

DUTCH AND FLEMISH OLD MASTER PAINTINGS

Johnny Van Haeften



13 Duke Street, St. James's, London SW1Y 6DB
Telephone (020) 7930 3062 Facsimile: (020) 7839 6303

paintings@johnnyvanhaefte.com
www.johnnyvanhaefte.com



ACKNOWLEDGEMENTS

It is hard to believe that another two years have passed since our last catalogue, and inevitably we have had to adapt to change, both in the Art World as a whole, and in the microcosm of it that is our own small enterprise.

When I see the soaring prices of Modern and Contemporary Art, I feel like the hobo on the railway line, unable to climb aboard, as the Express goes thundering by, or as I have often said, we are the tortoise to Modern Art's hare. I am however quite comfortable with this, as I feel more secure with the historically solid and reliable performance of Old Masters generally, and of Dutch and Flemish paintings in particular. We are all collectors in this field, buying only what we like, and are less concerned about the financial consequences on our collections of say the fluctuations in the oil or commodity markets, the Dow Jones, or exchange rates. Therein lies the strength of the Old Master market, coupled with dwindling supply and increasing demand, and the sheer beauty and appeal of the works we seek.

It is always hard to put together a catalogue let alone an exhibition, but as always I am extremely grateful to those contributors on whose expertise and patience I continually have to rely. I am of course indebted to our good friends **Alan Chong**, now with the Isabella Stewart Gardner Museum in Boston, **Meredith Hale**, who used to work with us here in the gallery but who now writes splendid catalogue entries for Christie's in New York and **Natasha Broad**, **Fred Meijer** of the Rijksbureau voor Kunsthistorische Dokumentatie in the Hague, **Susan Morris** of the Richard Green Gallery, a frequent and reliable partner, **Drs. Sam Segal** of Amsterdam, and of course to our own **Dave Dallas** and **Katie Kirkland**. By far the most entries have been written and researched by **Pippa Mason**, who we are delighted to say has come back permanently to the gallery as a researcher and writer and the fruits of whose labours you will see in this catalogue.

We are very sorry to be losing **Lara Agius**, my redoubtable PA for the last three and a half years, who is moving on to pastures new, but are delighted to welcome **Seline Bullocke**, who has kindly consented to take on this onerous burden. **Katie Kirkland** is also leaving us for the very good reason that she and Mark are having a baby, who will have been born by the time you read this. Her rôle has been taken on by **Emma Hall**, who many of you will know from her days with our friend and neighbour Derek Johns, and latterly, Christie's. We welcome Emma and Seline most sincerely to the VH emporium. Our daughter **Sophie**, in the meantime, has gone to Edinburgh University to read History of Art and Theology, so presumably **Sarah** and I will soon be asking her to contribute to some of these essays?!

Johnny Van Haften
December 2007

Front cover: detail of catalogue number 12
Back cover: detail of catalogue number 4

Artists represented in this catalogue

1. Gerrit Adriaensz. Berckheyde
2. Arnold Boonen
3. Jan Brueghel the Elder and Jacob de Backer
4. Jan Brueghel the Elder
5. Jan Brueghel the Elder and Hendrick van Balen
6. Jan Brueghel the Elder and Joos de Momper the Younger
7. Pieter Breughel the Younger
8. Pieter Breughel the Younger
9. Pieter Breughel the Younger
10. Pieter Claesz.
11. Pieter Claesz.
12. Anthonie De Lorme
13. Dirck van Delen
14. Ottmar Elliger the Elder
15. Jan van Goyen
16. Pieter Gysels
17. Willem van Herp the Elder
18. Willem van Herp the Elder and Isaac van Oosten
19. Jan van Huchtenburg
20. Jacob van Hulsdonck
21. Jacob van Hulsdonck
22. Jan van Kessel the Elder
23. Johannes Lingelbach
24. Théobald Michau
25. Willem van Mieris
26. Willem van Mieris
27. Abraham Mignon
28. Caspar Netscher
29. Clara Peeters
30. Cornelis van Poelenburch
31. Hendrick Gerritsz.Pot
32. Jan Anthonisz. Van Ravesteyn
33. Jan van Rossum
34. Salomon van Ruysdael
35. Pieter Snijers
36. Adriaen van der Spelt
37. Jan Jansz. de Stomme
38. David Teniers the Younger
39. David Teniers the Younger
40. Gerard Terborch
41. Willem van de Velde the Younger
42. Adriaen van de Venne
43. Cornelis van der Voort
44. Philips Wouwerman

All the paintings are for sale, subject unsold. Prices on application.

No. 1

GERRIT ADRIAENSZ. BERCKHEYDE

(1638 – Haarlem – 1698)

An Italianate landscape with herdsmen and women with sheep, goats and cows grazing beneath a ruined gate tower

Signed, lower right

On canvas – 19¼ x 22⅝ ins
49 x 57.5 cm

Provenance: Jean-Baptiste-Pierre Le Brun (1748–1813)

Literature: *Galerie des peintres flamands, hollandais et allemands*, Paris and Amsterdam, 1792–96

Engraved: By R. Daudet, for Le Brun's *Galerie*, 1792

In an Italianate landscape, country folk appear with their animals, amid the ruins of some ancient buildings. The scene is dominated by a monumental gate tower, with an archway, framing the view of the countryside beyond. The crumbling remains of several other structures and a modest farmhouse provide some shelter for the inhabitants of these parts. In the foreground, a man with a dog leads his cow and a peasant woman, riding on a donkey, pauses at a watering place, surrounded by her little flock of sheep and goats. Behind, two women engage in conversation, as one of them spins wool, and a couple of men pass the time of day, seated beneath a leafy arbour. The whole landscape is bathed in the golden glow of evening and a tranquil air pervades the scene.

Although better known for his city views of Haarlem, Amsterdam and The Hague, Gerrit Berckheyde also produced views of German cities, Italianate landscapes and genre scenes. Whereas his Dutch cityscapes are invariably topographically accurate, his other subjects are largely imaginary. His views of Germany, though based on drawings made during his travels there in the 1650s, are freely reinvented into composite views, executed some twenty years later. His depictions of southern locales, with ruins and classical structures, or pastoral scenes of herdsmen and their animals, are certainly of his own invention since he never set foot in Italy. Nevertheless, like many of his fellow artists who had not journeyed to the south, Berckheyde was inspired by the so-called second generation of Dutch Italianates, who had returned to their homeland in the 1640s and 1650s, after a sojourn in Rome. Their influence is most obvious in the bright colours and clear southern light which characterise Berckheyde's entire oeuvre, not just his Italianate views. Although the latter are mostly of non-specific locations, they sometimes include motifs of identifiable Roman monuments, no doubt gleaned from drawings or prints by other artists. Berckheyde's genre themes, including elegant hunts, horse markets, blacksmiths, toothpullers and the like, recall the art of Philips Wouwerman, another Haarlem artist who adopted an Italianate idiom.

It is difficult to know when Berckheyde developed an interest in Italianate landscapes since so few of them are dated. However, a small number of his German views bear dates from 1661 to 1690, suggesting that the artist complemented his native cityscapes with non-Dutch themes throughout his



career. In this respect, he was probably motivated by the desire to broaden the appeal of his work and reach a wider audience. Berckheyde's bucolic scenes, of which the present painting is a typical example, reflect the widespread popularity of pastoral imagery in Dutch seventeenth-century art. Its sunlit atmosphere and rustic charm may be derived from the art of Nicolaes Berchem, Jan Both or other Italianates. Equally, it could take its cue from certain Dutch artists like Aelbert Cuyp, Adriaen van de Velde or Paulus Potter, who had never visited Italy but painted pastoral scenes in an Italianate manner.

As one might expect from a specialist in city views, the architectural elements in our painting play an important role in structuring the composition and establishing a poetic mood. Their rugged outline provides a backdrop for the staffage and partially screens the view into the distance. Berckheyde creates a dramatic effect through contrasts of light and dark, exploiting the long shadows cast by the evening sun. A complex pattern of light and shade leads the eye from the darkened foreground into the sunlit middle zone and to the vista beyond the archway. Through the use of *contre-jour*, the buildings and staffage achieve a monumentality and repose. Warm rays of sunshine tinge the clouds and permeate the artist's palette, rendering the peaceful scene in harmonious tones of resonant browns, ochre and green, with accents of blue and red.

Berckheyde's ability in his paintings of this kind to suggest an idyllic world particularly appealed to French eighteenth-century taste. It, therefore, comes as no surprise to find that this picture once belonged to Jean-Baptiste-Pierre Le Brun (1748–1813), the important dealer and collector, who was husband of the painter, Elizabeth Vigée Le Brun. Le Brun also served as Louis XVI's agent and was curator to the King's brother, Charles-Philippe de Bourbon, Comte d'Artois, later Charles X, and to Louis-Philippe Joseph, Duc d'Orléans. Le Brun's *Galerie des peintres flamands, hollandais et allemands*, published between 1792 and 1796, was illustrated with many works from his own distinguished collection and extolled the virtues of the northern schools.

Baptised in Haarlem on 6 June, 1638, Gerrit Adriensz. Berckheyde was the son of a butcher, Adriaen Joppen Berckheyde, and his wife, Cornelia Gerritsdr. Pancier. His brother, Job (1630–93), who was eight years his senior, probably taught him to paint. In the 1650s, Gerrit and Job travelled to Germany, visiting Cologne, Mainz and Heidelberg, where they worked for a time at the court of the Elector Palatine and were both awarded a gold medal for their services. They had probably both returned to Haarlem by 1654, when Job was admitted to the Haarlem guild of St. Luke. In 1660, Gerrit joined the Guild, and produced his first signed and dated works the following year. During this period, Gerrit shared a house with Job and his sister, Aechje, in the Sint-Jansstraat, close to the Grote Markt. From 1666–1681, Gerrit was also a member of the Haarlem *rederijkerskamer*, called *De Wijngaardranken* (The Vine Branch), an association to which many artists belonged. In 1679 the two brothers signed a lease on a house next to the bell-tower, near St. Bavo's church. Both brothers held offices in the painters' guild during the 1680s and 1690s. Job died in 1693 and, five years later, Gerrit drowned in the Brouwersvaart while taking a shortcut through a private garden after leaving a tavern. He was buried in the nave of the St. Janskerk on 14 June, 1698.

P.M.

No. 2

ARNOLD BOONEN

(Dordrecht 1669 – 1729 Amsterdam)

A candlelit interior with a young man lighting a clay pipe

On canvas – 13 $\frac{1}{8}$ x 10 $\frac{5}{8}$ ins
33 x 27.4 cm

Provenance: Private collection, The Hague

In a darkened interior a young man, wearing a velvet cap and open-neck chemise, is seated at a table. In one hand he holds a burning candle, with which he lights his pipe. The flame glows brightly in the darkness, creating a halo of light which illuminates the youth's hands and face and flickers across the reflective surfaces of a brass candlestick, a pewter plate and a glass decanter, standing on the table.

This little painting is a charming example of the genre scenes which Arnold Boonen painted early in his career. These clearly reflect the influence of his master, Godfried Schalcken, whose candlelit night pieces were widely celebrated. Schalcken, in his turn, had learned his skills at rendering the effects of artificial illumination from the famous Leiden *fijnschilder*, Gerrit Dou, with whom he had studied in the 1660s. Boonen produced most of his genre scenes in the first half of the 1690s, before settling in Amsterdam in 1696, where he turned increasingly to portraiture. There, he succeeded Nicolaes Maes as the city's most fashionable portrait painter, depicting wealthy Amsterdam citizens, grandees from other cities and visitors, such as the Duke of Marlborough and Tsar Peter the Great. He also received commissions for a series of group portraits of Amsterdam Boards of Regents, including the *Six Regents of the Oude Zijds Institute*, now in the Rijksmuseum.

The present work is characteristic of Boonen's small-scale nocturnal scenes in the Dou-Schalcken tradition. The candlelit interior, with a single figure painted at half-length, owes much to Boonen's master, as does the subtle rendering of artificial light. The shadowy interior, described in dusky tones of grey, brown and beige is suffused with a range of warm, rosy tints, evoking the quality of candlelight. The contours of the figure are soft-edged and the handling of paint is delicate and painterly in its description of the young man's clothing and the still life elements. Other examples of Boonen's work in this vein include the *Old Man reading*¹ in Brunswick and *The Girl with a Lantern in Dresden*², both dating from 1695. Particularly close in conception is *A Candlelit Interior, with a young Man holding a roemer*³, sold at Sotheby's in 2003, depicting a similarly fresh-faced youth, seated at a table playing cards and drinking a glass of wine.

The subject of a man lighting a pipe is a recurring theme in the oeuvre of Dou and Schalcken. Whilst our painting of a young man lighting his pipe is not overtly symbolic, its *vanitas* overtones would not have been lost on the contemporary viewer. In the seventeenth-century, the smoker was an allusion to the sensual pleasures of worldly existence and the candle a reference to the passage of time.



Arnold Boonen was born in Dordrecht in 1669, the son of the merchant Arnoldus Boonen and his wife, Elisabeth Gyzen. There, he was apprenticed at the age of thirteen to Arnold Verbuys and then, from 1683, for six years to the portrait and genre painter, Godfried Schalcken. After working as an independent painter in Dordrecht, around 1695 Boonen travelled to Frankfurt-am-Main, Mainz and Darmstadt, where he found success as a portrait painter. He settled in Amsterdam in 1696 and lived there until his death in 1729. Boonen's students include Philip van Dijk, Jan Maurits Quinkhard and the leading genre painter of the eighteenth century, Cornelis Troost.

P.M.

- 1 Arnold Boonen, *An old Man reading by Candlelight*, canvas, 42 x 34 cm, signed and dated 1695, Brunswick, Herzog Anton Ulrich-Museum, inv. no. 336.
- 2 Arnold Boonen, *A Girl with a Lantern*, ... Dresden, Gemäldegalerie, no. 1793.
- 3 Arnold Boonen, *A candlelit Interior, with a young Man, seated at Table, holding a Roemer*, signed, on canvas, 41.5 x 33.8 cm, Sotheby's, 10 April 2003, lot 44.

No. 3

JAN BRUEGHEL THE ELDER

(Brussels 1568 – 1625 Antwerp)

&

JACOB DE BACKER

(1540–50 – Antwerp – 1600)

Diana and Actaeon

On copper – 10½ x 14¾ ins
26.6 x 36.2 cm

Provenance: With Jack Kilgore & Co., Inc, New York
With Emmanuel Moatti, Paris
Private Collection, U.S.A.

Exhibited: Los Angeles, Los Angeles County
Museum of Art, on loan 1995–2003

Note: The present picture will be included in the forthcoming revised edition of Dr. Klaus Ertz's catalogue raisonné *Jan Brueghel der Altere*, Cologne, 1979

This meticulously painted cabinet painting on copper depicts the huntress Diana and her nymphs, bathing in an enclosed forest glade. The bow and quiver of arrows, two hunting dogs and dead game which lie nearby, recall the day's hunting. A string of pearls, a comb and other small feminine accoutrements, cast aside by the nymphs as they perform their toilette, are strewn about the grass.

The naked Diana, identified by the crescent moon upon her head, is seated in the centre of the composition, framed by the sinuous curves of two nymphs, standing in mirrored poses, one seen from behind and the other facing the viewer. Diana appears in a contemplative mood, as a nymph reverently bathes her leg. On the right, a vista opens up between the trees, where the distant figure of Actaeon is seen approaching. The events that are about to unfold and bring chaos to this tranquil scene are related by Ovid in his *Metamorphoses*¹. Actaeon, a young prince, was out hunting in the forest when he stumbled accidentally upon Diana and her nymphs bathing. To punish him for seeing her naked, the Goddess turned him into a stag, whereupon he was pursued and torn apart by his own hounds. The two episodes of the story which are most frequently represented in painting are Actaeon's discovery of Diana, and the transformation of Actaeon into a stag. More unusually here, Brueghel and de Backer have chosen the tranquil moment preceding the dramatic events.

Jan Breughel the Elder's detailed and naturalistic treatment of the landscape, animals and still life elements delights the eye. One marvels at the delicate grasses, the wild flowers, the silvery gleam of a fish resting in a shell and the crystal clear waters which trickle over stones. On the left, a red-eyed bloodhound looks out warily at the viewer while, on the right, a long dog nuzzles up to a nymph. Close inspection reveals a great spotted woodpecker, a barn owl, goldfinches and other creatures which inhabit the dark recesses of the trees. In places, sunlight penetrates the dense foliage, illuminating the



interior of the forest and leading the eye through the thicket and beyond to clearings in the trees, where one catches a glimpse of the blue sky.

This finely wrought work on copper exemplifies the type of small, precious painting which was highly prized by sophisticated connoisseurs of the period, for inclusion in a collector's cabinet, or *konstkamer*, to use the Flemish word. At the end of the sixteenth and early seventeenth centuries, *Konstkamers*, or rooms where collectors displayed paintings, along side other works of art and natural curiosities, enjoyed great popularity in Antwerp. Jan Brueghel the Elder, Hendrik van Balen and Frans Franken the Younger were amongst the most renowned *Kleinmisters* (little masters), who specialised in the production of small-scale cabinet paintings of historical, allegorical and mythological subjects suitable for hanging in such galleries. These works were frequently the product of collaboration between two or more masters with complementary talents. In the present case, Jan Brueghel painted the landscape and still life elements, while Jacob de Backer contributed the graceful, Italianate figures². Although there is no evidence that de Backer ever visited Italy, his apprenticeship in Antwerp with the Italian painter, Antonio van Palermo, presumably introduced him to the Mannerist idiom of Rome and Florence: the style of his work, in particular, reflecting the influence of Jacopo Zucchi.

On the basis of the treatment of the landscape and figure style, Dr. Klaus Ertz dates the present painting to circa 1595. Two other versions of the same subject are known by Brueghel and de Backer. The first, dated 1591 is in the Nationalmuseum, in Stockholm³, and the other dated 1595 in the Arnot Art Museum, New York⁴. The figures in our painting follow closely those in the New York version and the two compositions are similarly conceived. Jacob de Backer also executed another, more overly Mannerist version of the subject in circa 1590–95⁵, which exhibits striking shifts of scale between the various protagonists, in contrast to the balanced and symmetrical figures in the present work.

Jan Brueghel was born in Brussels in 1568, the second son of Pieter Bruegel the Elder and Maeycken Coecke van Aelst. His father died shortly after his birth and it is said that his earliest artistic training was with his maternal grandmother, Mayken Verhulst, a miniaturist and watercolour painter. According to the biographer and art theorist, Karel van Mander, he was taught to paint in oils by Pieter Godekindt in Antwerp. Brueghel travelled to Italy between 1589 and 1596 and, in Rome, met Cardinal Federico Borromeo, who became his most important patron, with whom he conducted an extensive correspondence for the rest of his life. Upon his return to Antwerp, he joined the St. Luke's Guild and became Dean in 1601. He married Isabella de Jode in 1599 and, in 1601, their first son, Jan Brueghel the Younger was born. His wife died suddenly in 1603, perhaps at the birth of their daughter, Paschasia. In 1604, he travelled to Prague, returning to Antwerp later that year. The following year he married Catharina van Marienberghe who bore him eight children. In 1606, he was in Nuremburg and the same year he was appointed court painter to the Archdukes Albert and Isabella in Brussels. Around 1613, he visited Holland on a diplomatic mission in the company of Rubens and Hendrick van Balen. In 1625, Jan Brueghel died from cholera during an epidemic which also claimed the lives of three of his children.

Jan Brueghel the Elder is famous for his small format history paintings, including religious, mythological and allegorical subjects. He also painted still lifes of flowers, landscapes, seascapes, hunting pieces, battles and scenes of hell and the underworld. His works were highly prized and brought him great wealth. He taught his son, Jan Brueghel the Younger and Daniel Seghers: his grandsons included Jan van Kessel and David Teniers III.

The exact year of Jacob de Backer's birth in Antwerp is not known, although it was probably sometime between 1540 and 1550⁶. According to Karel van Mander, the artist was abandoned by his father, also a painter, who left Antwerp in order to escape from an impending court trial⁷. Jacob de Backer worked for several years in the studio of Antonio van Palermo (1503/13–before 1589), and later in the workshop of Hendrick van Steenwijck (1550–1603), before the latter's departure from Antwerp in 1586. Van Mander claimed that the artist's health had been so damaged by the strenuous work imposed upon him by Antonio van Palermo, that he died at the age of thirty, in the arms of his former master's daughter, Lucretia. Although circumstantial evidence supports the possibility of a liaison with Lucretia, who was about the right age, having been baptised in Antwerp on 25 July 1561 and was in the possession of six paintings by de Backer at the time of her death in 1626, the colourful story of the artist's death must be a fabrication. It now appears that de Backer probably lived until 1600 and died in France⁸.

Jacob de Backer was a painter of mythological, allegorical, and religious works⁹. His first independent works date from after 1571. He is best known for his Mannerist triptych, *The Last Judgement*, made for the tomb of van Palermo's son-in-law, Pieter Goedkindt¹⁰, formerly in the Church of the Carmelites, Antwerp, but now in the Château-Musée de Dieppe, France¹¹. In view of the many works attributed to the artist, it is surprising that he does not appear to have become a master of the Guild of St. Luke. However, the fact that he collaborated with Jan Brueghel indicates that he was held in high esteem by artistic circles in Antwerp.

N.B.

1 Ovid. *Metamorphoses*, 3: 138–253

2 Although previously ascribed to Hendrick van Balen, we are grateful to Dr. Klaus Ertz for confirming the attribution of the figures to Jacob Backer after first hand inspection of the picture. The present picture will be included in the revised edition of Dr. K. Ertz's catalogue raisonné *Jan Brueghel der Ältere*, Cologne, 1979.

3 Inv. no. NM367. On copper, 37 x 27 cm.

4 On copper, 25 x 34 cm.

5 Jacob de Backer, *Diana and Actaeon*, on canvas, 146 x 186.5 cm. Sale, London, Sotheby's, 11 Dec 1996, lot 33

6 Dr. Klaus Ertz dates the artist's life from 1540/50 to 1600. The traditional dates of Jacob de Backer's death of 1585 given by C. van de Velde in 'Backer, Jacob de [Jacques]', *The Grove Dictionary of Art Online* (Oxford University Press, Accessed 17 May 2004), <http://www.groveart.com>) appears to be erroneous.

7 See the biography of J. de Bakker by C. van de Velde, 'Backer, Jacob de [Jacques]', *The Grove Dictionary of Art Online* (Oxford University Press, Accessed 17 May 2004), <http://www.groveart.com>

8 We are grateful to Dr. Klaus Ertz for this information.

9 For an overview of the artist's works, see Justus Müller Hofstede, 'Jacques de Backer. Ein Vertreter der Florentinisch-Römischen Maniera in Antwerpen', *Wallraf-Richartz-Jahrbuch*, xxxv (1973), pp. 227–260.

10 The same Pieter Goedkindt, presumably, who taught Jan Brueghel to paint in oils.

11 The triptych of *The Last Judgement* presently in Antwerp Cathedral, executed for the tomb of Christoph Plantin, had been considered the artist's most important work: however it may be a workshop copy of the work made for the tomb of Pieter Goedkindt which is now believed to be the version in the Château-Musée de Dieppe, France. See C. van de Velde, 'Backer, Jacob de [Jacques]', *The Grove Dictionary of Art Online* (Oxford University Press, Accessed 17 May 2004), <http://www.groveart.com> Another version of *The Last Judgement* is in The Museum of Fine Arts, Antwerp.

JAN BRUEGHEL THE ELDER

(Brussels 1568 – 1625 Antwerp)

Aeneas and the Sibyl in the Underworld

Signed and dated 1598, lower right

On copper – 10½ by 14 ins
26.4 by 35.3 cm

Provenance: Probably acquired by a European collector in the Low Countries in the nineteenth century and thence by descent until sold London, Sotheby's, 12 July 2001, lot 19
With Richard Green, London
Acquired from the above by the previous owner

Exhibited: Essen, Villa Hugel, *Die Flämische Landschaft, 1520–1700*, 23 Aug–30 Nov 2003, no. 113 and then Vienna, Kunsthistorisches Museum, 21 Dec–12 April 2003 and Antwerp, Koninklijk Museum, 8 May–1 Aug 2004

Virgil tells the story of Aeneas's journey into the underworld in book seven of the *Aeneid*. In search of a place for his countrymen to settle after the sack of Troy, Aeneas landed with his men in Italy. Immediately upon disembarking, he sought the Sibyl in her mountaintop cave with the hope of learning the fate of the Trojans. She predicted further war and loss but counselled him to persevere as, in the end, they would find a home. As the son of Venus, Aeneas then made an unusual request. He asked the Sibyl to guide him through the underworld and reunite him with his father who had died during their arduous journey. She warned him of the perils and required him to perform acts of homage before leading him to the entrance of hell.

*Deep was the cave; and, downward as it went,
From the wide mouth, a rocky rough descent...
Such deadly stench from the depth arise,
And steaming sulphur, that infects the skies (165)¹
Obscure they went through dreary shades, that led
Along the waste dominions of the dead...
Just in the gate, and in the jaws of hell,
Revengeful Cares and sullen Sorrows dwell,
And pale Diseases, and repining Age,
Want, Fear, and Famine's unresisted rage;
Here Toils, and Death, and Death's half-brother, Sleep
(Forms terrible to view), their sentry keep...
The chief unsheathed his shining steel, prepared,
Though seized with sudden fear, to force the guard,
Offering his brandished weapon at their face;
Had not the Sibyl stopped his eager pace,
And told him what those empty phantoms were—
Forms without bodies, and impassive air (166–67).*

In Brueghel's fantastic hellscape, Aeneas and the Sibyl have ended their descent to confront a band of horrific creatures, a group of human and animal hybrids that seems startled at the sudden intrusion. Aeneas instinctively



draws his sword at the sight of the monstrous half-man half-goat with wings and legs spread wide. From behind him emerge a range of little devils, all bird beaks, insect legs, and menacing expressions. Aeneas' companion and guide strides forward, exposing a long, bare leg and raising her arms impatiently as if to remind him that such bravado has no effect here. Indeed, all around them are strewn the once powerful bodies of the damned. Cavorting demons of all shapes and sizes pick through their human treasure and plan their various tortures. The Styx flows behind them and fires garishly light up the sky, throwing into relief the instruments of torture housed among classical ruins in the hills above. The writhing bodies of the newly dead, the intense colours of hellfire, and the screeching of the demons whizzing through the air, make for a cacophonous image—a rowdy celebration of death. Brueghel's imagination is so vivid and his brushwork so exquisite, however, that we willingly inhabit such a place.

The subject of Aeneas and the Sibyl in the underworld clearly fascinated Brueghel as he painted it no less than four times between 1597 and 1600². This painting is the earliest of the four works and was known previously only through copies by his son, Jan Brueghel the Younger. Jan the Elder's other depictions of the subject, two in Budapest (Szépművészeti Múzeum) and one in Vienna (Kunsthistorisches Museum), are all dated to around 1600. They are distinguished from this composition largely by variations in the hell landscape—a deeper gorge here, a proliferation of fire there—and subtle shifts in the relationship between Aeneas and the Sibyl. Similar combinations and kinds of demons appear in all four paintings and certain motifs, such as the tangle of bodies at the lower right, appear with little variation in each. Jan the Younger's three copies of *Aeneas and the Sibyl in the Underworld* have all been dated to the 1630s, suggesting that there was a significant market for Jan the Elder's hell scenes after his death in 1625³.

Brueghel painted a number of hell scenes before *Aeneas and the Sibyl in the Underworld*, including *Orpheus sings for Pluto and Proserpina* (Florence, Galleria Palatina) in 1594, *Juno in the Underworld* (Dresden, Gemäldegalerie) in 1596, and *Christ in Purgatory* (The Hague, Mauritshuis) in 1597.⁴ While their protagonists vary, Brueghel's conception of hell is consistent and reflects his interest in and reliance upon earlier Netherlandish art. Hell scenes, and variations on the hell theme, had been popular in the Netherlands since the fifteenth-century, Hieronymus Bosch being its most famous practitioner. Bosch's hell was based on disturbing the viewer with a distortion of the "world as we know it." Common animals appear wildly outsized and in freakish anatomical combinations. Such daily implements as kitchen knives merge with human body parts to become hideous instruments of torture. It is this same combination of familiarity and distortion that epitomises the monstrous for Brueghel. Indeed, the terrain in *Aeneas and the Sibyl in the Underworld* is reminiscent of other of Brueghel's early landscapes, but the trees are now dead and the mountainsides harbour untold horrors. The classicising ruin, a common motif in Brueghel's landscapes, is used here for sinister ends. As with Bosch, Brueghel's demons are eerie combinations of familiar creatures, elements of the natural world placed in unnatural relationship to one another.

Brueghel would have experienced Bosch through works by his father, Pieter Bruegel the Elder, who treated many of Bosch's themes and whose paintings, such as his *Triumph of Death*, c. 1562 (Madrid, Prado), have at times been mistaken for works by the earlier artist.⁵ Interestingly, Jan the Elder painted a copy of *Triumph of Death* (Graz, Landesmuseum Joanneum), his father's most Bosch-like work, in 1597, at the height of his interest in the hell scene.

While Brueghel borrowed specific motifs associated with Bosch, such as the gibbet silhouetted against a fiery sky, his compositions are simpler and notably less violent. His landscapes have a greater sense of spatial depth and his palette is significantly brighter. However, Jan Brueghel the Elder's greatest contribution to the genre of the hell landscape is his merging of mythological subject matter with a setting that had been, up to that point, associated almost exclusively with Christian theology.

Jan Brueghel was born in Brussels in 1568, the second son of Pieter Brueghel the Elder and Maeycken Coecke van Aelst. His father died shortly after his birth and biographer and art theorist, Karel Van Mander, relates that he studied with Peeter Goetkindt. Brueghel traveled to Italy between 1589 and 1596 and in Milan met Cardinal Federico Borromeo, one of his most important patrons. Upon his return to Antwerp, he joined the St. Luke's Guild and became dean in 1601. He travelled to Prague and Nuremburg between 1604 and 1606, and was appointed court painter to the Archdukes Albert and Isabella in Brussels in 1606. Around 1613, he visited Holland on a diplomatic mission. He painted an extensive range of subjects, from landscapes and still lifes to history paintings. His works were highly prized and brought him wealth. He taught his son, Jan Brueghel the Younger and Daniel Seghers and his grandsons included Jan van Kessel and David Teniers III.

Meredith M. Hale

1 All quotations are from John Dryden's translation of 1697. The illustrations were originally made for John Ogilby's translation of 1654. See Virgil, *Aeneid*. Translated by John Dryden (illustrations by Francis Cleyn, engraved by Wenceslaus Hollar). Intro. Peter Levi. London: The Folio Society, 1993.

2 While there are no obvious references to the text of Virgil's *Aeneid* in any of these works, Brueghel painted another episode from it in 1595, *Aeneas carries Anchises from the burning Troy* (Munich, Alte Pinakothek).

3 It also suggests that *Aeneas and the Sibyl in the Underworld* was easily accessible to Jan the Younger. Perhaps it remained in the studio during the artist's life or hung in a local Antwerp collection. One of Jan the Younger's copies is in Brussels (Koninklijke Museum voor Schone Kunsten) and two, as of 1984, in private collections. See Klaus Ertz, *Jan Brueghel the Younger (1601–1678): the Paintings with Oeuvre Catalogue*. Flemish Painters in the Circle of the Great Masters, vol. 1, 1984 (cat. nos. 130–32).

4 At least one of these hell scenes was painted during the artist's stay in Italy, from which he returned to Antwerp in 1596. Ertz discusses the influence of Italian art on these works, in Ertz, *Jan Brueghel der Ältere (1568–1625): Die Gemälde...* Köln, 1979, p. 116–17.

5 It is not known whether Brueghel saw paintings by Bosch himself. Thieme Becker, *Allgemeines Lexikon der Bildenden Künstler...* vol. 5, p. 388.

JAN BRUEGHEL THE ELDER
(Brussels 1568 – 1625 Antwerp)

&

HENDRICK VAN BALEN
(1575 – Antwerp – 1632)

The Virgin and Child encircled by a garland of flowers
held aloft by cherubs

On copper – 16½ x 12¾ ins
42 x 32.4 cm

Provenance: Probably commissioned from Jan Brueghel I in 1624 by Prince Vladislaus Sigismundas Vasa, future King of Poland and by descent to his half-brother, King John Casimir and sold at auction in Paris after his death in 1672
The Comtes de Roucy, Compiègne, by whom acquired at an unknown date
By descent to Marie-France de Roucy (1847–1914), Compiègne
His second daughter, Simonne de Roucy, who married Ernest-Georges Terver
Thence by descent to the uncle of the previous owner, from whom bought by his father in 1946

In this impeccably preserved painting on copper, the Virgin and Child appear in Heaven, suspended by a crescent moon and framed by an elaborate floral festoon, held aloft by cherubs. The richly detailed swag is composed of a huge variety of brightly-coloured flowers, intertwined with dark green foliage. In the centre of the composition, the Christ Child is shown seated on Mary's lap, holding in one hand a bunch of grapes and in the other two ears of corn, alluding to the Eucharistic bread and wine. High above the Virgin's head, four hovering cherubs bear a golden crown. A brilliant mandorla of light radiates from the central image, illuminating the scene. These symbols taken together refer to the apocalyptic vision in Revelation which, by the seventeenth century, had become associated with the Virgin: "A woman robed with the sun, beneath her feet the moon, and on her head a crown of twelve stars" (Revelation. 12:1).

Like so many Flemish seventeenth-century paintings, this painting is the product of collaboration between two artists, with complementary skills. In this case, the graceful Italianate figures are by Hendrick van Balen the Elder, while the meticulously detailed still life elements are the work of Jan Brueghel the Elder¹. The two artists not only enjoyed a long and fruitful working relationship, beginning at least as early as 1604², but were also close friends. For many years they were neighbours in the Lange Nieuwestraat in Antwerp and on several occasions served as godparents to each others' offspring. Following Brueghel's sudden death in 1625, van Balen became guardian to Brueghel's under-age children and continued to work with his son, Jan the Younger.



In Antwerp in the seventeenth century, paintings of religious images, encircled by garlands of flowers, became extremely popular³. For the contemporary viewer, this type of devotional image was appreciated not only for its decorative effect, but also for its religious significance. The earliest garland painting was produced by Jan Brueghel the Elder, also in collaboration with Hendrick van Balen, for his great patron, Cardinal Federico Borromeo, Archbishop of Milan. Commissioned in 1608, the little picture, now preserved in the Pinacoteca Ambrosiana in Milan⁴, depicts a Virgin and child painted by van Balen on an oval sheet of silver, set into a rectangular panel of copper, on which Brueghel added an elaborate floral wreath. Referring to this picture in a letter to his patron, Brueghel remarked, "I am busy with the little painting of the garland of flowers, and in it, according to the instructions of your Eminence, I am going to fit a Madonna with a landscape..."⁵, suggesting that the inspiration for this work came from the Cardinal himself. Evidently, Borromeo envisaged employing Brueghel's remarkable talents at rendering flowers in a life-like manner to create a composite image, perhaps echoing the contemporary practice of draping real floral garlands over paintings and sculptures of the Virgin during feast and holy days. In this way, paintings could perform a similar function to their real counterparts in reaffirming the status and validity of images as objects of veneration, an issue of great importance to the Catholic Church, following the iconoclastic riots of the sixteenth century. Furthermore, the precious beauty of the flowers in painted garlands was intended to appeal to the emotions and enhance the spiritual experience.

The formula of the Milan prototype was clearly a great success and instigated an entire genre which flourished throughout the seventeenth century. The joint oeuvre of Jan Brueghel the Elder and Hendrick van Balen includes a number of variations on the theme, applied to both religious and occasionally allegorical subjects. In some examples, the central image is completely encircled by a floral wreath, in others, as in the present case, it is framed by an enormous U-shaped festoon of flowers, or a combination of flowers, fruits, vegetables, animals and birds. Generally the main figurative subject is incorporated into a landscape, or contained within a medallion, painted in an illusionistic manner to resemble a painting within a painting. In our picture, the celestial setting which is unusual, recalls Medieval rosary Madonnas and serves to emphasise the revelatory nature of the subject. The exquisitely painted floral swag, rendered in an almost miniaturist technique, is linked to the central image by flowers chosen for their Mariological symbolism. Conspicuous clusters of white lilies, emblems of the Virgin's purity, are mixed with roses and iris, both flowers associated with the Virgin Mary. Brilliant touches of red, orange and blue, made more luminous by the use of copper as a support, lead the eye around the garland, focusing attention on the heavenly vision.

This hitherto unpublished painting has remained for at least two hundred years in the de Roucy family collection in France. It appears to be the prime version of a composition previously known from a painting with still life elements by Jan Brueghel the Younger⁶ and various copies which have been on the market in recent years⁷. It seems very likely that a painting which features in a still life of 1626 signed Etienne de la Hyre⁸, depicting the *kunstkamer* of Prince Vladislaus Sigismundus Vasa (1595–1648) is actually our painting (Fig.1). The top right-hand corner of the picture, framed in a narrow gold moulding, can be identified standing among other Flemish paintings and *objets d'art* on a table. The Prince, who was an enthusiastic connoisseur of the arts, purchased many pictures and works of art during an extended tour of Europe in 1624–25. In the autumn of 1624, he was in Flanders in connection with the Siege of Breda and spent a few days in Antwerp looking at works of

art in the city's churches and visiting the studios of several well-known artists, including Rubens, to whom he sat for his portrait. The little garland painting in de la Hyre's still life was most likely purchased or commissioned by the Prince at this time⁹.

In 1632, Vladislaus was elected King of Poland and reigned as Vladislaus IV until his death in 1648. He was succeeded by his half-brother, John Casimir, whose reign was overshadowed by war. In 1668, John Casimir was forced to abdicate his throne and left Poland for France, where he had inherited property in Paris and Nevers from his late wife. Much of Vladislaus's art collection had been lost in Poland during the years of conflict but what remained was taken to France with John Casimir. In 1672, he died there leaving no heir and his pictures were subsequently dispersed through a series of auctions in Paris¹⁰.

Born in Brussels in 1568, Jan was the second son of Pieter Bruegel the Elder (1520/25–1569) and Maeycken Coecke van Aelst. His father died shortly after his birth and it is said that his earliest artistic training was with his maternal grandmother, Mayken Verhulst, a miniaturist and watercolour painter. According to the biographer and art theorist, Karel van Mander, he was taught to paint in oils by Pieter Goetkindt (d. 1583) in Antwerp. Brueghel left for Italy in 1589, stopping first in Cologne before arriving in Naples by 1590. Between 1592 and 1594 he lived in Rome and enjoyed the patronage of Cardinal Ascanio Colonna. From 1595 until his return to Antwerp in October 1596, Brueghel was in Milan at the invitation of Cardinal Federico Borromeo, who became one of the artist's most important patrons and with whom he conducted an extensive correspondence for the rest of his life.

On his return to Antwerp, he joined the St. Luke's Guild. In 1601 he became a citizen and in 1602 was the Dean of the guild. He married Isabella de Jode in 1599 and in 1601 their first son, Jan Brueghel the Younger, was born. His wife died suddenly in 1603, perhaps at the birth of their daughter, Paschasia, who later married the artist Jan van Kessel. In 1604, Jan Brueghel the Elder travelled to Prague returning to Antwerp later that year. The following year he married Catharina van Marienberghe who bore him eight children. In 1606 he was in Nuremburg and in the same year he was appointed court painter to the Archdukes Albert and Isabella in Brussels, a position he held until his death. Around 1613, he accompanied Rubens and Hendrick van Balen on a diplomatic mission to the Northern Netherlands where they met Hendrick Goltzius and other Haarlem artists. In 1625 Jan Brueghel died from cholera during an epidemic which also claimed the lives of three of his children.

Hendrick van Balen was born in Antwerp around 1575 and, according to Karel van Mander, was a pupil of Adam Noort. He became a master in the Antwerp Guild of St. Luke in 1592–3. He apparently made a trip to Italy between 1595 and 1600, where he is assumed to have come into contact with Hans Rottenhammer owing to the similarity in their style. In 1605, van Balen married Margareta Briers in Antwerp and the couple had eleven children: three sons, Jan, Gaspar and Hendrick II became painters and their daughter, Maria, married the painter Theodore van Thulden. Van Balen owned a large house on the Lange Nieuwestraat in Antwerp. He served as Dean of the Guild in 1609–10 and as Dean of the Society of Romanists in 1613 (membership of the latter was restricted to persons who had travelled to Rome). Van Balen ran a successful studio for thirty years and had many pupils, including Anthony van Dyck, Frans Snyder, Andries Snellinck and Justus Sustermans. Van Balen died on 17 July 1632 and was buried in the St. Jacobskerk in Antwerp.

P.M.



Fig 1. Unknown Flemish artist, 1626, Royal Castle, Warsaw, Inv. No. ZKW 2123.
The Kunstkammer of Prince Vladislaus Sigismundus Vasa, panel, 72.5 x 104cm.
 Courtesy of The Art Collection of Crown Prince Ladislaus Sigismund, Poland.
 Photograph Maciej Bronarski.

1 We are grateful to Fred Meijer of the RKD for endorsing the attribution to Jan Brueghel I following first-hand inspection.

2 Jan Brueghel I and Hendrick van Balen, signed BRUEGHEL and dated 1604, on copper, 42 x 71 cm, *Ceres and the Four Elements*, Vienna, Kunsthistorisches Museum, inv. no. 815.

3 For a detailed discussion of the development of garland paintings see: David Freedberg, *The Origins and Rise of the Flemish Madonnas in Flower Garlands*, *Münchner Jahrbuch de bildenden Kunst*, no. 32, 1981, pp. 115–150.

4 Jan Brueghel I and Hendrick van Balen, *Madonna and Child in a Flower Garland*, oil on copper, 27 x 22 cm, Milan, Pinacoteca Ambrosiana, inv. no. 71.

5 Letter published by G. Crivelli, Giovanni Brueghel, *Pittor Fiammingo o sue Lettere e Quadretti esistenti presso l'Ambrosiana*, Milan, 1868, p. 92.

6 Jan Brueghel II and Hendrick van Balen, *Madonna and Child in a Floral Garland*, oil on copper, 41.8 x 32.4 cm, exhibited Worcester Art Museum, Worcester, Massachusetts, "The Collector's Cabinet: Flemish Paintings from New England Private Collections", oil on copper, 41.8 x 32.4 cm, cat. no. 1.

7 A painting that appears to be a copy was sold in Paris on 21 June 1974 by Laurin-Guilloux-Buttetaud-Tailleur, lot 9, *La Vierge à la guirlande de fleurs*, panel, 43 x 33 cm. (In this painting the Christ Child holds a pearl instead of grapes.) Another copy was sold at Phillips in London on 27 Feb, 1990, lot 18.

8 Unknown Flemish artist, Royal Castle, Warsaw, inv. no. ZKW 2123 (1583–1643), *The Kunstkammer of Prince Vladislaus Sigismundus Vasa*, 1626, panel, 72.5 x 104 cm. Fred Meijer has pointed out that this painting is a most enigmatic piece. Although it bears the signature of Etienne de la Hyre, it is difficult to connect with him because of the subject, extremely high quality and typically Flemish style and handling. Moreover, de la Hyre returned to France in 1604 and, as far as we know, never went back to Poland.

9 While in Antwerp, the Prince visited the studios of well-known artists, including Rubens. For a summary of the Prince's visit, see C. Buelens and M. Rooses, *Correspondance de Rubens ...*, 6 vols, Antwerp: Jos. Maes, 1887–1909, vol. 3.306–7.

10 For more information see: J. A. Chrościcki's entry in *Objects for a "Wunderkammer"*, exh. cat., London, P. & D. Colnaghi, 1981, no. 148, pp. 311–13.

No. 6

JAN BREUGHEL THE ELDER

(Brussels 1568 – 1625 Antwerp)

&

JOOS DE MOMPER THE YOUNGER

(1564 – Antwerp – 1635)

A view of a Flemish street with townsfolk and wagoners

On panel – 24½ x 34¾ ins
62.2 x 88.3 cm

Provenance: Private collection, Europe

The scene is set on the outskirts of a Flemish town in spring or early summer. It depicts a view looking down the main street, which is lined on either side by tall houses and shops. The end of the street opens onto a square of houses and a church, its elegant steeple rising high above the surrounding buildings. The street bustles with activity: horse-drawn wagons and carts, laden with goods, and figures carrying baskets and bundles go about their daily business. In the centre foreground, a farmer and his wife drive a horse and cart to market and a woman, carrying a basket on her head, goes on foot, while a peasant woman, with a pitcher and a basket, and two others carrying rakes, head out of town. To the left, two elegant gentlemen converse with horsemen and, to the right, three men, dressed in grey, stand under a tree.

One of the hallmarks of seventeenth-century Flemish painting was the collaboration among artists. Painters became specialists in particular fields and combined their talents to produce a single work. Here, the architectural and landscape elements are by Joos de Momper the Younger, while the staffage is by the hand of Jan Brueghel the Elder. Brueghel enjoyed a long and fruitful relationship with de Momper to whom he referred in 1622 as “Mio amico Momper”¹. They collaborated on more than eighty paintings over a period of almost thirty years and, after the Elder Brueghel’s death in 1625, his son, Jan the Younger, took on his rôle in the partnership. The two artists’ styles suited one another perfectly with de Momper’s broadly painted, atmospheric landscapes providing a setting for Brueghel’s precisely executed and animated little figures.

Joos de Momper’s development is difficult to chart as only one signed and dated painting² and several signed and dated drawings³ are known. Klaus Ertz and other scholars have, therefore, proposed a stylistic evolution based on the visual evidence. During the period before 1600, the artist painted fantastical mountain views, panoramic river valleys and harbour scenes. These are taken from an elevated viewpoint and employ a three-colour division of the landscape to create a sense of recession, using brown for foreground, green in middle zones and blue for the far distance. In the first two decades of the seventeenth century de Momper expanded his thematic repertoire, adding views of open valleys in hilly terrain, harvest and winter scenes, representations of the seasons, caves and grottos and, after 1620, village street scenes. During this period he gradually evolved a more naturalistic approach to landscape, reflecting the influence of Jan Brueghel the Elder’s pioneering views of the Flemish countryside, from the first decade of the century.



This present work belongs to a group of town and village scenes painted by de Momper around 1620, in which buildings assume a dominant role in the landscape. The spring-like aspect of our painting is, however, unusual as de Momper's other town views are set in winter. Characteristic of this period is the flatter, more naturalistic treatment of the landscape, taken from a lower viewpoint, and the more subtle, tonal palette. Typical, too, is the wide horizontal format favoured by the artist at this time. Tall sinuous trees and a darkened building frame the composition on either side, while a sense of deep recession is created by the rows of houses converging on a distant vanishing point. The fresh greens, greys, ochres and browns of the landscape are enlivened by bright touches of red, blue and white in the figures' clothing.

This hitherto unrecorded painting appears to be the prime version of this composition⁴, of which two other versions are known from old photographs. The first of these is listed in Klaus Ertz's *Catalogue Raisonné*⁵ of de Momper as dating from the later 1620s, with figures, therefore, by Jan Brueghel the Younger and the second, which was exhibited in 1961⁶, seems to be of inferior quality, with figures also by Jan the Younger or his studio.

Praised by Karel van Mander for "painting landscapes excellently with a clever technique"⁷, Joos de Momper was born in Antwerp in 1564, the son of the painter and art dealer, Bartholomeus de Momper and grandson of Joos de Momper the Elder. After learning his craft from his father, the younger Joos de Momper became a Master in the Antwerp Guild of St. Luke in 1581. Shortly after, he seems to have travelled to Italy where he may have worked in the Treviso studio of Lodewyck Toeput, a Flemish émigré painter, known as Il Pozzoserrato. He was back in Antwerp by 1590 where he married Elisabeth Gobijn by whom he had ten children. In 1594 de Momper participated in the execution of the decoration for the triumphal entry of the Governor of the Netherlands, the Archduke Ernest, into Antwerp. Between 1591 and 1599 he is mentioned in the Antwerp Guild records as having a number of pupils. He served as Dean in 1611 and died in Antwerp on 5 February 1635 and was buried in the St. Joriskerk.

Born in Brussels in 1568, Jan was the second son of Pieter Bruegel the Elder (1520/25–1569) and Maeycken Coecke van Aelst. His father died shortly after his birth and it is said that his earliest artistic training was with his maternal grandmother, Mayken Verhulst, a miniaturist and watercolour painter. According to the biographer and art theorist, Karel van Mander, he was taught to paint in oils by Pieter Goetkindt (d. 1583) in Antwerp. Brueghel left for Italy in 1589, stopping first in Cologne before arriving in Naples by 1590. Between 1592 and 1594 he lived in Rome and enjoyed the patronage of Cardinal Ascanio Colonna. From 1595 until his return to Antwerp in October 1596, Brueghel was in Milan at the invitation of Cardinal Federico Borromeo, who became one of the artist's most important patrons and with whom he conducted an extensive correspondence for the rest of his life.

On his return to Antwerp, he joined the St. Luke's Guild. In 1601 he became a citizen and in 1602 was the Dean of the guild. He married Isabella de Jode in 1599 and in 1601 their first son, Jan Brueghel the Younger, was born. His wife died suddenly in 1603, perhaps at the birth of their daughter, Paschasia, who later married the artist Jan van Kessel. In 1604, Jan Brueghel the Elder travelled to Prague returning to Antwerp later that year. The following year he married Catharina van Marienberghe who bore him eight children. In 1606 he was in Nuremburg and in the same year he was appointed court painter to the Archdukes Albert and Isabella in Brussels, a position he held until his death. Around 1613, he accompanied Rubens and Hendrick van Balen on a

diplomatic mission to the Northern Netherlands where they met Hendrick Goltzius and other Haarlem artists. In 1625 Jan Brueghel died from cholera during an epidemic which also claimed the lives of three of his children.

P.M.

- 1 See Klaus Ertz, *Jan Brueghel der Ältere*, Cologne, 1979, p. 470.
- 2 Joos de Momper, *Mountain Landscape with Travellers*, oil on canvas, 185 x 334 cm, signed and dated, see: exhibition catalogue, Philip C. Sutton (ed.), *The Age of Rubens*, Boston, Museum of Fine Arts and Toledo Museum of Art, 1993–1994, p. 457, cat. no. 80, illustrated.
- 3 Signed and dated drawings are discussed by Klaus Ertz in *Josse de Momper der Jüngere. Die Gemälde mit kritischem Oeuvre-Katalog*, Freren, 1986, p. 94–97.
- 4 We are grateful to Dr. Klaus Ertz for confirming the attribution to Jan Brueghel the Elder and Joos de Momper the Younger after inspecting the original painting.
- 5 Klaus Ertz, *Josse de Momper the Younger (1564–1635): The Paintings with critical Catalogue raisonné*, 1986, p. 573, no. 385.
- 6 Exhibited in Belfast in 1961 as from the collection of the Rev. W. Dolan, (Witt Library photograph).
- 7 Karel van Mander, *Het Schilderboeck*, Haarlem, 1604, fol. 295v.

No. 7

PIETER BREUGHEL THE YOUNGER

(Brussels 1564 – 1637/8 Antwerp)

A winter landscape with the Massacre of the Innocents

Signed, lower right

On panel, transferred to canvas – 45¼ x 64½ ins
115 x 164 cm

Note: Transferred to canvas in 1911, according to a Russian inscription on the reverse

Provenance: Bought in Sweden from an old military family by Prince Wladimir Argoutinsky Dolgoroukof (1875–1941), brought to St. Petersburg, presumably by 1911
Baron Descamps, Brussels, by 1938, by whom sold, Paris, Palais d'Orsay, Ader Picard Tajan, 28 March 1979, lot 144 (as Pieter Bruegel the Elder or Pieter Breughel the Younger), for FF 1.7 million (\$383,000)
Private collection, Japan, 1979–2005

Literature: G. Glück, *Bruegels Gemälde*, Vienna 1932, p. 72 (as possibly a replica by Pieter Bruegel the Elder of the Vienna picture)
L. van Puyvelde, "Un nouveau Massacre des Innocents de Pierre Bruegel l'Ancien", in *Annuaire des Musées Royaux des Beaux-Arts de Belgique*, I, 1938, pp. 99–111 (as by Pieter Bruegel the Elder)
L. van Puyvelde, *La Peinture Flamande au Siècle de Bosch et de Breughel*, Paris 1962, pp. 99–111 (as by Pieter Bruegel the Elder)
P. Bianconi, *The complete paintings of Bruegel*, London 1969, pp. 103–4, 120, under no. 39 (with the Vienna picture as the original, but recording Grossmann's views that the Hampton Court picture is the original, and Van Puyvelde that the present version is authentic)
N. Coune *et al.*, *Bruegel – the painter and his world*, Brussels 1969, p. 74, under cat. no. 32 (as a version of the Vienna picture)
G. Marlier, *Pierre Breughel le Jeune*, Brussels 1969, pp. 67–8, 70, 72, 465 (as by Pieter Bruegel the Elder)
K. Demus *et al.*, *Flämische Malerei von Jan van Eyck bis Pieter Bruegel d. Ä.*, Katalog der Gemäldegalerie, Vienna 1981, p. 121
L. Campbell, *Early Flemish Pictures in the Collection of Her Majesty the Queen*, Cambridge 1985, pp. 15–6 (as a derivation of the Hampton Court picture)
Y. Mori, *Bruegel*, exhibition catalogue, Tokyo, Gallery Iida, 1986, cat. no. 1 (as Pieter Breugel the Elder or Pieter Breughel the Younger)
K. Ertz, *Breughel-Brueghel*, exh. catalogue, Vienna, Kunsthistorisches Museum, 7 Dec 1997–4 April 1998, p.324 (as by Pieter Breughel the Younger)
K. Ertz, *Pieter Breughel der Jüngere – Die Gemälde mit kritischem oeuvrekatalog*, vol. I, Lingen 1998/2000, pp. 323, 324, 326, 352–353, cat. no. E296, repr. fig. 232 (as by Pieter Breughel the Younger)



The Massacre of the Innocents is briefly mentioned in St. Matthew's Gospel (II: 16–18). In his interpretation of the story, Pieter Breughel the Younger has placed the narrative in a sixteenth-century Netherlandish setting. Bethlehem is imagined as a Flemish village and, as the feast of the Holy Innocents falls on 28 December, the artist has shown it covered in thick snow. A group of knights, led by a figure in black armour, rides down the main street, under instructions from Herod to slaughter all the newborn boys. Several knights have left the main party and are riding among the soldiers to direct proceedings. Others have dismounted, some to join in the killing and another to relieve himself against a wall. A herald, wearing a plumed hat and tabard, riding a grey horse, proclaims the legality of the massacre. Legal officials, wearing red jackets, ride among the groups of villagers. In the bottom right-hand corner, soldiers are ransacking a building, recognised by the sign of the star, as the inn where Jesus was born.

At first glance, one is struck by the picture's decorative qualities, with its colourful *mêlée* of figures, set against the white snow, and the internal rhythms that unify the crowded composition. Gradually, however, one becomes aware of what is going on and the full horror of the scene becomes apparent, with each little group of figures telling its own moving story. In the left foreground, a man kneels and pleads with an official to spare the life of his son, who is being pulled away from his mother and, to the right, a mother wrings her hands in distress as her child is carried off. Behind her, villagers gather round the herald imploring him for mercy while, in the centre of the composition, confusion reigns: soldiers indulge in a frenzy of killing, grief stricken mothers run about, cover their eyes and cry out in anguish. Then one's eye alights on the pitiful sight of a mother, sitting in the snow, her dead baby, naked on her lap, its little clothes strewn about her in the snow. Over to the left, similar heart-rending episodes are taking place and, in the distance, the cruel figure of a soldier, making off with a small bundle, can be seen. These scenes of violence are set in stark contrast to the serenity of the wintry landscape. In the foreground, pollarded willows overhang a small pond, in which two barrels and some logs are frozen fast in the icy water. Tall trees rise up, high above the village houses, their bare branches silhouetted against a snow-laden sky. Everywhere, the roofs of buildings are cloaked in snow and icicles hang from the eaves.

As is often the case with Pieter Breughel the Younger, his *Massacre of the Innocents* is derived from a composition by the elder Bruegel. A painting in the Royal Collection at Hampton Court is now accepted as the father's original¹. However, a number of other versions exist which has given rise to a lively debate among successive generations of Breughel scholars as to the identification of the prime version. Of these, three have at various times claimed the primacy, including our painting, a version in the Kunsthistorisches Museum, in Vienna², and another in Bucharest³. Gluck, who maintained that the Vienna version was the prime original, considered the present picture to be possibly an autograph replica by Pieter Bruegel the Elder⁴. Such is its quality that both Leo van Puyvelde⁵ and Georges Marlier, agreed that it was the original painting from which the others are descended. In 1969, in his *catalogue raisonné* of the Younger Breughel's work, Marlier states that "à notre avis, il est sans conteste du Vieux Bruegel"⁶.

The Hampton Court picture, however, was long overlooked on account of its dirty and disfigured state. At some point early in its history, presumably at the request of a squeamish owner, most of the Innocents were over-painted and references to the Biblical text were suppressed. Farm animals, poultry, parcels, crockery and other objects were substituted for the babies and flames

were added so that some of the houses appeared to be burning. In recent times, restoration revealed the picture's excellence and research established that it was without doubt the picture by Pieter Bruegel the Elder, mentioned by the artist and biographer, Karel van Mander, in 1604⁷, in the collection of Rudolf II at Prague. It was recorded again in the Imperial collection in 1621 (described as a pillaging of a village), before coming into the possession of Queen Christina of Sweden, from whom it was acquired by William Frizzell, who sold it to Charles II, in 1660.

Versions of this composition by the younger Breughel are recorded at an early date. One such work, probably the Vienna picture, was recorded in an inventory at the Burg in Vienna between 1612 and 1618. Another is mentioned in the 1614 inventory of the Valckenisse collection, as by the '*Helschen Bruegel*'. Of the fourteen versions by Pieter Breughel II listed by Klaus Ertz in his *catalogue raisonné*⁸, one in the Musée des Beaux-Arts in Lons-Le-Saunier⁹, is signed and dated 1593, making it the earliest dated work by the younger Breughel. In the light of the discoveries made regarding the Hampton Court picture, our painting can now be regarded as one of the finest replicas by Pieter Breughel the Younger. It is also possible that he could have known his father's picture at first hand, as it might still have been in the Netherlands in the 1590s, prior to being sent to Prague. Pieter Breughel the Younger also painted a second, independent composition of the same subject, which is much smaller in scale.

The extent to which Breughel was referring to recent historical events in *The Massacre of the Innocents* has been much debated. Some commentators have suggested that the bearded leader of the group of knights can be identified as the Duke of Alba and thus the picture alludes to his savage suppression of the Netherlands. If so, then to a contemporary observer, Breughel's painting would have been very topical in its appeal. Whatever his intention, the evident popularity of this subject is testament to Breughel's powerful narrative and his evocative handling of a traditional theme.

Surprisingly few details survive regarding the life of Pieter Breughel the Younger. Even his date of birth in Antwerp is not known although two documents which state that he was thirty-six on 22 May 1601 and seventy-two on 10 October 1636 suggest he was born in 1564 or 1565. He was the son of the celebrated peasant and landscape painter, Pieter Bruegel the Elder and the older brother of Jan Brueghel the Elder. He was only about five years old when his father died in 1569 and was an adolescent when his mother passed away. He may have received his first training from his maternal grandmother, Mayken Verhulst, who was a painter and had been married to Pieter Coecke van Aelst. Van Mander suggested that he also received training from Gillis van Coninxloo, a claim that is not generally accepted. Pieter the Younger became a master in the Antwerp painters' Guild in 1584–85. Nine pupils are listed as having been trained in his workshop between 1588 and 1626, among them Frans Snyders and Gonzales Coques. In 1588, he married Elizabeth Goddelet and their eldest son, Pieter III, also became a painter. Few facts are known about Pieter II's life but he seems never to have owned a house and, in 1597, was behind on his rent. He enjoyed a long and productive career that lasted more than half a century and exported his works widely through the firm of Forchouldt. He died in Antwerp in 1637 or 1638.

In addition to both faithful copies and freely adapted variants of his father's compositions, Pieter the Younger painted original landscapes depicting village and rural life. He inherited a sure draughtsmanship and a taste for strong local colouring. He acquired the nickname *De Helsehe Breughel* (The Hell Breughel) perhaps due to the demons which appear in his paintings of St. Anthony.

P.M.

- 1 Pieter Bruegel the Elder, *The Massacre of the Innocents*, on panel, 109.2 x 158.1 cm, signed BRUEGEL, Royal Collection, Hampton Court.
- 2 Pieter Breughel the Younger, *The Massacre of the Innocents*, on panel, 116 x 160 cm, signed BRUEG..., Vienna, Kunsthistorisches Museum, inv. no. 1024.
- 3 Pieter Breughel the Younger, *The Massacre of the Innocents*, on panel, 115.6 x 164 cm, signed P. BRUEGEL, Bucharest, Muzeul National de Artă al Românilor, inv. no. 8200/243.
- 4 G. Glück, *Bruegels Gemälde*, Vienna 1932, p. 72.
- 5 Leo van Puyvelde, "Un nouveau Massacre des Innocents de Pierre Bruegel l'Ancien", in *Annuaire de Musées royaux des Beaux-Arts de Belgique*, I, 1938, pp. 99–111.
- 6 Georges Marlier, *Pierre Breughel le Jeune*, Brussels, 1969, p. 69.
- 7 Karel van Mander, *Het Schilder-Boeck*, Haarlem, 1604, fols. 27, 233v.
- 8 Klaus Ertz, *Pieter Brueghel der Jüngere: Die Gemälde mit kritischem oeuvrekatalog*, vol. I, Lingen 1998/2000, pp. 321–358.
- 9 Pieter Breughel the Younger, *The Massacre of the Innocents*, on panel, 116 x 164 cm, signed P. BRUEGHEL 1593, Lons-Le-Saunier, Musée des Beaux-Arts, inv. no. 6.

No. 8

PIETER BREUGHEL THE YOUNGER

(Brussels 1564 – 1637/8 Antwerp)

A set of four proverbs

I. 'She carries fire in one hand and water in the other'

Signed, lower right

On panel – oval – 7 ins
17.8 cm

Literature: G. Marlier, *Pierre Breughel le Jeune*, Brussels, 1969, p. 152, no. 11d
K. Ertz, *Pieter Breughel der Jüngere (1564–1637/38)*, Lingen, 1998/2000, pp. 200–1, no. E74

II. 'Filling the well after the calf has drowned'

On panel – oval – 7½ ins
18.1 cm

Literature: *The Connoisseur*, March 1963, cover image in color
G. Marlier, *Pierre Breughel le Jeune*, Brussels, 1969, p. 153, no. 13c
K. Ertz, *Pieter Breughel der Jüngere (1564–1637/38)*, Lingen, 1998/2000, p. 202, no. E82

III. 'Everything has a reason'

Signed, lower left

On panel – oval – 7½ ins
18.1 cm

Literature: G. Marlier, *Pierre Breughel le Jeune*, Brussels, 1969, p. 159, no. 20c
H. Mielke, *Pieter Breughel: die Zeichnungen*, Brepols, 1996, p. 63, no. 57
K. Ertz, *Pieter Breughel der Jüngere (1564–1637/38)*, Lingen, 1998/2000, p. 206, no. E100

IV. 'The Nest Robber'

Signed, lower left

On panel – oval – 7 ins
17.8 cm

Literature: G. Glück, *Bruegels Gemälde*, Vienna, 1932, p. 102, no. 33
G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, p. 162, no. 26b
K. Ertz, *Pieter Breughel der Jüngere (1564–1637/38)*, Lingen, 1998/2000, p. 207, no. E104



No. I Illustrated actual size

Provenance: Rothan collection

Anonymous sale, Galerie Georges Petit, Paris, 29–31 May 1890,
lot 15

Durand-Ruel, 1892

Charles H. Senff collection

Anon sale, Anderson Galleries, New York, 28 March 1928, lot 14,
as 'Pieter the Younger'

Newhouse Galleries, New York, 1962

Private collection, New York

Exhibited: New York, The American Federation of Arts, *Dealer's Choice*,
16–29 Nov 1962, no. 34

These four little tondi form part of a series of four proverbs which have been together since the late nineteenth century. There are more than sixty circular panels of this type known by Pieter Breughel the Younger and his studio, illustrating some thirty different proverbs. These exist in several versions and were probably painted in pairs, sets or groups according to demand. The quality of execution varies considerably from one to another, depending on the degree of workshop participation. However, the vigorous under-drawing evident in each of the works in this set, together with the sensitive and painterly handling, points to the hand of the master himself.

As is often the case in the work of Pieter Breughel the Younger, his depictions of proverbs are derived from the work of his father, Pieter Bruegel the Elder. The most important source of inspiration was the elder Bruegel's large composition, known as *The Flemish Proverbs*¹, executed in 1559, illustrating more than one hundred proverbs on the theme of the follies of mankind. This picture reflects the widespread enthusiasm for proverbs in contemporary art and literature. Proverbs and sayings had been collected in compendia since time immemorial, but interest in them reached a new peak in the sixteenth century, stimulated by the writings of the Dutch humanist, Erasmus of Rotterdam. The first edition of his *Adages* was published in 1500 and contained some eight hundred proverbs. It instantly became a best-seller, reaching a wide readership and running into fifty-five editions. Erasmus continued to revise and expand the work throughout his lifetime, until in its final form, the *Adagorium Chiliades* comprised over three thousand items, accompanied by explanatory notes. Counting all its permutations, the popularity of the *Adages* was second only to the Bible in the sixteenth century.

For Erasmus, the significance of proverbs lay in their classical origins and his principal interest lay in examples which could be traced to a classical author. Throughout the *Adages*, Erasmus relates classical proverbs to those in the Bible, or to common sayings of the sixteenth century. Through proverbs Erasmus sought to introduce classical literature to a large lay audience and to demonstrate that the philosophy of the ancients was still relevant for the problems of his time. In the sixteenth century, proverbs played an important role in the dissemination of the new humanist learning and they also served as tools for moral instruction. Erasmus defined a proverb "as a dark saying which is useful for the conduct of life; or an enigma, which means something other than what it says; or a saying in which a manifest truth is wrapped in obscurity..."². The goal, according to Erasmus, was to "interweave adages deftly and appropriately... to make the language as a whole glitter with sparkles from Antiquity, please us with the colours of the art of rhetoric, gleam with jewel-like words of wisdom and charm us with titbits of wit and humour"³.



No. II Illustrated actual size

The proverbs of Pieter Bruegel I and his son make much more sense if viewed from a humanist perspective, rather than being regarded as part of a folkloric tradition in the Netherlands. Bruegel was himself associated with an elite circle of humanists and his paintings would have struck a chord with an educated clientele, steeped in humanist culture. Proverbial subjects feature prominently in the oeuvre of the younger Pieter Breughel, attesting to the continuing popularity of such images in the seventeenth century. The great appeal of proverb paintings then and now lies in their universality. Although Bruegel depicted the peasant types of his day, each image embodies a nugget of wisdom which touches upon the common ground of human experience, regardless of time or place. A proverb may contain a moral lesson but it instructs in an entertaining way. In some cases the meanings are now rather obscure, or have been completely lost, but most can be identified with a proverb which was current in the seventeenth century, or has a modern equivalent.

The motif of a peasant woman carrying tongs with a smoking coal in one hand and a bucket in the other appeared originally in the left-hand corner of Pieter the Elder's large composition. The subject also forms part of a set of twelve individual proverbs, painted in round format, by Pieter Bruegel the Elder in the Museum Mayer van den Bergh in Antwerp⁴. According to Erasmus, Plutarch is the source for this proverb⁵, but he also recognised it as a saying current in his own time, "*Zij draagt vuur in de ene hand en water in de andere*" ("to carry water in one hand and fire in the other"). This has been variously interpreted as she is two-faced or false, or it may approximate to our expression, she blows hot and cold, that is to say, capricious⁶. Although Pieter the Younger borrowed the idea for this proverb from his father, the composition of his little roundel is original in conception. His peasant woman is depicted in a snowy landscape, brightly clad in blue and red, walking by a river, with a village scene beyond. Klaus Ertz has identified four other autograph versions of this subject by Pieter Breughel the Younger, displaying minor variations⁷.

The subject of man filling the well after the calf has drowned appeared originally in the centre foreground of Pieter the Elder's large painting of *The Flemish Proverbs*. The subject is also included in the set of twelve individual paintings, in round format, depicting proverbs by Pieter Bruegel I in the Museum Mayer van den Bergh in Antwerp⁸. Although Pieter the Younger borrows the idea for this proverb from his father, he freely adapts it, situating the incident in a leafy landscape, with village houses beyond. In the earlier version, a man shovels earth over a calf lying in a hole in the ground while, here, a peasant carrying a basket pours earth into a well, over the barely visible head of the calf. The Flemish proverb "*'t Is te laet den put gevult, als 't kalf verdroncken is*" ("to fill the well after the calf has drowned") equates to the still common saying "to close the stable door after the horse has bolted". Both convey the idea of the futility of a belated action. Klaus Ertz has identified four other autograph versions of this subject by Pieter Breughel the Younger, displaying minor variations⁹.

The roundel depicting a peasant watching over his flock of geese illustrates the now unfamiliar saying "who knows why geese go barefoot?" ("*Wie weet waer omme de ganze bervoets gaen?*"), an expression of our "everything has a reason". The composition is based on a drawing by Pieter Breughel I, now in the Kupferstichkabinett in Dresden, and the same subject also appears in the background of his large painting of *The Flemish Proverbs* in Berlin. Klaus Ertz has identified three other autograph versions of this proverb by Pieter Breughel the Younger, displaying minor variations¹⁰.



No. III Illustrated actual size

The little roundel of *The Nest Robber* is the only proverb in the present set which does not appear in Pieter Bruegel the Elder's large painting of *The Flemish Proverbs*. It is, however, a direct derivation from a painting, dated 1568, of the same subject by the Elder Bruegel in the Kunsthistorisches Museum in Vienna¹¹. It seems to have been among Bruegel's most popular images as versions in both rectangular and circular format were produced by Pieter the Younger and his studio¹². There is some uncertainty as to the picture's meaning, but it has long been associated with the saying, "He who knows where the nest is has the knowledge. He who steals it has the nest". ("Dijede nest west, dije weeten. Dijen roofst, dije heeten"). The young man walking towards the viewer points out the nest, while the boy climbing the tree is in the process of taking it.

Surprisingly few details survive regarding the life of Pieter Breughel the Younger. Even his date of birth in Antwerp is not known although two documents which state that he was thirty-six on 22 May 1601 and seventy-two on 10 October 1636 suggest he was born in 1564 or 1565. He was the son of the celebrated peasant and landscape painter, Pieter Bruegel the Elder and the older brother of Jan Brueghel the Elder. He was only about five years old when his father died in 1569 and was an adolescent when his mother passed away. He may have received his first training from his maternal grandmother, Mayken Verhulst, who was a painter and had been married to Pieter Coecke van Aelst. Van Mander suggested that he also received training from Gillis van Coninxloo, a claim that is not generally accepted. Pieter the Younger became a master in the Antwerp painters' Guild in 1584–85. Nine pupils are listed as having been trained in his workshop between 1588 and 1626, among them Frans Snyders and Gonzales Coques. In 1588, he married Elizabeth Goddelet and their eldest son, Pieter III, also became a painter. Few facts are known about Pieter II's life but he seems never to have owned a house and, in 1597, was behind on his rent. He enjoyed a long and productive career that lasted more than half a century and exported his works widely through the firm of Fourchouldt. He died in Antwerp in 1637 or 1638.

In addition to both faithful copies and freely adapted variants of his father's compositions, Pieter the Younger painted original landscapes depicting village and rural life. He inherited a sure draughtsmanship and a taste for strong local colouring. He acquired the nickname *De Helsche Breughel* (The Hell Breughel) perhaps due to the demons which appear in his paintings of St. Anthony.

P.M.

1 Pieter Bruegel I, *The Flemish Proverbs*, panel 117 x 163.5 cm, Berlin, Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Gemäldegalerie.

2 Margaret Sullivan, "Bruegel's Proverbs: Art and Audience in the Northern Renaissance", *The Art Bulletin*, 1991, Vol. LXXIII, no. 3, p. 438, note 85.

3 Margaret Sullivan, *op. cit.*, p. 435, note 44.

4 Pieter Bruegel the Elder, *Twelve proverbs*, on plates, oak, 74.5 x 98.4 cm, Antwerp, Museum Mayer van den Bergh, inv. 46, cat. I 339.

5 Margaret Sullivan, *op. cit.*, p. 447, note 145.

6 G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, p.126, no. 40.

7 See: Klaus Ertz, *Pieter Breughel der Jüngere (1564–1637/38)*, Lingen 1988/2000, cat. nos. E73, E74, E75 and E76.

8 Pieter Bruegel the Elder, *Twelve proverbs*, on plates, oak, 74.5 x 98.4 cm, Antwerp, Museum Mayer van den Bergh, inv. 46, cat. I 339.

9 See: Klaus Ertz, *Pieter Breughel der Jüngere (1564–1637/38)*, Lingen 1988/2000, cat. nos. E80, E81, E82a and E83.

10 See: Klaus Ertz, *Pieter Breughel der Jüngere (1564–1637/38)*, Lingen 1988/2000, cat. nos. E97, E98, and E99.

11 Pieter Bruegel the Elder, *The Nest Robber*, panel, 59.3 x 68.3 cm, signed and dated 1568, Vienna, Kunsthistorisches Museum, inv. no. 1020.

12 See: Klaus Ertz, *Pieter Breughel der Jüngere (1564–1637/38)*, Lingen 1988/2000, cat. nos. E101, E102, E103, E104, E105, E106 and E107.



No. IV Illustrated actual size

No. 9

PIETER BREUGHEL THE YOUNGER

(1564 Brussels – Antwerp 1637/8)

A Peasant Wedding Procession

Signed and dated 1630

On panel – 29 $\frac{1}{8}$ x 48 $\frac{3}{4}$ ins
74 x 124 cm

Provenance: Jules Paur, before 1914

His sale, Brussels, Le Roy, April 3, 1914

Galerie Brunner, Paris 1928

Osborne Kling, Stockholm, before 1935

Sale Christie's London, June 28, 1935, lot 13

Slatter Gallery, London 1943

Geoffrey J. Hart, London by 1956

Galerie Robert Finck, Brussels before 1969

Boissevin Collection, Florence

Sotheby's London, December 12, 1973, lot 30

Sotheby's London, June 23, 1982, lot 38

Sotheby's New York, January 26, 2006, lot 9

Exhibited: Galerie Brunner, Paris 1928, no. 822

Slatter Gallery, London 1943–44, no. 3 ill.

Brighton Art Gallery, *Paintings and Furniture from the Collection of Mrs. Geoffrey Hart*, 1956, no. 3

Literature: G. Glück, 'Die Darstellung des Karnevals und der Fasten von Bosch un Bruegel', in *Gedenkboek A. Vermeylen*, Brugges 1932, p. 81, no. 71

G. Marlier, *Pierre Brueghel le Jeune*, Brussels 1969, p. 173, ill. p. 169, fig. 93, p. 173, nos. 6,7 and probably 8¹

M. Diaz Padrón, 'La Obra de Pedro Breughel el Joven en Espana', in *Archivo Espanol de Arte*, 1980, p. 309

K. Ertz, *Pieter Brueghel der Jüngere*, Lingen 1988/2000, vol. II, p. 635, p. 703, no. E822, ill. Fig. 507

The scene is set in the Flemish countryside in summer. The trees are in full leaf and golden corn stands in the fields. A large mill dominates the landscape of rolling fields, woodlands and farm buildings. In the foreground, a procession of simple country folk, dressed in their best bib and tucker, makes its way along a road, leading from the village on the right to the church, seen through trees on the left. As was customary, the bride and groom walk separately, each processed by a man playing the bagpipes, a traditional instrument at Flemish weddings and *kermesses*. Two tall trees single out the groom, who is identified by the wedding crown he wears on top of his bright red cap. He is followed by two older men, probably the fathers of the bridal couple and all the other menfolk of the village. Then comes the plump and solemn-looking bride, flanked on either side by a page. She wears her long hair down, as a traditional symbol of her maidenhood, covered only by her wedding crown. She is attended by the two mothers and the other women in the party. Back in the village, preparations are being made for the wedding feast that will take place after the church service. Several large city churches can be seen on the distant horizon.



The *Wedding Procession* paintings are among Pieter Breughel the Younger's most appealing pictures and have long been popular with collectors. Pictures of a similar description appear in seventeenth-century inventories: for example, among the effects of Alexander Voet's widow in 1689, is a painting described as "*Een schoustuck, eenen bruytskerckganck* (a chimney piece, a wedding procession), which seems to tally with the large size and wide horizontal format of this composition. Seven autograph versions of the subject are known by Pieter Breughel the Younger, all dating from the later part of his career. The two earliest examples are dated 1623², one is from 1627³ and two are dated 1630, including our picture and the version in the Koninklijk Museum voor Schone Kunsten, in Antwerp⁴.

As is often the case with Pieter Breughel the Younger, the composition for the *Wedding Procession* is based on a painting by his father, Pieter Bruegel the Elder. The original is now lost and no related drawings or prints of the subject are known. A version in the Musée Communal de la Ville in Brussels, once thought to be by the father, has now been convincingly attributed to his second son, Jan Brueghel the Elder⁵. Compared with the Brussels picture, Pieter Breughel the Younger's versions feature fewer figures and a simplified landscape. Judging by other examples where the father's original still exists, it seems that Pieter the Younger regularly took liberties in his interpretations of his father's works. For example, he often supplemented the original composition with additional details, or sometimes made eclectic assemblages of motifs borrowed from several different sources.

The present painting is linked thematically with several other works by Pieter Bruegel the Elder and his son, depicting the various rituals and festivities surrounding peasant weddings. Towards the end of his career, the elder Bruegel produced his celebrated painting of the *Wedding Banquet*, now in the Kunsthistorisches Museum in Vienna⁶ and his *Wedding Dance in the Open Air*, of which the version in the Detroit Institute of Arts⁷ is thought to be the original. We know from Karel van Mander's biography of Bruegel that he was a keen observer of the habits and customs of the peasantry. Van Mander relates that the artist, together with his friend and patron, the merchant Hans Franckert, would often venture into the countryside to observe the activities of country folk. Apparently, they would even attend country weddings, "... dressed like peasants, brought presents like the other guests and acted as though they belonged to the families or acquaintances of the bride or groom"⁸. These excursions no doubt furnished Bruegel with ideas and motifs for his colourful multi-figured kermis and weddings scenes, which abound with amusing and anecdotal incidents. The fact that the wedding paintings continued to delight audiences in the century following Bruegel's death is evidenced by the large number of replicas of these subjects made by the son. Late in his own career, Pieter Breughel the Younger, introduced a new and independent treatment of this theme in his *Wedding Banquet in the open air*⁹.

The career of Pieter Breughel the Younger was largely built upon the reputation of his famous father. Although no more than four or five years old when the elder Bruegel died in 1569, he was nonetheless able to develop a detailed knowledge of his father's oeuvre. Whilst most of his father's paintings had been dispersed into princely collections around Europe, a few remained in private ownership in Antwerp, to which he must have had access. Drawings and unfinished pictures inherited from his father may also have been available to him, as well as the many prints which had been made after his father's compositions. The demand for the elder Bruegel's work remained strong well into the seventeenth century, as we know from several sources including the correspondence of Jan Brueghel the Elder with his patron, Cardinal

Federico Borromeo. Writing apologetically in 1609, Brueghel explained that he was unable to obtain works by his father for the clergyman owing to the fact that the Emperor had offered the highest possible price for any paintings by him that should become available¹⁰. It was this climate that resulted in a flourishing demand for Pieter the Younger's copies and adaptations of his father's work. Although he never enjoyed the financial success of his brother, Jan, Pieter Brueghel the Younger's paintings were widely collected and proved instrumental in perpetuating the Bruegel tradition.

Surprisingly few details survive regarding the life of Pieter Brueghel the Younger. Even his date of birth in Antwerp is not known although two documents which state that he was thirty-six on 22 May 1601 and seventy-two on 10 October 1636 suggest he was born in 1564 or 1565. He was the son of the celebrated peasant and landscape painter, Pieter Bruegel the Elder, and the older brother of Jan Brueghel the Elder. He was, therefore, only about five years old when his father died in 1569 and was an adolescent when his mother passed away. He may have received his first training from his maternal grandmother, Mayken Verhulst, who was a painter and had been married to Pieter Coecke van Aelst. Van Mander suggested that he also received training from Gillis van Coninxloo, a claim that is not generally accepted. Pieter the Younger became a master in the Antwerp painters' Guild in 1584–85. Nine pupils are listed as having been trained in his workshop between 1588 and 1626, among them Frans Snyders and Gonzales Coques. In 1588, he married Elizabeth Goddelet and their eldest son, Pieter III, also became a painter. Although he enjoyed a long and productive career that lasted more than half a century and exported his works widely through the firm of Forchoudt, he seems never to have owned a house and, in 1597, was behind with his rent. He died in Antwerp in 1637 or 1638.

In addition to both faithful copies and freely adapted variants of his father's compositions, Pieter the Younger also painted original landscapes depicting village and rural life. The caption beneath his portrait in Van Dyck's *Iconography* of 1630–31 reads "*Antverpiae pictor ruralium prospectuum*" (Antwerp painter of rural views). He inherited a sure draughtsmanship and a taste for strong local colouring. He acquired the nickname *De Helse Breughel* (The Hell Breughel) perhaps due to the demons which appear in his paintings of St. Anthony.

P.M.

1 The provenance, literature and exhibition history of the present painting was confused by Georges Marlier in his 1969 monograph on the artist. He considered the Hart picture (his no. 6) and the Boissevin picture (his no. 7) to be two different examples, rather than the identical panel. This has been clarified by Dr. Ertz who also suggests that the picture which Marlier noted in the "Panz" collection in Brussels (his no. 8) is most likely also to be the present painting which was in the Paur collection, Brussels.

2 See: K. Ertz, *Pieter Brueghel der Jüngere*, 1988/2000, vol. II, p. 701, cat.nos. E818 and E819.

3 See: K. Ertz, *op.cit.*, vol. II, p. 701, cat. no. E820.

4 Pieter Brueghel II, *The Wedding Procession*, signed and dated 1630, on panel, 69.5 x 116 cm, Antwerp, Koninklijk Museum voor Schone Kunsten, Inv. No. 807.

5 See: K. Ertz, *Pieter Brueghel der Jüngere-Jan Brueghel de Ältere. Flämische malerei um 1600. Tradition und Fortschritt*, Villa Hügel, Essen, 1997, p. 122.

6 Pieter Bruegel I, *The Wedding Banquet*, circa 1658, on panel, 114 x 163 cm, Vienna, Kunsthistorisches Museum, Inv. No. 1027.

7 Pieter Bruegel I? *Wedding Dance in the open air*, signed and dated 1566, panel, 119 x 157 cm, Detroit, Detroit Institute of Arts, Acc. No. 30.374.

8 Karel van Mander, *Het Schilderboek. Het Leven der doorluchtige Nederlandsche en Hoogduitsche Schilders*. Haarlem, 1604, fol. 233r.

9 See: K. Ertz, *op. cit.*, pp. 710–714, cat. nos. 867–E882.

10 See: Dominique Allart, "Did Pieter Brueghel the Younger see his father's paintings? Some methodological and critical reflections", in *Brueghel Enterprises*, ed. Peter van den Brink, Maastricht, Bonnefantemuseum, 2001, p. 47.

No. 10

PIETER CLAESZ.

(Burgsteinfurt 1597/8 – 1661 Haarlem)

A still life with a large roemer, a knife resting on a silver plate bearing a partly-peeled lemon, with walnuts and hazelnuts on a marble ledge

Signed with monogram, lower centre

On panel – 18 x 14½ ins
45.6 x 36.7 cm

Provenance: Private collection, Germany
By descent to the previous owner

On the corner of a table stands a large, gleaming roemer, half-filled with white wine. Beside it, a partly peeled lemon and a slice of its flesh appear on a pewter plate, on the rim of which rests the blade of a finely wrought knife. Five hazelnuts, a whole walnut and half of another lie on the bare wooden tabletop, together with a few fragments of shell. Light falling from a window high up on the left casts a pool of light upon these simple objects, which suggest the remains of a light meal.

This hitherto unrecorded painting by Pieter Claesz. has recently come to light, having been for several generations in a private collection in Germany. It is a consummate example of a smaller *ontbijtje*, or breakfast still life, belonging to the artist's early maturity. Fred Meijer dates it to circa 1632–3, while Dr. Martina Brunner-Bulst places it a little later at circa 1634–6. Its striking simplicity and restrained colours are characteristic of the classically harmonious breakfast type, which Pieter Claesz. developed with his Haarlem contemporary, Willem Claesz. Heda, from the later 1620s.

Claesz.'s earliest banquet pieces, from the first half of the 1620s, reflect the influence of the first generation of Haarlem still life painters, such as Floris van Dijck, Nicolaes Gillisz. and Floris van Schooten. Typically, they depict elegant displays of foodstuffs laid on a table, arranged rather rigidly so as not to overlap and seen from a high viewpoint. During this period, the artist manifests a tendency to light each component individually and shows a preference for strong colour contrasts. From around 1628, as his talents unfolded fully, Pieter Claesz. gradually evolved a new tonal style of still life painting, sometimes referred to as the '*monochrome banketje*'. He now resisted the temptation to paint elaborate displays, limiting himself instead to a few every day objects, casually grouped near the corner of a table. At the same time, he lowered his vantage point and achieved a convincing illusion of space by seemingly minimal means. Colour variations were restricted to a few closely related hues and light and atmosphere became a unifying force. A greyish brown and golden green tonality began to dominate his palette and his technique became progressively more painterly. Time and again, Claesz. found inspiration in simple requisites, producing new variations on familiar themes, without ever repeating himself.



PIETER CLAESZ.

(Burgsteinfurt 1597/8 – 1661 Haarlem)

A still life with a *roemer*, a crab and a peeled lemon on a pewter plate, a bunch of grapes, a bread roll and knife and an elaborate Dutch silver salt cellar, on a draped table

Signed in monogram and dated 1643, centre right

Oil on panel – 19¼ x 26 ins
49 x 66 cm

Provenance: Anon. sale, Amsterdam, Mak van Waay, 8 October 1973, lot 19
With Richard Green, London, by 1977
With Castendijk, Rotterdam
Private collection, Bruges, by 1980
By whom offered, London, Sotheby's, 8 December 1993, lot 30
(withdrawn)
Thence by descent to the previous owner

Literature: N.R.A. Vroom, *A Modest Message*, Schiedam 1980, vol. 1, p. 46, reproduced fig. 53, vol. 2, p. 28, cat. no. 109
M. Brunner-Bulst, *Pieter Claesz. Der Hauptmeister des Haarlemer Stillebens im 17. Jahrhunderts*, Kritischer Oeuvrekatalog, Freren 2004, pp. 274–6, cat. no. 121, reproduced p. 275 (as 'dated 1643?')

On the corner of a table, partly covered with a white linen cloth, stand the remains of a light meal. A large *roemer*, half filled with white wine, dominates the composition. Before it, a half-peeled lemon rests on a pewter plate and, behind, a handsome red crab is displayed on a pewter platter, next to a silver salt cellar. A broken bread roll, its crust and crumbs scattered across the table cloth, lies on the right, beside a knife, with a finely wrought handle. A small bunch of grapes appears on the left, still attached to a stem from the vine, bearing leaves and tendrils.

Painted in 1643, the present work is a classic example of the so-called *monochrome bancketje*, a type of still life painting intimately associated with Pieter Claesz. and his Haarlem contemporary, Willem Claesz. Heda. It belongs to his most productive phase, when he was about forty-eight years old, and is a superb example of his mature, painterly style. The harmoniously balanced composition, comprised of a few carefully selected objects, observed with studied informality, is a model of understated elegance. Using a restrained palette and subtle atmospheric effects, he achieves a high degree of naturalism and an eminently satisfying result.

Pieter Claesz. had been painting breakfast and banquet pieces for more than twenty years when he executed this work. Fortunately for art historians, he consistently monogrammed his works, either *PC* (P through C) or sometimes vertically extended to *PCH* (the H standing for Harlempjesis), and dated many of them, thereby providing a clear record of his stylistic development from 1621 to 1660. His early still lifes of the 1620s are closely related to the banquet pieces by the older generation of Haarlem still life painters, such as Floris van Dijck, Nicolaes Gillis and Floris van Schooten. In these youthful works, he assumed a relatively high vantage point, arranging



his objects in rows or in a chequerboard pattern, with little overlapping of forms. This enabled him to give a fuller account of each item, although it compromised the perspective. At the same time, he tried out various lighting effects, at times using clear daylight, at others deep chiaroscuro or artificial illumination. During this period his brushwork varied and there was a strong emphasis on local colour.

Claesz. soon, however, developed a more personal style, making advances over his precursors, particularly in his sensitivity to atmosphere and his command of perspective. He lowered his point of view, reduced the number of objects and arranged them more compactly. His brushwork became more fluid and he introduced a softer play of light. From the late 1620s and early 1630s, Pieter Claesz. produced still lifes, characterised by a simple arrangement of objects on a table, using a limited range of colour and tone, later known as *monochrome banquetjes*. Throughout the 1630s Pieter Claesz. continued to perfect his tonal compositions, limiting himself to a few items, which he painted many times, without repeating himself, re-arranging them and re-discovering them time and again.

The present work, executed in 1643, exemplifies Pieter Claesz.'s mature banquet piece and demonstrates his mastery of the craft of painting. Around this time, his compositions became richer and more elegant, with stronger accents of colour. Here, the brick red of the large crustacean and the astringent yellow of the lemon enliven the harmonious palette of golden brown and olive green. The handling of paint is broad and painterly: passages of thick impasto describe the texture of bread, the nubble of lemon peel and the folds of linen cloth, while fluent brushstrokes render the various reflective surfaces, ranging from the green tinged glass and the wine within, to the sheen of pewter and the cool glint of silver. The fine tableware and choice comestibles, although not unduly showy, are costly items suggesting a wealthy household. The crab is a favourite motif, appearing in numerous other still lifes, its intricate form providing interest and colour. The Baroque salt cellar, similar in style to a piece by the Utrecht silversmith, François Elioet, now in the Victoria and Albert Museum, London¹, however, makes only an occasional appearance in Claesz.'s oeuvre: for example, in a still life of the same year, depicting a *roemer* and a plate of oysters, now in the Saint Louis Museum of Art².

Despite the seemingly casual arrangement of objects, they were no doubt selected and placed with care, giving the impression that someone has recently left the table and might return at any moment to partake of this inviting repast. The handle of the knife, the plate and the spiral of lemon peel, projecting forward over the edge of the table, serve to heighten the objects' three-dimensionality and bring the viewer closer to the depicted scene. Also, by showing only the right-hand edge of the table top, the artist creates a sense of depth and suggests a continuous space, beyond the field of vision: an illusion enhanced by the reflection of the studio window in the *roemer*.

A birth date of about 1597 can be deduced from a document of 1640 in which Pieter Claesz. states that his age is about forty-three years old. He came from Berchem, near Antwerp and may have been Catholic. He probably received his first artistic education in the circle of Osias Beert and Clara Peeters, whose style is reflected in his early work. Around 1620 to 1622, possibly for economic reasons, Claesz. moved to Haarlem. His son, Claesz., was born in Haarlem in 1622: he later adopted the name of his father's place of birth, Berchem, and became a successful painter of Italianate landscapes. After the death of his first wife, Pieter Claesz. remarried in 1635, a young woman from Flanders. He died in December 1660 and was buried in the Nieuwe Kerk in Haarlem.

P.M.



- 1 François Elieet, salt, parcel-gilt, Utrecht, 1624, H. 13.8 cm, London, Victoria and Albert Museum.
- 2 Pieter Claesz., *A still life with a roemer, oysters and a salt cellar*, signed and dated 1643, Saint Louis Art Museum, Acc. No. 1-141:22.

No. 12

ANTHONIE DE LORME
(Doornik 1620 – 1673/6 Rotterdam)

The Interior of the Laurenskerk, Rotterdam, with the Tomb
of Admiral Witte Corneliszoon de With

Signed and dated 1667, lower left

On canvas – 45³/₄ x 40¹/₈ ins
116.2 x 101.9 cm

Provenance: (Possibly) John Bouchier the Younger (1710–1759)
By descent at Micklegate House, York, where recorded in a
watercolour of circa 1830 by Mary Ellen Best
(York City Art Gallery, inv. no. R2394)
Thought to have been acquired by the family of the previous
owner in the mid-nineteenth century

Impeccably preserved, this previously unrecorded canvas exemplifies the best work of Anthonie De Lorme. The luminous interior depicts a view in the Laurenskerk in Rotterdam, with the tomb of the naval hero, Vice-Admiral Witte Cornelisz. de With (1599–1658)¹. His grave board and flag, both bearing his coat of arms, are affixed to the wall above the monument. A little group of figures stands before his effigy, talking and gesturing among themselves: some are locals but others, judging by their exotic costumes, are visitors from abroad. Through an archway to the left, a vista of a broad aisle with a wooden vaulted ceiling opens up, where other figures stroll and engage in conversation. A small boy peers around the base of a column and, in the furthest corner of the church, an open doorway offers a glimpse of the sunlit street beyond. In the immediate foreground, a piebald whippet cocks its leg against the stonework.

The main focus of interest in this painting is the tomb of Vice-Admiral de With. Carved by Pieter Rijcks, after a design by Jacob Lois, the monument shows de With reclining beneath the figures of Neptune and Mars, flanked by red marble columns and the attributes of war and surmounted by allegorical representations of fame and victory. The design was clearly inspired by Jacob van Campen's monument to de With's lifelong rival, Admiral Maarten Tromp, erected in the Oude Kerk in Delft in 1658, the year of de With's death.

De With enjoyed a distinguished career, rising to the rank of Vice-Admiral in 1637. He served under Tromp at the Battle of the Downs in 1638 and again during the First Anglo-Dutch War. In 1652, he commanded the Dutch fleet against the English at the Battle of the Kentish Knock, but was defeated and consequently overlooked as the successor to Tromp, following the latter's death in 1653. Although de With was an outstanding sailor and unflinchingly brave, his career was blighted by his outspoken and divisive nature, which gained him as many enemies as friends. He died on 8th November 1658 in the Battle of the Sound, commanding the vanguard of the Dutch fleet in the relief of Copenhagen from the Swedish. His ship, the *Brederode*, became grounded and was surrounded by the enemy. He was shot first in the left thigh by a musket ball and then hours later in the chest. When his ship was boarded by the Swedes, he refused to surrender his sword, uttering the immortal lines, "I have faithfully wielded this sword so many years for Holland, that



I won't give it up now to some common soldiers". Barely able to stand, he insisted on walking unaided across a gangplank to the Swedish ship, where he immediately collapsed and died. His body was embalmed by order of King Charles X and displayed as a war trophy in the town hall of Elsinore. In January the following year, the body was handed over to the Danish court in Copenhagen and subsequently returned to the Netherlands. De With was buried in the Laurenskerk on 7 October 1659.

Anthonie De Lorme established his reputation as a painter of imaginary church interiors, often lit by candlelight, inspired by his teacher, Jan van Vucht, and the more successful architectural painter, Bartolomeus van Bassen. Around 1652, he made an almost complete break with this tradition and turned instead to the more demanding task of faithfully depicting the interior of his local church, the Laurenskerk, in Rotterdam. This sudden change of heart was no doubt in response to recent developments in the work of his contemporaries in nearby Delft, most notably Gerard Houckgeest. Houckgeest's career had taken a similar turn a few years earlier when he gave up representing fictive interiors and took up painting recognisable views of the interiors of the Nieuwe Kerk and Oude Kerk in Delft. There was clearly a considerable demand for this new genre of real church interiors and before long Hendrick van Vliet, Emanuel de Witte and Anthonie De Lorme followed suit. For the rest of his career, De Lorme devoted himself almost exclusively to producing accurate views of the inside of Rotterdam's great Gothic church, such that the French nobleman, Balthasar de Monconys, visiting the artist's studio in 1663, remarked that De Lorme painted nothing but the interior of the Laurenskerk, but did so with great skill².

Although De Lorme's new interest in direct observation was undoubtedly indebted to Houckgeest and van Vliet, he nonetheless developed a distinctive personal style. It is noticeable that in his portrayals of the Laurenskerk, De Lorme did not employ the two-point perspective scheme favoured by his contemporaries in Delft, but preferred a frontal perspective, with a single vanishing point, more akin to the church interiors of the Haarlem painter, Pieter Saenredam. Whilst the subject-matter of our painting, for example, suggests a familiarity with van Vliet's painting of 1658 of the *Interior of the Oude Kerk in Delft, with figures gathered before the tomb of Admiral Tromp*, in the Toledo Museum of Art³, its composition and the artist's use of perspective is entirely different. Unlike the Delft master's oblique view taken across the church, using two vanishing points, De Lorme adopts a single, off-centre recession into space. A small mark in the paint surface, situated on the wall just above the railings to the right of the tomb, indicates where the orthogonals converge. This mark also reveals the artist's normal practice of driving a small nail into the canvas to serve as an aid in drawing the main perspective lines.

Whether De Lorme chose habitually to construct his pictures around a single vanishing point to suit his artistic vision, or whether it was determined more by the architecture of his subject⁴, we shall never know. However, what is certain is that his uncluttered compositions capture magnificently the noble grandeur of the Laurenskerk and convey a powerful sense of its spacious interior. In the present example, we are drawn in to the central scene by the proximity of the massive columns that frame our view, while the low vantage point, which places us on eye level with the figure before the tomb, emphasises the height of the building. The artist's sensitive handling of shadows and the evocative play of dappled light across the white-washed walls is masterly, as is the description of textural effects, such as the cracks and chips in the stonework, the areas of peeling plaster and the inscriptions

on the tombstones in the pavement. The predominantly cool colour scheme, rendered in cream, grey and black, with small accents of warm brown and red, contributes to the atmosphere of stillness and harmony.

While some of De Lorme's church interiors show no signs of life and, consequently, appear strangely silent and empty, the figures which inhabit the present example add human interest and colour to the scene. This, of course, raises the question as to who De Lorme used as his staffage painter. Early in his career, he is known to have collaborated regularly with the Delft painter, Anthonie Palamedesz., who also painted figures in the interiors of his master, Jan van Vucht. However, later he seems to have developed a relationship with a pupil of Palamedesz., the Rotterdam painter, Ludolf de Jongh, who contributed staffage to some of his finest works. In the present case, the well drawn and elegantly proportioned figures, taken with the foreground motif of the hunting dog and the distinctive use of a vibrant red, suggest an attribution to his hand⁵.

Very little is known about the life of Anthonie De Lorme, who was born in Doornik around 1610⁶. He was first recorded in Rotterdam in 1627, when he served as a witness for his teacher, Jan van Vucht (c. 1603–1637), a painter of church interiors. In 1647, he married Maertje Floris in Rotterdam. De Lorme apparently also had a shop where he is believed to have sold paintings and art supplies. He died in Rotterdam in 1673.

P.M.

1 An old label attached to the reverse of the picture incorrectly identifies the tomb as that of Admiral Maarten Tromp.

2 "[Il] ne fait que l'Eglise de Rotterdam en diverse veues, mais il les fait bien." Balthasar de Monconys, *Journal des voyages de Monsieur de Monconys*, 2 vols., Lyons, 1665–66, p.131.

3 Hendrick van Vliet, *Interior of the Oude Kerk, Delft, with the Tomb of Admiral Maarten Harpertsz. Tromp*, 1658, on canvas, 123.5 x 111 cm, Toledo Museum of Art, Toledo, Ohio.

4 See Walter Liedtke in *Architectural Painting in Delft*, 1982, p. 69, where he notes that the Laurenskerk offered different pictorial possibilities to the churches in Delft and did not lend itself readily to diagonal views through columns.

5 We are grateful to Dr. Walter Liedtke for supporting this attribution on the basis of a photograph.

6 For what little documentary evidence survives see the biography in the exhibition catalogue, *Perspectives: Saenredam and the architectural painters of the 17th century*, Rotterdam, Museum Boymans-van Beuningen, 1991, p. 237.

No. 13

DIRCK VAN DELEN

(Heusden c. 1605 – 1671 Arnemuiden)

Elegant figures in a loggia

Signed and dated 1635 on column base, lower right

On panel – 20½ by 23½ ins
52 by 59.6 cm

Provenance: Possibly sold, Amsterdam, May 10, 1853, lot 20 (as "Paleis: Escorial," 52 x 58 cm., oil on canvas)

Major Claude Daubuz

By whom sold, London, Christie's, Feb 16, 1940, lot 74

With Hoogsteder-Naumann Ltd.

Philip J. Hahn collection, New York

Exhibited: The Hague, Mauritshuis, *Terugzien in bonwondering, A Collector's Choice*, Feb 19–March 9, 1982, no. 29, reproduced
New York, Hoogsteder-Naumann, Ltd., *A Selection of Dutch and Flemish Seventeenth-Century Paintings*, 1983, no. 2

Literature: *A Selection of Dutch and Flemish Seventeenth-Century Paintings*, New York 1983, no. 2, (detail reproduced on cover and reproduced p. 5)
Dutch and Flemish Paintings from New York Private Collections, New York, 1988, no. 14, illus. p.31

An elegantly attired couple, accompanied by two young boys, pause before the portico of a magnificent palace. To the left, a man stands at an open door, through which we catch a glimpse of a richly appointed room within. On the right, beneath a loggia, gentlemen gather, some seated on the ground, others standing, and engage in lively conversation. Beyond the colonnade, aristocratic figures stroll in a spacious courtyard, bounded by a leafy arbour.

Dirck van Delen devoted his entire career to painting imaginary architectural subjects, chiefly interiors and courtyards of churches and palaces in the Northern Renaissance style. In his choice of fanciful settings, he was inspired by the graphic work of Hans Vredeman de Vries and his son Paul. Architect, theorist, designer and founding father of architectural painting, Hans Vredeman de Vries, travelled widely in Northern Europe and worked in a number of important centres, including Antwerp, the Court of Emperor Rudolf II at Prague, Amsterdam and The Hague. He is best remembered for his prints, particularly those contained in his treatises on perspective and architecture¹, in which he codified the rules of perspective, evolved by Italian Renaissance artists. These whimsical and inventive compilations of classical architectural forms and motifs were highly influential for later generations of architectural painters. Among those who tapped this rich resource were the Antwerp painters, Hendrick van Steenwycks, father and son, the Neefs family of painters and Bartholomeus van Bassen, the painter-architect active in the Hague.

A Palace Courtyard with Elegant Figures, is a fine example of van Delen's architectural fantasies, painted in 1635, when the artist was at the height of



his powers. After 1630, palace exteriors of this type dominated his output and his style became more exuberant. During this period, his courtyard scenes achieved a new spaciousness, reflecting the influence of Hendrick van Steenwyck the Younger, and the dull, brownish colouring typical of his work of the 1620s, was replaced by a lighter, brighter palette and lustrous paint surface. These qualities are very evident in our painting, with its harmonious colour scheme of beige, cream, grey and terracotta in the architectural elements, enlivened by touches of brilliant pink, red, yellow and green in the fancy apparel of the foreground figures. It is above all, an impressive demonstration of van Delen's virtuoso skills at rendering complex architectural structures and creating a convincing illusion of three-dimensional space. The staffage, which is by van Delen's hand², rather than merely animating the scene contributes to its structure. Our attention focuses upon the brightly lit group in the foreground, framed by a monumental arch, which introduces a deep recession into space, through a shaded colonnade to an archway in the verdant arbour beyond. The orthogonal lines, emphasised by the alternating cream and black floor tiles, converge upon a central vanishing point, immediately above the heads of the elegant couple. Although van Delen borrowed architectural motifs from earlier Mannerist prototypes, his use of light and atmospheric effects as a means to articulate architectural space, achieves a naturalism which is entirely of his time.

The present work can be compared with other paintings from this particularly fertile phase in van Delen's career, such as the superb *Architectural Fantasy*, dating from 1634, in the National Gallery in London³, or, closest in conception to our picture and painted in the same year, *A Palace Courtyard with Elegant Figures*, in the Herzog Anton Ulrich-Museum in Brunswick⁴.

Although van Delen worked mainly in the relative isolation of Middelburg, a city better known for its still life painters, his pictures exhibit the cosmopolitan air of a larger centre. As burgomaster of Arnemuiden, he was clearly a prominent member of local society and, judging by certain prestigious commissions, he was certainly not considered a provincial painter in his day. For example, in the early 1630s, he painted five large canvases for a grand house on the Lange Vijverberg in The Hague, owned by Count Floris II von Pallandt van Culemborg, now in the Rijksmuseum⁵ and, much later in his life, he collaborated with Theodore Boeyermans on a large allegory, commissioned by the Antwerp Guild of St. Luke. Likewise, his collaborative efforts with some of the most popular figure painters of the day, such as Dirck Hals, Anthonie Palamadesz. and Pieter Codde indicate that he was in regular contact with other major artistic centres. Dirck van Delen's views of imaginary architecture, which have been described as representative of an international "Court Style" undoubtedly appealed to a wealthy, sophisticated and intellectual clientele. As Walter Liedtke has commented, "the aristocratic figures serving as staffage in many of these refined and decorative pictures bear some resemblance to their original purchasers"⁶.

According to Cornelis de Bie⁷, Dirck van Delen was born in Heusden, northeast of 's Hertogenbosch, around 1605. He may have been a pupil of Hendrick Aerts., a painter of architectural fantasies. He married his first wife, Maria van der Gracht, in Arnemuiden, near Middelburg, around 1625, and the couple settled there by 1626, the year their child was baptised. On 31 May 1628, van Delen became a citizen of Arnemuiden, residing there for the rest of his life and serving almost continually as a member of the town council, mostly as burgomaster. He joined the Middelburg painters' guild in 1639 and remained a member until 1665. According to a painted epitaph, which still hangs in the town hall of Arnemuiden, van Delen was married three times.

When his first wife died in 1650, at the age of sixty-two, the painter was only forty-five years old. The artist subsequently married Catharina de Hane, who was thirteen years his junior when she died on 24 December 1652 and, finally, he married Johanna van Baelen, who passed away on 16 December 1668, aged sixty-eight.

The staffage in van Delen's paintings was sometimes provided by other artists, including Dirck Hals, with whom he collaborated in the late 1620s⁸, Pieter Codde, Anthonie Palamedesz. and Jan Olis. He visited Antwerp in 1666 to collaborate with Theodore Boeyermans on a large allegory, commissioned by the city's guild of St. Luke and apparently revisited Antwerp in 1668 or 1669. He died, aged sixty-six, on 16 May 1671 in Arnemuiden. Although he had at least one son, no children survived him. The inventory of his estate testifies that he was well-to-do.

P.M.

1 *Perspective id est celeberrima ars inspicient is*, The Hague, 1604–05 and *Architectura*, 1606.

2 We are grateful to Bernard M. Vermet for confirming that this is the case, on the basis of photographs. He also comments that "The figures, traditionally thought to have been painted by others, are almost all by van Delen and until c. 1630 were often inspired by or copied from Dirck Hals, as in *Interior with Ladies and Cavaliers* (1629, Dublin, National Gallery)". Bernard Vermet, "Dirck van Delen", *The Grove Dictionary of Art Online*, (Oxford University Press, 18.05.06) <<http://www.groveart.com>>

3 Dirck van Delen, *An Architectural Fantasy*, signed and dated 1634, on panel, 46.7 x 60.5 cm, London, National Gallery, inv. no. 1010.

4 Dirck van Delen, *A Palace Courtyard with Elegant Figures*, on panel, 54 x 78 cm, Brunswick, Herzog Anton Ulrich-Museum, inv. no. 1075.

5 Dirck van Delen, *Members of the House of Orange and other Noble figures in an idealized architectural setting*, c. 1530–32, set of five, oil on canvas, various sizes, Amsterdam, Rijksmuseum. On loan to the Paleis Het Loo, Apeldoorn.

6 Walter Liedtke, "The Court Style. Architectural Painting in The Hague and London", in the exhibition catalogue: *Perspectives: Saenredam and the architectural painters of the seventeenth century*, Rotterdam, Museum Boymans-van Beuningen, 1991, p. 33.

7 Cornelis de Bie, *Het Gulden Cabinet, van de edele vry schilderconst*, Antwerp, 1662, p. 281.

8 See: T. Trent Blade, *The Paintings of Dirck van Delen*, (diss. U.MN, 1976, Ann Arbor, 1980, p. 1129), who concludes that they collaborated primarily in circa 1627–29.

OTTMAR ELLIGER THE ELDER

(Göthenberg 1633 – 1679 Berlin)

A still life of grapes and vines, plums, cherries and a Red Admiral butterfly

Signed and dated 1666, lower centre left

On canvas – 22³/₈ x 16¹/₂ ins
57 x 42 cm

Provenance: Count Von Anhalt, Germany

Elliger's still life is set in the outdoors, before a dimly lit outcrop of rocks. A rich swag of fruit, comprising plums, quinces and huge trusses of grapes, complete with a stem of the vine, bearing leaves and tendrils, is suspended from an unseen support. In the foreground, clusters of bright red cherries, a strawberry, some redcurrants and a branch of raspberries lie scattered across the bare earth. Drops of water glisten on fruits and foliage: a large grasshopper and two butterflies animate the scene.

As a result of his cosmopolitan and peripatetic background, Ottmar Elliger the Elder was exposed to a number of influences during his artistic development. Although there is some doubt that he was taught by the Flemish flower painter, Daniel Seghers¹, Elliger's fruit pieces and garlands of fruit are clearly indebted to the Antwerp still life tradition, particularly those artists who followed in the wake of Seghers, such as Joris van Son, Alexander Coosemans and Jan Pauwel Gillemans I. Elliger's earliest works, from around 1653, indicate a knowledge of Jacob Marrel, who was working in Frankfurt at that time and the work of Jan Davidsz. de Heem was another important source of inspiration. De Heem was the most celebrated still life painter of his day and his pervasive influence touched a whole generation of still life artists in the Netherlands. Elliger's mature works, dating from his period in Amsterdam, reveal that by then he had evolved a highly distinctive personal style.

This splendid composition of 1666, painted shortly after his move to Hamburg, belongs to a particularly fertile phase in Elliger's career, when he produced many of his finest works. His still lifes from this period are characterised by a profusion of ripe fruits, with leaves and occasionally vegetables, arranged in huge, tightly packed swags or garlands. It was his practice to fill almost the entire surface of the canvas with fruit and foliage, allowing very little space between or around his objects. This love of opulence, combined with a palette of warm, autumnal hues produces an extremely decorative effect. Our painting can be compared with a similarly conceived still life, dating from the same year, now in the Herzog Anton Ulrich-Museum in Brunswick² and another in the Museum in Schwerin³. All three paintings feature a top heavy arrangement, with huge bunches of fruit and foliage, suspended from above, and set against a dark background. The Red Admiral and Cabbage White butterflies are favourite motifs, recurring in all three works.

The vague suggestion of an outdoor location represented here may have been inspired by de Heem's woodland still lifes of the mid-1650s and later⁴, or the forest floor still lifes by Otto Marseus van Schrieck, who returned from Italy around 1657 and settled in Amsterdam. Unlike van Schrieck, however, Elliger



was not concerned with the curiosities of woodland flora and fauna, but used the open air setting to enhance the naturalism of his display. The darkened background and partially cropped composition are characteristic of the artist's oeuvre and serve to set off the lustrous fruits, thrusting them forward in space, close to the picture plane. This sense of closeness to the subject invites the beholder to delight in Elliger's realistic observation of detail, such as the intricate veining in the vine leaves, and his masterly description of textures, ranging from the powdery bloom on grapes and plums to the glossy skins of cherries and currants. The artist's distinctive palette is rendered predominantly in tones of green and red, with coppery tints and accents of brilliant red and white in the butterflies' wings.

In this work from Elliger's maturity, the artist achieves a colouristic brilliance and exuberance which celebrates the abundance of nature. It is possible that he may also have intended a *vanitas* connotation here, as the branch of plums, with insect-ravaged leaves, and vine leaves, speckled with brown blemishes, are visible signs of decay, alluding to life's inevitable transience. The butterfly, however, is both a reminder of the fragility of human existence and, due to its spectacular process of metamorphosis, a symbol of resurrection, offering hope and consolation.

Ottmar Elliger the Elder was born in 1633 in Göthenburg, the son of a medical doctor. Houbraken states that he was a pupil of Daniel Seghers in Antwerp⁵, but he may have been misinformed. Elliger probably worked in Copenhagen for a period in the mid-1650s, later moving to Amsterdam where, in 1660, he married the sister of the still life painter, Jacob van Walscapelle. In 1665, he moved from Amsterdam to Hamburg and, in 1670, he took up an appointment as court painter to the Elector of Brandenburg in Berlin, where he died prematurely in 1679. Elliger was predominantly a still life painter of flowers and fruit but he also produced a few portraits. He usually signed his paintings in full and dated works are known from 1653 to 1678.

P.M.

1 Houbraken cites him as a pupil of Daniel Seghers (whose pupils are unrecorded because Seghers was not a guild member) but may have been misinformed. See footnote 5 below.

2 Ottmar Elliger I, *Fruit Piece*, signed and dated 1666, on canvas, 64 x 44.5 cm, Brunswick, Herzog Anton Ulrich-Museum, inv. no. 555.

3 Ottmar Elliger I, *Fruit Piece*, on canvas, 66.5 x 49 cm, Herzogliches Museum, Schwerin. Information from the Witt Library, London.

4 For example, de Heem's *Fruit and Flowers in a Landscape*, dated 1655 in the Hermitage, St. Petersburg, inv. no. 1797 or *Ruins with Fruit and a Bird's Nest* in the Staatliche Kunstsammlungen, Dresden, inv. no. 1261.

5 A. Houbraken, *De Grootte Schouburgh ...*, The Hague, 1753, vol. II, p. 293.

JAN JOSEFSZ. VAN GOYEN

(Leiden 1596 – 1656 The Hague)

A stormy landscape with a lightning bolt over the
Haarlemer Meer

Signed in monogram and dated 1642, lower right

On panel – 15¾ x 24 ins
39.9 x 61 cm

Provenance: With Charles Sedelmeyer, Paris, by 1873
Rudolf Peltzer, Cologne
His sale, Frederik Muller, Amsterdam, 26–27 May 1914, lot 311
(fl. 3,900)
Max Rothschild, London, 1920–5
Jacques Goudstikker, Amsterdam, 1926
Anon. sale, Galerie Fievez, Brussels 8 May 1929, lot 52 (90,000
Belgian Francs to Goudstikker)
Jacques Goudstikker
Looted by the Nazi authorities, July 1940
Recovered by the Allies, 1945
In the custody of the Dutch Government
Restituted in February 2006 to the heir of Jacques Goudstikker

Exhibited: Vienna, Gallery Sedelmeyer, *Gemälde alter Meister aus dem Wiener*,
1873, no. 68
Utrecht, Centraal Museum, Dec 1925 – Jan 1926, no. 9
The Hague, Schilderkundig Genootschap Pulchri Studio, *10th*
Exposition de la Collection Goudstikker d'Amsterdam, 13 March–4
April 1926, no. 59
Rotterdam, Rotterdamsche Kunstkring, *Catalogue de la Collection*
Goudstikker d'Amsterdam, 10–25 April 1926, no. 39
National de l'eau in Luik, 1939, no. 216.
Arnhem, Gemeentemuseum, *Het Nederlandse landschap in het 17*
eeuw, 1964, no. 15
Leiden, Stedelijk Museum De Lakenhal, *Het Hollandse 17de*
centuryse landschap, 20 Oct–16 Nov 1972, no. 22
Michigan, Grand Rapids Art Museum, *Landscapes from the Golden*
Age, 19 May–19 June 1972, no. 22
Aarhus, Kunstmuseum, *Landskaber fra Hollands Guldalder*,
1976–7, no. 11; and the Nasjongalleriet, Oslo and Göteborgs
Konstmuseum, Göteborg
Minneapolis, The Minneapolis Centre of Art, *Mirror of Empire.*
Dutch Marine Art of the Seventeenth Century, 23 Sep –30 Dec 1990,
no. 16; and The Toledo Museum of Art, Toledo, Jan–April 1991;
and The County Museum of Art, Los Angeles, May–Sept 1991
Leiden, Stedelijk Museum De Lakenhal, *Tussen*
fantasie en werkelijkheid, 20 March–20 June 1992, no. 33.
Leiden, Stedelijk Museum De Lakenhal, on loan

Literature: C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis*
der Werke der hervorragendsten Holländischen Maler des XVII.
Jahrhunderts, Paris, 1923, VIII, no. 1111



H-U. Beck, *Jan van Goyen 1596–1656*, Augsburg, 1973, II, p. 362, no. 807, illustrated
L.J. Bol, *Die Holländische Marinemalerei des 17. Jahrhunderts*, Braunschweig, 1973, p. 332, no. 279
C. Wright, *Paintings in Dutch Museums. An Index of Oil Paintings in Public Collections in The Netherlands by Artists born before 1870*, London, 1980, p. 146
Old Master Paintings: an illustrated summary catalogue, Rijksdienst Beeldende Kunst (The Netherlands Office for the Fine Arts), The Hague, 1992, no. 841, p. 111, illustrated

This beautifully preserved panel, which was for many years on loan to the Stedelijk Museum De Lakenhal in Leiden, is among van Goyen's most innovative and evocative works. It depicts the drama of a thunderstorm as it passes directly over the *Haarlemer Meer*. An offshore gale is blowing and a bolt of lightning flickers across the dark sky, illuminating a church spire on the far side of the bay. In the foreground, a buoy bobs on the white-capped waves and a rowing boat, with five fishermen aboard, plies the rough waters. To the left, a fishing boat approaches a jetty, marked by a beacon, its sails silhouetted against a patch of brightness in the sky, where a glimmer of sunshine breaks through the gloom. The sails of other vessels and a distant church tower dot the low horizon.

Van Goyen began painting marine views in the mid-1630s, probably under the influence of Jan Porcellis, and became one of the most outstanding masters at rendering his native sea and sky in various weather conditions. He often made drawings of the landscape from a small boat in which he traversed the rivers, lakes and estuaries of the Dutch Republic. Numerous chalk sketches, many of which still survive in pocket-size sketchbooks, record his journeys. These provided him with a huge repertoire of motifs which he later used when working up finished compositions in the studio. In his marines, he rarely concerned himself with topographical accuracy, focusing instead on the constantly varied interplay of land, water and sky in ever-changing atmospheric conditions. Unlike his Haarlem contemporary, Salomon van Ruysdael, who invariably represented nature in its most serene moods, van Goyen took delight in describing it in all its diverse humours.

From around 1640, it seems that van Goyen showed a marked preference for the effects of foul weather, often depicting the choppy waters of an estuary in a stiff breeze, a lake beneath a threatening sky, or the momentary spectacle of a rainbow after a shower. Occasionally, as we see here, he applied himself to capturing the charged atmosphere of a storm, with murky skies rent by flashes of lightning. In his monograph on van Goyen, Hans-Ulrich Beck records eight such works, dating from 1641 to 1647¹, a relatively small number compared with the artist's prolific output. Van Goyen was not alone, however, in expressing an interest in such phenomena, though he seems to have been the first to introduce lightning into Dutch seventeenth-century landscape painting. Several of his contemporaries followed suit, probably inspired by his example, among them Simon de Vlieger, who depicted a similar subject in a *Thunderstorm off the Coast*, in the Thyssen-Bornemisza Collection, Madrid² and Aelbert Cuyp in his painting of *The Maas at Dordrecht in a Storm*, in the National Gallery, London³.

Characteristic of van Goyen's loosely handled marines of the 1640s, this panel displays the breathtaking confidence of an artist at the height of his powers. Based on close observation of nature, he was able to capture the most ephemeral of effects with an extraordinary economy of means. His strictly

monochrome palette, taken here to its furthest extreme, in tones of murky brown, grey and umber, relieved only by highlights of gleaming white and small touches of red and blue in the tricolour flag, perfectly conveys the drama of the storm and the palpably moisture-laden atmosphere. Typical too, is the fluent technique, employing broad brushstrokes in the clouds and sky and short, staccato strokes to suggest the agitated waters. In places, the pinkish ground shows through, becoming a unifying component in the final tonality of the painting. Details of boats, figures, buildings and trees are painted rapidly, wet-into-wet, using a fine brush.

Van Goyen's sea storms strike a remarkably modern note when compared with those of his immediate Dutch predecessors. Unlike earlier examples of the genre, typified by rugged, foreign coastlines, van Goyen's presents a quintessentially Dutch view of land and sea, his low horizon and horizontal format accentuating the flat terrain and vast expanse of water. Furthermore, van Goyen eschewed the use of moralising overtones and heroic exaggeration, in favour of a naturalistic representation of the power of nature's forces. In paintings of this type van Goyen anticipates the great landscape painters of the nineteenth century, such as Constable and Turner in England and the Impressionists in France, who also took their inspiration from the direct observation of nature. Not surprisingly van Goyen's work, which had received little attention in the eighteenth century, was 'rediscovered' at this time, not only by artists but also collectors. Instrumental in the reappraisal of van Goyen's work was the Paris-based art dealer, Charles Sedelmeyer, to whom this picture once belonged. In 1873, his exhibition of Old Masters in Vienna, which included our painting, as well as a number of other works by van Goyen, introduced the public for the first time to a comprehensive survey of his work from all periods of his career. Since then, until the present day, van Goyen has enjoyed the reputation he deserved as one of the greatest landscape painters of the Dutch Golden Age.

Born in Leiden in 1596, Jan Josefsz. van Goyen was the son of a shoemaker. The Leiden historian J. J. Orlers records that he studied successively with five teachers and travelled in France from 1615–16 before returning to Haarlem, where he became a pupil of Esaias van de Velde. He married Annetje Willemsdr. van Raelst at Leiden in 1618 and is recorded there throughout the 1620s. The artist probably moved to The Hague in 1632 and became a citizen of the city two years later. We know that van Goyen became acquainted with the marine painter, Jan Porcellis, by 1629, as he is recorded selling him a house in that year. Sometime in 1634, he was painting at the house of Isaack van Ruisdael, the brother of Salomon. During the "tulipomania" of 1636–7, van Goyen speculated in tulip bulbs and suffered heavy losses. He was named *hoofdman* of The Hague Guild in 1638 and 1640. In 1649, his two daughters were both married: Maria to the still life painter, Jacques de Claeuw and Margarethe to Jan Steen. In 1651, van Goyen was commissioned to paint a panoramic view of The Hague for the city's Town Hall for which he received the sum of 650 guilders. He died in The Hague on 27 April 1656 and was buried in the Grote Kerk.

P.M.

1 Hans-Ulrich Beck, *Jan van Goyen 1596–1656*, 1973, vol. 2, nos. 803, 804, 807, 811, 827, 833, 863 and vol. 3, no. 807a.

2 Simon de Vlieger (c. 1600 – 1653), *Thunderstorm off the Coast*, signed, on panel, 41.6 x 55.2 cm, Madrid, The Thyssen-Bornemisza Collection, accession no. 1979.31.

3 Aelbert Cuyp (1620–1691), *The Maas at Dordrecht in a Storm*, signed, on panel, 49.8 x 74.4 cm, London, National Gallery, inv. no. 6405.

No. 16

PIETER GYSELS
(1621 – Antwerp – 1690)

A townscape with figures working in bleaching fields in the foreground

On copper – 9⁷/₈ x 12³/₈ ins
22.6 x 31.6 cm

Provenance: R. H. van Schaik, Wassenaar, 1934 (as Jan Brueghel I)
Sale, Dorotheum, Vienna, 29–30 June 1939 (as Jan Brueghel I)
Mossel Sale, Muller, Amsterdam 11–18 March, 1952 (as Jan Brueghel I)

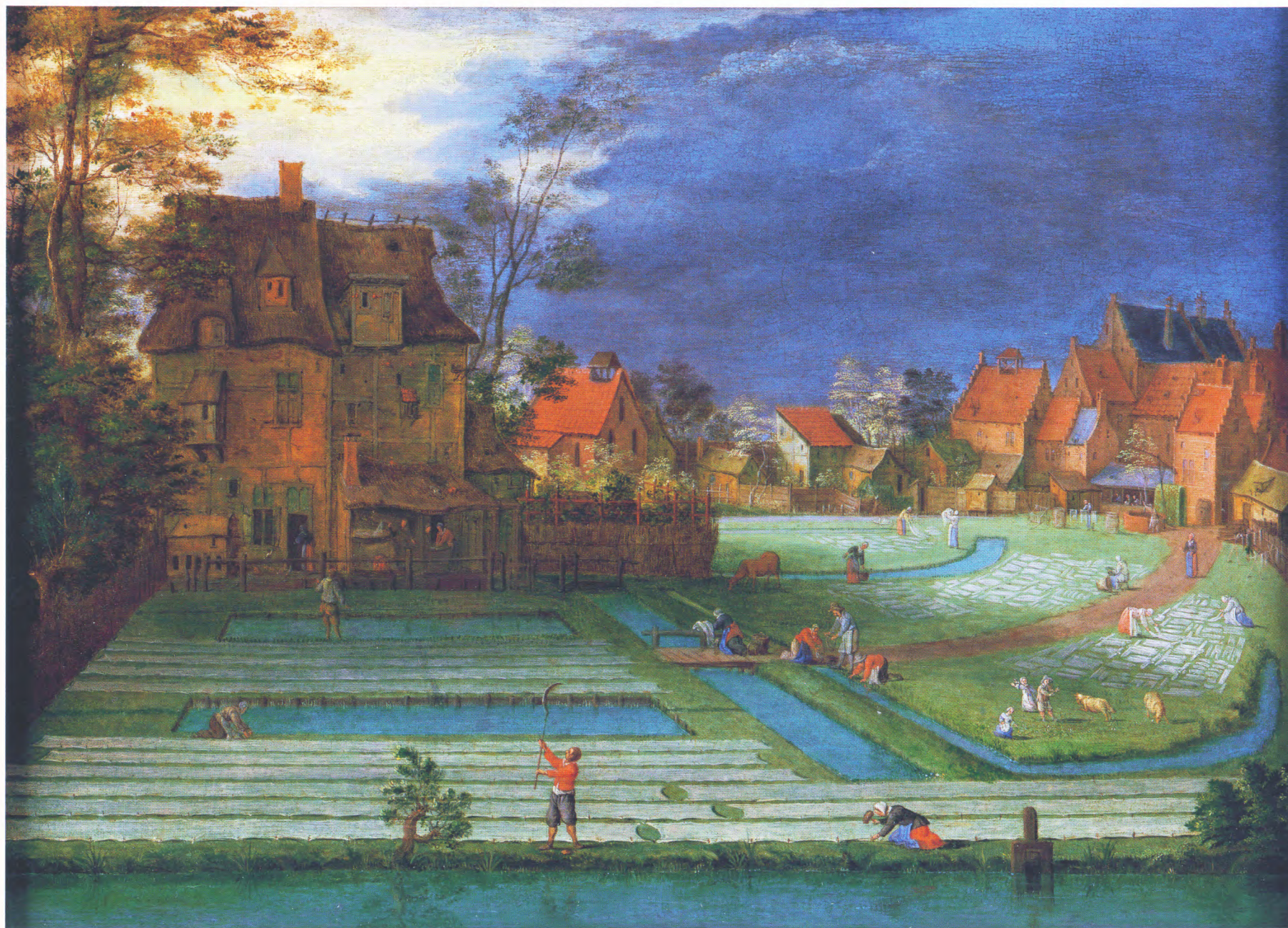
Exhibited: P. de Boer, *De Helsche en de Fluweelen Brueghel*, Amsterdam, Feb–March 1934, no. 71 (as Jan Brueghel I)

Literature: Peter Sutton, exh. cat. *The Age of Rubens*, Museum of Fine Arts, Boston, Sept 1993 to Jan 1994; Toledo Museum of Art, Feb 1994 to April 1994, p. 476, illustr.

In a large green meadow, bordered by a canal, men and women are occupied in various activities connected with washing and bleaching linen. A woman draws water from a well, while washerwomen labour in an open washhouse, or rinse items of laundry in narrow tanks of water. Some hang out garments to dry on a line and others lay them on the grass to bleach in the sun. Over to the right, small pieces of linen and articles of clothing are spread out in neat patterns and, in the foreground, women peg out long strips of uncut cloth in parallel lines. A cow and two sheep graze nearby, while children play in the spring sunshine. On the far side of the field, a tall thatch-roofed farmhouse can be seen and, beyond it, a cluster of village houses. A shaft of sunlight illuminates the mellow, red brickwork and highlights the fresh green foliage of trees.

Although formerly attributed to Jan Brueghel the Elder, this little copper panel is characteristic of the small-scale, colourful landscapes painted by Pieter Gysels in the manner of Brueghel. Arnold Houbraken, writing in the eighteenth century, referred to Gysels as a pupil of Brueghel¹, but he must have been mistaken, as Gysels was only four years old when Brueghel died in 1625. It is, of course, possible that Gysels studied with the younger Jan Brueghel, who painted in the style of his father, but it seems more likely that Houbraken made an assumption on the basis of similarities in style and subject matter. Gysels's richly coloured and detailed paintings, which form the majority of his output, attest to the continuing demand for a type of landscape, developed by Velvet Brueghel in the first decade of the seventeenth century. In the present example, the wealth of detail and intense blue green palette, enlivened with accents of red, are strongly reminiscent of the famous Antwerp master.

The subject of bleaching fields spread with linen belongs to the Flemish pictorial tradition of allegories of the months and seasons. These have their origins in the medieval books of hours, containing calendars of feast and saints' days, in which the months were represented by landscapes typifying the season, with scenes of peasants carrying out tasks appropriate to the time of year. In 1565, Pieter Bruegel the Elder gave new impetus to this tradition with his large scale series of the Twelve Months, painted for the Antwerp



merchant, Nicolaes Jonghelinck. In the later sixteenth and early seventeenth centuries, a number of Flemish artists, such as Jacob and Abel Grimmer, Hans Bol, Maarten van Valkenborgh, Joos de Momper and Sebastiaen Vranck painted cycles of the seasons, or pendants juxtaposing summer and winter, reflecting the popularity of this genre. In such representations, the motif of washing and bleaching linen was associated with the spring, as this was the time of year when the big spring wash took place after the winter months when no washing could be done. In a similar way, scenes of sowing, harvesting and hunting were used to illustrate the other seasons.

Jan Brueghel the Elder and his son, Jan the Younger, both produced scenes of fields spread with washing, in collaboration with Joos de Momper. Most notable among them is the large canvas of *A Market and Bleaching Fields*, painted around 1620, which is now in the Prado, Madrid². The latter does not appear to have been conceived as part of a series, but it retains many of the characteristics of the earlier pictorial tradition, with its idealised landscape, inhabited by little figures carrying out seasonal tasks. Although the composition of Gysels's painting is entirely of his own invention, it is close in spirit to Brueghel and de Momper's example, which probably inspired him. In the 1640s, David Teniers the Younger also painted views of bleaching grounds³, demonstrating a greater concern for the accurate description of location and a more genre-like treatment of the figures.

In the seventeenth century, public washing places and bleaching grounds existed all over the Northern and Southern Netherlands and were normally situated beside canals at the edge of town, or in the open countryside beyond. Motifs of bleaching grounds and the activities associated with them feature frequently in the landscapes of contemporary artists, particularly those working in the vicinity of Haarlem. They appear, for example, in prints by Claes Jansz. Visscher and Jan van de Velde II, as well as in works by Jacob van Ruisdael, including two panoramic views of Haarlem executed in the 1670s, in the Rijksmuseum, Amsterdam⁴ and the Mauritshuis, The Hague⁵, which record the extensive bleaching grounds to the north-west of the city. Unlike their Flemish counterparts, however, these Dutch landscapes contain no allegorical references, but instead concentrate on a direct approach to nature and an accurate depiction of local topography.

Pieter Gysels was baptised in the St. Jacobskerk in Antwerp on 3 December 1621. Very little is known about his artistic training. Although Houbraken suggested erroneously that he was a pupil of Jan Brueghel the Elder, the only record of an apprenticeship is in 1641 with the unknown Antwerp painter, Jan Boots. In 1648/49, Gysels became a master in the Guild of St. Luke and the following year married Joanna Huybrecht, who bore him six children. One of his sons, Pieter Gysels the Younger (before 1650 – after 1675), also became a painter and may have been responsible for a group of still life paintings of game and hunting accessories, which differ distinctly from the father's oeuvre. Pieter Gysels the Elder died in Antwerp in 1690.

P.M.

- 1 Arnold Houbraken, *De groote schouburgh*, 1718–21, iii, p. 53.
- 2 Joos de Momper and Jan Brueghel I, *A Market and Bleaching Fields*, on canvas, 166 x 194 cm, Madrid, Museo del Prado, inv. no. 1443.
- 3 David Teniers II, *The Bleaching Ground*, signed, on canvas, 85 x 120 cm, Birmingham, The University of Birmingham, Barber Institute of Fine Arts, cat (1983), no. 99; *The Bleaching Ground*, signed, on panel, 48.5 x 69.5 cm, Dresden, Staatliche Kunstsammlungen, Gemäldegalerie.
- 4 Jacob van Ruisdael, *View of Haarlem with Bleaching Grounds*, signed, on canvas, 43 x 38 cm, Amsterdam, The Rijksmuseum, inv. no. A351.
- 5 Jacob van Ruisdael, *View of Haarlem with Bleaching Grounds*, signed, early 1670s, canvas, 55.5 x 62 cm, The Hague, Royal Cabinet of Paintings, inv. no. 155.

No. 17

WILLEM VAN HERP THE ELDER

(1613/14 – Antwerp – 1677)

The Adoration of the Shepherds

On copper – 11 $\frac{1}{8}$ x 17 $\frac{3}{8}$ ins
28.2 x 44 cm

Provenance: Private collection, Spain

Note: After an engraving by Lucas Vorsterman, 1620 after part of Rubens's famous triptych of the *Adoration of the Magi*, commissioned by the Church of St. John in Malines

In a cavernous stable a proud Mary and Joseph show off their newborn son to a group of rugged but pious peasants who have brought gifts of a basket of eggs, two hens hobbled together and a huge brass pitcher of water which casts a vast shadow in the left hand corner of the picture. The whole scene is bathed in a brilliant light emanating from the Christ child which allows van Herp to clad the figures in robes of scintillating colours – vermillion, lilac, azurite, green and ochre. The dramatic moment of the shepherds' first sight of and obeisance to Jesus is witnessed by angels, an ox, an ass and, unusually, a lurcher.

This is just the sort of picture that Pippa Mason refers to in the entry on Willem van Herp in cat. no. 18 commissioned by Matthys Musson from van Herp specifically for the Spanish market. In a letter dated March 16th 1663 Musson receives instructions from his agents Roeland van Kessel and Henry Simons as to what sells best in Spain: 'Copyen van Rubbens (*sic*) ende cotype waer van Harp (*sic*) van de Handt daer UL'. This jewel-like copper is exactly what Musson would have sent to Spain in response to his agents' advice and was probably executed in the mid 1660s. The composition is taken from Lucas Vorsterman's engraving of 1620 after part of Rubens's famous triptych of the *Adoration of the Magi*, commissioned by the Church of St. John in Malines (Mechelin) on December 27th 1616. The central panel, depicting the *Adoration of the Magi* was received on March 27th 1619. The wings consisted of *The Beheading of St. John the Baptist* (interior), *The Baptism of Christ* (exterior), *St. John the Evangelist in burning oil* (interior) and *St. John on Patmos* (exterior). *The Adoration of the Shepherds* was originally the left-hand panel (68 x 100cm) of the predella. It was looted by the French army in 1794 and sent to Paris. In 1803 it was sent to Marseilles to form the nucleus of the Museum collection there.

In fact, Vorsterman had worked from a sketch for the Adoration by van Dyck, with alterations by Rubens (Musée du Louvre). Like Rubens and van Dyck, Vorsterman also worked for King Charles I and this was brought about as a direct result of his losing the job as Rubens's engraver. Rubens, aware of the value to his reputation and the commercial good sense of having first rate engravings of his paintings, took on the young Vorsterman to train him up in his studio rather than employ a better established printmaker. To begin with the arrangement went very well: Vorsterman turned out to be a very capable engraver and interpreted the colours of Rubens in subtle hatching lines. However, the relationship soured, partly, perhaps, because of Rubens's very exacting demands of Vorsterman and partly the latter's slowness in getting the work done. In any event, by 1622 Vorsterman had made such threats to his master that friends of Rubens's addressed a petition to the Privy



Council of Her Majesty on April 29th 1622 to instruct the Antwerp Magistrate to protect Rubens 'who is endangered by the attacks of an evil-intentioned one of his men, said to have sworn his death'.

The Rubens original and the Vorsterman print, one of his finest, proved to be very popular and versions or copies exist in Bucharest; the National Gallery of Scotland, Edinburgh; Hopetoun House; Wilton House; Cadiz and several others have passed through auction in the last hundred years.

As for van Herp, many of his large copper panels are still on public display in Spain. They can be seen in Granada Cathedral, the Archbishop's Palace in Segovia, the Parish Church of Navallar Mero, Madrid and Las Comendadores de Santiago.

For a full discussion of his life, see under catalogue no. 18.

D.D.

WILLEM VAN HERP THE ELDER

(1613/14 – ANTWERP – 1677)

&

ISAAC VAN OOSTEN

(1613 – Antwerp – 1661)

A series of three large copper plates depicting the Creation

I. The Creation of Heaven, Earth and Water

On copper – 27½ x 34 ins
69.6 x 86.2 cm

II. The Creation of the Birds and Fishes
Signed, lower centre left

On copper – 27¾ x 34 ins
70.3 x 86.4 cm

III. The Creation of Adam and Eve with the Temptation and
Original Sin in the background
Signed, lower left

On copper – 27¾ x 33⅞ ins
69.5 x 86.1 cm

Provenance: In the collection of the family of the previous owner since at least the 1930s, Spain

Note: We are grateful to Marijke de Kinkelder and Jan Kosten of the Rijksbureau voor Kunsthistorische Documentatie for their help in cataloguing this series

This splendid series of paintings illustrates the Creation of the World, as described in the Book of Genesis. The cycle begins with a single composition, encapsulating the first four episodes of the story: on the first day, God divided light from darkness, on the second, he separated the waters from the firmament, on the third, he created dry land and vegetation and on the fourth, he made the sun, moon and stars. The second panel represents the fifth day, when God made the birds and the fishes. It depicts a mountainous coastal landscape, teeming with a multitude of creatures that fly or swim: some are recognisable species, others completely fanciful, including a mythological griffin. The third panel illustrates the sixth day, when God created the animals and Adam and Eve. It shows the Garden of Eden, inhabited by numerous birds and beasts and incorporates, and in the background, a small scene of the Temptation.

This series, which is painted on unusually large copper panels, is derived from a set of six prints by Johannes Sadeler after inventions by Maerten de Vos¹. It was evidently a popular source at the time and seems also to have inspired a similar cycle of paintings by Jan Brueghel the Younger². Our set is a good example of the collaboration so common among Flemish artists of the



seventeenth century, which combines the complementary skills of specialists in different fields. The figures in the first panel are in the characteristic style of Willem van Herp, while the landscape is by another, as yet unidentified hand. An almost exact contemporary of the Younger Brueghel, van Herp painted religious, historical and mythological subjects, as well as genre scenes. The artist signed very few of his paintings and dated even fewer, making it difficult to trace his stylistic development. However, his elegantly expressive and slightly attenuated figure types are easily recognised, as is the warm palette and lively brushwork. The second and third panels are signed by the Antwerp landscape painter, Isaac van Oosten, who may very well have painted the figures as well. Van Oosten's colourful and elaborately detailed depiction of nature is derived from the landscape tradition inaugurated by Jan Brueghel the Elder at the beginning of the seventeenth century. Thematically, too, his work is closely connected to the Brueghel circle and, in the present case, recalls the paradise landscapes of the Jan Brueghels, father and son.

The large format copper panels used for these paintings, in addition to their Spanish provenance, suggests that they were originally produced for the export market. During the 1650s and 1660s, we know that van Herp was working for the Antwerp art dealer, Matthijs Musson, producing mostly religious scenes on copper, destined for Spain. The dealer's surviving account books document this trade³, often listing the subject of the picture, the separate costs of the plate, frame and painting, as well as the weight of the copper plate. One letter, sent from Madrid in 1674, advises Musson that canvases sell "little or not at all" in Spain but that copper plates are more valued there⁴. Another, dated 1663, notes the items that sell well in Malaga include copies of Rubens' works, paintings by van Herp and depictions on large copper plates⁵. This correspondence highlights the increasingly important role of the dealer in the Antwerp art market of the seventeenth century and also in the development of a vibrant export trade. The successful exploitation of markets abroad was partly responsible for the continuing strength of the art market in Antwerp at a time when the city's economy was otherwise in decline.

In Antwerp, art dealers, as well as painters, were required to be members of the Guild of St. Luke and from their register it can be seen that their numbers increased steadily in the first half of the seventeenth century. Like other forms of trade, the art market made use of a well organised network of foreign correspondents: there were Flemish dealers in Paris and Amsterdam, Frankfurt and Vienna, Genoa and Madrid. There was also a close relationship between dealers and artists, many of whose families were connected by ties of friendship and marriage. Sometimes dealers were failed painters, while other successful artists, such as Pieter van Avont, David Teniers the Younger, Jacob Jordaens and Jan Wildens to name but a few, were also dealers on the side. The most famous of the painter-dealers, was Matthijs Musson, who served as dean of the St. Luke's Guild in 1647. Although trained as a painter, he gave up that profession to become one of the most prosperous and influential figures in the art market of his day.

Willem van Herp was born in Antwerp, probably around 1613 to 1614, according to a document of 14 July 1676 in which he declared himself to be 62 years old. He was apprenticed from 1625 to 1629 with Damiaan Wortelmans and Hans Biermans and may have spent some time abroad before being admitted to the Guild of St. Luke, as a master painter in 1637/38. On 10 July 1654, he married Maria Wolffort, daughter of the artist Artus Wolffort. Of the couple's four children, two sons, Norbertus and Willem II, also became painters. From around 1651, van Herp became associated with the Antwerp art dealer, Matthijs Musson, supplying paintings, often on copper, for the export market.



The artist also received independent commissions from Spanish patrons: in 1663, he worked with Luigi Primo, Adam Frans van der Meulen and David Teniers the Younger on a series of twenty small paintings on copper, illustrating episodes from the life of Guillermo Ramon Moncada and his brother, with decorative borders by Jan van Kessel: some of the compositions, including four by van Herp, were subsequently woven into tapestries in Flanders. He often collaborated with other artists, adding staffage to their compositions. Van Herp was buried in Antwerp on 23 June 1677.

The son of an art dealer of the same name, Isaac van Oosten was born in Antwerp on 10 December 1613: his brother, Frans, was also a painter. Few details of his life are known, nor is the name of his teacher recorded. He became a master in the Antwerp guild of St. Luke in 1652 and collaborated regularly with other figure painters, particularly Pieter van Avont. Isaac van Oosten was primarily a landscapist, but he also painted the panels for cabinets, which were fashionable in Antwerp at that time. His brother Frans van Oosten was also a landscape painter. He died in his native city in December 1661.

P.M.

1 See: D. de Hoop Scheffer (ed.), *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts 1450-1700*, vol. XLIV, p. 12 ff, ill. in vol XLV, p. 8-11, nos. 12-18.

2 Jan Brueghel II, *The Creation*, set of three, on copper, each 87 x 112 cm, sold Christie's, 10 Dec 2004, lot 3.

3 See: Matias Diaz Padròn, "Obras de Guillaume van Herp en Espana I", *Archivo Espanol de Arte*, L, 1977, p. 361-382; Diaz Padròn, "Obras de Guillaume van Herp en Espana, II", *Archivo Espanol de Arte*, LI, 1978, 1-27.

4 Jan Denucé, *Na Peter Pauwel Rubens, Documenten uit den Kunsthandel te Antwerpen in de XVIIe eeuw van Matthijs Musson*, Antwerp, 1941, 401; Ludia de Pauw-de Veen, *De begrippen "schilder", "schilderij" in "schilderen" in de zeventiende eeuw*, Brussels, 1969, p. 126.

5 Jan Denucé, *op.cit.*, p. 272.



No. 19

JAN VAN HUCHTENBURG

(Haarlem 1647 – 1733 Amsterdam)

Riders and horses in an extensive landscape, a country house in the distance

Signed and dated 1672, lower left

Oil on panel – 21⁵/₈ x 30¹/₄ ins
55 x 77 cm

Provenance: Finspång Castle, County of Östergötland
Baron Jean Jaques de Geer, Finspång
By descent to his son, Gerard de Geer
By descent to his brother-in-law, Gustaf af Wetterstedt
Gyldenstolpe family
Acquired from the above by Carl Edvard Ekman
By descent to his son, County Governor Axel Ekman
By descent to the previous owner

Exhibited: *Old Master Paintings*, Stockholm, 1884, no. 83

Literature: *Catalogue of works in the Finspång collection*, Stockholm, 1809, no. 110
Olof Granberg *Catalogue raisonné de tableaux anciens inconnus jusqu'ici dans les collections privées de la Suède*, Stockholm, 1886, no. 152
Gustaf Göthe *Tafvelsamlingen på Finspong*, Stockholm, 1894, p.9, no. 44, illustr. p 8f
Svenska Slott och Herresäten vid 1900-talets början, ny följd, Västergötland, Stockholm, 1922, p.117, illustr. p.119

In this lively composition, Jan van Huchtenburg depicts an elegant company. Riders on horseback, attendants on foot and a carriage, drawn by six greys, proceed along a road, leading from a palatial country house, seen in the distance. In the centre foreground, mounted on a prancing palomino, is a princely figure, traditionally identified as Louis XIV¹. He wears a blond wig and the red and blue hunting dress of a Prince of the Blood Royal. A nobleman, dressed in black and sporting a plumed hat, rides beside him on a bay horse. Watching from a splendid coach is an important personage who, judging by his black attire, emblazoned with the star of the Sainte Esprit in silver on his shoulder, is probably a minister of state. Other elegant horsemen ride to meet the little cavalcade and passers by hasten to see the spectacle. The landscape is green and hilly, with extensive woods stretching towards the horizon: the atmosphere is bright and breezy.

This attractive painting belongs to van Huchtenburg's early career, not long after he established himself as an independent master in Haarlem. The subject matter and composition reflects the influence of Adam Frans van der Meulen, with whom he had recently worked in Paris. It can be compared, for instance, with van der Meulen's painting of *Philippe-François d'Arenberg saluted by the leader of a troop of horsemen*, dating from 1662, in the National Gallery, London², which also features a party of horsemen approaching a carriage, drawn by six dapple greys. The animated treatment of the leaping dog, the rearing horses and the running figures is reminiscent of Philips Wouwerman, as is the sunny, Italianate palette.



Jan van Huchtenburg was baptised in Haarlem on 20 November 1647³. He studied with Thomas Wijck before the latter left for England in March 1663. He probably continued his tuition for a few more years with another Haarlem master, perhaps Philips Wouwerman, whose influence is very evident in his work, or with his guardian, the painter Hendrick Mommers. In 1667, he set off for Italy with the intention of meeting up with his brother, Jacob, also a painter who was living in Rome, but he got no further than Paris. There he became acquainted with the painter Adam Frans van der Meulen, a Fleming who became a naturalised Frenchman and entered the service of Louis XIV. Van der Meulen accompanied the royal French army and made sketches of encampments and sieges in Flanders (1667), Franche-Comté (1668) and Holland (1672), which he translated into paintings and tapestries. As a result of van Huchtenburg's meeting with van der Meulen, he stayed in Paris for several years and worked as a draughtsman at the Manufacture Royale des Gobelins under the direction Charles Lebrun and van der Meulen.

Jan was back in Haarlem by 1669, as he served as a musketeer in the third platoon of the Witte Vaendel at the Nieuwe Doelen in that year. He most likely established himself as an independent painter at that time, although the date he actually joined the Haarlem Guild of St. Luke is not known. In January 1670, van Huchtenburg became a member of the Reformed Church and, later in the same year, married his guardian's daughter, Elisabeth Mommers. The couple had a daughter, Anna Maria, who was baptised in Haarlem in 1672. On 24 January 1676, van Huchtenburg registered as a resident in Amsterdam, where another daughter, Henderina, was baptised in February that year: she was to die five years later in 1681. He probably joined the Amsterdam Guild of St. Luke in 1676, as his name appears in the only surviving membership roll of 1688. In 1702, his wife died, but Jan continued to live in Amsterdam until 1717 or 1718. From 1708 to 1711 he was in the service of Prince Eugene of Savoy (1663–1736) and in 1711, he worked in Düsseldorf at the court of the Elector Palatine, Johann Wilhelm (1658–1716), who rewarded him with a gold chain and medal. Jan probably moved from Amsterdam to The Hague in the course of 1717. On 9 December 1719, at the age of seventy-two, he joined The Hague Confrérie Pictura. Jan lived in The Hague until around 1730, when he moved in with his daughter, Anna Maria, in Amsterdam. He died at the age of eighty-five and was buried in the Westerkerk in Amsterdam on 2 July 1733.

Van Huchtenburg specialised in military subjects and, in addition to the imaginary battles favoured by his Dutch predecessors, he depicted views of actual engagements. Among them are ten battles executed for Prince Eugene of Savoy, which were later made into prints and published, in 1725, by Jean Dumont. His paintings and prints of cavalry engagements, parades, scenes of the camp, raids and hunts are distinguished by an excellent depiction of horses. Jan appears also to have been active as an art dealer and auctioneer.

P.M.

1 Louis XIV is usually portrayed wearing a dark wig. His brother, the Duc d'Orléans was blond.

2 Adam Frans van der Meulen (1632–1690), *Philippe-François d'Arenberg saluted by the leader of a troop of horsemen*, signed and dated 1662, on canvas, 58.5 x 81 cm, London, National Gallery, Inv. No. 1447.

3 Based on the detailed biography of the artist in *Painting in Haarlem 1500–1850: The collection of the Frans Hals Museum*, 2006, pp. 207–211.

No. 20

JACOB VAN HULSDONCK

(1582 – Antwerp – 1647)

A still life of plums and apricots in a *Wan-li* porcelain bowl
with a bunch of grapes and a butterfly on a ledge

Signed, lower left

On panel – 16 $\frac{3}{4}$ x 23 $\frac{5}{8}$ ins
42.5 x 60 cm

Provenance: Private European collection since the 18th century
Private collection, England

Still life with a bowl of plums and apricots is a beautiful example of Jacob van Hulsdonck's contribution to the genre of still life painting. The composition is defined by the soft oval of a wan-li bowl filled with fruit seen from one side. This still life, comprised of a series of delicate ovals that mirror the shape of the larger composition, is a supremely harmonious image. The blues and purples of the plums cool the palette and the subtle gradation of colour in the skins of the apricots creates a sense of delicacy that defines the image as a whole. A pyramidal bunch of translucent grapes anchors the right side of the composition and the butterfly at the left seems in no hurry to flutter away. Rounded leaves frame the bowl of fruit in a soft halo. This is an elegant and quiet image in every respect.

In this composition, the freshness of Hulsdonck's paint reflects the nature of his subject matter – elements of the natural world brought indoors for pleasure and consumption. Still life as a genre in the seventeenth-century Netherlands is defined by both a celebration of the beauty of nature and an emphasis on its ephemerality. Time is ever present and its passage, however subtle, is impossible for the viewer to ignore. Details such as the butterfly create the sense of a momentary present that coincides with that of the viewer. Transparent drops of water on the leaves suggest that these arrangements were just made and tiny wormholes dotting the surface of the wooden ledge refer to the cycle of transformation that governs the realm of organic matter and marks the passage of time.

Hulsdonck's *Still life with a bowl of plums and apricots* is in many ways characteristic of early Flemish still life. The artist, for example, has treated each element of the composition individually, giving the whole an additive feel that has less to do with lack of skill than with a certain conception of space (an assumption often made by those who consider still life of the mid to late century its peak as a genre). The idea is to display rather than suggest and the ledge is tipped slightly forward to allow a better view of the bowl and its contents. This characteristic device of early still life painters was abandoned in favour of a lower vantage-point, a shift in visual strategy seen in the work of Hulsdonck's son, Gillis, also a still life painter.

It has been suggested that Jacob van Hulsdonck received training in the studio of the famous Middelburg flower painter, Ambrosius Bosschaert the Elder. Although a chronology for Hulsdonck's oeuvre has yet to be established (he seems never to have dated his compositions) his dates suggest that he could have studied with Bosschaert in the mid to late 1590s.



Indeed, he seems to have adopted Bosschaert's earlier approach to still life that focused on a single motif before a dark background. Unlike other of Bosschaert's pupils, such as Christoffel van den Berghe (active before 1617 to c.1642), Hulsdonck never included exotic elements such as shells or lizards in his compositions and, unlike Bosschaert's later works, he never opened up his background space to landscape vistas. Hulsdonck's painting that most closely follows Bosschaert's example is *Carnations in a Glass* (Washington D.C., Heinz collection), a single flower bouquet in a simple rummer defined by a limited palette of reds and crisp whites.¹

However, Hulsdonck painted far fewer floral than fruit still lifes and the influence of Bosschaert's most famous pupil, Balthasar van der Ast, seems likely.² Jacob van Hulsdonck (1582–1647) became a master in the Antwerp St. Luke's Guild in 1608 and in 1609 married Maria la Hoes. One of his seven children, Gillis, also became a still life painter known for more luxurious scenes that reflect the changing style of still life painting through the course of the seventeenth-century. Between 1613 and 1623, Jacob had a number of pupils, among them Jacob le Moort, Hans van Pelt, Thomas Vermeulen, and Gillian van Schoodt.³ His wife died in 1629 and in August 1632 he married a widow, Josina Peeters, with whom he had one son. Hulsdonck lived in Antwerp for his entire life, living in the same house from his first marriage until his death.⁴

Meredith M. Hale

1 There are a couple of examples in which Hulsdonck may have used individual flower studies from Bosschaert's studio. Two of the blossoms in his *Bouquet of Flowers and a Bowl of Fruit* (private collection, see Greindl, fig. 135), for example, appear in two different Bosschaert compositions – a rose to the far right of the Ashmolean painting (see L.J. Bol, cat no 14) and a rose at the lower right of a bouquet in a private collection (see L.J. Bol, cat. no 23).

2 His later breakfast pieces are very like those of Clara Peeters (1594–1657) and one can't help but wonder whether the Josina Peeters he married in 1632 was from the same family. This connection could prove to be interesting on a number of levels and should be further explored.

3 Zoege von Monteuffel in Thieme-Becker 1925, 18: 113; see also Edith Greindl, *Les Peintres Flamands de Nature Morte au XVIIe Siècle*, 1960, 43.

4 Edith Greindl, *op. cit.*, 1960, 43.

No. 21

JACOB VAN HULSDONCK

(1582 – Antwerp – 1647)

A still life of oranges and lemons in a *Wan-li* porcelain bowl on a ledge

Signed, lower right

On panel – 16 $\frac{7}{8}$ x 24 ins
42.8 x 61 cm

Provenance: Private European collection since the 18th century
Private collection, England

Still life with oranges and lemons is a beautiful example of Jacob van Hulsdonck's contribution to the genre of still life painting. The composition is defined by the soft oval of a wan-li bowl filled with fruit seen from one side. Compared with the restful tenor of *Still Life with a bowl of plums and apricots* (Cat. No. 20), this painting emits a buzz. The larger, bolder shapes of the oranges and lemons fill the space of the bowl to capacity. Their contrast with the larger oval shape of the bowl emphasises their strength as compositional elements and the sprigs of pointed leaves placed unevenly between them create a lively silhouette. The vibrant yellows and oranges dominating the palette forcefully emerge from the subtlety of the background and the texture of the orange and lemon rinds invites touch. In marked contrast to the stillness of the butterfly on the ledge in the previous painting, a bee in the centre of this composition dives headlong into the depths of the bowl. The halved fruits and the cut sections strewn about the ledge suggest the incessant and erratic movement of a pinwheel.

In this composition, the freshness of Hulsdonck's paint reflects the nature of his subject matter – elements of the natural world brought indoors for pleasure and consumption. Still life as a genre in the seventeenth-century Netherlands is defined by both a celebration of the beauty of nature and an emphasis on its ephemerality. Time is ever present and its passage, however subtle, is impossible for the viewer to ignore. Details such as the bee create the sense of a momentary present that coincides with that of the viewer. Transparent drops of water on the leaves suggest that these arrangements were just made and tiny wormholes dotting the surface of the wooden ledge refer to the cycle of transformation that governs the realm of organic matter and marks the passage of time.

Hulsdonck's *Still life with oranges and lemons* is in many ways characteristic of early Flemish still life. The artist, for example, has treated each element of the composition individually, giving the whole an additive feel that has less to do with lack of skill than with a certain conception of space (an assumption often made by those who consider still life of the mid to late century its peak as a genre). The idea is to display rather than suggest and the ledge is tipped slightly forward to allow a better view of the bowl and its contents. This characteristic device of early still life painters was abandoned in favour of a lower vantage-point, a shift in visual strategy seen in the work of Hulsdonck's son, Gillis, also a still life painter.

It has been suggested that Jacob van Hulsdonck received training in the studio of the famous Middelburg flower painter, Ambrosius Bosschaert the Elder.



Although a chronology for Hulsdonck's oeuvre has yet to be established (he seems never to have dated his compositions) his dates suggest that he could have studied with Bosschaert in the mid to late 1690s. Indeed, he seems to have adopted Bosschaert's earlier approach to still life that focused on a single motif before a dark background. Unlike other of Bosschaert's pupils, such as Christoffel van den Berghe (active before 1617 to c.1642), Hulsdonck never included exotic elements such as shells or lizards in his compositions and, unlike Bosschaert's later works, he never opened up his background space to landscape vistas. Hulsdonck's painting that most closely follows Bosschaert's example is *Carnations in a Glass* (Washington D.C., Heinz collection), a single flower bouquet in a simple rummer defined by a limited palette of reds and crisp whites.¹

However, Hulsdonck painted far fewer floral than fruit still lifes and the influence of Bosschaert's most famous pupil, Balthasar van der Ast, seems likely.² Jacob van Hulsdonck (1582–1647) became a master in the Antwerp St. Luke's Guild in 1608 and in 1609 married Maria la Hoes. One of his seven children, Gillis, also became a still life painter known for more luxurious scenes that reflect the changing style of still life painting through the course of the seventeenth-century. Between 1613 and 1623, Jacob had a number of pupils, among them Jacob le Moort, Hans van Pelt, Thomas Vermeulen, and Gillian van Schoodt.³ His wife died in 1629 and in August 1632 he married a widow, Josina Peeters, with whom he had one son. Hulsdonck lived in Antwerp for his entire life, living in the same house from his first marriage until his death.⁴

Meredith M. Hale

1 There are a couple of examples in which Hulsdonck may have used individual flower studies from Bosschaert's studio. Two of the blossoms in his *Bouquet of Flowers and a Bowl of Fruit* (private collection, see Greindl, fig. 135), for example, appear in two different Bosschaert compositions – a rose to the far right of the Ashmolean painting (see L.J. Bol, cat no 14) and a rose at the lower right of a bouquet in a private collection (see L.J. Bol, cat. no 23).

2 His later breakfast pieces are very like those of Clara Peeters (1594–1657) and one can't help but wonder whether the Josina Peeters he married in 1632 was from the same family. This connection could prove to be interesting on a number of levels and should be further explored.

3 Zoege von Monteuffel in Thieme-Becker 1925, 18: 113; see also Greindl 1983, 43.

4 Greindl 1983, 43.

JAN VAN KESSEL THE ELDER

(1626 – Antwerp – 1679)

- I. Garden and other spiders, a chrysalis with real and imaginary caterpillars whose contorted and entwined bodies spell the artist's name

Signed and dated 1657 (a pair, see below)

- II. A sprig of redcurrants with an elephant hawk moth, a magpie moth and other insects

Both on copper – 6 x 7⁷/₈ ins (a pair, see above)
15 x 20 cm

Provenance: David M. Koetser, Zurich
Private collection

Exhibited: Musée des Beaux-Arts, Brussels, 'Brueghel – une Dynastie des Peintres', 1980, no. 278–9, illustrated in accompanying catalogue, p. 330

Literature: F. F. Guelfi "Otto Marseus van Schrieck a Firenze – Contributo all' storia dei rapporti fra le arti figurative nel seicento Toscano – I", in *Antichita Viva* 16 no. 2, pp. 15–26 and "II" in idem no. 4 (1977), pp. 13–21, fig. 8
W. Laureyssens in the Brussels, 1980 catalogue, p. 330
E. Greindl, *Les peintres flamands de nature morte au XVII^e siècle*, Sterrebeek, 1983, pp. 367 no. 65 and 368 no. 135
L.T. Tomasi, *An Oak Spring Flora*, Upperville (Va) 1997, p. 105 (sub no. 26).

Both paintings are executed in oil on a copper plate of the same size, on a white ground on which the small animals are displayed. Shadows in grey and brown are visible below or to the right of the objects, which suggests a light source, outside the picture, radiating from the upper left. The identification of the animals, particularly in painting No. I may be approximate, since the artist made free use of his fantasy, as indeed he did in several other similar 'insect paintings'. The relative sizes of the various objects is often not consistent, possibly due to the fact that Van Kessel used individual studies, or repeated objects from his own paintings, without regard for their actual dimensions. Clearly, the snakes in No. I, are deliberately far too small in relation to the caterpillars, in order to make a joke.

No. I spells out the name of the painter, formed from two rows of two snakes and sixteen caterpillars, arranged in strange positions, the dot formed by a small spider. The name is placed between two other rows of spiders and caterpillars. Young spiders are visible around a small whitish spider in the upper centre and caterpillar youngsters hang down from a veil-like web in the upper right. Not all the caterpillars in No. I can be identified, as the artist sometimes used artistic licence, particularly in the execution of their heads. The species, as far as they can be identified, include:



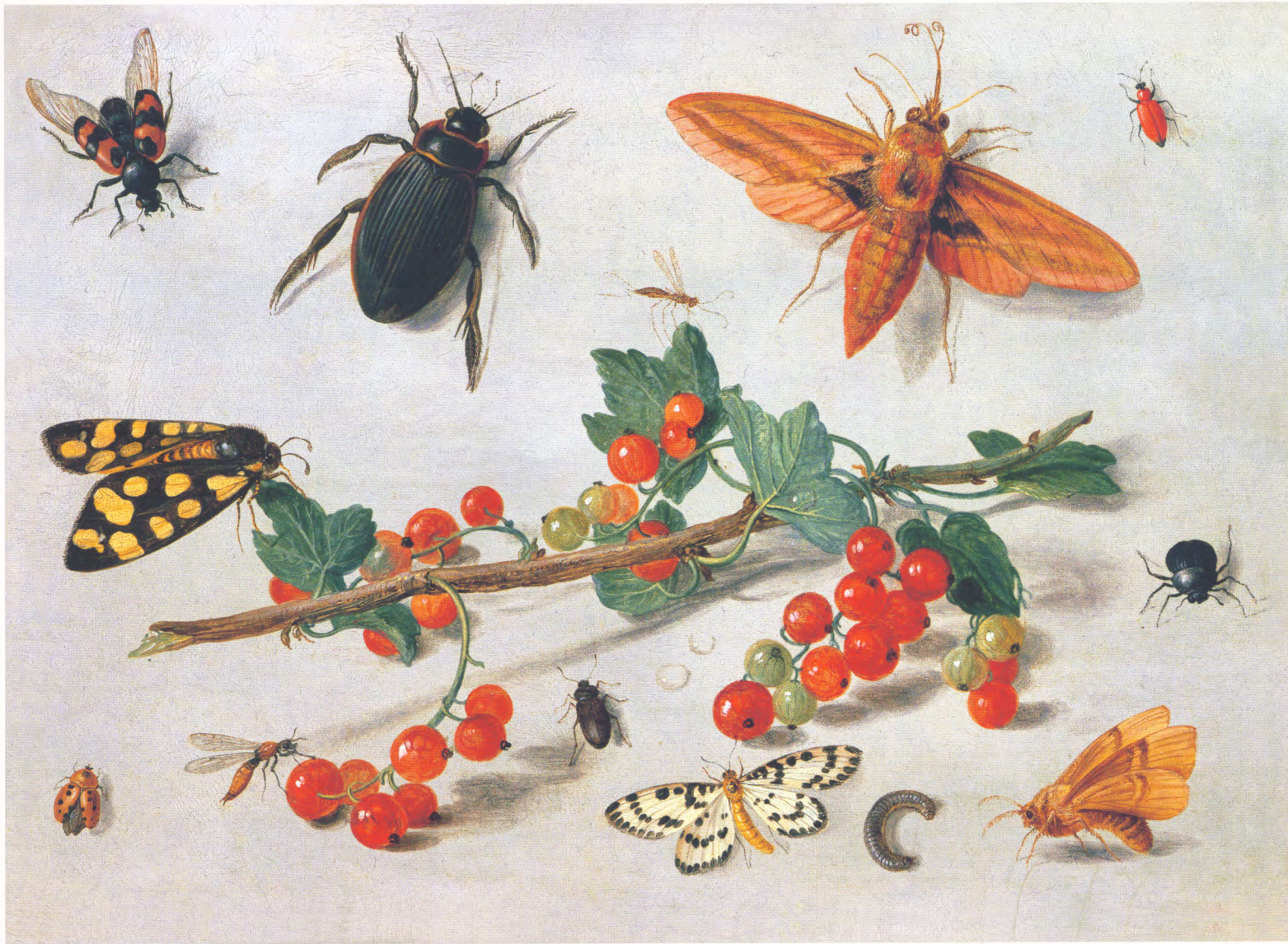
Illustrated actual size

1 Cross Spider	<i>Araneus diadematus</i>
4 White Satin	<i>Leucoma salicis</i>
5 Yellow-tail	<i>Euproctis similis</i>
6 pupa of Large Tortoise Shell ¹	<i>Nymphalis polychloros</i>
7 Smooth Snake	<i>Coronella austriaca</i>
8 Lackey	<i>Malacosomia neustria</i>
9 Elephant Hawk	<i>Deilephila elpenor</i>
10 Goat Moth	<i>Cossus cossus</i>
11 Pale Tussock	<i>Dasychira pudibunda</i>
12 Swallowtail	<i>Papilio machaon</i>
14 Gipsy	<i>Lymantria dispar</i>
15 Bullet Spider	<i>Theridion spec.</i>
16 Large White?	<i>Pieris brassicae</i>
20 Wormwood	<i>Cucullia absinthii</i>
21 White Satin	<i>Leucoma salicis</i>
26 Turnip Moth	<i>Agrotis segetum</i>
29 Green orb-weaver	<i>Araniella cf. epistographa</i>
30 Tail Spider	<i>Textrix denticulata</i>
37 Gipsy	<i>Lymantra dispar</i>
38 Red Admiral	<i>Vanessa atalanta</i>
42 Small Elephant Hawk Moth	<i>Deilephila porcellus</i>
43 Eyed Hawk Moth	<i>Smerinthus ocellata</i>

No. II shows butterflies and moths, beetles and some other insects around and on a twig of red currants:

1 Red Currants	<i>Ribes rubrum</i>
2 13-spot Ladybird	<i>Hippodamia tredicempunctata</i>
3 Ichneumon fly	<i>Ichneumonidae</i>
4 Ground Beetle	<i>Pterostichus versicolor</i>
5 Bonte Bessenvlinder	<i>Abraxas grossulariata</i>
6 Millipede	<i>Tachypodoiulus niger</i>
7 Oak Eggar?	<i>Lasiocampa quercus</i>
8 Cream-spot Tiger	<i>Arctia villica</i>
9 Ichneumon fly	<i>Ichneumonidae</i>
10 Carrion Beetle	<i>Blitophaga undata</i>
11 Burying Beetle	<i>Necrophorus investigator</i>
12 Diving Beetle	<i>Dytiscus marginalis</i>
13 Elephant Hawk	<i>Deilephila elpenor</i>
14 Lily Beetle	<i>Lilioceris lili</i>

The paintings are treated as companions, but might originally have belonged to a larger series. Related works of a similar size appeared in a sale at Sotheby's, New York, on 28 January 2000, as a pair, on copper, 14 x 19.4 cm, one with white currants, and another pair, on copper, measuring 14.8 x 20.3 cm, were in the Johnny Van Haeften Gallery in 2003. We know of several such series, some of which decorated seventeenth-century collectors' cabinets. They could have been arranged around a larger central painting, as is the case of a series of sixteen smaller paintings in the Rachel Mellon collection in Upperville, Virginia. Most of these smaller paintings show insects on and around flowers or fruit. Probably, only one of the paintings from such series would have been signed. We encounter several similar butterflies and insects as in our No. II. One of these paintings shows a similar composition to No. 1, with the name of the artist created from snakes and caterpillars, with a web in the upper right, dated 1658.²



Illustrated actual size

The Rijksmuseum in Amsterdam has a smaller work on copper which shows butterflies and other insects on and around a twig of red currants, as in No. II, including a cream-spot tiger, a magpie moth and similar flies.³ A still smaller painting with elements like those in the Nos. I and II is in the Ashmolean Museum in Oxford, with spiders, caterpillars and their youngsters.⁴ Similar details may be observed in other insect paintings of the period between 1653 and 1660. Such paintings have always interested collectors of art and curiosities and they crop up in various old inventories and sale catalogues. Talley summarizes fourteen examples in English sales between 1635 and 1760.⁵

Jan van Kessel the Elder was born in 1626 in Antwerp. His parents were the portrait painter Hieronymus van Kessel and Paschasia Brueghel. Jan Brueghel the Elder was his grandfather, Jan Brueghel the Younger his uncle. In 1634 or 1635, while still a child, he became a pupil of the genre and history painter Simon de Vos and was registered in the guild. He became a master of the Antwerp Guild of St. Luke on his eighteenth birthday, in 1644. In 1647 he married Maria van Apshoven who, like himself, came from a family of painters. Of the couple's thirteen children, Ferdinand and Jan the Younger took up painting. Jan the Elder was employed as a Court Painter to Philip IV in Madrid during some period, but it is not known how long he was a resident in Spain. He died in 1679, a year after his wife's death.

Jan was first and foremost a painter of flower pieces and cabinet pictures of flowers, insects and birds, as well as garlands and cartouches in the style of Daniel Seghers, banquet pieces in the style of Jan Davidsz. de Heem, allegorical scenes and hunting still lifes. He painted the ornamental borders for a number of historical scenes by David Teniers the Younger, with whom he also joined forces for cartouches. A number of series by Jan van Kessel are also known. They include a large series of the continents and cities, comprising sixty-four pictures. A considerable amount of work by imitators is attributed to Jan van Kessel.

The work of Jan van Kessel is represented in at least forty-five museums in Europe and America, including the Rijksmuseum in Amsterdam, the Palazzo Pitti in Florence, the Museo del Prado in Madrid, the Alte Pinakothek in Munich, the Ashmolean Museum in Oxford, the Musée du Louvre in Paris, the Hermitage in St. Petersburg and the National Gallery of Art in Washington.

This report is based on the study of the original paintings on 10 October 1976, research nos. 4093 and 4094. The identification of the insects have been checked by the entomologists Willem Hogenes and Ben Brugge of the Entomological Institute of the University of Amsterdam.

Sam Segal

- 1 The Tortoise Shell is a butterfly. In the 1980 catalogue as a shell.
- 2 The series is well-known in Literature: Gallery Douwes Brothers, Amsterdam (1926); Gallery Jacques Goudstikker, Amsterdam, catalogue 30, March-April 1926, no. 80, with sketch of the signature; exhibition catalogue *Helsche en Fluwelen Bruegel*, Gallery P. de Boer, Amsterdam 1934, no. 299–34, illustrated 2 works; J.G. van Gelder, *Ashmolean Museum – Catalogue of the Collection of Dutch and Flemish Still-Life Pictures bequeathed by Daisy Linda Ward*, Oxford 1950, p. 105 (sub nos. 40–43); Gallery D.A. Hoogendijk, Amsterdam 1952, catalogue no. 60; William Hallsborough Galleries, London 1956; *The Connoisseur* 137 no. 553, April 1956, p. 198, complete series illustrated; S. Segal, *Flowers and Nature*, 1990, p. 209 fig. 47b and n. 2; L.T. Tomasi, *An Oak Spring Flora*, Upperville (Va) 1997, pp. 104–106 no. 26, one illustrated; K.Schütz in exhibition catalogue *Das Flämische Stilleben 1550–1680*, Kunsthistorisches Museum, Vienna & Villa Hügel, Essen 2002, pp. 94 (sub no. 27), 98 (sub 29), 102, 104 notes 8, 12; F.G. Meijer in museum catalogue Ward Collection, Ashmolean Museum, Oxford 2003, illustrated p. 229; A. van der Willigen & F.G. Meijer in *A Dictionary of Dutch and Flemish Still-life Painters Working in Oils, 1525–1725*, Leiden 2003, pp. 123, 124; A.K. Wheelock in the museum catalogue of the National Museum of Art, *Flemish Paintings of the Seventeenth Century*, Washington 2005, p. 122 notes 4 and 8 (as dated 1653).
- 3 Signed, copper, 11 x 15.5 cm; museum catalogue 1976, p. 314, illustrated.
- 4 Copper, 9 x 13 cm; Ward collection catalogue 2003, no. 42, illustrated p. 228.
- 5 K. Talley, 'Small, unusall, and vulgar things': Still-life Painting in England 1635–1760', in: *The Walpole Society* 1983, p. 200 (the data based on a manuscript by Richard Houlditch, 1759). A piece with spiders was sold in Antwerp on 16 April 1657, see Duverger, *Antwerpse Kunstinventarissen*, vol. I, 7, Brussels 1993, p. 333. Several pieces with butterflies and other insects were sold on 19 June 1765 in Amsterdam, see P. Terwesten, *Catalogus of Naamlijst van Schilderijen met derzelver prysen, zedert den 22. August 1752, tot den 21. November 1768 [...]*, The Hague 1770, p. 472.

No. 23

JOHANNES LINGELBACH
(Frankfurt 1622 – 1674 Amsterdam)

An extensive river landscape with peasants resting by a shack and horses pulling a boat

Signed

On canvas – 35 $\frac{3}{8}$ x 41 ins
89.9 x 104.2 cm

Provenance: Charles T. D. Crews Esq., D.L., J.P., F.S.A. (1839–1915), Billingbear Park, Wokingham, Berks
Christie's London, 1–2 July 1915 [=1st day], lot 43 (8 guineas to Holzfal)
Dr. R.C.A. van Buren
His sale, J. Vermeulen, Amsterdam, 31 October 1916
Jacques Goudstikker, Amsterdam, 1919
Looted by the Nazi authorities, July 1940
Recovered by the Allies, 1945
In the custody of the Dutch Government
Restituted in February 2006 to the heir of Jacques Goudstikker

Exhibited: The Hague, Schilderkundig Genootschap Pulchri Studio, *Catalogue de la Collection Goudstikker d'Amsterdam*, 1919, no. 65.

Literature: C. Burger-Wegener, *Johannes Lingelbach 1622–1674*, Berlin, 1976, p. 274, no. 98
Old Master Paintings: An illustrated summary catalogue, Rijksdienst Beeldende Kunst (The Netherlands Office for the Fine Arts), The Hague, 1992, p. 178, no. 1503, illustrated

In a broad Italianate river valley, a peasant family sits drinking wine in the shade of a rush-covered awning, which forms part of a makeshift wayside tavern. The ruins of an ancient ruin teeter above them. Beyond, a teamster cajoles his horses up a slight rise, as the rope slackens and the barge they are towing glides to a halt. On the far left a drover takes his herd to drink. Beyond this scene of gentle rustic labour a golden glow and the cooling mist of evening suffuse the towers of a town at the water's edge.

This landscape, relatively rare in Lingelbach's oeuvre, was probably painted in the 1650s or early 1660s, after his return from Rome and before the influence of Wouwerman is more evident in his work. Impressions of Rome and its environs were very popular in the Netherlands in the seventeenth century and Lingelbach's work helped to foster this taste, to the point that artists like Dirk Stoop were able to produce Italianate landscapes for the market without ever leaving home.

Johannes Lingelbach was born in Frankfurt-am-Main on October 10th 1622. His family had moved to Amsterdam by 1644 and it is assumed his artistic training began there. He visited France in 1642, according to Houbraken and Italy in 1644, although he is not, in fact, mentioned in any documents in Rome until 1647.



Whilst in Rome he lived on the Strada Paolina delli Greci (now the via Babuino) and in 1649 moved to the Horti di Napoli. He was influenced by the legacy of Pieter van Laer, Il Bamboccio, whose followers Jan Miel and Michaelangelo Cerquozzi continued to paint small scenes of Roman street life in their master's style.

He left Rome in 1650 and returned to Amsterdam, via Germany, arriving in 1653.

He specialised in Mediterranean harbour scenes, bustling with Levantine merchants and European traders and scenes in Roman piazzas as often as not capricci using monuments from various locations corralled into a single scene and used as backdrops to crowds of peasants, merchants, gamblers, peddlers and street entertainers.

He died in Amsterdam in 1674.

D.D.

THÉOBALD MICHAU
(Tournai 1676 – 1765 Antwerp)

- I. A village landscape with figures making merry and travellers passing through a stream
- II. A wooded landscape with travellers and a herdsman watering his herd

Both signed, lower left

On copper – 11⁵/₈ by 15¹/₄ ins (a pair)
29.5 by 38.6 cm

Provenance: Ferdinand Tauwel collection, Cologne
Thence by descent to the previous owner

Scenes of village life in summer: a throng of brightly dressed peasants fills the muddy banks of a river beside a tavern. They carouse, chat, dance, wash pots and spend the early evening in general conviviality. In the foreground, a kind soul helps a groggy friend home, whilst a farmer coaxes his team of horses pulling a cartload of peasants through a ford, beside two unconcerned pigs.

The other scene shows travellers on a sandy cart track: some are hurrying home from market, others are dawdling; a drover lazily watches his herd as they stand knee-deep in a pond drinking. A bearded peasant anxiously looks down as one of three gypsies reads his fortune.

The inspiration for these country scenes is Jan Brueghel the Elder. Not only is the subject matter his, but furthermore, the technique and the colouring, especially the use of primary colours for the peasants' clothes. Although Jan the Elder died of cholera in 1625, Jan the Younger who took over the studio lived until 1685. Such was the popularity of its output that some of its assistants were still active in the 1720s and, therefore, contemporaries of Michau and Pieter van Bredael.

Michau was born at Tournai in 1666. At the age of 9 he was apprenticed to the landscape painter Lucas Achtschellinck (1626–1699) in Brussels, where he was admitted to the Guild in 1698. In 1710 he joined the Guild of St. Luke in Antwerp and remained in that city until his death in 1765, painting village scenes, river landscapes, woodland scenes and interiors¹.

D.D.

¹ For a fuller description of Michau's life and subject matter see Michel Kervyn de Meerendre 'Dutch and Flemish Old Master Paintings; Johnny Van Haften, cat no. 14, 2005, no. 18.





No. 25

WILLEM VAN MIERIS

(1662 – Leiden – 1747)

An Arcadian landscape with a shepherd holding a flute,
listening to a shepherdess playing a cittern, a dog lying at
her feet

Signed and dated 1682, lower centre

Oil on panel – 12¾ x 17¼ ins
32.4 x 43.7 cm

Provenance: Abraham du Pré and Petronella Oortmans-De la Court (1624–1707)

Their sale, Amsterdam, 19 May 1729, lot 8, for 73 florins

Baron von Schönborn

His sale, Amsterdam, Hol. van der Land, 16 April 1738, lot 79,
for 175 florins

D. Ietswaart, his sale, Amsterdam, Beukelaar van der Land, 22
April 1749, lot 74, for 80 florins to Lubbeling

Lubbeling Collection, Amsterdam, 1752

H. Wanaar, his deceased's sale, Amsterdam, De Leth, 17 May
1757, lot 19

J. van der H..., his sale, Soeterwou (near Leiden), Delfos/De
Bruyn 11 Sept 1776, lot 6

Cardinal Joseph Fesch, Archbishop of Lyon (1763 – 1839)

His deceased's sale, Rome, George, 17 March 1845, lot 150, for
375 scudi

With Edward Speelman, London

From whom acquired by the father of the previous owners in
1961

Literature: C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der
Werke...*, vol. X, Stuttgart and Paris 1928, p. 184, no. 298

This most idyllic of subjects is set in a landscape of great beauty, with Italianate buildings, olives and cypress trees. A graceful youth is seated on a bank, beneath an oak. He wears a chemise, exposing one shoulder, in the style of the shepherd *all' antica* and holds a flute in his hand. With ardent expression, he gazes at a young shepherdess who, with sensuous fingers, plucks the strings of a small cittern. She is elegantly attired in pink satin, with deep décolletage, and a feathered, straw hat. At her feet sleeps a brown and white dog. In the foreground on the right, water lilies and rushes grow in a pool of crystal water, and on the left, a Red Admiral butterfly alights on the broad leaves of a burdock, growing with rye grasses and plantains at the foot of a gnarled tree. Behind the couple, sheep graze peacefully and rest in the shade of trees: an enchanted mood pervades the scene.

Painted in 1682, one year after the death of his father, Frans van Mieris, and a year before he joined the Leiden guild, this impeccably preserved panel is amongst Willem's earliest dated works. The virtuosic rendering of detail and the highly polished finish recall his father's *fijnschilder* style and attest already to Willem's artistic maturity. Like his father, Willem produced genre scenes and some portraits, but right from the beginning of his career, he demonstrated



a greater enthusiasm for history painting, including religious scenes, subjects from Classical and Renaissance literature and pastoral themes. His refined and intimately sized cabinet paintings, peopled with small figures, set in palatial surroundings or idealised landscapes, were highly sought after by wealthy and sophisticated patrons.

The pastoral love theme depicted here belongs to a tradition which enjoyed widespread popularity in Dutch literature and the visual arts throughout the seventeenth century¹. The roots of the pastoral ideal can be traced to classical literature, in particular the poetry of Virgil, whose highly influential *Georgics and Eclogues* were translated into Dutch by Karel van Mander in 1597. Thereafter, pastoral themes found literary expression in numerous contemporary poems, plays and songbooks: amongst the most influential were Giovanni Battista Guarini's play, *Il Pastor Fido*, of 1589 and Pieter Cornelisz. Hooft's *Granida en Daifilo*, a drama first performed in 1605. Like pastoral plays and poems, the central theme of pastoral painting is the idealised life of shepherds and shepherdesses who sing, make love and graze their flocks in an idyllic landscape. Such works represent the courtier's or city-dweller's dream of escape and express a nostalgia for a past golden age, or a remote Arcadia. Although images of this type suggest the virtues of simplicity and serenity, unlike so much pictorial language of the time, they do not generally convey a didactic or moralising message.

The Utrecht artist, Paulus Moreelse, initiated a vogue for paintings of pastoral figures with his half-length depictions of shepherds and shepherdesses, of which the earliest extant example dates from 1617². His shepherdess type is characterised by a voluptuous young woman, in a low-cut dress and straw hat, bedecked with flowers, who is often paired with an amorous shepherd. That works of this nature found favour in courtly circles is evidenced by the gift from the States of Utrecht to Amalia van Solms, on the occasion of her marriage to Prince Frederick Hendrick in 1627, which included a pair of pictures depicting a shepherd and shepherdess by Moreelse³. Abraham Bloemaert was another Utrecht artist who took up pastoral themes, as did a number of the Utrecht Caravaggists, including Terbrugghen, Honthorst, Baburen and Bijlert. Their pastorals depicted fanciful shepherds and shepherdesses, as well as portraits, in which the sitters were portrayed either in the guise of shepherds and shepherdesses, or as pastoral characters from contemporary plays. In the late 1620s, Bloemaert and Honthorst introduced the first multi-figured shepherd scenes, with figures making music or love together in an outdoor setting. The fashion for pastorals among the social élite was confirmed in the following decade, when Frederick Hendrick commissioned a series of four monumental paintings, illustrating scenes from *Il Pastor Fido* for his hunting palace at Honselaarsdijk⁴.

During the course of the 1630s and 1640s, Amsterdam developed as another centre for pastoral painting, with Rembrandt its principal exponent, and a number of artists associated with his studio, making valuable contributions to the genre. Before long, representations of a similar kind appeared in the production of artists all over the Netherlands. With its literary and aristocratic associations, the pastoral mode appealed to intellectuals and the social élite, which may in part account for the resurgence of interest in this genre in the later seventeenth century, in the work of artists like Willem van Mieris⁵, Caspar Netscher⁶, Adriaen van der Werff⁷, Gérard de Lairese⁸ and others. As the century progressed and the Dutch economy prospered, the ranks of the upper classes were swelled by members of the *nouveaux riches*, eager to emulate the cultural preferences of the nobility. However, the strength of the pastoral lay also in its versatility and the ability of artists to adapt it to changing aesthetic ideals.

This enchanting painting of a shepherd and shepherdess epitomises Willem van Mieris's genre-like approach to history painting, with its meticulous attention to the rendering of fabrics and accessories. It also reflects his response to the international influences and classicizing tendencies which were shaping Dutch art in the last quarter of the century. Like other artists of his time, he took his inspiration more from Venetian and Flemish models than from the native Dutch tradition of the pastoral. This bucolic scene is set not in the Dutch countryside but takes place in a far off land, with evocations of Arcadia. In keeping with the amorous playfulness which is characteristic of much contemporary high-life genre painting, there are obvious erotic overtones and a languid sensuality permeates the scene. Our shepherd holds his flute suggestively and dreams, with romantic intentions, of his sweetheart. She, meanwhile, seduces him with her evocative melodies, but her shimmering satin attire, with ruffled chemise and revealing bodice, has more in common with a courtesan than a shepherdess. Despite the naturalistic description of detail, particularly in the rich tapestry of vegetation, we are left in no doubt that they lead a charmed existence, far removed from reality.

Like his father, Willem van Mieris enjoyed the patronage of many prominent collectors in the Netherlands and abroad. Our painting can trace its provenance back to the distinguished collection of Petronella Oortmans-De la Court (1624–1707), the widow of a wealthy Amsterdam brewer, whose family became Willem's most important patrons. Her much younger nephew, Pieter de la Court van der Voort (1664–1739), an immensely wealthy textile merchant, settled in Leiden in 1686 and became van Mieris's principal Maecenas. From an inventory of 1731, we know this connoisseur amassed a stupendous art collection, including fifteen original paintings by Willem van Mieris, as well as a number of copies commissioned from the artist after works by his father and other Leiden *fijnschilders*, who had died before he began collecting. Additionally, van Mieris made designs and clay models for a set of garden vases, representing the four seasons, for the same patron's garden at No. 65 Rapenburg, in Leiden. The vases, which survive at Windsor Castle, were cast by the Leiden statue-caster, Filips van der Mij, the father of Willem's pupil, Hieronymus van de Mij⁹. Pieter de la Court van der Voort's son, Allard¹⁰, and his nephew, Cornelis Backer (1693–1775), were also patrons of the artist.

Willem was born on 3 June 1662, the fourth son of Frans van Mieris the Elder and Cunera van de Cock. He trained with his father and took over the latter's studio after his sudden death in 1681. On 24 April 1684 he married Agneta Chapman and the couple had three children, including a son, Frans, who also became a painter. He entered the Leiden Guild of St. Luke in 1683 and became an active figure in the local art world. He repeatedly served as the head of the guild and, shortly before 1694, established a drawing academy with the artists, Carel de Moor and Jacob Toorenvliet, which he and de Moor directed until 1736. Willem's paintings brought good prices and he had many important patrons. He evidently enjoyed financial success as he owned a succession of pleasure gardens and at the end of his life lived on the elegant Breestraat in Leiden. He seems to have gone blind in later life but survived to the age of eighty-four and was buried in the St. Pieterskerk in Leiden on 27 January, 1747. In addition to his students in the drawing academy, his pupils included his son, Frans van Mieris the Younger and Hieronymus van de Mij.

P.M.

- 1 For the development of Dutch pastoral paintings, see: Alison McNeil Kettering, *The Dutch Arcadia: Pastoral Art and its Audience in the Golden Age*, 1983.
- 2 Paulus Moreelse, *Shepherdess*, 1617, oil on panel, 53.6 x 42.2 cm. Private collection, Spain.
- 3 Of the two pictures by Moreelse, only the shepherd survives in the Staatliches Museum, Kunstsammlungen, Schlösser und Gärten, Schwerin, no. 330.
- 4 Bloemaert, Poelenburgh, Herman Saftleven and Dirck van der Lisse, each contributed to the series of four decorative panels, illustrating Guarini's *Il Pastor Fido*, completed in 1635.
- 5 This is the first depiction of a theme which recurs throughout Willem van Mieris's oeuvre. For references to other examples see: Alison McNeil Kettering, *op.cit.*, p. 159 and Hofstede de Groot, nos. 130, 133 and 322.
- 6 Caspar Netscher painted several pastorals around the time of our picture, for example, *Shepherd and Shepherdess*, of 1681, now in Munich (full details, cat. 194) and *Shepherd and Shepherdess (Daphnis and Chloe)*, signed and dated 1683, now in Brunswick, Herzog Anton Ulrich-Museum, inv. no. 318.
- 7 Adriaen van der Werff painted pastoral subjects, the most important of which was his *Shepherd and Shepherdess*, now in Kassel, Staatliche Museen Kassel, Gemäldegalerie Alte Meister, painted between 1692 and 1696 as part of decorative scheme for his own house on the Delftsevaart in Rotterdam.
- 8 Gérard de Lairese painted a number of decorative pastorals in the later seventeenth century, including the 1684 series for a house on the Herengracht in Amsterdam, commissioned by Jacob de Flines, in which he collaborated with Johannes Glauber. In his *De Grootte Schilderboek* of 1707, Gerard de Lairese advises that for a room near a garden, "where in the heat of the summer one whiles away the hours in agreeable company and dines mostly with menfolk, one cannot do better than display a few delightful and merry bacchanals, pastoral idylls, dances, streams or fountains", vol II, p. 73.
- 9 See: C. W. Fock: 'Willem van Mieris as designer and modeller of garden vases', *Oud Holland*, 1973, pp. 27–48.
- 10 In 1717, van Mieris made a piece of garden sculpture (a stature of Hercules strangling the serpent), which has not survived, for a fountain in a grotto in the courtyard behind no. 6, Rapenburg, Leiden, the house belonging to Allard de la Court. See: C. W. Fock, *op.cit.*, for details.

No. 26

WILLEM VAN MIERIS

(1662 – Leiden – 1747)

Joseph and Potiphar's Wife

Signed and dated 1694, lower right

Oil on panel – 17 $\frac{1}{8}$ x 13 $\frac{1}{2}$ ins
43.5 x 34.3 cm

Provenance: Juda van Benjamin Sr., Amsterdam, Nov 4, 1782, no. 27
With a French art dealer before 1842
Anon sale, Paris, March 22, 1845, no. 20
De St. Remy sale, Paris, April 26, 1870, no. 104
S. Weiner sale, Vienna, Feb 16, 1903, no. 37
M.G. sale, Paris, March 22, 1922
Sir Cuthbert Quilter collection
Sir Cuthbert Quilter sale, London, Christie's, June 26, 1936, lot 36
Anon sale, London, Christie's, July 23, 1965, lot 15 where
purchased by Leger Galleries
With Leger Galleries, London
Sol Sardinsky collection, Philadelphia
Private collection, USA

Exhibited: Philadelphia, Philadelphia Museum of Art, on loan from Sol Sardinsky

Literature: J. Smith, *Supplement of a catalogue raisonné of the works of the most eminent Dutch, Flemish and French Painters*, London 1829–1842, p. 65 cat. no. 40
H. de Groot, *Holländische Maler*, Stuttgart-Paris 1928, p. 109 cat. no. 9

Many of Willem van Mieris's paintings exhibit a fascinating synthesis of influences, reflecting firstly a detailed knowledge of the art of his father, Frans van Mieris, and the Leiden *fijnschilder* tradition, but also the newer classicizing orientation of so many artists of his day. Like his father, he painted genre scenes and some portraits but, from the outset of his career, he demonstrated a greater enthusiasm for history painting, including subjects from the Bible, from Classical and Renaissance literature and pastoral themes. In this respect, he was responding to the aesthetic ideals of late seventeenth-century classical art theory, which was fashionable in sophisticated and intellectual circles. According to the painter and art theorist, Gérard de Lairese, history painting was the highest form of art and he urged the artist to choose noble and edifying subjects, capable of educating the mind and moving the heart.

The scene depicted here comes from the Old Testament (Genesis: 39, 1–20) and tells the story of Joseph who, after being sold to the Egyptians by his brothers was employed in the house of Potiphar, treasurer to the Pharaoh, where he came to be honoured and trusted. However, Potiphar's wife took a fancy to him and tried repeatedly to seduce him, but he always rejected her advances. In this little painting, the artist illustrates the episode when, one day, "Joseph went into the house to do his business; and there was none of the men of house there within. And she caught him by his garment, saying,



Lie with me: and he left his garment in her hand, and fled, and got him out". Potiphar's wife subsequently accused Joseph of trying to violate her and, using his cloak in evidence against him, had him wrongfully imprisoned.

Joseph's virtue, which is held up as a moral *exemplum*, became a popular theme for seventeenth-century Dutch artists and writers in search of ennobling subject-matter. The scene of Joseph and Potiphar's wife was used as the frontispiece to Jacob Cats' *Self-Stryt* of 1620 and served as the central drama in Joost van den Vondel's play, *Joseph in Egypten*, first produced in 1639–40. Rembrandt tapped the same source for his etching of the seduction scene¹ and two paintings of *Joseph Accused by Potiphar's Wife*, dating from 1655². It has been suggested that Rembrandt may have been drawn to the subject because he, too, had experienced the accusations of a woman scorned. In 1649, Geertje Dircx sued Rembrandt for breach of promise, which led to many years of litigation. We know of no similar reason why van Mieris might have been attracted to the theme, which he treated on at least five occasions³: more likely it was the story's erotic content which appealed to him and the opportunity it offered to portray a scantily clad female protagonist.

The composition of each of van Mieris's five versions of *Joseph and Potiphar's wife* is completely different. The earliest representation of the subject, dating from 1685, is now in the Landesmuseum in Hannover⁴, while another, dated 1691, is in the Wallace Collection, London⁵. Two undated variants can be seen in the Staatliche Kunsthalle in Karlsruhe⁶ and in The Hermitage, St. Petersburg⁷. All are intimately sized cabinet paintings, demonstrating the artist's elegant style of painting, meticulous attention to detail and dazzling description of fine fabrics. Here, the porcelain-like skin tones of Potiphar's wife are set off against the richly-coloured swathes of flowing draperies. Most of the left-hand portion of the panel is taken up with the sumptuous bed, enveloped by a fringed and tasselled canopy, with folds and swags of golden fabric, and a veritable sea of red velvet, tumbling across the floor. Joseph hastens away from his seductress, his eyes averted from her naked body, his offending garment billowing behind him. Joseph's vaguely antique costume and the architectural backdrop of a sculpted figure set into a niche, flanked by Corinthian pilasters, lend the picture a classical veneer.

Our painting is closely connected with a drawing in gouache of the same subject⁸, signed and dated 1693, now in the Pierpont Morgan Library⁹ (fig. 1). Clearly intended as an autonomous work of art, rather than a preparatory sketch, the drawing forms part of a series of twenty small, highly finished drawings, executed between 1691 and 1696, which formerly belonged to the Amsterdam drawings collector, Jonas Witsen II (1676–1715)¹⁰. A comparison made with this gouache, taken with the pentiments evident in the paint surface, reveal that van Mieris's original conception for our painting closely followed the drawing. Subsequently, however, he changed his mind, painting over large areas of the canopy, cushion and flowing red draperies, making slight alterations to the figures and changing the configuration of the scarf lying in the foreground. Additionally, he varied some of the details in the architectural backdrop and replaced the figure in the niche from Hercules to a Venus Pudica.

Willem was born on 3 June 1662, the fourth son of Frans van Mieris the Elder and Cunera van de Cock. He trained with his father and took over the latter's studio after his sudden death in 1681. On 24 April 1684 he married Agneta Chapman and the couple had three children, including a son, Frans, who also became a painter. He entered the Leiden Guild of St. Luke in 1683 and became an active figure in the local art world. He repeatedly served as the

head of the Guild and, shortly before 1694, established a drawing academy with the artists, Carel de Moor and Jacob Toorenvliet, which he and de Moor directed until 1736. Willem's paintings brought good prices and he had many important patrons, the most important of whom was the Leiden textile merchant, Pieter de la Court van der Voort. Van Mieris evidently enjoyed financial success as he owned a succession of pleasure gardens and at the end of his life lived on the elegant Breestraat in Leiden. He seems to have gone blind in later life but survived to the age of eighty-four and was buried in the St. Pieterskerk in Leiden on 27 January, 1747. In addition to his students in the drawing academy, his pupils included his son, Frans van Mieris the Younger and Hieronymus van de Mij.

P.M.



Fig. 1. *Joseph and Potiphar's Wife*, Willem van Mieris.
Courtesy of The Pierpont Morgan Library, New York.

- 1 Rembrandt van Rijn, *Joseph and Potiphar's Wife*, etching, signed and dated 1634, 90 x 115 mm.
- 2 Rembrandt van Rijn, *Joseph accused by Potiphar's Wife*, 1655, canvas, 106 x 98 cm, National Gallery of Art, Washington and another version in the Gemäldegalerie, Berlin, signed and dated 1655, canvas, 113.5 x 90 cm, inv. no. 828H.
- 3 Hofstede de Groot, see literature above, nos. 5–9.
- 4 Willem van Mieris, *Joseph and Potiphar's Wife*, signed and dated 1685, panel, 29.5 x 34.5 cm, Niedersächsisches Landesmuseum, Hannover.
- 5 Willem van Mieris, *Joseph and Potiphar's Wife*, signed and dated 1691, panel, 48.1 x 37.2 cm, Wallace Collection, London, inv. no. P163.
- 6 Willem van Mieris, *Joseph and Potiphar's Wife*, panel, 46.2 x 37.5 cm, Staatliche Kunsthalle, Karlsruhe, inv. no. 276.
- 7 Willem van Mieris, *Joseph and Potiphar's Wife*, panel, 27 x 35 cm, The Hermitage, St. Petersburg, inv. no. 1243.
- 8 We are grateful to Lloyd DeWitt, Assistant Curator, John G. Johnson Collection, Philadelphia Museum of Art for pointing this out.
- 9 Willem van Mieris, *Joseph and Potiphar's Wife*, signed and dated 1693, point of brush and gouache, over black chalk, on vellum, 17 x 14.3 cm, New York, The Pierpont Morgan Library, inv. no. 2001.46.
- 10 For a detailed discussion of this series of drawings see: A. J. Elen, *Delineavit et Sculpsit*, 15 (1995), pp. 7–8.

ABRAHAM MIGNON

(Frankfurt 1640 – 1679 Utrecht)

A still life of flowers in a glass vase

Signed, lower left

On canvas – 23¾ by 20 ins
60.5 by 50.9 cm

Provenance: Edwin H. Lawrence, 84 Holland Park, London
His deceased sale, London, Christie's, 6 May 1892, lot 372, for
9½ guineas to Martin Colnaghi
Rudolf von Gutmann (1880–1966), Vienna
From whom seized by the Gestapo in Vienna, 1938
Anonymous sale, Vienna, Dorotheum, 19 Oct 1943, lot 109, for
45,000 reichsmarks
Führermuseum, Linz, Austria, accession no. 3124
Collecting Point, Munich, 1951
Mauerbach Depository, Austria, until Oct 1995, when transferred
to the Federation of Austrian Jewish Communities
By whom sold, Vienna, Mak-Österreichisches Museum für
Angewandte Kunst, Christie's, 29 Oct 1996, lot 31
With Richard Green, London
From whom acquired by the previous collector, Monte Carlo,
Monaco

Literature: M. Kraemer-Noble, *Abraham Mignon 1640–1679. Beiträge zur
Stillebenmalerei im 17. Jahrhundert*, dissertation 1972, no. B272
M. Kraemer-Noble, *Abraham Mignon*, Leigh-on-Sea 1973, p. 71,
no. B266

An arrangement of flowers in a glass vase stands on a stone ledge, before a niche. The bouquet is composed of poppies, tulips, roses, peonies, an iris, convolvulus, marigolds, cow parsley and a pansy, intertwined with leaves, ears of wheat and variegated grasses. The still life is enlivened by a medley of insects and several snails which inhabit the plants or appear on the grey stone ledge. The reflection of a window is captured in the convex surface of the glass bowl, the small patch of blue sky and a passing cloud, hinting at a world beyond the studio. Everywhere, the wealth of detail demonstrates Mignon's close observation of nature and his masterful description of textures, ranging from the crinkled petals of a poppy emerging from a bud, to the furry beards on the falls of the iris and the intricate veining of leaves.

Despite a career lasting barely fifteen years, Abraham Mignon made a significant contribution to still life painting in the second half of the seventeenth century. In addition to lavish flower pieces, he also produced still lifes of fruit and other objects, forest floor still lifes and game pieces. Although Mignon is not known to have dated any of his pictures, a plausible chronology for his oeuvre can be constructed, based largely on comparison with the work of Jan Davidsz. de Heem, in whose studio he worked from circa 1664. Mignon's early paintings follow de Heem closely in terms of subject-matter and style, on occasion copying individual motifs verbatim. Gradually, however, Mignon developed a distinctive personal manner, particularly after



de Heem's departure for Utrecht in 1672: the soft, tonal quality of his early work giving way later to a more graphic style and a brighter palette. At the same time, his paint became more opaque in consistency, allowing him to work in even greater detail. In our painting, the stylised appearance and precise clarity of technique is characteristic of a date in the mid to late 1670s.

The present work can be compared to several other examples from this period, including *A Vase of Flowers in a Niche*, in the Ashmolean Museum, Oxford¹ and a pair of floral still lifes in the Mauritshuis, The Hague². Although smaller and less elaborate, our painting is closely related in style and execution to the Mauritshuis pendants. The tulip to the left in our picture and the peony at the lower right recur in one of their pictures, depicting *Flowers in a Metal Vase*. Such repetition of individual elements was not unusual for Mignon, indeed it was a common practice among seventeenth-century flower painters, indicating the use of studio models.

This floral still life conforms to a tried and trusted composition which Mignon used for many of his larger bouquets. A pyramid of tightly packed flowers and foliage forms the heart of the arrangement, surrounded by a few large, widely spaced blooms creating an outer triangle. Slender stems of wheat and other grasses weave a pattern of curving lines which fan out from the central axis, conveying a sense of movement. The arched top of the stone niche acts as a framing device and the dark background a foil for the brightly coloured flowers and insects, projecting them forward in space. Some tumble over the ledge, casting long shadows on its front edge which, together with other illusionist conceits, such as the cracks and chips in the stonework, the cockchafer teetering on the edge and the sparkling droplets of water, serve to heighten the objects' three-dimensional qualities. Conspicuous accents of red and orange lead the eye around the composition, from the uppermost poppy, its head turned towards the light, to the huge, nodding peony at the lower right and the cluster of poppies and a marigold on the left. A tiny ladybird, a spot of brilliant red amid the snowy white petals of a rose, catches the eye and draws it towards the centre. Each element has its place in this carefully constructed and harmonious ensemble: everywhere meticulously rendered details invite the beholder to linger a little longer and marvel at this virtuoso display of verisimilitude.

Although Mignon may have intended a *vanitas* connotation here, the symbolism is not as explicit as in some of his floral still lifes which feature timepieces, hourglasses or skulls. There are, however, small hints of decay in the blemishes on the leaves and in the insects and snails which creep and crawl among the petals and leaves, while with the poppies shown in various stages of development – in bud, in full flower and wilted, with all but a few petals remaining – can be taken as references to the transience of life. In view of Mignon's own religious beliefs, some have interpreted this still life in terms of its Christian message: the ears of corn, from which new plants can grow, and the caterpillar and butterfly, known for their spectacular process of metamorphosis, representing symbols of the Resurrection. Moreover, the presence of all Four Elements combine to signify God's Creation: Earth represented by its products, the stone, flowers and corn; Fire by the glass vase, blown by fire; Air by the flying insects and Water by the dewdrops and the contents of the vase.

Abraham Mignon was born in Frankfurt-am-Main, where he was baptised in the Calvinist Church on 21 June 1640. In 1649, his parents moved to Wetzlar, but Mignon remained in Frankfurt, becoming the pupil of the still-life painter and art dealer, Jacob Marrell. Marrell often visited Utrecht, where he himself had lived in the 1630s and 1640s, and sometime before 1664, he moved there with Mignon. In 1669, Mignon joined the painters' guild in Utrecht. He was strongly influenced by Jan Davidsz. de Heem, in whose studio he worked, probably from his arrival in Utrecht until de Heem returned to Antwerp in 1672. Subsequently, he appears to have taken over de Heem's studio. In 1675, he married Maria Willaerts, granddaughter of the marine painter, Adam Willaerts. From 1672, Mignon was a deacon in the French Reformed Church in Utrecht, where he died in 1679, not yet forty years old.

P.M.

1 Abraham Mignon, *A Vase of Flowers in a Niche*, oil on canvas, 78 x 62 cm, The Ward Bequest, Ashmolean Museum, Oxford, inv. no. A581.

2 Abraham Mignon, *Flowers in a Metal Vase*, signed, oil on canvas, 90 x 72.5 cm and *Flowers in a Glass Vase*, signed, oil on canvas, 90 x 7.5 cm, The Mauritshuis, The Hague, inv. nos. 111 & 112.

CASPAR NETSCHER

(Heidelberg circa 1639 – 1684 The Hague)

The Seduction

Signed, lower right

On panel – 15 x 12 ½ ins
38.1 x 31.8 cm

Provenance: Jacques Ignatius de Roore (1686–1747), The Hague
Willem Lormier, The Hague, by 1752 (mentioned as no.197 of Lormier's storeroom catalogue of December 1754, as purchased from de Roore for 308 florins)
His sale, The Hague, 4th July 1763, lot 194 (1600 florins to Voet)
William Daniel Acraman, Bristol, 1833
Probably Nathaniel, 1st Lord Rothschild (1840–1915), 148 Piccadilly, London
By descent to Victor Rothschild
His sale on the premises at 148 Piccadilly, Sotheby's, 19th April 1937, lot 14 (£700 to Rosenberg)
Purchased by a European private collector circa 1940
By descent to the previous owner

Literature: G. Hoet, *Catalogue ofte Naamlyst van schilderyen*, The Hague, 1752, vol 2, p.433
J.B. Descamps, *La Vie des Peintres Flamandes, Allemand, et Hollandois*, Paris, 1753–64, vol 3, p.84 (as in Lormier Collection)
P. Terwesten, *Catalogue ofte Naamlyst van Schilderyen, met derselver pryzen zedert den 22. Augusti 1752 tot den 21 November 1768*, The Hague, 1770, p.326
J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, vol 4, London, 1833, pp.158–9, no.45 (as *The fortune teller*, in Acraman Collection) p.164, no.65 (as *Gentleman showing a gold medal to two ladies*, mentioned in Descamps)
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, vol 5, London, 1913, pp.176, no.79 (as *The fortune-teller*, Acraman Collection); 184, no.104 (as *The seduction*)
Pantheon, 19th April 1937, p.128, illus.
M.E. Wieseman, *Caspar Netscher and Late Seventeenth-Century Dutch Painting*, Doornspijk, 2002, pp.64, 184, no.26 (as location unknown)
M.E. Wieseman, 'Paper trails: drawings in the work of Caspar Netscher, his pupils and followers' in V. Manuth and A. Rüger (eds.), *Collected Opinions: Essays on Netherlandish Art in Honour of Alfred Bader*, London, 2004, p.253

Dr. Marjorie Wieseman dates this painting (by reference to Netscher's dated *ricordo* drawing of the composition) to 1664, at the start of Caspar Netscher's most productive years as a painter of high-life genre scenes in The Hague. Characteristic of this phase of his career are the gracefully rounded figures and the palette of russet tones which exude warmth and sensuality. Scenes of



love and gallantry dominate his genre paintings of the mid-1660s. He trained in the Deventer studio of Gerard Ter Borch (1617–1681) and was influenced by Ter Borch's refined paintings of the ambiguous relationships between men and women, set in luxurious interiors and with an intense interest in the tactile qualities of contemporary dress. Ter Borch's *Gallant conversation* of circa 1655 (Staatliches Museum, Schwerin) may have served as a source for Netscher's composition.

This painting is unusually explicit in Netscher's work in showing a scene of love for sale. The procuress, lavishly dressed in a fur-trimmed, russet velvet jacket and matching silk dress, points to her palm. A young man, emerging out of the shadows, hands her a gold coin, while the lady of the night, dressed in shimmering white satin, holds a glass and a jug of wine. The three are poised as if upon a stage, waiting for the seduction to begin. There is no doubt as to who is in charge: the businesslike procuress towers over the seated man and young woman, forming the apex of the triangular composition.

The mercenary nature of the transaction is softened by the sheer beauty of the painting, which is in exceptionally fine condition. Every gesture is soft and graceful; light plays on a myriad of textures, from the fur to the satin. The figures emerge from deep shadow and are rounded by the light. Soft white highlights – the fur and linen in the dress of the procuress, the satin and lace of the young woman, as well as her pearly skin, the music manuscript on the table – move across the painting from top left to bottom right. They are interwoven with a band of russets and browns – from the procuress's clothes, to the chair, the rich table carpet and the golden-brown varnish on the belly of the lute. Tiny blue highlights – on the jug and the carpet – sparkle among the white and russet tones. The still life of the interior, a tactile but not overwhelming presence, adds to the hushed intimacy of the scene. The lute lying in the shadows on the music score of course refers to the harmonies of human desire that will be touched into life in exchange for the gold coin.

The painting can be compared to two works featuring the same three models and also dated by Dr. Wieseman circa 1664: *The singing lesson* acquired by Louis XV and now in the Musée du Louvre, Paris (which continues the theme 'if music be the food of love') and *Two ladies and a gentleman talking over a letter* (Staatliches Museum, Schwerin).

Netscher's exquisite rendering of textures owes a debt not only to his teacher Gerard Ter Borch, but also to Gerrit Dou, most famous of the Leiden *fijnschilders*, whose highly detailed genre paintings commanded enormous prices. The painting of the highlights on the white satin dress, the jug, the gold braid of the chair and the table carpet in tiny globules of paint which make the objects seem to shimmer in the air before us, suggests that Netscher may also have seen the work of the Delft-based master Johannes Vermeer.

A *ricordo* drawing of this painting is in the Graphischen Sammlung der Staatsgalerie, Schwerin, inv. no.1/1070 (graphite on paper, 7¼ x 6¼ ins). The practice of recording painted compositions and keeping them in the studio for future reference is unusual among seventeenth-century Dutch artists, though common in other parts of Europe. Netscher's *ricordi*, made either by himself or, later in his career, by studio assistants, sometimes note dates, prices and colours used. The *ricordo* drawing for *The seduction* is inscribed on the recto *geschildert Anno 1664/66*. and on the verso *geschildert Anno 1664 voor 66 guldens*, an impressive price and an indication of how much Netscher's genre pieces were valued only two or three years after he had joined The Hague's Pictura guild. Surviving prices on Netscher's *ricordi* range from 50

florins for the *Woman with a letter and a medallion* of 1667 (Gemäldegalerie Alte Meister, Kassel), to 140 florins for the *Self-portrait with wife and children* of 1664 (Uffizi, Florence).

Netscher's exquisite, glamorous work was avidly collected in the eighteenth and nineteenth centuries; Louis XV acquired *The singing lesson*, for example, in 1741. The present painting has an exceptionally full provenance, being first recorded in the collection of Jacques Ignatius de Roore (1686–1747) in The Hague. By 1833 it was in the possession of the Bristol ironfounder William Daniel Acraman. Later it was owned by the Rothschild family, probably having been acquired by the banker and politician Nathaniel, 1st Lord Rothschild (1840–1915), the first Jewish member of the House of Lords.

Nineteenth-century critics and collectors often glossed over themes of venal love in seventeenth-century Dutch art; *The seduction* was known as *The fortune teller* and *A gentleman showing a gold medal to two ladies* at various points in its history. What has never been in doubt, however, is the superb quality of the painting.

Caspar Netscher was the son of Johann Netscher, a sculptor from Stuttgart, and the daughter of Vetter, the Mayor of Heidelberg. Following the death of his father, Netscher was taken by his mother to Arnhem and placed in the care of a wealthy physician, Arnold Tulleken. He was apprenticed to Herman Coster, a painter of still lifes, genre scenes and portraits. About 1654 he went to Deventer to become a pupil of Gerard ter Borch, who influenced his early portraits and genre pieces.

Netscher set off on a visit to Rome in 1658–59; however, he got no further than Bordeaux where he married Maria Godijn, the daughter of a Walloon Protestant émigré, in 1659. He had returned to The Hague by 1662, when he joined 'Pictura', the painters' guild.

After circa 1667 Netscher concentrated on portraits, painted in the small format of his genre works and given elegant, sometimes allegorical trappings such as fountains and sculpture which appealed to the courtly clientèle of The Hague. By 1670 he was the most sought-after portrait painter in The Hague, assisted in his studio by his sons Theodorus (1661–1728) and Constantijn (1668–1723). He also made small-format history and religious pictures, some of which were published as prints. Netscher was a fine draughtsman and made life studies for his genre scenes, as well as *ricordi*, drawings which serve as a studio record of his compositions, sometimes annotated with dates, prices and colour notes. Caspar Netscher died of gout in The Hague in 1684.

Susan Morris, Richard Green Gallery

No. 29

CLARA PEETERS

(c. 1589 – after 1657)

A still life with a silver-gilt *tazza*, a basket of fruit, two crayfish on a plate and a squirrel

Signed, lower left

On panel – 13 $\frac{3}{8}$ x 18 $\frac{3}{8}$ ins
34.1 x 46.8 cm

Provenance: Private collection, Europe

A fine silver-gilt *tazza*, filled with grapes, stands on a tabletop. A pear and an apple lie beside it and, behind, a basket is filled with a selection of apples, pears, a white peach, some filbert nuts and a walnut. On the right, two crayfish lie on a pewter platter which juts forward slightly over the edge of a chipped tabletop. Sitting behind, on a small plank, a red squirrel nibbles at a nut.

Virtually nothing is known about the life of Clara Peeters, one of the foremost still life painters of the early seventeenth century in Flanders, but she was probably born in or around Antwerp: neither the date of her birth nor that of her death is documented. The record of a Clara Peeters baptized on 15 May 1594 in the Antwerp Church of St. Walpurgis is probably that of a namesake since it seems unlikely that she could have been active as a professional artist only twelve or thirteen years later in 1607, when she dated her earliest works. Bredius's assumption that she was in Amsterdam in 1612 and in The Hague in 1617 was based on incorrect evidence: it seems that the Clara Peeters mentioned in archival documents was a prostitute, not a painter! The marriage of a woman called Clara Peeters to Hendrick Joossen on 31 May 1639, in Antwerp, also seems too late to be taken seriously as pertaining to the artist.

Clara Peeters's remarkable oeuvre stands as her sole testimony and can be explained only by a close relationship with the Antwerp school of her time. Surprisingly, there is no mention of her name in the register of the Antwerp guild of St. Luke, which started to admit women in their own right by 1602, although the quality, size and number of her paintings suggest that she was a fully professional artist. Peeters painted still lifes, some bearing dates ranging from 1607 to 1621, which are sometimes signed *CLARA P.* or less often, *CLARA PEETERS*: at least four of her panels and copper supports bear an Antwerp panel mark. New identification of the coins in one of Peeters's finest still lifes, in the Ashmolean Museum, Oxford¹, indicates that the painting was executed after 1609, rather than after 1620, as had been previously suggested². This allows scholars to establish a new chronology for Peeters's oeuvre which, in Fred Meijer's view³, suggests that Clara Peeters painted little after 1621, the year she painted her latest dated work, *A Garland around a Madonna and Child*⁴.

Clara Peeters painted predominantly tabletop still lifes of flowers, foods and delicacies with porcelain, pottery, glassware and costly metal vessels. Her early works from 1607–1609, taken from a high viewpoint, with a widely spaced layout of objects, have affinities with the still lifes of the Antwerp painter Osias Beert. There are also similarities between her work and that of the Haarlem painters, Nicolaes Gillis and Floris van Dijck, and with artists



working in the Frankfurt area, such as Georg Flegel, pointing to a cross-fertilisation of ideas between these groups. In the next few years Peeters's handling became more assured, the viewpoint is lowered and she developed a more sophisticated approach to composition. By 1611, when she painted the celebrated group of four still lifes, now in the Prado, she had matured fully as an artist. A group of paintings dating from the following year displays a precise, almost linear manner, which is smoothly handled and photographically detailed. Their compositions are characterised by a low viewpoint, the objects arranged compactly with naturalistic overlapping, and a convincing sense of pictorial space. With the only later landmark in the artist's oeuvre being the *Garland around a Madonna and Child* of 1621, which is entirely different in terms of subject-matter and handling, it is hard to arrive at a plausible chronology for Peeters's work after 1612.

The recent discovery of our hitherto unpublished painting is an important addition to the oeuvre of this elusive artist. As is often the case with Peeters, certain motifs recur in other paintings: a similar wicker basket appears in the *Still Life of Game*, dated 1611, in the Prado, and the silver-gilt *tazza*, with griffon-head handles and grotesque masks in the chased decoration, is repeated in the *Still Life with a Pie* from the same series. Crayfish are a favourite subject and crop up, variously positioned, on a pewter plate or in a porcelain bowl, in at least three other still life paintings⁵. Finally, the squirrel, with its tufted ears and bushy tail, appears in the exact same pose in a still life with a vase of flowers and bowl of fruit in the Pitti Palace, Florence⁶. Although previously doubted by Hibbs-Decoteau in 1992⁷, the subsequent restoration of this picture revealed a signature, confirming its attribution to Peeters⁸. Indeed the handling of the fruit, nuts, vine leaf and tendrils in the Pitti picture are extremely close to our painting, while the vase of flowers can be closely compared with the Ashmolean *Still Life of Fruit and Flowers*⁹. Moreover, the treatment of the squirrel is consistent with the stylised cats and monkeys which feature in some other still life paintings by Peeters.

Although undated, the present painting contains a number of features which situate it in the period around 1612 or after. For instance, the tightly packed arrangement which fills the whole panel, with little space between or around the objects, is characteristic of Peeters's mature works, such as the *Still Life with a Herring*, dated 1612, formerly with the Richard Green Gallery¹⁰. Typical too, is the cropping of the objects on one side of the composition and the pewter plate projecting forward in space, which serve to heighten the sense that the tabletop is viewed at close quarters. Equally distinctive, is her concentration on a detailed description of the various textures – from the reflective surfaces of the silver-gilt *tazza* and the pewter plate, to the smooth skins of the fruit and the hard, shiny carapace of the crayfish – which accentuates the realistic and tactile quality of each item. The close colour harmonies of our painting, rendered in hues of brown and gold, orange and red, typify Peeters's mature palette and may have been influential for the development of the 'monochrome breakfast' paintings of her Haarlem contemporaries.

P.M.

- 1 Clara Peeters, *Still Life of Fruit and Flowers*, oil on copper, 64 x 89 cm, signed, Oxford, Ashmolean Museum, inv. no. A585.
- 2 See: Fred Meijer, *Catalogue of the Collection of Paintings bequeathed by Daisy Linda Ward*, The Ashmolean Museum, Oxford, 2003, cat. no. 62, pp. 260–263 versus: Pamela Hibbs-Decoteau, *Clara Peeters (1594 – ca. 1640) and the Development of Still-Life Painting in Northern Europe*, Lingen, 1992, p. 34.
- 3 See: Fred Meijer, op.cit., 2003, p. 261.
- 4 Clara Peeters, *Madonna and Child within a Floral Wreath*, signed and dated 1621, oil on copper, 15 x 13 cm, private collection.
- 5 See: *Still Life of Seafood and Wine*, signed and dated 1612, on panel, 46 x 35 cm, Poltava Art Museum, Poltava, Russia; *Still Life of Fish*, signed, panel, 35 x 48 cm, Antwerp, Musée des Beaux-Arts and *Still Life with an Artichoke*, signed, panel, 33 x 46 cm, private collection, Germany.
- 6 Clara Peeters, *Flowers, Fruit and Squirrel*, signed, panel, 52 x 41 cm, Florence, Pitti Palace.
- 7 Pamela Hibbs-Decoteau, 1992, op.cit., p. 55–57.
- 8 See: exh. cat., *La natura morta a palazzo e in villa*, Florence, Palazzo Pitti, 1998, no. 71.
- 9 See details footnote 1.
- 10 Clara Peeters, *Still Life with Herring, Cherries and an artichoke*, panel, 45.5 x 33.5 cm, signed and dated 1612, with the Richard Green Gallery, 1992.

CORNELIS VAN POELENBURCH

(c.1594 – Utrecht – 1667)

A rocky landscape with nymphs and satyrs near ruins

Signed in monogram, lower centre

On panel – 31½ x 58½ ins
78.8 x 148.8 cm

Provenance: Possibly M. le Chevalier Sébastien Erard, Passy, Boulogne, until 1832

His sale, Paris, Lacoste/Henry, 23 April 1832, lot 110, for 1,050 Francs

Mrs. van Alphen-Hovy, The Hague

François Delahaye, 1904

His sale, Antwerp, Verlat, 6/7 June 1904, lot 70, reproduced (as signed with monogram P.C.)

Private collection, The Hague

By whom (anon) sold, The Hague, Kleykamp, 6 November 1917, lot 70, reproduced (all the above as by Poelenburch)

Collection Mees van Alphen, 1918 (according to a note in the R.K.D.)

With D. Hermsen, The Hague, circa 1930

With E. Speelman, London, by 1971, from whom bought by the J. Paul Getty Museum in 1972 (inv. no. 72.PB.12)

Exhibited: Northridge, California State University, *Baroque Masters from the J. Paul Getty Museum*, 1973, no. 33 (as by Poelenburch)

Literature: B.B. Fredericksen, *The J. Paul Getty Museum*, Malibu 1975, p. 115 (as by Poelenburch and as signed)

D. Jaffé, *Summary Catalogue of European Paintings in the J. Paul Getty Museum*, Los Angeles 1997, p. 75, reproduced

Peter C. Sutton, *A Guide to Dutch Art in America*, Grand Rapids, 1986, p. 340 (as van der Lisse)

This landscape has great compositional richness. Nymphs and satyrs relax and cavort at the left, sheltered by tall dense trees and rocky cliffs. Ancient ruins on a hilltop – reminders of a timeless, mythological past – bracket the scene at the right. A stream, spanned by a bridge with further figures flows from distant mountains and subtly links the components of the composition. Equally remarkable is the brilliance of pigment, ranging from deep greens and browns to a brilliant blue sky. Cornelis van Poelenburch's sojourns in Florence and Rome between 1617 and 1626 are fully recalled in this painting, done a decade later in Utrecht.

This landscape was acquired by the J. Paul Getty Museum in 1972 as the work of Cornelis van Poelenburch, but around 1980 its attribution was altered – downgraded as it were – to Dirck van der Lisse (1607–1669), perhaps the most capable close follower of Poelenburch's. It was under this name that the painting was auctioned in 2007. (This writer saw this painting on several occasions in the curatorial offices of the Getty Villa in the 1980s, and considered it to be by Poelenburch.) That attribution was not wholly implausible, since



Dirck van der Lisse's style was extremely close to Poelenburch's in early and mid 1630s. Van der Lisse probably studied with Poelenburch in the late 1620s and the two artists worked on a prestigious commission of 1635 to depict scenes from Guarini's poem *Il pastor fido* for the stadhouder's palace at Honselaarsdijk. Recent cleaning of the painting has revealed at the lower center a convincing monogram in Poelenburch's typical fashion. While this alone cannot prove an attribution to Poelenburch, especially since workshop productions sometimes bear the monogram C.P., the style and composition of the painting are Poelenburch's own.

Dirck van der Lisse's narrow landscape depicting shepherds and ruins of 1635 (Staatliche Museen, Berlin) shows how similar the styles of van der Lisse and Poelenburch could be. However, the saturated tones in the foliage and foreground of the present painting are different from the more even and blonder cast of van der Lisse's landscapes. The incisively shadowed nymphs and satyrs are typical of Poelenburch: they can be found in his Italian-period paintings with Bamboccesque staffage. A painting in the Royal Collection dated 1624 has very similar reclining figures, while a work in the Galleria Palatina, Palazzo Pitti, Florence (inv. 1200) has dancing figures of the same time.¹ The Florentine painting provides a further point of comparison in the carefully rendered and naturalistically shaded ruins. The view upwards into complex layers of architectural elements is also encountered in Poelenburch's many detailed drawings of Roman ruins.² No doubt because Poelenburch had spent much time in Rome, probably 1617 to 1622, his depiction of ruins is always specific and convincing, far more so than his followers, making this a key distinguishing feature of his oeuvre. In this painting, remnants of spandrels and arches are seen in the interstices of the structure, their recession subtly gradated. While an exact source does not survive in Poelenburch's drawn oeuvre, the view is close to a drawing in the Ecole des Beaux-Arts, Paris.³

The artist's workshop was allowed to use his drawings as a repertory of images, but pupils like van der Lisse demonstrate a lack of familiarity with the structure and lighting effects generated by real ancient ruins. The ruins in van der Lisse's 1635 painting in Berlin are copied directly from a drawing by Poelenburch (Kupferstich-Kabinett, Dresden), but the motif is given an unconvincing addition above a shallow niche and is further extended at the left.⁴ Unnaturalistically structured and shaded, this motif shows van der Lisse's lack of first-hand experience in Rome. The rocky mass seen at the left amongst the trees in the Van Haeften landscape is also a motif derived from Poelenburch's drawings, and is rarely encountered in workshop pictures.⁵

The extent and chronology of Poelenburch's work remains unclear, especially for paintings executed after his return from Italy in 1627 or shortly before. We lack a catalogue raisonné, although a good foundation was laid by Nicolette Sluijter.⁶ The artist's output is still partly confused with his workshop. For example a painting of Orpheus in the Louvre, long considered to be Poelenburch's earliest painting, was revealed to have Jan Linsen's signature. Similar to the present painting in the handling of landscape, a large canvas of Mercury and Herse (159 x 109 cm) once in the stadhouder's collection was recently acquired by the Paleis Het Loo.

Museums and collectors have traditionally valued the small and highly finished paintings made by Poelenburch in Italy. Such works are exceptionally rare, and only very few have entered public collections in recent decades. There has also been a mistaken tendency to assign many later paintings by Poelenburch to the period just after his return from Italy, ignoring the

reliable basic sequence established by Sluijter, which has distorted the artist's chronology.⁷ Poelenburch's later work is often misunderstood because much of it was larger in scale and on canvas. His painting of *Amarillis Crowning Mirtillo* for Honselaarsdijk, on canvas and measuring 115 by 146 cm, is understandably broader in handling than his early fine paintings. The present landscape relates in style and handling to these more monumental paintings of 1635, and can be dated 1630 to 1635. The sweep of the composition is tuned to the large format of the panel. The handling of transitions in the scene is very close to the signed *Flight Into Egypt* (canvas, 48 x 71 cm) in the Centraal Museum, Utrecht (the date on this painting is indistinct, especially its last digit, but dates from the late 1620s). The placement of a cow silhouetted along a little ridge is a motif common to both paintings, as is the dense foliage and spindly dark grasses which frame the foreground. Given earlier prejudices about Poelenburch's art, it is perhaps understandable that the present landscape was once de-attributed since its scale is much larger than Poelenburch's work in Italy and its handling distinct.

Alan Chong

- 1 Albert Blankert, *Nederlandse 17e eeuwse italianiserende landschapschilders* (Soest, 1978), nos. 19 and 14, repr.
- 2 Alan Chong, "The Drawings of Cornelis van Poelenburch," *Master Drawings* (1987).
- 3 Chong 1987, no. 19, pl. 9a.
- 4 For Poelenburch's drawing in Dresden, see Chong 1987, no. 43, pl. 19.
- 5 See a drawing in Dresden, Chong 1987, no. 62, repr.
- 6 Nicolette Cathérine Sluijter-Seijffert, *Cornelis van Poelenburch (ca. 1593–1667)* (diss. Leiden, 1984). Also important is Marcel Roethlisberger, *Bartholomeus Breenbergh: The Paintings* (Berlin, 1981). For up-to-date biographic data on Poelenburch and van der Lisse, see Marten Jan Bok in *Masters of Light: Dutch Painters in Utrecht during the Golden Age* (exh. Baltimore, San Francisco, London), pp. 384–87.
- 7 See for example the problematic datings in: *Italian Recollections: Dutch Painters of the Golden Age*, by Frederik J. Duparc and Linda L. Graif (exh. cat. Montreal Museum of Fine Arts, 1990), nos. 52–54.

HENDRICK GERRITSZ. POT

(1580 – Amsterdam – 1657)

The Coronation of Marie de' Medici on 13th May 1610,
at St. Denis

Signed with a monogram, lower right

On canvas – 31½ x 92 ins
80 x 233.7 cm

Provenance: T. Agnew & Sons, London
with Jacques Goudstikker, Amsterdam, 1920
Looted by the Nazi authorities, July 1940
Recovered by the Allies, 1948
In the custody of the Dutch Government
Restituted in February 2006 to the heir of Jacques Goudstikker

Literature: Schedin, *Oude Kunst*, 1920
E. Plietzsch, *Zeitschrift für Bildende Kunst*, XXVII, 1916, p. 120
Heinrich Hahn, *Frankfurt on Main*, 6/7 March 1941, no. 62, pl. 17, illustrated
Old Master Paintings: An illustrated summary catalogue, Rijksdienst Beeldende Kunst (The Netherlandish Office for the Fine Arts), The Hague, 1992, p. 242, no. 2099, illustrated
J.E.P. Leistra, in *Grove Dictionary of Art*, ed., J. Turner, London, 1996, XXV, p. 363

Exhibited: Rotterdam, Rotterdamsche Kunstkring, *Catalogue de la Collection Goudstikker d'Amsterdam*, 16 May–6 June 1920, no. 40
The Hague, Schilderkundig Genootschap Pulchri Studio, *Catalogue de la Collection Goudstikker d'Amsterdam*, November 1920, no. 90
The Hague, Schilderkundig Genootschap Pulchri Studio, *Catalogue de la Collection Goudstikker Amsterdam*, 13 March–4 April 1926, no. 141
Haarlem, Frans Hals Museum, 1936, no. 30

Hendrick Gerritsz. Pot is chiefly known for his small-scale portraits and genre paintings of guardroom scenes and elegant companies, in the manner of Dirck Hals. However, he also produced a few large-scale allegories and this singular example of an actual historical event. The picture commemorates the coronation of Marie de' Medici which took place in St. Denis in Paris on 13th May, 1610. The daughter of Francesco I, Grand Duke of Tuscany, Marie married Henri IV of France in 1600. Having divorced his first, childless wife, Marguerite de Valois, Henri now hoped for an heir to the throne. Marie duly obliged and gave birth the following year to a son, the future Louis XIII, followed by four other children. In March 1610, prior to embarking on a military campaign, Henri formally named Marie as regent in the event of his death and, in order to further guarantee the succession of his line, crowned her Queen of France in a religious ceremony on the 13th May. The following day, Henri was murdered by a religious fanatic and, shortly after, Marie was proclaimed regent during the minority of the dauphin.



In this painting, Pot depicts the interior of a large, plain church. A low platform, covered with a pink cloth, decorated with fleur-de-lys, has been erected in front of the altar. At the centre of the composition, Marie is seen, kneeling before a cardinal in a red cape, who places the crown upon her head. She is attended on the right by a retinue of noble ladies and various princesses of the blood, wearing blue cloaks, trimmed with ermine. Standing behind, is a row of bishops wearing tall mitres and a cardinal, dressed in red. To the left, stands the young dauphin, Louis, surrounded by sundry prelates, clergymen and members of the nobility. Seated high up in a *loge* on the left, is the King, looking down upon the ceremony taking place below. The wide, horizontal format gives an admirable impression of the many figures comprising the royal entourage. The solemn atmosphere is enlivened by the use of brilliant blues, reds and yellows in the costumes of the various participants.

All this begs the question as to what might have kindled Pot's interest in this occasion, which represents the apogee of Marie's public career. In 1620, Pot painted a large-scale allegory of *The Glorification of Prince William of Orange*¹. The huge canvas, now in the Frans Hals Museum, was commissioned by the Haarlem town council to adorn the Prinsenhof and demonstrate a show of loyalty to the House of Orange. It depicts a triumphal procession with many figures and a chariot drawn by three elephants, bearing the Prince of Orange. The allegory is played out through a series of complex personifications and further explained by inscriptions on banners carried by members of the cortège. However, aside from the picture's horizontal format which is similar to ours, its elaborate symbolism is entirely different in conception from the present painting, which appears to be a more or less factual account. There also seems to be no obvious connection between our painting and Rubens's famous depiction of this subject, which formed part of his huge decorative cycle of paintings devoted to the glorification of Marie de' Medici's life, executed between 1622–1624 for the Luxembourg Palace in Paris. Rubens's composition of the coronation of the Queen bears no resemblance to Pot's treatment of the subject. It is a thoroughly Baroque creation, crowded with figures and swirling draperies, augmented by an abundant use of allegorical personifications.

The best clue we have as to what might have inspired Pot to depict this event, however, lies in the painting itself. Although not dated, the style of costume worn by the attendant courtiers is consistent with a date in the second half of the 1630s. All the ladies are attired in dresses, with a high waistline and full sleeves, their hair is worn down and softly curled on either side of the face: both men and women sport wide lace collars, worn flat on the shoulders, which were the height of fashion at that time. More significantly, this dating coincides with the arrival of Marie de' Medici in the United Provinces in 1637 and it, therefore, seems most likely that our picture was in some way connected with or inspired by the events surrounding her visit.

Marie, by now the queen mother, had been living in exile at the Court in Brussels since 1631, her relationship with her son, Louis XIII and Cardinal de Richelieu, having irrevocably broken down. By 1637, France was at war with Spain and it thus became expedient for Marie and her entourage to move to neighbouring Holland which, despite its religious differences, was now an ally of France. On 10th August, Marie took her leave of the Court at Brussels and proceeded to 's-Hertogenbosch, where she placed herself under the protection of the Prince of Orange. At first, she was warmly welcomed by the Dutch who regarded her visit as lending international recognition to their newly formed Republic. Municipal processions and civic banquets were hastily arranged in her honour, as she made her royal progress from city to city, passing through Dordrecht, Rotterdam, Delft and Haarlem, before

making a triumphal entry into Amsterdam. Spectacular displays, designed by a team of artists, and water pageants took place in the city's harbour in celebration of her visit. There was a procession led by two mounted trumpeters and a large temporary structure was erected on an artificial island in the Amstel River, where dramatic tableaux were displayed in her honour. Her visit provided the inspiration for Caspar Barlaeus to write his *Medicea hospes* (*The Medicean Guest*), illustrated with plates after drawings by several leading artists, including Claes Moeyaert, Gerard van Honthorst, Thomas de Keyser and Simon de Vlieger. We can only speculate, but it seems probable that these events lay behind Hendrick Pot's commission to paint this picture, recalling the most glorious moments in the life of the French queen mother.

The Dutch, however, soon tired of their royal guest, particularly since Marie succeeded in causing offence wherever she went. Richelieu regarded the Prince of Orange's support of the queen mother as a personal affront and the French Ambassador at the Hague received orders not to wait upon her or recognise her visit. The Dutch, apprehending that her presence in their midst might injure their interests with France and anxious to be rid of the expense of maintaining her household, respectfully intimated to her Majesty that she should not prolong her sojourn in their country. Her dignity thus outraged, she departed on 19th November 1638 for England.

Hendrick Gerritsz. Pot was probably born in Amsterdam around 1580, rather than 1585 as was previously assumed, to parents whose names are not known². The earliest evidence of his presence in Haarlem dates from 1606, when he registered as a member of the Calivermen as 'Hendrick Gerritz., painter'. Pot is thought to have studied with Karel van Mander before the latter left Haarlem in 1603, since a certain 'Henrick Gerritsz. East-Indian' is referred to as his pupil by van Mander's anonymous biographer: documentary evidence has recently emerged confirming that Pot was known by the nickname 'Oost-Indien'. In 1610, Pot married Janneken Theunisdr. and the couple had three children, all of whom were buried in the St. Janskerk in 1613. There is no record of the date when Pot registered in the Haarlem Guild of St. Luke, but he served as warden in 1626, 1631, 1634 and 1648 and was dean in 1635. He was mentioned by Samuel Ampzing in his 1628 panegyric on Haarlem³ among the praiseworthy Haarlem painters of his time. In 1632, Pot and his wife were briefly in England, where he painted a portrait of Charles I (Paris, Louvre) and a group portrait of the King with Queen Henrietta Maria and Charles, Prince of Wales (London, Buckingham Palace, Royal Collection). While in London, a daughter, Judith, was born, who was baptized on 18 November of that year.

The family was back in Haarlem in 1633, when Hendrick was portrayed as a lieutenant in Frans Hals's *Officers and Sergeants of the Calivermen's Civic Guard* (Haarlem, Frans Halsmuseum). The artist was still living in Haarlem in 1648, when Schrevelius described him in his *Harlemias* as an "eminent painter, a man with a pleasant manner", but in 1650 he moved to Amsterdam, where he settled for the rest of his life. He was buried in the Oudezijdskapel on 15 October 1657, four years after his wife was laid to rest there on 22 September 1653.

P.M.

1 Hendrick Gerritsz. Pot, *The glorification of Prince William I of Orange*, 1620, canvas, 136 x 342.5 cm, Inv. No. OSI-284.

2 Based on the biography published in *Painting in Haarlem 1500–1850: The collection of the Frans Hals Museum*, 2006, which cites detailed references to all the documents concerned with the life of Hendrick Gerritsz. Pot.

3 Samuel Ampzing, *Beschryvinge ende lof der stad Haaerlem in Holland*, Haarlem

JAN ANTHONISZ. VAN RAVESTEYN

(c.1572 – The Hague – 1657)

- I. Portrait of a gentleman, three-quarter-length, in a black coat and lace collar

Inscribed on the portrait of a gentleman Æ27

On panel – 45¼ x 33⅞ ins (a pair)
115 x 86 cm

- II. Portrait of a lady, three-quarter-length, in a black dress with gold trim and a lace collar and headdress

Inscribed on the portrait of a lady Æ21

On panel – 45½ x 33½ ins (a pair)
114.5 x 85 cm

Provenance: J.A. Kruseman, The Hague; Frederik Muller & Co., Amsterdam, 11 February 1919
Jacques Goudstikker, Amsterdam, 1928
Looted by the Nazi authorities, July 1940
Recovered by the Allies, 1945
In the custody of the Dutch Government
Restituted in February 2006 to the heir of Jacques Goudstikker

Exhibited: The Hague, Haagse Kunstkring, *Tentoonstelling van oude portretten*, 1 July–1 Sept 1903
Rotterdam, Rotterdamsche Kunstkring, *Catalogue de la Collection Goudstikker d'Amsterdam*, 22 Dec 1928–6 Jan 1929, no. 36;
Amsterdam, Goudstikker Gallery, 12 Jan–28 Feb 1929, no. 90–1, illus.
Paris, Foundation Custodia, on loan (*Portrait of a gentleman*)

Literature: Bredius, *Les Arts*, 1903, no. 24, pp. 6–7
Amsterdam in the 17th Century, pp. 8, 12–3
A.v. Wurzbach, *Niederländisches Künstlerlexicon*, II, Vienna, 1906–11, p. 813
The Hoogsteder Mercury, 12, 1991, pp. 3–16, no. 11–12, illus.
Old Master Paintings: An illustrated summary catalogue, Rijksdienst Beeldende Kunst (The Netherlandish Office for the Fine Arts), The Hague, 1992, p. 309, no. 2739, illus.

In this magnificent pair of three-quarter length portraits, Jan van Ravesteyn has portrayed a fashionable young couple, seen against the backdrop of a panelled room. He stands at an angle to the viewer, his right arm akimbo, and sports a neatly trimmed moustache and small beard. His costume is of fine black silk, with slashes in the fabric of his doublet, and white, lace-trimmed cuffs and a softly-pleated ruff. A tall, black hat rests beside him on a table, covered with a green cloth. She is also attired in black, with white cambric cap and cuffs, both edged with exquisite lace, and a broad millstone ruff. She wears a stomacher, richly embroidered in gold thread, a gold chain around her waist, bracelets, rings and a hairpin with pendant (*voorhoofdsnaald*

– literally a forehead-needle¹), set with pearls and gemstones, tucked into her cap at the hairline.

Jan van Ravesteyn was the leading portrait painter in The Hague at the beginning of the seventeenth century. The city, where at various times the Stadholder had his court, the States General its seat and most foreign diplomats resided, offered rich pickings for a talented young artist and van Ravesteyn received commissions from some of the most distinguished members of society. His main rival for the favour of contemporary celebrities was the Delft painter, Michiel van Mierevelt, who became court painter in The Hague in 1607. From about 1630, however, both artists found themselves facing stiff competition from a rising star of the younger generation, Gerrit van Honthorst.

Although few of van Ravesteyn's early works survive, he had clearly established himself as a portrait painter of repute by 1604 when Karel van Mander described him as "a very good painter and maker of portraits ... who has a fine manner"². However, most of his extant oeuvre dates from between 1610 and 1640. In 1611, he began to paint a series of portraits of high-ranking military officers from the Stadholder's court in The Hague, twenty-five of which are preserved in the Mauritshuis. A few years later, he painted a portrait of Prince Frederick Henry of Orange Nassau, now in the Dutch Royal Collection, and also received commissions for several group portraits of militia companies, including *The Officers of the Orange Company on the Stairs of the Town Hall in The Hague*³ and *The Hague Magistrates meeting the Officers of the Civic Guard*⁴. Other highlights of his oeuvre include the *Epitaph of Adriaen van Maeusyenbroeck and Anna Elant*⁵ and the remarkably original *Portrait of Pieter van Veen with his Son and his Clerk*⁶.

Sadly the identity of our couple is not known, but judging from their costume and dignified bearing, they came from the well-to-do regent class. These companion portraits were most likely commissioned to commemorate the marriage of the sitters, aged twenty-seven and twenty-one at the time they were painted. The style of their clothing suggests a date around 1620–1625. As was often the custom, they may well have been portrayed dressed in their wedding finery. She wears her wedding ring, set with a square gemstone, on the index finger of her right hand. According to the poet-moraliser, Jacob Cats, a square-cut diamond, was the symbol of the bond of marriage, patience and the power of the man, and thus the best possible gift for a bride⁷. Following the established conventions for marriage portraiture, the pendants were designed to hang side by side, with the man on the left and the woman on the right, so that the couple turn slightly inwards to face each other. From the point of view of the sitters, the husband thus assumes his traditional place of precedence, according to the laws of heraldry, on the dexter (right-hand) side, while his bride takes up her place on the sinister (left-hand) side. This arrangement underscores the contrast between the active man and the passive woman and reflects seventeenth-century Dutch views of marriage, as a partnership based on mutual affection but directed by the man.

This pair of portraits, painted when van Ravesteyn was at the height of his powers, is characteristic of his meticulous handling and formal, elegant style. As is generally the case with Dutch portraits, light falls from the left, throwing the man's features into strong relief, in contrast to the evenly lit visage of his spouse. Their warm flesh tones stand out boldly against the black and white costumes and their well-modelled features present a lively likeness. The rendering of various surface textures is masterly, from the sheen on silken fabrics and the glint on gold, to the minutely detailed treatment of the dazzling lace and embroidery.





It is not known precisely when or where Jan Anthonisz. van Ravesteyn was born. His father, Anthonis van Ravesteyn, was a glass-painter who was mentioned as living in Culemborg in 1593. Jan van Ravesteyn is recorded in Delft in 1597, which has led to speculation that he studied with the portrait painter, Michiel van Mierevelt. However, the latter's influence is chiefly discernible in van Ravesteyn's later work. In 1598 he became a member of the Guild of St. Luke in The Hague and later served as an officer in various capacities. In 1604, the Catholic van Ravesteyn married Anna Arents van Berendrecht. The couple had at least three children and their daughter, Marie, married the Hague portrait painter, Adriaen Hanneman, in 1640. Jan van Ravesteyn lived in The Hague for the rest of his life but seems to have painted very little or not at all after 1641. However, his name was still mentioned in 1656 as a doyen in the rolls of artists who were invited to become members of The Hague's newly founded artists' confraternity, *Pictura*. He was buried in the city's Grote Kerk on 21 June 1657, seventeen years after his wife had been laid to rest in the Kloosterkerk.

P.M.

1 We are grateful to Emilie Gordenker, Senior Curator, Early Netherlandish, Dutch and Flemish Art, National Gallery of Scotland, for providing this information about the pendant.

2 Karel van Mander, *Het Schilder-Boeck*, Haarlem, 1604.

3 Jan van Ravesteyn, *The Officers of the Orange Company on the Stairs of the Town Hall in The Hague*, 1616, panel, 200 x 180 cm, Haags Historisch Museum, The Hague.

4 Jan van Ravesteyn, *The Hague Magistrates meeting the Officers of the Civic Guard*, 1618, canvas, 173 x 469 cm, Haags Historisch Museum, The Hague.

5 Jan van Ravesteyn, *Epitaph of Adriaen van Maeusyenbroeck and Anna Elant*, 1618, panel, 128 x 144.5 cm, Rijksmuseum Het Catharijneconvent, Utrecht.

6 Jan van Ravesteyn, *Pieter van Veen with his Son and his Clerk*, panel, 126 x 114.5 cm, Musée d'Art et d'Histoire, Geneva.

7 Jacob Cats, *Hovwelick, Dat is Het gansch Beleyt des Echten-Staets*, Middelburg, 1625, p. 17–18. A detailed contemporary source on betrothals, weddings and the customs surrounding these events.

No. 33

JAN VAN ROSSUM

(Born circa 1630, The Netherlands)

A vase of flowers on a stone ledge, with some fruit in front
and a curtain to the left

Signed and dated 1671, lower centre

On canvas – 28¾ x 23¼ ins
73 x 59 cm

Provenance: Private collection, France

The bouquet, in an ornamented terracotta vase, includes roses, poppies, foxglove and larkspur, as well as a branch of gooseberries. In front of the vase are branches of red currants and strawberries. A *trompe-l'oeil* copper-coloured curtain, hanging to the left from a rod that is visible at the top of the painting, partly shades the roses on that side of the bouquet. A butterfly (a swallowtail?) rests in the centre of the bouquet, and two caterpillars crawl on the ledge, while a third crawls among the flowers. A fly sits on the rose at lower centre and a bee sits on a poppy bud to the right.

Jan van Rossum was probably born in Vianen, some fifteen kilometres south of the city of Utrecht, presumably around 1630. Dated works by this artist are known from 1654 up to 1678. Little is known about his life, but it is assumed that his entire career was spent in his presumed town of birth, Vianen. Until the still life discussed here was recently discovered, van Rossum was solely known as a painter of portraits. His known oeuvre is not substantial – it currently consists of some thirty known pieces – but his paintings are generally of a high quality, observed with an eye for detail and executed with a good degree of finish. His portraits give the impression of being excellent likenesses, representing ‘real’ people.

Had the present floral still life not been signed, it would have been unlikely that an attribution to Jan van Rossum would have been forwarded. There was no previous record whatsoever of him having painted still life. With the guidance of the signature, however, the attribution as well as the date can be fully confirmed after comparison of details and handling. The element in this painting that is most strongly related to van Rossum’s portraiture is the fabric of the curtain. Its treatment is fully consistent with, for instance, that of the robe of the sitter in a male portrait from 1673 in the Centraal Museum, Utrecht¹. Flowers and fruit occur rarely in van Rossum’s portraits. When they do, their scale and degree of detail differ from this individual still life. There are various roses, however, in van Rossum’s portrait of the van Lynden d’Aspremont children from 1667 that appear to be not unrelated to the roses in the still life².

Since Jan van Rossum was not a still-life painter, one would expect that he would draw his inspiration from, if not imitate, the work of successful contemporary still-life artists. Instead, this piece turns out to be a highly original and individual work. An obvious source of inspiration would have been the still lifes that Jan Davidz. de Heem and Abraham Mignon produced in nearby Utrecht during the 1660s, but even if a still life such as de Heem’s work in Innsbruck inspired van Rossum, his interpretation is entirely individual³.



A relationship with earlier Utrecht flower painters such as Roeland Savery, Ambrosius Bosschaert (father and son) and Jacob Marrel is clearly out of the question, like one with such successful contemporary flower painters as Willem van Aelst. An association with works by Jacob van Walscapelle comes to mind, but comparison shows that the works by that artist that trigger this association are all later than 1671.

During the seventeenth century, paintings would occasionally be protected by a curtain hanging in front of them. Various artists, particularly in the Leiden *fijnschilder* school have included a curtain in their paintings by means of *trompe l'oeil*, a deception of the eye, Gerrit Dou himself among them⁴. A well known example in the realm of still life is the collaboration of the flower painter Adriaen van der Spelt, a full contemporary of van Rossum's, and Frans van Mieris, now in the Art Institute in Chicago: van der Spelt painted the garland of flowers and van Mieris added the satin curtain⁵. Although that painting originated about 13 years before van Rossum's still life, it would be taking things too far to assume that he did see it and was inspired by it. Much rather, it would appear that van Rossum answered to the vogue of his time.

Whatever the case, Jan van Rossum's *trompe l'oeil* curtain underlines the assumption that with this painting he was aiming to produce a convincing, eye-deceiving, make-believe reality. Additionally, as in many seventeenth-century still lifes, there appears to be a reference to the brevity of life and as well as to the on-going cycle of life. The roses are shown in various stages of bloom and the strawberry branch up front holds its blossom, as well as unripe and ripe fruit. The butterfly and caterpillars also represent the cycle of life and possibly refer to the resurrection of Christ. The gooseberries, with their thorny branch, may even be associated with Christ's suffering.

Most of all, this painting makes one wish that Jan van Rossum had produced more still lifes or that, if he has, more would have come down to us.

Fred Meijer, Rijksbureau voor Kunsthistorische Documentatie

1 Oil on canvas, 128.5 x 105.4 cm, signed and dated 1673, Utrecht, Centraal Museum, inv. no. 10539.

2 Oil on canvas, 134.5 x 134.5 cm, sale Amsterdam, Christie's, 14 Nov 1991, lot 128, illus.

3 Oil on canvas, 63.5 x 50 cm, signed, Innsbruck, Tiroler Landesmuseum Ferdinandeum, inv. no. 683.

4 The story of the Greek painters Zeuxis and Parrhasius has been repeated so often in this context that I will skip it here.

5 Oil on panel, 46.5 x 63.9 cm, signed and dated 1658 by Van der Spelt, Chicago, Art Institute, inv. no. 1949.585.

SALOMON VAN RUYSDAEL

(Naarden 1600/3 – 1670 Haarlem)

A river landscape with a ferry

Indistinctly signed, lower centre

On panel – 23 by 31¾ ins
58.4 by 80.6 cm

Provenance: Possibly Simon Harcourt, 1st Earl Harcourt of Stanton Harcourt (1714–1777)
George Simon Harcourt, 2nd Earl Harcourt of Stanton Harcourt (1736–1809)
William Harcourt, 3rd and last Earl Harcourt of Stanton Harcourt (1742/3–1830)
Thence via the marriage of his great aunt, Martha (1715–1794) to
George Vernon, later Venables-Vernon, 1st Lord Vernon, Baron of Kinderton (1709/10–1780)
to their second son, Edward Venables-Vernon (1757–1847), created Vernon Harcourt by Royal licence on inheriting the Harcourt Estates in 1830
George Granville Vernon-Harcourt, later Harcourt of Nuneham Courtenay (1785–1861)
Rev. William Vernon-Harcourt, later Harcourt (1789–1871)
Edward William Harcourt of Nuneham Courtenay and Stanton Harcourt (1825–1891)
Aubrey Harcourt, of Nuneham Park and Stanton Harcourt (1852–1904)
Sir William George Granville Venables Vernon Harcourt (1827–1904)
Lewis Harcourt, 1st Viscount Harcourt of Stanton Harcourt and Baron Nuneham of Nuneham-Courtenay (1863–1922)
William Edward Harcourt, 2nd Viscount Harcourt (1908–1979);
Thence by descent to the previous owner

Literature: *Description of Nuneham-Courtenay in the county of Oxford*. 1797, p. 40, 'a landscape, with figures by Solomon Rysdael (sic)', in The Queen's dressing room¹
Description of Nuneham-Courtenay in the county of Oxford, 1806, p. 30, 'a landscape, by Solomon Rysdael (sic)', in The Queen's dressing room
E.W. Harcourt, ed., *The Harcourt Papers*, 1880–1905, vol. 3, p. 266, '123. A landscape with water, by Van Goyen; a nice picture...'
W. Stechow, *Salomon van Ruysdael*, Berlin 1975, p. 135, no. 429²

In this river landscape, a quiet stretch of water entirely fills the foreground, extending to the horizon and blending almost imperceptibly with the sky. The far bank, deep in shade recedes gently from right to left, defined by a clump of tall trees, several cottage roofs and other vegetation. Further on, the trees, which steadily diminish in scale as they near the horizon, are interspersed with a wisp of smoke rising from a chimney, a waterwheel and the turrets of a distant castle. On the left, a ferryboat carrying men, women and children,



moves off from the near shore, while further downstream, sailing boats and other small craft glide across the smooth waters. A cool, silvery tonality pervades the scene, evoking the light of morning.

This panel from Salomon van Ruysdael's mid-career takes up the artist's favourite theme. Although the subject of river views with a ferry boat had precedents in the work of Jan Brueghel the Elder, Esaias van de Velde and more recently Jan van Goyen, Ruysdael made it his personal speciality. His serene and majestic images of Holland's inland waterways have come to embody the archetypal Dutch seventeenth-century landscape painting.

Ruysdael first addressed the subject of river landscapes in 1631. His *River Landscape* of that year in the National Gallery, London³, already employs the basic elements of design, using the diagonal recession of a riverbank to create an impression of spatial depth, which he subsequently varied and refined throughout his career. During the course of the 1630s, together with several other Haarlem artists, most notably van Goyen, he perfected the atmospheric effects and restrained palette that characterise the 'tonal' landscape style. In the following decade, from which the present example comes, Ruysdael's art continued to evolve as he moved away from his most monochrome experiments. While his compositions from this period still rely upon close colour harmonies, he began to use purer and more varied hues. At the same time, the atmospheric veil of the earlier works is lifted and the landscape is subjected to a clearer, brighter light. The artist's touch becomes more assured and descriptive, while details are observed with greater precision. Later, in the 1650s, Ruysdael adopted a wider range of colour and stronger contrasts of light and shade.

The present work is a classic example of Ruysdael's mature riverscapes. Notwithstanding its naturalistic appearance, the composition is artfully conceived. The vertical mass of trees, which rises up high on the right, is counterbalanced on the left by the motifs of the spit of land and the ferry boat, poised at a moment in time, just as it leaves the shore. The ferry's darkened form, silhouetted against the luminous water beyond, serves as a *repoussoir* enhancing the spatial recession and leading the eye effortlessly into the middle distance and beyond to the distant skyline. The low horizon and lofty, cloud-filled sky perfectly evokes the flat, watery topography of Holland. This seemingly simple scheme is complemented by a subtle palette of grey, blue and green, augmented by streaks of pale yellow and warmer, ruddy tones. One marvels at the assured handling of paint and varied brushwork so typical of Ruysdael's mature technique. Thick, lustrous strokes of paint describe the broad features of land, water and sky, while finer strokes painted wet-in-wet delineate the details in the fluttering foliage, the figures, boats and rigging. Especially effective are the poetic reflections of trees and boats captured on the ruffled surface of the water. Despite his penchant for variations on the theme, it is testament to Ruysdael's creative genius that his river views retain their freshness and naturalism.

Although not dated, our painting can be compared with several closely related landscapes, including the *River Landscape with Liesvelt Castle* of 1642 in the Alte Pinakothek in Munich⁴, a *River View with Fishermen*, dated 1645 in the Kunsthalle in Hamburg⁵ and another very similar view from the same year in the Thyssen-Bornemisza Collection⁶. All four paintings share the same compositional formula, but the latter two are reversed so that the left riverbank is dominant.

This painting once formed part of the distinguished collection of paintings assembled in the mid-eighteenth century by the English patron and collector, Simon Harcourt, 1st Earl Harcourt (1714–1777)⁷. Having succeeded to the family's estates and titles on the death of his grandfather, Simon Harcourt, 1st Viscount Harcourt (1661–1727), Harcourt went on a Grand Tour of Europe, lasting four years. He held a number of posts in the Royal Household and was created 1st Earl Harcourt by George II in 1749. He reached the rank of general in the army and served as ambassador in Paris (1768–72) and Lord Lieutenant of Ireland (1772–77). He was one of the founder members of the Dilettanti Society in 1732 and assembled a notable collection of pictures. He commissioned portraits from Reynolds and Knappton, was a patron and friend of Paul Sandby and collected numerous Old Masters. In 1756, he drew up plans for a Palladian villa to be built at Nuneham Courtenay, near Oxford, overlooking the River Thames. The house was designed and built by Stiff Leadbetter between 1756 and 1764, with much of the interior decoration was carried out by James 'Athenian' Stuart.

Salomon Jacobsz. van Ruysdael was born in Naarden around 1600, the son of a cabinet maker from Gooiland, Jacob Jansz. de Goyer. Early in his life, Salomon used his father's name but later he and his brother Isaack adopted the name Ruysdael, probably derived from the country manor, Ruisschendael near Blaricum, their father's home town. Despite the difference in spelling, it is the same family as the artist's famous nephew, Jacob van Ruisdael. Shortly after his father's death in 1616, Salomon and Isaack, who was also a painter, frame maker and art dealer, moved to Haarlem. Salomon entered the city's St. Luke's Guild in 1623 and lived there for the rest of his life. His earliest known landscape is dated 1626 and he was praised as a landscape painter as early as 1628 by Samuel van Ampzing⁸. In 1647 and 1669 he served as an officer of the St. Luke's Guild and, in 1648, was made dean. In 1651, Ruysdael was recorded as a merchant dealing in blue dye for Haarlem's bleacheries. Although he lived most of his life in Haarlem, he appears to have travelled widely in The Netherlands and his paintings include views of Dordrecht, Utrecht, Arnhem, Alkmaar and Rhenen. He was buried in St. Bavo's Church in Haarlem in 1670.

Although Ruysdael's teacher is not known, his early works reveal the influence of Esaias van de Velde, who was in Haarlem from 1609–1618. His early landscapes, distinguished by their modest subject matter and restricted palette, are characteristic of the new 'tonal' style of landscape painting in Haarlem, of which Ruysdael, Jan van Goyen and Pieter de Molijn were the principal exponents. His later landscapes are brighter in colour and more monumental in approach. Although he specialised in landscape painting, he also painted some seascapes and, towards the end of his life, a few still-lives.

P.M.

- 1 The painting is almost certainly the one described in the 1797 and 1806 editions of the *Description of Nuneham-Courtenay...*, as hanging in the Queen's Dressing room. It must subsequently have been re-attributed to van Goyen for it appears described as such in the late 19th century in *The Harcourt Papers*, its identification confirmed by the attribution to van Goyen painted on the reverse of the frame and an inventory number tallying with that in the Harcourt inventory.
- 2 Stechow tentatively identified this picture with a painting exhibited in Leeds in 1868, no. 784, as by Jan van Goyen, lent by Mrs. Danby Vernon Harcourt. Anne Danby's first husband, William Danby of Swinton Park, near Masham in Yorkshire, died in 1833 and she remarried, in 1838, Admiral Octavius Vernon Harcourt (1793–1863, 8th son of Dr. Edward Vernon Harcourt, Archbishop of York). On her death in 1879, her Yorkshire estates were devised on George Danby, 5th son of Sir Robert Affleck, Bt., who sold the Swinton Estate in 1882 to Samuel Cunliffe-Lister, 1st Baron Masham of Swinton (1815–1906). No pictures from the Danby collection, therefore, passed back into the Harcourt family and the 'van Goyen' referred to by Stechow is certainly not the present painting.
- 3 Salomon van Ruysdael, *River Landscape*, signed and dated 1631, panel, 36.6 x 65.5 cm, London, National Gallery, Inv. No. 1439.
- 4 Salomon van Ruysdael, *River Landscape with Liesvelt Castle*, signed and dated 1642, panel, 73 x 106 cm, Munich, Bayerische Staatsgemäldesammlungen, Alte Pinakothek, Inv. No. 2718.
- 5 Salomon van Ruysdael, *River View with Fishermen*, signed and dated 1645, panel, 64 x 92.5 cm, Hamburg, Kunsthalle, Inv. no. 322.
- 6 Salomon van Ruysdael, *River landscape with fishermen*, signed and dated 1645, panel, 51.5 x 83.6 cm, Madrid, Thyssen-Bornemisza Collection, Accession no. 1930.102.
- 7 The following biography is based on the one by David Moore-Gwyn in *The Dictionary of Art*, ed. J. Turner, London, 1996, vol. 14, pp. 163–64.
- 8 Samuel Ampzing, *Beschrijving ende lof der stad Haerlem in Holland*, Haarlem, 1628.

No. 35

PIETER SNIJERS
(1681 – Antwerp – 1752)

A still life with flowers in an earthenware jug and a blue and white porcelain bowl filled with strawberries

On canvas – 26¼ x 21¾ ins
67.9 x 55.3 cm

Provenance: August Neuerberg, Hamburg, and by descent to the previous owner

Note: We are grateful to Fred Meijer of the RKD for confirming the attribution after first-hand inspection

A large earthenware jug, containing flowers cut from the garden, is displayed against a dark background. Acanthus leaves, red and white double poppies, a large single poppy, two varieties of iris, roses and the blooms of aquilegia, pinks, convolvulus, viburnum and campanula, make up this exuberant bunch. Beside it, a crumpled cloth and a blue and white porcelain bowl, filled with alpine strawberries, stand on a ledge, strewn with more strawberries and luscious red cherries.

Little is known about the life of Pieter Snijers who was born in Antwerp in 1681. He became a pupil of Alexander van Bredael in 1694 and was accepted as a master in the Brussels guild in 1705 and in the guild at Antwerp in 1707. Apart from a period spent in England during the 1720s, where he painted portraits of the aristocracy, Snijers lived most of his life in Antwerp. From 1741, he taught at the Antwerp Academy and died in his native city in May 1752. Snijers came from a wealthy family and was able to amass an important collection of paintings by artists from the previous century. His financial independence also allowed him the freedom to be experimental in his own artistic activity.

Pieter Snijers was an extremely versatile painter of still lifes. A few examples of pure flower pieces are known, but more often his flowers occur in combination with fruit or vegetables and other objects, arranged on a table top. Snijers also produced gamepieces depicting dead birds, animals and hunting accessories, typically displayed in the outdoors, as well as paintings of fruit and flowers in a woodland setting, with birds' nests and small animals, reminiscent of the forest floor still lifes of Otto Marseus van Schrieck and Abraham Mignon. These outdoor scenes demonstrate Snijers's close observation of flora and fauna in their natural habitat. In addition to still lifes, Snijers painted portraits, landscapes and genre subjects. Of his genre paintings, he is best known for his series of the Twelve Months, painted for his own collection, of which four are now in the museums at Antwerp and Brussels.

This strikingly informal composition of flowers and fruit differs greatly from the more decorative floral still lifes of Snijers's contemporaries. Here, the artist has made no attempt to idealise his subject, but instead creates an impression of casual naturalism. His flowers are arranged asymmetrically in a rustic jug and tumble forward, close to the picture plane. Several overblown poppies and a bearded iris crane their heads towards the light, while a deeply-veined leaf of an acanthus flops over the bowl of strawberries. The



beauty lies in the vibrant colours, with pinks, terracotta and red, balanced by cool white, blue and dark green in the foliage. The brushwork is bold and free, with passages of thick impasto and details, such as the veining of leaves, the dimpled texture of the strawberries and the blousy petals of the poppies, painted 'wet-into-wet'. Luscious white highlights glint on leaves, the smooth skin of cherries and the partially glazed surface of the earthenware jug. The sheer painterly verve is remarkable for its time and is in contrast to the more controlled technique employed by Snijers for his smaller works on copper. The spontaneous handling and naturalistic conception strikes a modern note, recalling to mind the work of nineteenth-century painters, such as Courbet and Fantin-Latour.

Snijers rarely dated his paintings and his style and handling do not appear to have changed significantly during the course of his career. For this reason, it is not possible to date this painting with any certainty or establish any plausible chronology for his oeuvre. Snijers's compositions vary greatly and are never repetitive or formulaic. However, certain favourite studio props recur from time to time, such as the blue and white porcelain bowl, filled with strawberries, which appears again, taken from the same viewpoint, in a signed painting in the National Gallery in London¹ (fig. 1). In this case, it features in a large still life, amid a profusion of fruit and flowers, asparagus, artichokes, other vegetables and dead fowl. The same earthenware jug is also recognisable in a large still life of fruit, vegetables and a bird's nest, recorded in the collection of Dr. Alessandro Morandotti in Rome in 1962².

P.M.



Fig. 1. *A still life with fruit, vegetables, dead chickens and a lobster*, Pieter Snijers.

Courtesy of The National Gallery, London

1 Pieter Snijers, *A still life with fruit, vegetables, dead chickens and a lobster*, oil on canvas, 118.8 x 99.7 cm, signed, London, National Gallery, inv. no. 1401.

2 Pieter Snijers, *A still life with fruit, vegetables and a bird's nest*, oil on canvas, 118 x 102 cm, collection Dr. Alessandro Morandotti, Rome, 1962 (photograph in the RKD).

No. 36

ADRIAEN VAN DER SPELT

(Leiden 1630 – 1672 Gouda)

A still life of flowers on a stone ledge

Signed and dated 1668, lower right

On panel – 25 x 18¾ ins
63.6 x 47.5 cm

Provenance: With Goudstikker, 1933
With Pieter de Boer, The Netherlands, 1935
Acquired from the above by a private collector, Turnhout
Acquired from the descendants of the above in 1996 by the
previous owner

Exhibited: *Het Stilleven*, Kunsthandel J. Goudstikker, Amsterdam, 1933
Bloemstukken van oude meesters, Kunsthandel P. de Boer,
Amsterdam, 1935, cat. no. 122
The European Fine Art Fair, Maastricht 1990, *Handbook*, p. 54,
with colour ill. (as dated 1658)
On loan to the Stedelijke Museum Lakenhal, Leiden, Feb 2005
– 2007

Literature: J.E.J. Geselschap, 'Werd Adriaan van der Spelt vermoord?', *Oud
Holland* 85 (1970), pp. 186–188, fig. 1

A still life of peaches and a glass of flowers on a stone ledge. The floral bouquet includes tulips, roses, narcissus, hyacinth, marigold, apple blossom and other flowers, and is enlivened by a bumble bee, a butterfly and a garden tiger moth.

Adriaen van der Spelt was born in Leiden, in June 1630, into a family originally from Gouda. There his father, Job Adriaensz. van der Spelt, had been trained as a glass maker, and another family member, Jan van der Spelt, served from 1643 to 1650 as dean of the Gouda glass-makers. Tradition has it that the young Adriaen received his first artistic training under Wouter (II) Crabeth, who died in 1644, although no records survive verifying this or any other apprenticeship. In 1658, Adriaen van der Spelt became a member of the Leiden painters' guild. However, he soon left for Gouda, where he is recorded in 1661 and 1664¹. Soon afterwards, he was awarded a position as a painter to the Brandenburg court in Berlin, where he produced a wreath of flowers surrounding a portrait of the young prince Karl Emil of Brandenburg in armour. Sometime after 1670 he returned to work at Gouda where he died in November of 1673.

Adriaen van der Spelt's known oeuvre is small and consists entirely of still lifes and related subjects, such as the portrait mentioned above. Eighteenth-century sales catalogues, however, make mention of two other types of painting by the artist – a genre interior with a scholar, and of two winter landscapes².

Adriaen van der Spelt's most renowned painting is arguably his earliest known dated work, a garland of flowers from 1658 in the Art Institute in Chicago³. In this tour-de-force of illusionism, painted in the year of van der Spelt's acceptance as a master in Leiden, a silky blue curtain covers part of



the floral garland: in fact it is a painting of a painting of a flower garland with a curtain on a rail before it. This work was already recorded in a Leiden inventory in 1667, where the curtain was described as having been painted by Frans van Mieris the Elder⁴. Thus, it connects Adriaen van der Spelt with one of the most important of the Leiden *fijschilders*. In view of van der Spelt's own meticulous and highly refined treatment of his subjects a mutual appreciation between him and van Mieris is hardly surprising. It may well be that van der Spelt's missing genre interior is hiding among the anonymous or misattributed works of the Leiden school of fine painters. The Chicago garland also demonstrates that by 1658 Adriaen van der Spelt was a fully accomplished artist with highly refined technical and artistic skills.

A still life of fruit by van der Spelt was recorded in the Berlin Schloss Dannenberg, while an arrangement with a nautilus cup of 1661 in the municipal museum, Gouda suggests that van der Spelt was aware of the contemporary work Willem Kalf was producing in Amsterdam at the time⁵. An intricate composition of fruit suspended in a niche from 1662 appears to suggest another Amsterdam influence, specifically that of Willem van Aelst⁶. For his garland and festoons of flowers, van der Spelt may well have been inspired by Flemish examples⁷. In his time, Adriaen van der Spelt appears to have been the only still life specialist active in Gouda. Other artists working there simultaneously, such as Christoffel Pierson, Constantijn Verhout and Dirck Wijntrack occasionally painted still lifes or related subjects, such as barn interiors, but none of them were flower painters.

The present work is one of only two known floral bouquets by Adriaen van der Spelt. In view of their dates, 1665 and 1668, both were painted during his years of service at the Brandenburg court⁸. Both paintings have some highly individual characteristics in common. Van der Spelt placed his bouquets in rather plain glass beakers, upon a roughly chiselled, chipped stone ledge. While most of his contemporaries chose to place their vases upon stone ledges or nicely profiled and polished marble slabs with at most a few modest cracks or chips – added to enhance the *vanitas* symbolism – van der Spelt's rough stone rather reminds us of a weather-worn garden wall. Another specific feature of van der Spelt's bouquets is that they have been arranged quite naturally. The casualness of the arrangement conveys the impression that the painter did, indeed, gather a bunch of flowers, place them in a vase, and copy as accurately as possible what he saw before him. Like his contemporaries, however, Adriaen van der Spelt would not have worked from life in this way, but rather would have studied his flowers individually and then combined them into a satisfactory composition on the panel. A complete bouquet such as the one he painted on this panel would not have remained fresh and stable long enough to endure the time-consuming process of building up the image with many layers of paint that had to dry individually between coats. Moreover, van der Spelt has manipulated some of the flowers beyond their natural capabilities in the interest of artistic improvement. For example, the hyacinth at upper right possesses an impossibly long stem which van der Spelt concocted so that it would reach down fully into the vase. Despite its astonishing verisimilitude, the bouquet is firmly an artistic concept, full of liberal departures from reality.

Another characteristic of van der Spelt's flower pieces is the distinctive palette. Shades of red, blue and white are predominant, and flowers stand out in spot-lit clarity. In contrast with many other flower painters of the period, van der Spelt devotes little of his surface to foliage, and when he does it is rarely green, but rather greyish. In this painting, the artist has added a pair of peaches at the foot of the vase. They allowed him to add some light and colour to that spot, as well as to define the space more convincingly. The fruit may also serve as a reference to fertility, just as the moth and butterfly combination may refer to night and day, and the butterfly and caterpillar to the cycle and/or transience of life. The flowers, due to their short-lived beauty, can also be regarded as symbols of transience. To what extent van der Spelt intended such meanings remains a subject of conjecture. Certainly, however, there can be no doubt that van der Spelt did fully intend to give full reign in this work to his exceptional ability to create a brilliant illusion of three-dimensional form and deep space upon a flat surface by means of pigments and oil.

Fred Meijer, Rijksbureau voor Kunsthistorische Documentatie

I am grateful to Marianne Berardi for her editing of the initial version of my English text.

1 In his article from 1970 (see literature) Geselschap presumed that van der Spelt was in Berlin before 1661, but it is unlikely that the portrait of Prince Karl Emil of Brandenburg around which he painted a wreath of flowers is that of a five or six-year old. It is much more likely that van der Spelt accepted his position there after the death of his second wife in 1664 and portrayed Karl Emil at the age of nine or ten.

2 The first in an Amsterdam auction of 14th August 1771, the winter landscapes in an auction at Hanover, 17 January 1763. Since the artist's name is given in full, it is unlikely that these concern confusions with another painter.

3 Oil on panel, 46,5 x 63,9cm, inv. no. 1949.585.

4 E.J. Sluijter, *Leidse Fijnschilders. Van Gerrit Dou tot Frans van Mieris de Jonge. 1630–1670*. exh. cat./Leiden, 1988, pp. 27 (fig. 11), 40 (inventory Hendrick Bugge van Ring, Leiden, 1667).

5 See my essay on the followers of Kalf in the recent exhibition catalogue *Willem Kalf 1619–1693*, Museum Boijmans Van Beuningen, Rotterdam/Suermondt-Ludwig Museum, Aachen, 2006/2007, fig. 14 on p. 153.

6 Oil on canvas, 62 x 46 cm, signed and dated 1662, Düsseldorf, Museum Kunstpalast, inv. no. M 1995–13.

7 Next to the garland mentioned above, two festoons of flowers hanging in niches are known: oil on canvas, 44 x 34 cm, sold Habsburg, Feldman, New York, 9 January 1990, lot 22, as by Frans van Everbroeck, and oil on canvas, 51,4 x 39 cm, sold Bonhams, London, 7 July 2004, lot 43, both with colour illustrations.

8 The other bouquet, oil on panel, 44 x 35 cm, signed and dated 1665, was seen most recently with Newhouse/Åmell, who exhibited it at the European Fine Art Fair, Maastricht, March 1996.

JAN JANSZ. DE STOMME
(Franeke c.1615 – 1657 Groningen)

A portrait of a young girl holding an ostrich feather fan

On canvas – 46⁷/₈ x 30³/₄ ins
119.1 x 78.1 cm

- Provenance:* Robert Langton Douglas (1864–1951), London, 1924
Madle W. Bringenberg, Amsterdam
His sale, Frederik Muller, Amsterdam, 17 June 1925, lot 246, as
J.C. Verspronck
M.J.B. van Stolke, Amsterdam
His sale, Frederik Muller, Amsterdam, 20 June 1928, lot 53, as
J.C. Verspronck
With Jacques Goudstikker, Amsterdam (most likely purchased
in the above sale)
Looted by the Nazi authorities, July 1940
Recovered by the Allies, 1945
In the custody of the Dutch Government
Restituted in February 2006 to the heir of Jacques Goudstikker
- Exhibited:* Amsterdam, Jacques Goudstikker Gallery, *Catalogue des Nouvelles
Acquisitions de la Collection Goudstikker*, October–November 1928,
no. 42
- Literature:* C. Wright, *Paintings in Dutch Museums. An Index of Oil Paintings
in Public Collections in The Netherlands by Artists born before 1870*,
London, 1980, p. 439, as Jan Jansz. de Stomme
Old Master Paintings: An illustrated summary catalogue, Rijksdienst
Beeldende Kunst (The Netherlands Office for the Fine
Arts), The Hague, 1992, p. 283, no. 2494, illustrated, as Jan de
Stomme?

The subject of this portrait presents herself to the viewer in both attitude and dress as a young lady. Her demeanour is calm and there is only the merest hint of a smile at the corners of her mouth. Her fashionable attire reflects her position within a well-to-do family, who would have considered it common practise to present their children thus, affirming their status within a wealthy Dutch society. She wears a bodice and skirt combination, the dark bodice interlaced with gold threads and a matching design appearing on the blue damask skirt beneath. The wide sleeves have the typical short oversleeves of the early 1640s¹ displaying scalloped-edged Flemish lace, matching her shoulder collar. She wears a gold trace necklace and a matching bracelet, with pearl drop earrings and a ring on her left hand. The arrangement of her cap attests further to a dating of the early 1640s illustrated by the unusual style of combing the hair over a lace cap, rather than under, and fixing it at the back with a pin². She holds a feather fan in her right hand, which is unlikely to hold any allegorical meaning and serves only as a further indication of luxury and wealth.

There was a huge market for child portraiture in the Netherlands during the 17th century, and a number of artists profited from this demand, Jan Jansz. de Stomme being a fine example. He received numerous portrait



commissions from the Groningen élite and some of the region's most prominent lineages. Sadly, the very low life expectancy in the seventeenth century resulted in parents hurrying to get their child's likeness recorded as quickly as possible. In a period when more than half the children born in the Northern Netherlands did not reach the age of eighteen, child portraits were an important family record. This idea of transience was instilled in children from an early age and the preoccupation with the decay of earthly things was frequently explored in the art of the period. In this portrait the broken tulip, discarded at the child's feet, draws our attention to the fragility of this young life. This notion of the transience of the young child was encapsulated in a verse by the contemporary writer Jacob Cats:

*See this rose that I show you;
Only this morning was it wondrous fair,
Only this morning was it wondrous fresh
Like you, a youthful posy.
But look! Though so little time has passed,
Yet has it lost its pretty flush.
Alas! Its gleam has faded;
Oh! Beauty is nought but illusion³.*

The deaf and dumb painter Jan Jansz. de Stomme was born circa 1615 in Franeker but spent much of his life living and working in Groningen. There are few recorded facts about him, and it is not known under whom he trained as an artist. His style closely reflects that of Friesian artists such as Wybrand de Geest and Harmen Willemsz. Wieringa. His work has been mistaken for that of Johannes Verspronck and, indeed, stylistic parallels can be drawn between our portrait and one of Verspronck's most celebrated works 'Girl in Blue', 1641 (Rijksmuseum, Amsterdam).

K.K.

1 For further information regarding dating the style of dress, see Saskia Kuus 'Pride and Joy: Children's Portraits in the Netherlands 1500–1700', Ghent, 2000

2 'Golden Children: Four Centuries of European Portraits', Yannick and Ben Jakober Foundation, Spain, 2004, p. 30

3 Translation taken from 'Pride and Joy: Children's Portraits in the Netherlands 1500–1700', Ghent, 2000, p. 22

DAVID TENIERS THE YOUNGER

(Antwerp 1610 – 1690 Brussels)

An interior of an inn, with an amorous couple seated at a table, surprised by an old lady at a window

Signed, lower left

On copper – 14 $\frac{3}{8}$ x 19 ins
36.4 x 48.3 cm

Provenance: Lord Heytesbury

With Charles Sedelmeyer, Paris, 1898

M. Rodolphe Kann, Paris, circa 1898 (cat. coll. 1907, cat. no. 29, as dated 1645)

Collection Bromberg, circa 1935 (according to the R.K.D. with larger measurements: 61 by 78 cm.)

Dr. Emden

Lady Susannah Birch, Beaumont Hall, Thorpe-le-Soken, Essex

By whom sold, London, Christie's, 15 May 1953, lot 14, for 950 guineas to Cevat

With Daan Cevat, London, by 1953

Exhibited: London, The Royal Academy of Arts, *Exhibition of works by the Old Masters and by Deceased Masters of the British School*, Jan – March 1886, cat. no. 96

Paris, Sedelmeyer Gallery, *Illustrated Catalogue of 300 paintings by Old Masters...of the Sedelmeyer Gallery*, 1898, p. 224, cat. no. 203, reproduced p. 225

Paris, Rodolphe Kann, *Catalogue of the Rodolphe Kann Collection*, 1907, p. 30, cat. no. 29, reproduced (all the above as dated 1645)

Colchester, Moot Hall, *A selection of pictures from private collections*, 2 July 1951 – 14 July 1951, cat. no. 11, reproduced

This delightful painting from Teniers's early maturity explores the theme of "unequal love". A bearded old man, wearing a feathered cap, makes amorous advances to a younger woman, seated beside him at a table. Emboldened by the alcohol which sets his nose aglow, he puts his arm around her shoulder and turns her chin towards him, looking for a kiss. A cat skulks beneath the table and an owl, perched above the couple's heads, silently observes the scene: un-noticed, an old woman watches disapprovingly through an open hatchway. Towards the back of the darkened interior, four dishevelled characters lurk beside the fireplace, smoking and passing the time of day. In the foreground, a still life comprising earthenware vessels, a broom, a wooden tub, a copper cauldron and a half-filled bottle of wine completes the rustic scene.

The theme of "unequal love", or the "ill-matched couple", draws upon a long established tradition in Northern European literature and the visual arts. In Medieval times, according to the notions of courtly love, a lady was idealised by a gentleman, who won her love through service, but by the fifteenth and sixteenth centuries, this ideal had given way to a more negative image of the woman, who was now cast in the rôle of temptress and controller of love affairs. Images of old men seeking favours from much younger women or,



the other way around, the unnatural love of young men for older women, were invariably represented as satires on the follies of love. In his *Praise of Folly*, Erasmus of Rotterdam, for instance, mocks the old man who, despite his advanced years, makes overtures to a young beauty.

The subject evidently appealed to Teniers who treated it on a number of occasions, taking full advantage of its humorous and moralising possibilities. Here, the broom, so often associated with erotic subjects, points directly towards the couple, while the prowling cat, a well-known symbol of lasciviousness, recalls the Dutch word '*katsjager*' ('cat-hunter') – an old man who chases young women. Amorous overtones are also suggested by the pot and stirrer prominently displayed on the right, the pipe with glowing ash that lies beneath the table, signifying lust, and the mussel shells scattered about the floor, alluding to the seventeenth-century belief in the aphrodisiac qualities of shellfish. The moral is reinforced by the stern gaze of the old crone, most probably the lecher's wife, who casts judgment on the couple's misdemeanours, while the all-seeing owl, a symbol of foolishness, highlights their unwise conduct. The juxtaposition of the lovers to the group of smokers also calls to mind the proverb, "Fire and love call none to work", with its admonition against the wasting of time. Many of the same motifs recur in Teniers's other varied and inventive interpretations of the theme, for example, those in the National Gallery, London¹, the Prado, Madrid² or a painting, formerly with the Van Haeften Gallery³.

Teniers began painting low-life themes early in his career, inspired by the style and subject-matter of the brilliant but short-lived Adriaen Brouwer. His work of the 1630s closely resembles Brouwer in its smoky, monochrome tonality, although his treatment of the lower classes was always gentler and more sympathetic than his mentor's brutally expressive conception of peasant types. In the present painting, the luminous atmosphere and brighter, more varied palette point to a later date, probably in the mid-1640s. Although earthy tones predominate, vivid colour accents catch the eye, focusing one's attention on the main protagonists and the beautifully rendered still life elements. A comparison can be made between our picture and several dated works, including "*Le Bonnet Rouge*"⁴, of 1644, and *Card Players in an Inn*, of the following year, in the Musée du Louvre, Paris⁵. All three works display a subtle range of colours, carefully structured composition and a clear definition of space. Here the composition, with the foreground figures placed to the left, counterbalanced by the still life on the right, recalls the barn interiors by Teniers's contemporaries in the Rotterdam circle of Herman and Cornelis Saftleven and the large assemblage of kitchen utensils acts as a *repoussoir*, enhancing the sense of depth into the shadowy room beyond.

Impeccably preserved, this painting on copper displays Teniers's full mastery of his craft. The suffusion of colour and light are characteristic of his mature style and, throughout, his touch is light and painterly, capturing brilliantly the tactile qualities of wood, metal, glass and earthenware. The description of humble, household objects is a tour de force, delighting the eye of the beholder. As the famous portraitist Sir Joshua Reynolds admiringly observed, "His manner of touching, or what we call handling, has perhaps never been equalled, there is in his pictures that exact mixture of softness and sharpness, which is difficult to execute"⁶.

Baptised in Antwerp on 15 December 1610, David Teniers was the son of a painter and art dealer of the same name. He first studied with his father, becoming a master in the Antwerp guild of St. Luke in 1632/33. On 22 June 1637, Teniers married Anna Brueghel, daughter of the celebrated painter, Jan

Brueghel the Elder. Since the latter's death in 1625, Rubens had been Anna's guardian and was also a witness at her wedding. This alliance brought wealth and status to Teniers and, in 1642, the young couple took up residence in Brueghel's former home, 'De Meireminne' (The Siren) in the Lange Nieuwstraat.

By 1645, when Teniers became dean of the Antwerp Guild, his fame was reaching its peak. During these years he enjoyed the patronage of the art lover and connoisseur, Antonius Triest, Bishop of Ghent and it was probably through his influence that, in 1647, Teniers received his first commission from the newly appointed Governor of the Southern Netherlands, Archduke Leopold Wilhelm. In 1651, he was appointed court painter, and subsequently moved from Antwerp to Brussels, where his responsibilities included supervision of the archducal collections. The same year, he travelled to London to purchase paintings from the former collection of Charles I and painted a series of interior views of Leopold Wilhelm's gallery of paintings. He also embarked upon an ambitious project to produce an illustrated catalogue of the Italian pictures in the collection. To his end, he painted small-scale copies of the Archduke's paintings which served as *modelli* for the 243 engravings, eventually published at the artist's expense in 1660, four years after Leopold Wilhelm's return to Vienna. Teniers continued to serve as court painter to his successor, Don Juan of Austria, until 1659. His other royal patrons included Philip IV of Spain, Queen Christina of Sweden, James II of England and William of Orange.

Although Teniers's attempt to be raised to the nobility seems to have failed, in 1662/63, he was able to acquire a country estate, "Dry Toren" (Three Towers), at Perck, close to Rubens's former residence, "Steen". After the death of his first wife, he married again, in 1656, Isabella de Fren, daughter of the secretary of the Council of Brabant. In 1663, Teniers was instrumental in the founding of the Academy in Antwerp, based on the Roman and Parisian models. He continued working well into old age, the latest dated painting is of 1683, and died in Brussels in April 1690.

David Teniers the Younger was an extraordinarily versatile and prolific artist. Principally a painter of low-life genre scenes, he also depicted high-life subjects, landscapes, religious and mythological scenes, allegories and guild portraits. He also made a speciality of scenes with witches and demons tempting St. Anthony (see this catalogue, number 39) and popularized paintings of monkey satires.

P.M.

1 David Teniers II, *An old peasant caresses a kitchen maid in a stable*, circa 1650, on panel, 43.2 x 64.9 cm, London, National Gallery, No. 862.

2 David Teniers II, *An old man caresses a young Peasant woman*, on panel, 55 x 90 cm, Madrid, Prado, inv. no. 1799.

3 David Teniers II, *An interior scene with a young woman scrubbing pots, while an old man makes advances*, signed, on panel, 42 x 60.5 cm., Johnny Van Haften, catalogue no. 14, no. 29.

4 David Teniers II, *'Le Bonnet Rouge'*, signed and dated 1644, panel, 37 x 55 cm, Wrotham Park Collection, England.

5 David Teniers II, signed and dated 1645, on panel, 56 x 78 cm, Paris, Musée du Louvre, Paris.

6 Sir Joshua Reynolds, *A Journey to Flanders and Holland in the Year MXCCLXXXI*, London, 1819.

DAVID TENIERS THE YOUNGER

(Antwerp 1610 – 1690 Brussels)

The Temptation of St. Anthony

Signed, lower right

On panel – 10 x 13 ins
25.6 x 33 cm

Provenance: Collection of Count Moltke, Copenhagen
Sale, Collection of Count Moltke, Copenhagen, Winkel & Magnussen, 1 June 1931, lot 128
Sale, Collection of Hans Tobieseu, Copenhagen, 1944
Collection A.H. Kleiweg de Zwaan, Netherlands, 1956
Kunsthandel Peter de Boer, Amsterdam
Private collection, Hamburg, 1965
With Hans Cramer, The Hague
Private Collection, Boston, USA

Note: We are grateful to Dr. Margret Klinge for confirming the attribution to the artist following first-hand inspection

In a rocky grotto, Saint Anthony, kneeling with his hands clasped in prayer, cleaves to his *prie-dieu* hewn from rock, as a dense throng of demonic figures cascading by his side tug at his robe in an attempt to pull him away. They appear to be emerging from the shadowy depths of the cave. A bearded demon, with a swarthy, wine-flushed face, raises a *roemer* of wine in one clawed hand while clasping the Saint's shoulder with the other. A coarse-faced woman pulls at the Saint's arm, a lewd and insinuating grin on her face. The anchorite remains steadfastly in position before the solid altar of rock, while he turns his gaze toward a demon playing a trumpet, seated on a rock. Above the saint fly two *serras*, or flying fish, mounted by two jousting demons. In the left foreground, a beaked figure in a monk's habit holds a broomstick bearing a smoking taper; delicate, wispy smoke issues also from the mouth of a large toad tugging at the saint's robe, lifting his throat in a kind of demonic exultation. A huddled pair of boer-demons play upon a lute and a violin in the left foreground, while beaked demons smoke and sing from a song sheet. At the right, a still life of books, a water pitcher and the saint's staff are placed on the ridges of the rock. The dim grotto, painted in warm brown and ochre tones, is illuminated by a window-like opening in the cave at the left. In the midst of the commotion, St. Anthony, his head bathed by the sobering light filtering in from the window, remains undaunted.

Traditionally, Saint Anthony is thought to be the first hermit, and founder of ascetic monasticism¹. As a young man, he renounced the riches he was born to, devoting himself to prayer and solitude. Eventually he retreated to live amongst the tombs outside his village, where he remained for many years. The grotto in our picture signifies the saint's home in the tombs. Here he lived an austere life, drinking only water, and eating only bread and a little salt. Simple earthenware flasks in our painting convey the meagreness of the Saint's existence. According to legend, Saint Anthony, the exemplar of self-denial, was tempted many times, by Satan and his demons². The raucous activities surrounding the saint exemplify the five senses – drinking, taste; smoking, taste and smell; music,



hearing; clawing at the saint's cloak, touch. Arguably, sight is represented in the grotesque vision, regarded with some horror by the saint, of a defecating egg, with the head and legs of a chicken – perched upon the skull-like head of the trumpet-playing demon opposite him. These are the five senses represented in their coarsest, most visceral, and most horrible, manifestation.

Teniers' demons range from the burlesque and comical, for example the jousting demon clad in a tankard with a lid for a helmet, or the beaked creature smoking a pipe, to the sinister, most notably the demon in the monk's habit and the trumpet-playing demon, who with his eye staring out of an ambiguous skull – part ram, part bird? – exudes a sense of evil. It seems that the defecating egg was Teniers' own invention; although akin to Hieronymous Bosch's eggs, it carries a different meaning. It is a figure of moral decay and defilement, which recurs in Teniers' paintings of this theme.

Teniers' peasant demons are reminiscent of Adriaen Brouwer's smoking and drinking peasants. Brouwer's treatment of peasants was the single most important influence in Teniers' career. Indeed, one can speculate that the lost *Temptations of St. Anthony* by Brouwer, listed in the 1652 inventory of Rubens' estate, may have provided a prototype for Teniers' use of crude peasants in his depictions of the theme.

David Teniers painted *Temptations of St. Anthony* throughout his career; the earliest known version was painted in 1635, and we know that he was still painting the subject in 1665³. There are between one and two hundred versions of the theme by the artist⁴. We are grateful to Margret Klinge for confirming that ours is one of the later versions. The present picture is similar in composition and setting to a version of the mid-1640s, during the artist's early-mature period, with a similar repertoire of demons⁵. The subject of the *Temptations of St. Anthony* was a favourite theme of the artist's, constituting a major part of his oeuvre, and the main portion of his religious works.

David Teniers was an artist of extraordinary versatility, his work encompassing low and high life genre scenes, guardroom scenes, simian satires, gallery interiors, landscapes, as well as religious paintings. He was unique in bringing together artistic trends from both the Northern and Southern Netherlands and combining them within his own personal artistic vision. Amongst the artists of Antwerp he studied the work of the Brueghel family, Joos de Momper, and Frans Francken the Younger, and such Rotterdam artists as Herman Saffleven. Of particular importance to the artist's formative career, as we have seen, were the animated peasant scenes of Adriaen Brouwer⁶.

David Teniers the Younger was baptized in Antwerp on 15 December 1610. There is documentary evidence that he trained with his father, David Teniers the Elder as early as 1626⁷. However the work of David Teniers the Elder, who specialised in history paintings, was not to have a lasting influence on his son. David Teniers the Younger became a master in the Antwerp guild six years later in 1632/3, and dated his first paintings in 1633. He married Anna Brueghel, daughter of Jan Brueghel the Elder, on 27 June 1637, and moved to his father-in-law's house 'De Meerminne' (The Siren) on the Lange Nieuwstraat, Antwerp. Teniers' marriage into the Brueghel family brought him wealth and prestige, and in the 1640s he was able to rent a manor farmhouse called 'Dry Toren' (Three Towers) near Perck, which he was subsequently to buy in 1662.

The artist moved from Antwerp to Brussels in 1651 to assume the position of court painter to the Archduke following the death of his predecessor, Jan van den Hoecke. Teniers was later to assume the title of *Ayuda de Camara* to the Archduke. As director of the Archduke's painting collection, he was sent in that year to London to buy Italian paintings from the Hamilton collection and the collection of Charles I at Whitehall⁸. The purchase of paintings by Italian masters from the Hamilton collection was probably the occasion that inspired the Archduke to commission the first painted views of his gallery by Teniers: these interiors of 1651 are now in Brussels, Vienna, and Petworth⁹. In the mid 1650s Teniers orchestrated a project of great importance in the history of art, the production of the *Theatrum Pictorium*, a volume of 243 engravings after Italian paintings in the collection of the Archduke. As the first illustrated catalogue of a picture collection, the *Theatrum Pictorium* enabled students of art to acquaint themselves with important Italian masters through engravings. Teniers continued to be court painter to the Archduke's successor, Don Juan of Austria, brother of Prince Philip IV of Spain.

Teniers' last dated painting was executed in 1683, and he died seven years later in Brussels on 25 April 1690.

N.B.

1 H. Thurston and D. Attwater, eds. *Butler's Lives of the Saints* (New York, P.J. Kennedy & Sons, 1956), vol. 6, p. 105. Cited in *ibid.*, p. 36.

2 Saint Athanasius wrote the first account of Saint Anthony in about 356, in which Saint Anthony's many encounters with demons and the devil himself are described. Saint Athanasius' *Life of Anthony* is reproduced in P. Schaff and H. Wace eds., *The Nicene and Post-Nicene Fathers of the Christian Church*, 2nd Series (Grand Rapids: 1953), vol. 4, pp. 188–221. Cited in J.P. Davidson, *ibid.*

3 *Ibid.*, p. 36 and endnotes 35, 36.

4 *Ibid.*, p. 38.

5 David Teniers the Younger, *The Temptations of St. Anthony*, mid-1640s, Antwerp, Museum Meyer van den Bergh.

6 See M. Klinge, *David Teniers the Younger, Paintings, Drawings*, trans. D.R. McLintock, Koninklijk Museum voor Schone Kunsten, Antwerp, 11 May – 1 Sept 1991, p. 18.

7 *Ibid.*

8 Both Charles I and the Duke of Hamilton had been executed in 1649. See *ibid.*, p. 20.

9 Brussels, Musées Royaux des Beaux-Arts, no. 2569; and Madrid, Museo del Prado, no. 1813.

GERARD TERBORCH
(Zwolle 1617 – 1681 Deventer)

The Pressing Invitation to Drink

Signed, lower left

On panel – 10½ x 8 ins
26.5 x 20 cm

Provenance: Dowdeswell & Dowdeswell, London
R. Langton Douglas, London, by 1912
P. Cassirer, Berlin, 1924
Private collection, Berlin
Lucerne Fine Art Company, 1927
Guttman Collection, acquired circa 1927
Inherited by the Bett family
Private collection, England
Thence by descent to the previous owner

Literature: C. Hofstede de Groot, *Beschreibendes und Kritisches Verzeichnis der Werke der Hervorragenden Höländischen Maler der XVII. Jahrhunderts*, Paris 1912, no.83 (repr. as *A Catalogue Raisonné of the Most Eminent Dutch Painters of the Seventeenth Century*, London 1913, vol. V, p.34, no.83)
Bode (publishers), *Rep. für Kunstwissenschaft*, 46, 1925, p.114
S. J. Gudlaugsson, *Katalog der Gemälde Gerard Terborchs*, The Hague, 1959–60, vol. I, p.230, no.68; vol. II, p.89, pl.68

Gerard Terborch was one of the most subtle and brilliant of Dutch seventeenth-century genre painters, creating scenes that are psychologically intriguing and technically exquisite. S. J. Gudlaugsson (*op. cit.*) dates this painting circa 1648, around the time Terborch settled in Amsterdam after painting *The Treaty of Münster* (National Gallery, London) which in May 1648 concluded the Eighty Years' War between the breakaway Dutch Republic and its Spanish overlords. The painting represents a transitional theme between Terborch's early guardroom genre scenes (influenced by the state of unrest in the northern Netherlands) and the high-life interiors which he was to develop in the 1650s and early 1660s.

Terborch focuses on two figures set against a plain, dark background. A handsome young officer teases a young woman, holding high a silver jug of wine and exhorting her to drink another glass. She pulls the glass away from him and at the same time seems both to restrain his outreaching arm and to wrap him more closely to her. Maidenly modesty forbids the taking of any more wine, but the rapt glance between the couple hints that both are advancing down the grape-strewn path to passion. Terborch's genre paintings are masterly in exploiting the ambiguities of a situation.

Terborch's silvery palette and refined technique are shown to great advantage in this exceptionally well-preserved work. The dynamic diagonal of the figure of the young officer emphasises his vitality and charm, as does his elegant, billowing clothing. He is modelled on a soldier in the regiment of the Spanish envoy, the Conde de Peñeranda, in whose household Terborch was living



Illustrated actual size

when he painted *The Treaty of Münster*. The young man is third from left in the front row of this group portrait, suggesting that he was someone whom Terborch had grown to know well¹. (The artist, a cosmopolitan, well-educated man, had spent time in Italy and probably in Spain from circa 1637–39).

The smiling young woman is based on Terborch's beloved stepsister Gersina, the model for many of his high-life scenes of girls in satin dresses. Gersina, who never married, was a good amateur watercolourist and calligrapher, illustrating albums of her favourite poems (particularly Petrarch) and amassing the family archive of drawings and memorabilia, much of which is now in the Rijksprentenkabinet, Amsterdam.

One of Gersina's albums of poetry includes a drawing of the present composition (on paper with a watermark dateable to 1652–4²) with these words appended:

'De edele soete wyn verquickt des menschen hert,
wanneer hy maetichlyck met smaeck genuttight werd'.

The exhortation is to partake of the noble, sweet wine, but in moderation and with taste.

On one level, this painting may be a representation of Taste, one of the Five Senses often depicted in early seventeenth-century Netherlandish art. Gudlaugsson links *The pressing invitation to drink* with three other panels of similar dimensions: *Tavern scene with snuff-taking buffoon*, c.1648 (Dr H Wetzlar Collection, Amsterdam) (the sense of Smell); *The card players* (Dr Oskar Reinhart Collection, Winterthur) (Sight) and *The old violin player* (Hermitage, St Petersburg) (Hearing)³.

Two old copies of *The pressing invitation to drink* exist. One, thought to be by Herman Terborch, was offered at Sotheby's New York on 15th April 1953, lot 61 (panel 10 x 7 ½ ins/25.5 x 19 cm). The other was in the collection of Mrs J Maclean Bell, Sarasota, FL, in 1954⁴.

Gerard Terborch, born in Zwolle, the capital of Overijssel, in December 1617, was the son of Gerard Terborch (1582/3–1662), an artist from a prosperous Zwolle family who gave up painting after succeeding his father as Master of Customs and Licences around 1620. The elder Gerard encouraged the artistic talents of his thirteen children from three marriages, including Anna, an amateur calligrapher, Gersina, a prolific amateur draughtswoman, and Harmen, who succeeded his father as Licence Master in 1661. Gerard, the eldest son, was by far the most gifted. He went to Amsterdam in 1632, probably for an apprenticeship, then to Haarlem in 1634 to study with the landscape artist Pieter Molijn. His earliest dated painting, *The consultation* of 1635 (Gemäldegalerie, Berlin) was probably his entrance piece for the Haarlem Guild of St Luke, which he joined that year.

From 1635–6 Terborch worked in London in the studio of his uncle, the engraver Robert van Voerst, an associate of van Dyck. From circa 1637–39 he was in southern Europe, in Italy and probably in Spain. In the early 1640s Terborch lived in Holland, probably in Amsterdam, with trips to Haarlem, the southern Netherlands and France. He specialised in portraits (bust-length miniatures or small full-lengths against austere backgrounds) and guardroom scenes influenced by Pieter Codde and Willem Duyster, but with a new sophistication of light and naturalism.

By late 1645 Terborch was in Münster in the entourage of Adriaen Pauw, representative of the States of Holland at the peace negotiations between the Dutch Republic and Spain to end the Eighty Years' War. Terborch painted *The entrance of Adriaen Pauw in Münster* (Westfälisches Landesmuseum, Münster) and the small-scale oil on copper group portrait of the signing of *The Treaty of Münster* in May 1648 (National Gallery, London). By that time Terborch was in the household of the Spanish envoy, the Conde de Peñeranda.

From 1648 to 1654 Terborch seems to have been based in Amsterdam, although he travelled to The Hague, Kampen and Delft and kept in close touch with his family in Zwolle. In 1654 he married his stepmother's sister, Geertruyt Matthys, and moved to Deventer, where he stayed for the rest of his life, becoming Common Councillor (Gemeensman) in 1666. From the late 1640s Terborch developed exquisite genre paintings featuring two or three figures on small upright panels, often women engaged in virtuous, bourgeois domestic activities such as *Woman teaching a child to read*, circa 1653 (Louvre, Paris). He often used members of his family as models.

In the 1650s and early 1660s Terborch developed the high-life interior, with figures in costly silks and furs engaged in ambiguous, psychologically acute scenes such as *The letter* (Royal Collection, Buckingham Palace, London), which is lit by sparkling light from a hidden source. During these years Gersina, who was the model for the lady reading a letter, was collecting and illustrating Petrarchan love poetry, which may also have inspired the themes of her brother's paintings.

From the mid-1660s Terborch increasingly concentrated on portraiture. Although the eastern provinces were becoming more prosperous, Terborch's portraits stress the individuality and moral uprightness of his sitters (in an older tradition of Dutch portraiture) rather than the fine clothes and showy accoutrements favoured in Amsterdam. After his wife's death (between 1668 and 1672) Terborch spent more time in that city, as his half-sister Jennecken had married the Amsterdam merchant Sijbrand Schellinger. Around 1670 Terborch made portraits of Schellinger's kinsmen the Pancras family, who came from the wealthy regent class.

From 1672 to 1674, while the troops of the Archbishop of Cologne and Bishop of Münster, allies of Louis XIV, occupied Deventer, Terborch lived in Amsterdam. He returned to Deventer in the summer of 1674 and in 1676 made a *Self-portrait* for Cosimo III de' Medici, Grand Duke of Tuscany, for his collection of artists' self-portraits (autograph copy of lost original in the Staatliche Museen NG, Berlin). His portraits were held in high esteem and he painted *King William III and Mary Stuart* (untraced) among other prestigious sitters. His delicate, restrained and psychologically tantalising genre pieces influenced Metsu, de Hooch and even Vermeer; his most distinguished pupil was Caspar Netscher. Terborch died in Deventer on 8th December 1681.

Susan Morris, Richard Green Gallery

1 Gudlaugsson, vol. I, pp.81–84, no.57; vol. II, p.223, pl.57.

2 RPK inv. no.1890, p.6, table VIII, pl.4.

3 Gudlaugsson no.69–71.

4 Gudlaugsson no.68a and 68b.

WILLEM VAN DE VELDE THE YOUNGER

(Leiden 1633 – 1707 London)

An English *Galliot* at sea running before a strong wind

Signed, lower left

On canvas – 24 x 34 ins
61 x 86.3 cm

Provenance: Cromwell

By whom sold, London, Christie's, November 19–20, 1925, lot 142 (as signed *W.V. Velde*)

There purchased by Leggatt Bros.

Junius S. Morgan, Jr., Locust Valley, New York

Thence by descent to John Pierpont Morgan II

Exhibited: Doncaster, Municipal Art Gallery and Museum, *A Loan Exhibition*, 1922

Literature: M.S. Robinson, *A Catalogue of the Paintings of the Elder and the Younger Willem van de Velde*, vol. II, Greenwich 1990, p. 1006–7, cat. no. 452 (as “substantially painted by the Younger, c. 1690”)

An English *Galliot*, under her foresail only, runs through heavy seas before a strong wind that blows in from the left. Sunlight breaks through the towering banks of Cumulus clouds on the horizon to form pools of silver on the turbulent slate-coloured sea. To the right, a two-decker of the blue squadron labours through the swell. The horizon line is dotted with Dutch Men ‘o War passing out of sight, whilst a school of porpoises in the foreground plunges carelessly against the wind.

The silvery-blue palette of this atmospheric sea-piece has echoes of van de Velde's time with Simon de Vlieger. The ships are painted with all the accuracy and confidence typical of van de Velde, with the rigging painted wet-in-wet causing tiny furrows of paint in the background. The same is true of the ships on the horizon, whose outlines ruffle the sky beyond. There are beautiful observations only clear under magnification, such as the mast tips of the most distant vessels bending gently in the wind.

The sea, however, is painted in the fluid style he developed in England: a lightly loaded brush applying transparent glazes has replaced the opaque layers of his Dutch period.

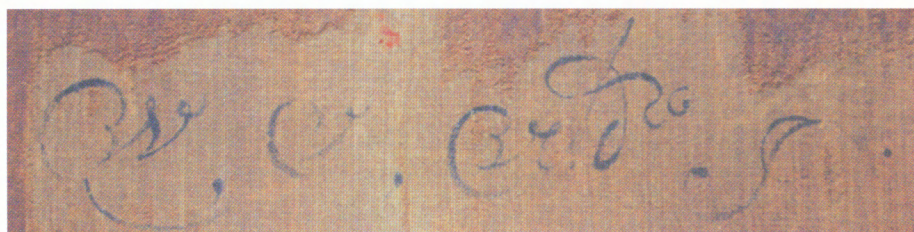
The second child of the marine artist of the same name, Willem van de Velde the Younger was baptised in Leiden on 18 December 1633. By 1636, the family had settled in Amsterdam where another son, Adriaen, who became a noted landscape artist, was born. Willem the Younger probably first studied with his father and then, according to Houbraken, he became the pupil of Simon de Vlieger, probably in Weesp¹ where the artist had settled in around 1648–50. It was to a girl from Weesp, Petronella Le Maire, that the Younger was married in Amsterdam on the 18 December 1652. The marriage did not last long before Willem brought proceedings against his wife with de Vlieger testifying on his behalf. In 1666 Willem married for a second time to Magdalena Walravens



and the couple had six children, of whom three sons, Willem III, Cornelis and Peter became painters. Willem remained in Amsterdam until the Third Anglo-Dutch War and the French invasion of 1672, when the art market collapsed and father and son emigrated to England. In the following year Willem is recorded painting *sopraporte* for Ham House and, in 1674, father and son entered the service of Charles II. The warrant of appointment states that each was to be paid a salary of one hundred pounds a year, the father for "taking and making of Draughts of seafights" and the son for "putting the said Draughts into Colours"², in addition to which they received payment for their pictures. Except for brief visits to Holland, the van de Veldes stayed in England for the remainder of their lives, sharing a home and studio in the Queen's House, Greenwich, until they moved to Westminster in 1691. Willem the Elder died there in 1693 and his son, who outlived him by fourteen years, died on 6 April 1707 and was buried next to his father in St. James's Church, Piccadilly.

Willem van de Velde the Younger was hugely influential for later generations of marine artists. He had a number of pupils, including two of his sons, Isaac Sailmaker, Jacob Knyff, Peter Monamy and Charles Brooking, as well as followers and emulators, who perpetuated his style well into the eighteenth century. His remarkable achievements in marine art were later to serve as an inspiration for his most celebrated admirer, J. M. W. Turner.

D.D.



Photograph of signature, verso, before relining

1 Arnold Houbraken, *De Grootte Schouburgh der Nederlantsche Konstschilders*, vol. 2, p.325. De Vlioger had been a neighbour of the van de Velde family in Amsterdam before moving to Weesp.

2 Public Record Office, London, February 1673/4, King's Bills, S07/40.

ADRIAEN PIETERSZ. VAN DE VENNE

(Delft 1589–1662 The Hague)

Autumn: Prince Maurits going out hawking

Signed and dated 'AV VENNE 1615', lower left

On panel – 6 $\frac{3}{8}$ x 9 ins
16.3 x 22.8 cm

Provenance: (Presumably) Constantijn Huygens the Elder (1596–1687), by whom bequeathed to his daughter Susanna Doublet-Huygens (1637–1725), St. Annaland, Tholen Sale, The Hague, 6 November 1725, lot 6
Edouard Warneck, Paris, by 1878
Etienne-Edmond-Martin, Baron de Beurnonville (1825–1906), 3 rue Chaptal, Paris
Sale, Pillet, Paris, 9–16 May 1881, lot 536 (to Branet?)
Brod Gallery, London, 1985

Literature: D. Franken, *Adriaen van de Venne*, Amsterdam, 1878, pp. 35–6, no. 4
L.J. Bol, *Adriaen van de Venne*, Meppel, 1989, pp. 22–3, pl. 8A
A. van Suchtelen, 'New Evidence on a Series of Landscape Paintings by Adriaen van de Venne', *The J. Paul Getty Museum Journal*, 18, 1990, pp. 99–112
A. van Suchtelen, in the catalogue of the exhibition, *Dawn of the Golden Age*, Amsterdam, 1993–94, pp. 655–7, no. 328.3, illustrated pp. 270 and 656

Exhibited: Amsterdam, Rijksmuseum, *Dawn of the Golden Age*, 11 December 1993–6 March 1994, no. 328.3.
Washington, National Gallery of Art, on loan, 1995.

At the edge of a broad-leaf wood and beside a stream an extensive cavalcade of Royalty and nobles led by Prince Maurits of Nassau goes hawking. Everyone is dressed in finery, even the passengers in the humble cart fording the stream. A boy darts forward startling a dappled grey horse and in the distance hounds career around a carriage; on a tiny panel van de Venne has managed to convey the excitement and bustle of the court in the countryside.

This beautiful and rare painting depicts "Autumn" from a series of the seasons, possibly painted by van de Venne for the polymath Constantijn Huygens in 1615. The set was sold and dispersed at the sale of his daughter-in-law, Susanna Doublet-Huygens' effects in November 1725. "Spring" and "Summer" are now in the J. Paul Getty Museum, Malibu, and "Winter" is in the Worcester Art Museum, Worcester, Massachusetts.

Van de Venne's oeuvre consists of two distinct types, cream and brown monochromes, called *Brunailles*, usually with just a few figures, depicting the human condition, and minutely rendered landscapes in the Flemish tradition, but often with more naturalistic colouring and frequently containing a political or moral message as well.



Illustrated actual size

Van de Venne was born in Delft in 1589, of parents who had moved from the south to avoid religious persecution. It may have been from them or other Flemish residents in Middelburg, that he became familiar with the southern landscape tradition, but his early training is obscure. He studied under the Leyden goldsmith and painter Simon de Valck and may have learnt his grisaille technique from the little known Hieronymous van Diest. However, his earliest paintings "Summer" and "Winter" (Berlin, Gemäldegalerie) and "Fishing for Souls" (Amsterdam, Rijksmuseum) all painted in Middelburg in 1614 (where he resided until 1624), show great maturity, with a mastery of design, sureness of draughtsmanship and idiosyncratic iconography.

Apart from a successful career as a painter, which may have included royal patronage, van de Venne was a highly accomplished book illustrator and poet. His brother Jan, who was a publisher, helped foster the graphic side of his art as he published Jacob Cats¹, the most famous poet of the day and Adriaen was to illustrate his work for nearly 40 years. He also worked for Constantijn Huygens² and Johannes de Brune³ as well as illustrating and supplying much of the text for the "Zeeusche Nachtegael", published by Jan in 1623.

He produced prints recording historical events of patriotic importance and published a large number of books on the theme of human folly, drawing on contemporary peasant tradition and the vernacular. Most of these are from the second half of his career, when he lived in the Hague. Despite his hectic creative life, he still found time for official activities in the Guild of St. Luke, in which he was deacon 1631–2 and again in 1636–8, and dean in 1640. In 1656 he was a founder member of Pictura, the confraternity of artists, established in the Hague, which is where he died on 12th November, 1662.

D.D.

1 Notably *Silenus Alcibiadis*, *Proteus* (republished as *Sinne-en minnebeelden* ("Emblems of the mind and of love"), and *Maechden-plicht* ("Maids' duty") and later *Doot-kiste* ("Coffins") and *Aspasia*.

2 *Batava Tempe... Haagse Voorhout and Costelyck mal* ("Costly folly").

3 *Emblemata of sinnewerk* (Amsterdam, 1624)

CORNELIS VAN DER VOORT

(Antwerp 1576 – 1624 Amsterdam)

I. Portrait of Adriaen de Kies van Wiessen

Inscribed and dated 'Ætatis. Sua. 33. Ano dni. 1616.'
(upper right) and with coats-of-arms (upper left and right)

II. Portrait of Justina van Teylingen

Inscribed and dated 'Ætatis. Sua. 20. Ano dni. 1616'
(upper left) and with coats-of-arms (upper left and right)

On panel – 45¼ x 33⅞ ins (a pair)
114.9 x 84.2 cm

Provenance: Both pictures:

Arnod Willem, Baron van Brien en van de Groote (1783–1854),
182 Herengracht, Amsterdam

Marquis de la Rochebrune, Paris; Hôtel Drouot, 5–8 May 1873,
lots 196 and 197 (Fr 1,120 and 1,100 to Sedelmeyer and Gouchez
respectively)

Portrait of Adriaen de Kies van Wiessen:

with Charles Sedelmeyer, Paris

Portrait of Justina van Teylingen, wife of the above:

Prince Paul Galitzin, Paris and St. Petersburg; Hôtel Drouot,
Paris, 10 March 1875, lot 59 (Fr 420)

August Janssen, Amsterdam

Begeer-de Ridder.

Both pictures:

with Jacques Goudstikker, Amsterdam, by 1920

Looted by the Nazi authorities, July 1940

Recovered by the Allies, 1945

In the custody of the Dutch Government

Restituted in February 2006 to the heir of Jacques Goudstikker

Literature: Der Kunstwanderer II, 1920, p. 4177

C. Wright, *Paintings in Dutch Museums. An index of Oil Paintings
in Public Collections in The Netherlands by Artists born before 1870*,
London, 1980, p. 482

Old Master Paintings: An illustrated summary catalogue, Rijksdienst
Beeldende Kunst (The Netherlands Office for the Fine Arts),
The Hague, 1992, p. 309, nos. 2737–8, both illustrated

*Exhibited: The Hague, Schilderkundig Genootschap Pulchri Studio,
Catalogue de la Collection Goudstikker d'Amsterdam, November
1920, nos. 126–7*

Thanks to the coats-of-arms, which embellish the upper corners of these portraits, painted as if hanging on ribbons from nails in the wall, we can identify the sitters as Adriaen de Kies van Wiessen (1582–1664) and his wife, Justina van Teylingen (1596–1643). Since the couple were married in Amsterdam in January 1613, these splendid pendants were most likely

commissioned to commemorate that happy event. Justina, who was twenty years old when she sat for her portrait in 1616, is dressed in a fashionable costume, consisting of a black skirt, beneath a long black *vlieger* overgown, decorated with a floral motif. The sober black is set off by a gold-embroidered stomacher, white millstone ruff, expensive lace cuffs and lace-trimmed cap. She also wears a gold chain necklace, pearl bracelets and a wedding band on the forefinger of her right hand. In the other hand, she holds a heavy gold chain, attached to an elaborate locket, which may have served as a container for a scent ball or a talisman. Her husband, who was thirteen years her senior, is also attired, according to the fashion of the time, in black doublet and breeches, patterned in black on black, with a cloak draped about his shoulders. He wears white cuffs, a starched millstone ruff and sports a neat moustache and beard. His left hand rests on a book, placed on a table, beside a tall, conical black hat.

In the second decade of the seventeenth century, the Antwerp-born Cornelis van der Voort emerged as an influential and innovative portraitist in Amsterdam. In almost all areas of his activity, he advanced the work of his immediate predecessors, Pieter and Aert Pietersz., laying the foundations for the development of portraiture in Amsterdam for the rest of the century. His life-size, three-quarter length portraits are similar in composition to those of his contemporaries in other cities, such as Michiel van Miereveldt, Jan Anthonisz. van Ravesteyn and Paulus Moreelse, but reflect to a greater extent the influence of Flemish masters of the previous generation. Around 1618, van der Voort introduced likenesses of burghers in the life-size, full-length format, previously reserved mainly for rulers and the aristocracy. He also set a new trend with his painting of *The Regents of the Binnengasthuis*¹, placing his figures around a table, with some seated and others standing, thereby creating a lively and unified composition. Henceforth, this scheme was adopted by almost all the seventeenth-century painters of regent pieces. In his family portraits, from about 1620, he found more natural ways to portray family groups, in which the individuals express their relationship to one another through a meaningful exchange of glances and gestures.

These companion pieces are characteristic of a standard portrait type frequently employed by Cornelis van der Voort for wealthy Amsterdam citizens. He uses the three-quarter length size, which remained popular with private patrons, as it was well suited to most domestic interiors. The sitters take up a formal pose and their bearing is dignified and restrained. They stand before a neutral background, with the small table in the man's portrait providing the only suggestion of the space they inhabit. The austere palette, relieved by the colourful escutcheons, accentuates their facial features, in which the artist has invested all his skill in capturing a convincing likeness. He has also taken meticulous care in rendering the couple's fine clothes and accessories, which testify to their wealth and social status. He describes the various textures of sumptuous black fabrics, in subtle shades of grey and black, the exquisite gold embroidery in tints of yellow and the dazzling display of cambric and lace in nuances of white. With skilful brushstrokes he captures the glint of finely-wrought gold and the lustre of pearls.





According to the well-established conventions for marriage portraiture, van der Voort has portrayed the partners on separate panels. These were designed to hang side by side, or perhaps on either side of a table or chimneypiece, with the man to the left of his bride. From the point of view of the sitters, this places the wife on her husband's left, or sinister side, a position that traditionally indicated a woman's inferior status, while her spouse assumes his place of precedence on her right, or dexter side. The young people turn inwards slightly towards each other, while looking out and fixing the viewer in their steadfast gaze. As was usual practice, the light in both portraits falls from the left, with the result that the man's face is partially cast in shade, emboldening his masculine features, while his young spouse's visage is evenly lit, investing it with a softer, more feminine appearance. Despite the newly-weds' lack of communication, the link between them is indicated by their mirrored poses. In terms of seventeenth-century pictorial language, the couple's formal attitudes and understated gestures betoken their virtuous character and harmonious union.

This pair of portraits has a distinguished provenance which can be traced back to Baron Arnold Willem van Brienon (1783–1854), a wealthy Dutch businessman and politician, whose collection of seventeenth-century paintings was displayed in his Amsterdam home on the Herengracht, in a gallery open to the public. They subsequently came into the possession of the Marquis de la Rochebrune in France, before being sold to separate purchasers in his sale of 1873 at the Hôtel Drouot in Paris. The portrait of Justina then belonged for a while to the Russian nobleman, Prince Paul Galitzin, before being reunited with her mate, some half century later, and returned to her city of origin by the Dutch dealer and collector, Jacques Goudstikker.

Little is known about the life of Cornelis van der Voort, who was born in Antwerp around 1576 to Flemish parents, who emigrated to the northern provinces for religious reasons after 1585. The family settled in Amsterdam where his father purchased citizenship in 1592 and made it his permanent home. There is no record of van der Voort's teacher, nor is it easy to deduce from his work, since little survives from before 1600. The majority of his oeuvre belongs to the period from 1614 until his death ten years later. In 1598, Cornelis married Truytgen Willems and, following her death in 1613, he married for the second time, Cornelia Brouwer. David Bailly was his most important pupil.

P.M.

1 Cornelis van der Voort, *The Regents of the Binnengasthuis*, 1617–1618, on canvas, 197 x 239 cm, Amsterdam, Amsterdams Historisch Museum.

PHILIPS WOUWERMAN

(1619 – Haarlem – 1668)

A river landscape with a gentleman and lady riding to the chase

Signed with monogram, lower right

On panel – 12 x 15 $\frac{7}{8}$ ins
30.6 x 40.4 cm

Note: Engraved by Jacques Philippe Le Bas and published by Jan Moyreau in *Oeuvres de Philippe Wouwermans gravées d'après ses meilleurs tableaux dans les plus beaux cabinets de Paris et d'ailleurs*, 1737–62, no. 85, entitled 'Petite Partie de Chasse'

Provenance: Believed to have been in the Hoeken Collection, The Hague, before 1740 (according to Smith and Hofstede de Groot, although not included in the 1742 sale)
In the collection of Pierre Crozat, Baron de Thiers (1665–1740), Paris, before 1740
By descent to his nephew Louis-Antoine Crozat, Baron de Thiers (1700 – 1770), Paris, presumably soon after 1740
Acquired by Catherine the Great for The Russian Imperial Collections by 1774 and probably in 1772 on the purchase of the Crozat Collection
Until sold by the Soviet Government in 1933 through Galerie Diemen, Berlin
Probably some time thereafter in the collection of the Tronchin or Tronchin de l'Oriol Family, of Neufchâtel, Breme (their wax seal adhered to the reverse)
With Edward Speelman, London
Acquired by the late father of the previous owner in 1961

Literature: *Catalogue des tableaux du Cabinet de M. Crozat, Baron de Thiers*, Paris 1755, p. 68
F. Tronchin, *Inventaire des Tableaux du Baron de Thiers*, Paris 1772, cat. no. 245 (handwritten manuscript housed in the library of the University of Geneva)
J. Smith, *A Catalogue Raisonné...*, vol. I, London 1829, p. 304, no. 362
J. Moyreau, *Oeuvres de Philippe Wouwermans gravées d'après ses meilleurs tableaux dans les plus beaux cabinets de Paris et d'ailleurs*, Paris 1737–62 (new ed., Paris 1843), no. 85
P. Lacroix, "Catalogue de Tableaux qui se trouvent dans les Galeries et des Cabinets du Palais Impérial à Saint Petersburg, selon un catalogue de 1774", in *Revue Universelle des Arts*, vol. XIII, XIV, XV, Paris 1861–62, cat. no. 2070
A. Somof, *Ermitage Impérial – catalogue de la Galerie des Tableaux*, cat II, St. Petersburg 1901, pp. 484–5, no. 1031
C. Hofstede de Groot, *A Catalogue Raisonné...*, vol. II, London 1909, p. 421, no. 549
M. Stufmann, "Les Tableaux de la collection de Pierre Crozat", in *Gazette des Beaux-Arts*, vol. 72, Paris 1968, p. 108, cat. no. 417
Birgit Schumacher, *Philips Wouwerman: The Horse Painter of the Golden Age*, 2006, cat. no. A133, p. 222, illustr. no.125 & colour plate 18



Philips Wouwerman was the most accomplished and successful Dutch seventeenth-century painter of horses. These usually feature prominently in his small cabinet pictures, which combine landscape and genre elements. He naturally sought out equestrian subjects to display his talents, including simple, unpretentious scenes of farriers, stables, riding schools and travellers at rest, as well as larger, multi-figured compositions of hunting parties, army encampments and cavalry battles.

In this charming small panel, Wouwerman depicts an idyllic landscape with a hunting party, comprising an elegant couple and a boy on horseback, attended by servants on foot and hunting dogs. The hunters approach over a low, wooden bridge and, as they draw near to a group of locals, resting by the roadside in the foreground, a peasant steps forward, doffing his hat to the gentleman mounted on the grey horse. Beside him, seated on the ground, a young woman feeds her child, while another man ignores the passing spectacle. In the middle distance, a tumbledown building with a round tower, suggests a vaguely Italianate setting. To the right a vista opens up, across an expanse of water, to a distant village and hazy, blue mountains beyond.

A river landscape with a gentleman and lady riding to the chase is a characteristic example of Wouwerman's cabinet-sized paintings from his early maturity. Although dated pictures are rare in the artist's oeuvre, stylistically this work can be ascribed to the early 1650s¹. By this date, landscape had assumed a greater importance in Wouwerman's work and the smaller scale staffage is skilfully integrated into the surroundings. The artist has abandoned the sombre colouring of his early period, in favour of a lighter tonality and more colourful palette. Paintings from this period are distinguished by their silvery bluish hue and the slightly southern atmosphere. By now, the coarse figure types which typify Wouwerman's earlier work, when he was most influenced by Pieter van Laer, have been replaced by elegant little figures, which move about swiftly, clad in brightly coloured attire.

During this period, Wouwerman increasingly focused on fanciful hunting scenes, with elegantly dressed companies on horseback, and other aristocratic pastimes. In the seventeenth-century Netherlands, hunting was the privilege of the nobility and strictly regulated by the Court in The Hague. Thus Wouwerman's many images of hunting, hawking and coursing denote social privilege, which no doubt commended them to wealthy and aristocratic patrons. The juxtaposition of high and low life motifs depicted here is typical of the lively scenes from this phase of Wouwerman's career, when he achieved his most successful synthesis of genre and landscape elements. The atmosphere is light and airy and the eye makes an easy transition from the foreground, filled with anecdotal incident, to the extensive landscape beyond. The delicacy of execution and lightness of touch demonstrate why Wouwerman became the darling of eighteenth-century French collectors. Many of his best works entered the great noble collections formed at that time, some of which are now preserved in museums in Dresden, St. Petersburg and The Hague.

This present work is a case in point, boasting an illustrious early provenance. In the eighteenth century, it was acquired by the celebrated Parisian connoisseur, Pierre Crozat (1665–1740), who assembled a vast collection of old master drawings and a smaller number of paintings. On his death, his collection of paintings passed to his nephew, Louis-Antoine Crozat, Baron de Thiers (1700–1770) who expanded it further, particularly in the field of Dutch and Flemish masters. In 1772, two years after his death, his entire collection of more than four hundred works was purchased by Catherine the Great for

the Russian Imperial collections. Our painting remained in Russia until 1933, when it was sold as part of the systematic disposal by the Soviet Government of some 2,880 paintings from the Hermitage Collection.

Traditionally, our picture was associated with a pendant, representing *The Return from the Hunt*, which shares the same early provenance and remains today in St. Petersburg. However, in Dr. Birgit Schumacher's opinion, the Hermitage panel postdates the present work by some ten years and, despite its similar size and subject matter, was not, therefore, originally conceived as a companion piece to ours².

The engraving after our painting, made whilst it was in the collection of Louis-Antoine Crozat, by the Parisian printmaker, Jacques Philippe Le Bas, and published by Jean Moyreau (1690–1762) in his celebrated book, *Oeuvres de Philippe Wouwermans gravées d'après ses meilleurs tableaux dans les plus beaux cabinets de Paris et d'ailleurs*, bears further testimony to the high esteem in which this picture was held in the eighteenth century.

The eldest son of the painter Paulus Joosten Wouwerman and his fourth wife, Susanna van den Bogert, Philips was baptised in Haarlem on 24 May 1619. His younger brothers, Pieter and Jan, also became artists and painted in the style of Philips. Wouwerman probably took his first instruction in painting from his father and, according to Cornelis de Bie, was also a pupil of Frans Hals, although none of the latter's influence is evident in his work. In 1638, against the wishes of his family, Wouwerman travelled to Hamburg to marry a Catholic girl named Anna Pietersdr. van Broeckhoff. While in Hamburg, he worked briefly in the studio of the German history painter, Evert Decker. By 1640, he had returned to Haarlem where he joined the guild: he was elected *vinder* in 1646. Between 1642 and 1655 he was an active member of the militia company of Sint Joris and served as a non-commissioned officer in the first battalion. His name crops up regularly in documents in Haarlem, largely in connection with the purchase and sale of various properties and land. He died on 19 May 1668 and was buried in the Nieuwe Kerk in Haarlem.

Though he lived to only forty-eight years old, Wouwerman was one of the most successful and prolific artists of the Dutch Golden Age and around a thousand works bear his name. He occasionally painted staffage in the landscapes of Jacob van Ruisdael, Jan Wijnants and Cornelis Decker. He had numerous pupils and followers and died a wealthy man, leaving a substantial inheritance to his three sons and four daughters.

P.M.

1 See: Birgit Schumacher, *Philips Wouwerman: The Horse Painter of the Golden Age*, 2006, cat. no. A133, p. 222 where she dates the picture to 1652/53.

2 See: Birgit Schumacher, *op.cit.*, p. 258, cat. no. A220. *Return from the Hunt*, panel, 31 x 40.7 cm, signed lower left, circa 1663/64. St. Petersburg, The State Hermitage, inv. no. 844.