translates as Princess Jodjana. Her relationship with her children, who teased her by calling her La Princesse, remained fraught. For them, she was a hysterical fantasist. But she fitted seamlessly into the helter-skelter of 1960s and 70s Amsterdam. Elisabeth Pop was a strong, fascinating woman who loved to mingle with intellectuals and artists, and she had charm. Ramses Shaffy, Simon Vinkenoog, Henk van Ulsen and others in Amsterdam's Bohemian scene adored her. She died in 1981 at the age of 93.

For fifty years, Elisabeth Pop's portrait hung in her daughter Parvati Jodjana's bedroom. In 1954, Parvati had married Dr Pierre Chavoix, her senior by 17 years. The couple lived in La Reole near Bordeaux and on Corsica. There, in 2019, Parvati Chavoix-Jodjana died childless. To preserve the family portrait, she had left the painting to her second cousin Martine Letts. Martine, who lives in Australia, decided in turn to donate her great-grandmother's portrait to Museum Bredius. After all, it was at Lange Vijverberg 14 that her grandmother, Marjorie Artz, had been born.

And so – after more than 100 years – the portrait of Elisabeth Artz-Pop is back at Lange Vijverberg 14. Today it is on public display in the house where Elisabeth was living in 1911, when Albert Roelofs painted her portrait.



*Javanese dancer sitting cross-legged, possibly Raden Mas Jodjana, Isaac Israels, c. 1923 - c. 1934. RP-T-1935-139-11(R), Rijksmuseum.*



# FRITS LUGT, CRUYS VOORBERGH AND ABRAHAM BREDIUS

Twenty years after Maison Artz closed, a new art-lover came to live at Lange Vijverberg 14: this was the renowned art collector Frits Lugt (*Frederik Johannes Lugt, 1884-1970*). He acquired the historic building in 1933 as a residence.

His dream of turning the house into a museum together with the adjacent house at number 15, which he had bought some years later, was dashed when war broke out. He was compelled to move to Paris. There in 1956 on Rue de Lille he left his collection of 17th and 18th-century paintings and drawings to Fondation Custodia.



*Frits Lugt's study on the ground floor, alongside the courtyard. Reproduced in J.F. Heijbroek, Frits Lugt (1884-1970). Leven voor de kunst. Biografie, Bussum 2010.*



*The kitchen display (1730-style) at the Costume Museum in The Hague, Provinciale Overijsselsche en Zwolsche Courant, 22 June 1957.*

After the war, in 1957, Lange Vijverberg 14 became home to the Dutch Costume Museum. This expanded in 1975 to include number 15. It was known as the Cruys Voorbergh Costume Museum since it included the famous actor's substantial costume collection (*pseudonym of Ernest Pieter Coenraad van Vrijberghe de Coningh 1898-1963*).

Curiously, the costume museum had previously spent two years as part of Museum Bredius at Prinsegracht 6. In late 1984, both museums suffered the same fate when The Hague municipality decided to close them.

The costume museum collection went to the Hague Gemeente Museum (now Art Museum). Meanwhile, a private initiative gave Abraham Bredius's museum a new lease of life. Today, as you can see, it looks out on Hofvijver. In 1990, Museum Bredius restored the artistic legacy of Lange Vijverberg 14. And it will remain that way for the foreseeable future: the contract with the museum's sponsor is for 100 years.



# CREDITS

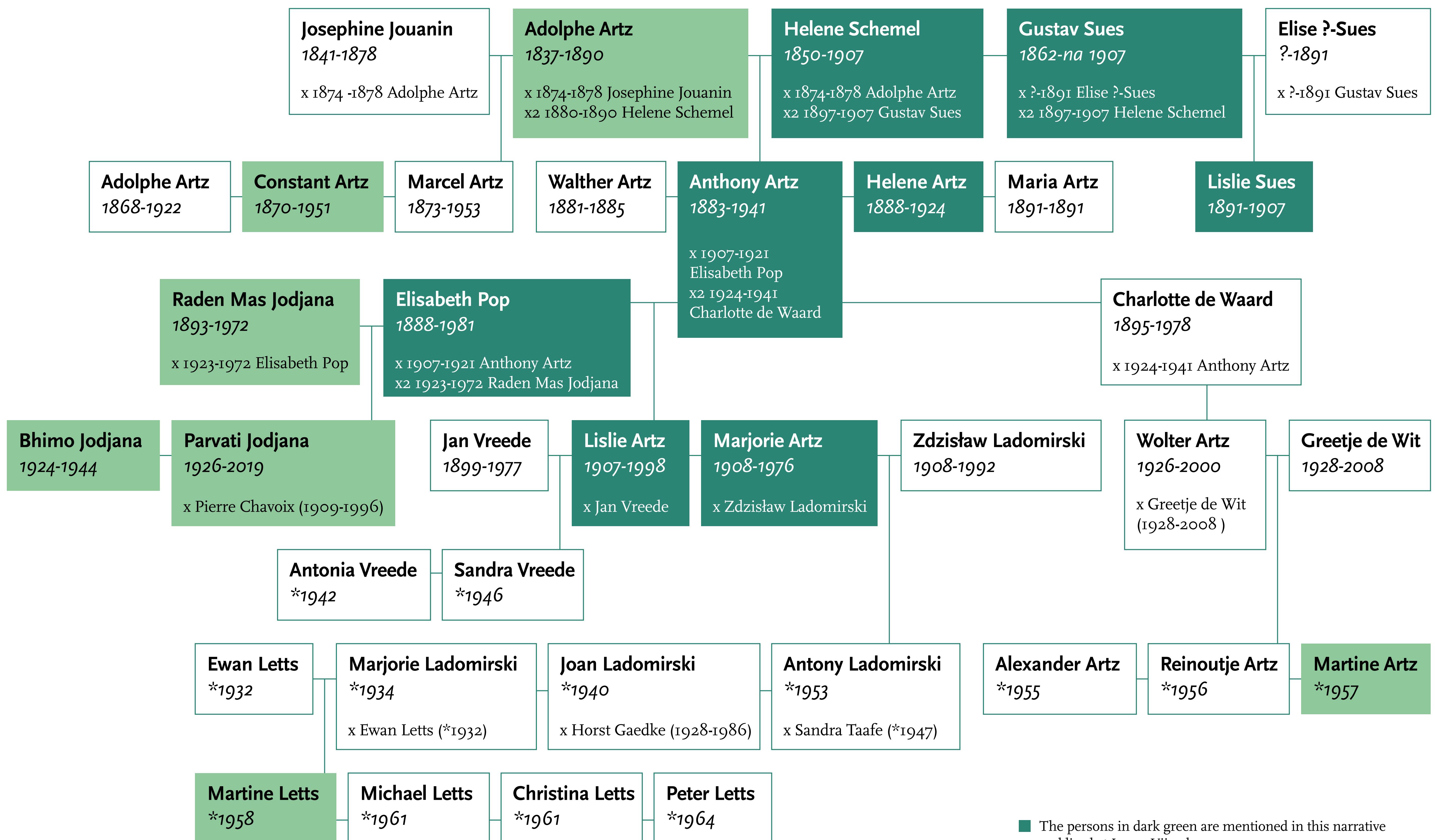
Evelien de Visser is preparing a more detailed account of the various residents of Lange Vijverberg 14 for publication, the groundwork for this is summary. Our thanks also to Martine Claessen-Artz and her publication *De geschiedenis van de familie Artz*, second impression, 2022.



Tony's first wife Elizabeth Pop with Lislie (right) and Marjorie (left), 1914.

Texts: Willem Jan Hoogsteder

## CONCISE GENEALOGY OF THE ARTZ FAMILY



- The persons in dark green are mentioned in this narrative and lived at Lange Vijverberg.
- The persons in light green are mentioned in this narrative.
- x married
- x2 married for a second time