OLD MASTERS

2010

SALOMON LILIAN

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Acknowledgements

In our seventeenth year of producing an annual catalogue of Dutch and Flemish Old Master Paintings, we are delighted to have been able to present again a very good collection of 23 paintings fresh to the market. Among others, we have a masterpiece by Salomon van Ruysdael, which belonged to Anton Philips in the past, and we are proud, as a Dutch art dealer, to present this work. We also have three works by Jan Steen, a poetic winter landscape by Abel Grimmer, and an imposing flower still life by Maria van Oosterwyck. Several other important paintings, including a beautiful pair of portraits by Willem van Mieris and a beautiful small work by Sebastiaen Vrancx, complete this catalogue.

Old Master paintings are the quiet achievers of the art world – conscientiously going about their business and becoming more valuable at a slow but steady pace. When the contemporary art market was at full speed, the Old Masters tended to be pushed aside and seriously neglected. The most significant advantage that contemporary art has over Old Masters is that the artists are still alive and able to do everything in their power to capitalise on a bull market, as we have seen. The market for Old Masters is not anywhere near as prone to inflated prices caused by the unjustified hype that has plagued the contemporary art market, but is far more stable and predictable. Stability and predictability are two factors that are highly desirable characteristics for any sort of investment, which is why the work of the Old Masters is such a good long term investment.

I would like to thank Dr. Margaret Klinge for her information regarding *Guardroom with Monkeys* by David Teniers the Younger. I would also like to thank Maartje Evers, who worked for almost three years with us, for her efforts and we wish her good luck in her new career. I am thankful to Wendela Wagenaar-Burgemeister who wrote the majority of the entries and conducted the entire project. Natasha Blumenthal edited the entire catalogue for which we are thankful, and I would like to welcome and thank our new colleague, a promising art historian, Jasper Hillegers. He has written several entries this year.

Salomon Lilian
February 2010

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cat. no. 1

Salomon de Bray
Amsterdam 1596 – 1664 Haarlem

Portrait of an elegant lady

Signed and dated lower left: *S. Bray. 1639.*
Oil on panel
25 cm. (circular) (9.8 inches)

Provenance
Dr. Schaffer, London, 1935
Dr. Merz, Bern, c. 1938/9
Private Swiss Collection

Literature
J.W. von Moltke, 'Salomon de Bray', in: *Marburger Jahrbuch für Kunstwissenschaft*, XI/XII (1938/39), pp. 302-420, pp. 358-359, fig. 48, p. 386, no. 81.

Exhibition
't Zit in de genen! Vier schilders in één gezin: Dirck, Jan, Joseph en Salomon de Bray, Frans Hals Museum, Haarlem 2 February – 22 June 2008 (not in catalogue)

Although Salomon de Bray started his painting career mainly as a portraitist, the present painting is one of only a few of his known portraits dated after about 1630.[1] After that date, the artist focussed mainly on history painting, half-length figures and *tronies*, which are studies of heads, and are not primarily meant to depict actual persons.

The most famous example of the artist's *tronies* is the superb oval *Young woman in profile*, signed and dated 1636, which was recently one of the highlights at an auction of Sotheby's in London.[2] In this work Salomon fully succeeds in rendering the different textures while ingeniously mastering light and shadow, causing Friso Lammertse to point out the painting's affinity with the work of Rembrandt.[3]

In this exquisite portrait, the circular format serves to focus in on the lady's head and shoulders, from a rather unusually low vantage point. The circular format has truncated the view of her gloved hand, and accentuates the illusion that her raised finger appears to protrude into the viewer's space. Dated 1639, our portrait testifies to the artist's study of his younger fellow-artist, Rembrandt.[4] As such, the painting can be compared with Rembrandt's *Portrait of Saskia van Uylenburgh*, allegedly portraying the artist's wife, executed between the years 1634 and 1640 and now in the National Gallery of Art, Washington.[5] Like the present painting, Rembrandt's portrait depicts a young woman looking towards the viewer, wearing a transparent veil over her head, a bejewelled gorget and costly clothing. Next to these formal parallels, some remarkable similarities can be noticed in the lighting of the face. Both women, viewed in partial profile, are lit from the side, the side of the face turned to the viewer fully lit, with little white highlights around the nostrils and on the nose suggesting light reflections, while the side of the face turned away is thrown in shadow. In addition, De Bray subtly highlights the contour of the dark side of the face with a streak of lighter pink paint, giving the illusion of a glowing light reflection or a second light source, such as a candle, while the face is framed not only by the transparent veil, but by its shadows.



Whereas Rembrandt chose a dark background for a radical *chiaroscuro* effect, De Bray's brown background matches the rich brown and gold tones of the woman's lavish garment. Moreover, it throws the black veil into further relief. As Arthur Wheelock points out, the veil bears a certain Arcadian connotation.[6] During the seventeenth century one witnesses a tendency in poetry, literature and art towards the idealisation of the Arcadian and the pastoral, principally appreciated by the upper class. Within this context, the veil can be compared with the straw hat as a fashionable accessory[7], bearing flighty associations with shepherds, shepherdesses and the likes. The woman's gloved hand, holding a stick, could also point in that direction. One may therefore ask if this is – as Von Moltke assumes – a real portrait in the narrow sense, or that it, like the above-mentioned *Young woman in profile*, might be more of a *tronie*.[8]

Salomon de Bray was born in 1597 in Amsterdam, the son of Simon de Bray and his wife Marie Jansdr., Catholic émigrés from Lier in the Southern Netherlands.[9] According to the Dutch poet, playwright and diplomat Theodoor Rodenburg (1578–1644), De Bray studied with famous Haarlem painters Hendrick Goltzius (1558–1617) and Cornelis Cornelisz. (1562–1638). Their style is, however, not immediately recognizable in De Bray's paintings. A significant part of his oeuvre consists of histories peopled with small figures, reminiscent of Claes Moeyaert (ca. 1591–1655) and Pieter Lastman (1583–1633). It has therefore been suggested that De Bray was apprenticed to one of them before he went to Haarlem. Salomon was an extremely versatile man, who not only devoted himself to designing silverware and writing poetry, but was also credited as an architect and urban planner. Together with Jacob van Campen (1595–1657) he is considered to be the first exponent of Dutch Classicism. Next to that, he was active in reforming the Haarlem Guild of St. Luke, which he served as a dean between 1633–1640. In 1649 he was asked by Van Campen to participate in the prestigious decoration program of the central hall of Huis ten Bosch in The Hague, ordered by Amalia van Solms (1602–1675) to commemorate her late husband, Prince Frederick Henry of Orange (1584–1647). Salomon de Bray was married to Anna Westerbaen, sister of the poet Jacob Westerbaen and the painter Jan Westerbaen, with whom he had numerous children. Three of them, Jan, Joseph and Dirck would become painters themselves.

JH



Fig. 1 Rembrandt, *Saskia van Uylenburgh, the Wife of the Artist*, oil on panel, 60.5 x 49 cm., Washington, National Gallery of Art, Widener Collection, inv. no. 1942.9.71.

1 Lammertse, in: Biesboer et al., *Painting family : the De Brays : masterpainters of 17th century Holland*, exhib. cat. Haarlem/London 2008, p. 12.

2 Salomon de Bray, *A young woman in profile*, signed and dated *S. Bray 1636*, oil on panel, 26.7 x 20.6 cm., Sale Sotheby's, London, 8 July 2009, lot 7. See Von Moltke 1938/39, p. 358, fig. 46, p. 386, no. 82.

3 Lammertse, in Biesboer et al. 2008, p. 13.

4 P. van den Brink, *Het Gedroomde Land : Pastorale schilderkunst in de Gouden Eeuw*, exhib. cat. Utrecht 1993, p. 138, no. 9; Lammertse, in: Blankert et al., *Dutch Classicism*, exhib. cat. Rotterdam/Frankfurt am Main 1999/2000, cat. 9, p. 100 points out that De Bray for his *Young woman in a fantasy costume* makes use of a type of courtesan portrait introduced in the Netherlands by Rembrandt and his circle. Curiously a work by Salomon de Bray depicting Rembrandt's mother is mentioned at a sale in Ghent, auction house Fernand, 25 July 1801: '80. S. de Bray, Le portrait de la mère de Rembrant, d'une grande vérité. Sur bois, haut 18 et large 15 pouces.' See Getty Provenance Index Databases, sale catalogue B 13, Lugt no. 6299.

5 Rembrandt, *Portrait of Saskia van Uylenburgh*, oil on panel, 60.5 x 49 cm., Washington, National Gallery of Art, Widener Collection, inv. no. 1942.9.71. See A.K. Wheelock, Jr., *Dutch Paintings of the Seventeenth Century* (The collections of the National Gallery of Art : systematic catalogue), Washington 1995, pp. 210-215 ('Rembrandt'); J. Bruyn et al., *A Corpus of Rembrandt Paintings III : 1635-1642*, The Hague 1989, pp. 651-656, cat. C 103 ('Workshop of Rembrandt'). Although the Rembrandt Research Project lists the painting in the C category, Ernst van de Wetering supports the attribution to Rembrandt (pp. 655-656). See also: E. van de Wetering, *Rembrandt : quest of a genius*, exhib. cat. Amsterdam 2006, p. 192.

6 Wheelock 1995, p. 212.

7 M. Franken in: P. van den Brink, *Jacob Backer (1608/9-1651)*, exhib. cat. Amsterdam/Aix-la-Chapelle, cat. 16, p. 122.

8 Von Moltke (see note 2) regards *Young woman in profile* as a portrait. Lammertse, in: Biesboer et al. 2008, p. 13 calls it a *tronie*. Lammertse, in: Blankert et al. 1999/2000, p. 100 suggests the same for De Bray's *Young woman in a fantasy costume*, traditionally regarded as a portrait.

9 For biographical references, see J.W. von Moltke, in: *The Dictionary of Art* 4 (1996), pp. 701-702; F. Lammertse, in: Blankert et al. 1999/2000, pp. 84-86; F. Lammertse, in: Biesboer et al. 2008, pp. 10-16.

cat. no. 2

Cornelis Dusart
Haarlem 1660 – 1704 Haarlem

Man with a Jar and Pipe

Signed lower left
Oil on panel
23 x 18 cm. (9.1 x 7.1 inches)

Provenance:
Private collection, France

The present little genre portrait shows a man sitting on a wooden chair next to an upturned wooden barrel, on top of which sits a terracotta dish of ashes. In this simple and striking image, the figure is sharply delineated against the plain wall behind him, the blue of his stockings striking a rich note against the predominating browns of the painting. In his right hand he holds a pipe, while in his left he holds a stoneware beer flagon. The sitter is endowed with a vibrant energy, as he appears to lean forward in his chair whilst grinning at some unseen companion. Such details as the broken straw of the chair seat and the sitter's well-worn shoes are extremely closely studied.
The painting is akin to the genre-type representations of single figures painted by Adriaen van Ostade (1610–1685). With Jan Steen (1625–1679) as his model from 1682, Dusart developed figure types whose faces are expressive to the point of grimacing, and who make exaggerated movements and wear fantastic clothing. Dusart's figures are often ugly and frequently display an element of caricature. During the half-century between Adriaen Brouwer's (1605–1638) smokers and Dusart's smokers, smoking became a nearly universal custom in the Netherlands, and its treatment by genre painters underwent a fundamental change. Although Dusart gives his smoker a grotesque expression, he does not satirize the tobacco habit as unequivocally as Brouwer.

Cornelis Dusart was born in Haarlem on April 24, 1660, the son of the organist at St. Bavo. He became one of Adriaen van Ostade's last apprentices. Although Dusart is regarded as the most talented pupil of Adriaen van Ostade, he is not as highly rated as his teacher. In fact, he is not always given his due. His artistic roots in Van Ostade's studio are certainly there for all to see, as is his occasional fondness for Jan Steen. That being said, his work displays some highly individual features and there is no lack of pungency, humour or the ability to capture character.

Dusart entered the Guild of St. Luke in Haarlem in 1679. Three years later, in 1682, he is recorded as an unmarried member of the Reformed Church in Haarlem. Ten years later he was appointed a *hoofdman* (leader) of the painter's guild. Cornelis Dusart died unmarried in 1704 and was buried in his native city. In July of that year, his art collection was auctioned in The Hague. It included a number of paintings by Adriaen van Ostade, and possibly some by Isaack van Ostade (1621–1649), which were completed by Dusart. Apparently the artist had inherited the unfinished works at the time of his master Adriaen van Ostade's death in 1685. Dusart's paintings and drawings from 1679 to 1682 so closely resemble those of Adriaen van Ostade, that connoisseurs still have difficulty in distinguishing their authorship at times. However, after 1682, Dusart developed a more distinct and personal style, inspired by the paintings of Jan Steen.

ME



cat. no. 3

Abraham van Dijck
Circa 1635 – Amsterdam – 1672

Portrait of an Old Woman

Oil on canvas
44.5 x 32.5 cm. (17½ x 13 inches)

Provenance:
Private collection, England
Agnew, London, 1897
Charles Sedelmeyer, Paris, 1897 (as by Nicolaes Maes)
Adolphe Schloss, Paris
Sale, Schloss Collection (Galerie Charpentier), Paris, 5 December 1951, no. 35 (as by Nicolaes Maes)
Private Collection, France

Literature:
The Fourth Hundred Paintings by Old Masters belonging to the Sedelmeyer Gallery, Sedelmeyer Gallery, Paris, 1897, p. 24, no. 17.
C. Hofstede de Groot, *A Catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century*, 8 vols., London 1908-1927, VI (1915), p. 582, no. 476.
L'illustration, 81 (December 1923) illustrated.

In this striking portrait of an elderly woman, Abraham van Dijck has focused in on her head and shoulders, creating a close-up view of the sitter with very little background. The old woman, her shoulders turned at a slight angle to the picture plane, engages directly at the viewer, with a rather sombre, thoughtful expression. Conceived in hues of brown, red and white, the painting is masterful in its colour harmonies and dramatic use of light. The sitter's face, strongly lit by a light source emanating from the left, is framed by the darkness of the background and fur hat, which shrouds her wrinkled forehead in shadow. The highlights of the woman's face and the narrow white collar of her chemisette stand out against the dark hues of hat, background, and fur stole, while the rich, glowing red of her bodice harmonises with the red hues of her cheeks and lips.

The Amsterdam artist Abraham van Dijck worked as a pupil in Rembrandt's (1606–1669) studio in the 1650s. Under Rembrandt's influence the artist developed a daring application technique, involving dragged impastoed paint and thick, visible brushstrokes. However, he subsequently moved in the same classicising direction as fellow pupils Nicolaes Maes (1634–1693) and Willem Drost (*circa* 1630–after 1680). However, in marked contrast to Maes, van Dijck painted few portraits, and the present portrait reflects the vibrancy and expressive impulse of the artist's history paintings. The handling of the paint, together with the frontal composition, demonstrates how Van Dijck's activity as a history painter infused his approach to the portrait genre. With the present portrait the artist produced one of the most vigorously painted works of the Dutch Golden Age, and one that marked the high point of his career around 1655.

Although the painting has traditionally been attributed to Nicolaes Maes, we believe the attribution to Abraham van Dijck to be more plausible, particularly in light of the broad and rough handling of paint in the face.

WWB



cat. no. 4

Pieter Janssens Elinga
Bruges 1623 – before 1682

The Smoker

Oil on canvas
77.5 x 91 cm (30.5 x 35.8 inches)
Circa 1669–70

Provenance
Chaplin (dealer), U.K.
Van der Schriek, Louvain; his sale, Brussels, 8 April 1861, no. 36 (as by Pieter de Hooch, 1,700 francs to Foucart).
J. B. Foucart, Valenciennes; his sale, Paris, 12 October 1898, no. 39 (as by Pieter de Hooch, 4,700 francs to Hoentschel).
Baron van Ittersum; his sale, F. Muller & Cie., Amsterdam, 14 May 1912, no. 131 (as by Janssens, 32,000 francs to Sedelmeyer).
Consul H.C. Bodmer (1851-1916), Zurich; by descent to Mrs. H. von Schulthess-Bodmer, Schloss Au, Switzerland; by descent to a private collection, Geneva.

Literature
J. Smith, *A Catalogue raisonné of the work of the most eminent Dutch, Flemish and French painters*, 9 vols., London 1829-1842, IX, (1842), p. 569, no. 19 (as Pieter de Hooch. Smith erroneously indicates three windows).
H. Havard, *L'art et les artistes hollandais*, 4 vols., Paris 1879-1881, III (1880), p. 99 (as Pieter de Hooch).
C. Hofstede de Groot, 'De schilder Janssens, een navolger van Pieter de Hooch', in: *Oud Holland* IX (1891), pp. 266-296, pp. 281-282, 292, no. 14 (as Pieter Janssens Elinga).
C. Hofstede de Groot, *A Catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century*, 8 vols., London 1908-1927, I (1908), p. 541, no. 238, p. 569, no. 8 (as Pieter de Hooch and as Pieter Janssens Elinga).[1]
U. Thieme, F. Becker, *Algemeines Lexicon der bildenden Künstler* 18 (1925), p. 419.
C. Brière-Misme, 'A Dutch Intimist : Pieter Janssens Elinga', parts I-IV, in: *Gazette des Beaux-Arts*, 6th series, vols. XXXI-XXXII (1947-1948), pp. 89-102 (I), 151-164 (II), 159-176 (III), 347-366 (IV), I, p. 92, III, pp. 171-173, fig. 8 (as Pieter Janssens Elinga, 'present whereabouts unknown').
P. Sutton, *Masters of Seventeenth Century Dutch Genre Painting*, exhib. cat. Philadelphia/Berlin/London 1984, p. 203, note 6.

Variant
Pieter Janssens Elinga, *Interior*, oil on canvas, 52 x 63 cm., Lier, Stedelijk Museum Wuyts-Van Campen en Baron Caroly.[2]



In his *groote schouburgh*, the writer Arnold Houbraken (1660-1719) recalls an event in the life of the Amsterdam painter Emanuel de Witte (1617-1692), renowned for his bad temper. A younger painter named Janssen decided that he wanted to show the older master the best work he had made so far, expecting praise, suggestions to improve the work and encouragement to proceed. When the younger painter asked what De Witte thought of him and his art, De Witte replied: 'I think you must be a satisfied human being; considering that these rags please you.' And then he left.[3] The painter Janssen presumably was no other than Pieter Janssens Elinga,[4] and the anecdote probably says more about De Witte's character than about Elinga's art.

The quality of Elinga's art is pointedly proven by the fact that in the eighteenth and nineteenth centuries most of his interiors were regarded as the works of the great Pieter de Hooch (1629-1684), and more than once even considered as quintessential De Hooch masterpieces.[5] Although Elinga was a few years older than De Hooch, he was amongst his closest followers, his work showing an obvious debt to the latter's paintings from the late 1650s and 60s.[6] Indeed, De Hooch settled in Amsterdam in about 1661, promoting close contact between the artists.

A case in point is *The Smoker*, of which two versions exist, and which can both be dated to around 1669.[7] In an interior with a black and white chequered marble floor, an elegantly dressed gentleman, holding a pipe and seated at a carpet-clad table placed against the back wall, regards a maidservant who stands with her back to us. The maidservant, wearing wooden clogs and wearing an apron, approaches her master with a glass. She appears to have emerged from a half-opened door at the left. Above the gentleman are two large windows, through which one sees the crests of trees; the light shines through a mauve curtain at the left, and casts bright window-shaped pools of light on the right hand wall and floor, reflected again more diffusely on the back wall, against which a chair casts its shadow. The treatment of light and shadow within the painting is masterly; the right corner of the room seems to glow, so that even the two figures in the shadows of the room are subtly highlighted in its reflected radiance. The right wall makes a 90° angle, to which the artist has added a doorway through which we see an adjacent room with an elegant marble fireplace; a little girl stands behind the door, apparently watching the scene through the slit, her shyness and curiosity beautifully captured. The room is tastefully furnished with pictures framed in ebony, and a one in gilt; on the right wall, a chest draped in green velvet is placed between two chairs of red velvet.

When first mentioned by John Smith in 1842, the painting was attributed to Pieter de Hooch. Henry Havard listed it as such in 1880, using the description of Smith. It was the 27-year-old Cornelis Hofstede de Groot who made the attribution to Elinga in 1891, solely on the basis of the description of the two aforementioned authors, without having ever seen the painting. Hofstede de Groot's explanation for his analysis is worth citing here, for it accurately describes what Elinga's working method was:
'It is true, that this is in itself a hazardous thing to do, to just base oneself on a description, then saying: this work is by this or that master. Nevertheless one is able to do such a thing up until a certain degree in the case of Janssens, if the description is accurate and one is willing to make a mistake. The persistently repeated peculiarities, of which the lack of staffage and the averting of the human face come first, and to which also belong details such as a trunk placed between two chairs, enable us to make such guesses.'[8]
It must be said that the young art historian was helped by the fact that Smith failed to mention the little girl, thus falsely exaggerating the scarcity of staffage in the picture, but he did mention the servant standing with her back to the viewer and the sun rays on the walls.[9] Nevertheless Hofstede's observation was fairly accurate. Indeed the 'persistently repeated peculiarities' that were mentioned by Smith recur in other Elinga pictures. One recognises the same servant woman with her back to the viewer in Elinga's *The Letter*, this time handing a pewter dish with fruit to a lady sitting at a table.[10] Other elements from *The Smoker* are recognisable too; the chest and chairs against the right wall, the bright, reflecting light falling from the window, and the same configuration of the right wall making a 90° angle, to which the artist added a doorway with a view into an adjacent room. A similarly constructed work is the Hermitage *Room in a Dutch House*, also known as *The Sweeper*, which depicts the maidservant sweeping the floor and the same arrangement at the right, but omits the table at the back wall.[11] Like *The Smoker*, multiple versions of this picture exist, testifying to Elinga's success.[12] The sweeping variant of the servant is also to be found in an *Interior Scene with figures seated at a table*, better known as the *Reading Man*, which was auctioned at Christie's London in 2005,[13] in which the table against the back wall has re-appeared, while the cloth-covered trunk has disappeared.

More than De Hooch, Elinga's emphasis seems to be purely architectural, even leading him to paint interiors without any staffage.[14] In this respect, Sutton points out that Elinga's work is reminiscent of certain books on perspective such as Salomon de Caus' *La Perspective avec la raison des ombres et miroirs*, published in 1612.[15] Elinga particularly used his figures to create a sense of depth in his interiors. Nonetheless, in *The Smoker*, the figures have a natural grace, and they convincingly engage in their social interactions. As for the marvellous light reflections, a trademark of Elinga's paintings including the present one, Sutton suggests that those are mere exaggerations of the effects displayed by De Hooch.[16] However, as Sutton too acknowledges, Hofstede de Groot seems to have replicated the effect, stating that 'as strange as the phenomenon may seem at first hand, it is in total concordance with the laws of nature.' [17]

Pieter Janssens Elinga was the son of the Bruges painter Gijsbrecht Janssens Elinga, and was probably taught by his father.[18] He is first recorded in 1653 in Rotterdam, where an inventory was drawn up of his possessions after the death of his first wife Beatrix van der Mylen, including 'a violin and three cornets.' The presumption that he was a musician is confirmed when he became a citizen of Amsterdam in 1657 where he was listed as 'Pieter Janssens Elinga van Brugge, musicant'. He must have painted at the same time, for the 1661 inventory of a certain Anthonie Pannekoeck of Amsterdam included a *Vanitas* painting by him. Elinga is also known to have painted still lifes as well as interiors. Indeed, in 1662 Elinga was living in the notorious artist-laden Breestraat, where he was known as 'a painter-fiddler'.[19] He later married Jurina Bos, with whom he had four children. He must have died before 24 September 1682, when Jurina is mentioned as a widow.[20] The artist rarely signed and never dated his paintings.

JH

1 *The Smoker* is listed twice: firstly as a work by Pieter de Hooch in the De Hooch catalogue, p. 541, no. 238, erroneously after the Meffre Sale (which is in fact the Lier Museum version) and correctly after the Van der Schrieck Sale (the buyer is named Cocart instead of Foucart) and secondly amongst the false works by P. de Hooch, p. 569, no. 8, after the Foucart Sale.
2 *Musea Wuyts van Campen en Baron Caroly : lijst der tentoongestelde schilderwerken*, Lier 1946, p. 9, no. 73 (collection Wuyts-Van Campen); Brière-Misme 1947/1948, III, pp. 172-173. Brière-Misme cites several small differences.
3 A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, 3 vols., The Hague 1718-1721, I, p. 286: 'ik denk dat gy een vergenoegt mensch zyt; om dat deeze prullen u behagen.'
4 Hofstede de Groot 1891, p. 268; Sutton 1984, p. 202 (Literature).
5 Sutton 1984, p. 203; P. Sutton, *Love Letters: Dutch Genre Painting in the Age of Vermeer*, exhib. cat., Dublin/Greenwich (Connecticut) 2003/2004, p. 192.
6 P. Sutton, *Pieter de Hooch 1629-1684*, exhib. cat. London/Hartford 1998/1999, p. 76.
7 Brière-Misme 1947/1948, III, pp. 171-172: 'The painting can be dated with relative certainty by the attire of the young dandy; his hat is the same as those that were worn by the *Regents of Spinhuis* when, in 1669, they posed as models for Karel Dujardin (Rijksmuseum); his dress is similar to that of Pieter de Hooch's *Messenger* painted in 1670.'
8 Hofstede de Groot 1891, pp. 281-282.
9 Smith 1842, p. 569 particularly mentioned the coffer and two chairs, the illusive light and the servant turned with her back to the spectator.
10 Brière-Misme 1947/1948, III, pp. 169-170 fig. 7.
11 Pieter Janssens Elinga, *Room in a Dutch House*, oil on canvas, 61.5 x 59 cm., ca. 1670, St Petersburg, State Hermitage Museum.
12 Brière-Misme 1947/1948, IV, pp. 347-352, fig. 1.
13 Pieter Janssens Elinga, *Interior Scene with Figures Seated at a Table*, oil on canvas, 76.2 x 88.9 cm., Sale Sotheby's, New York, 27 January 2005, lot 105. See Brière-Misme 1947/1948, III, pp. 171, 173-174, fig. 9.
14 Brière-Misme 1947/1948, III, pp. 162-164, fig. 3. Pieter Janssens Elinga, *Room without figures*, signed *Janssen E.*, oil on canvas, 52 x 61 cm., Lugano, collection Brockhaus (1947). The work existed in two versions, one of which seems lost (p. 162, note 2). The interior resembles the composition of *The Smoker*.
15 Sutton 1998/1999, pp. 76-77, fig. 86.
16 Sutton 1984, p. 203.
17 Sutton 2003/2004, p. 192. See also: Hofstede de Groot 1891, p. 276.
18 For biographical references, see: J. Briels, *Vlaamse schilders en de dageraad van Hollands Gouden Eeuw 1585-1630*, Antwerp 1997, p. 324; Sutton 2003/2004, p. 190.
19 Briels 1997, p. 324 cites 'schilder ende speelman', translated by Sutton as artist-actor. See Sutton 2003/2004, p. 190.
20 *Ibid.*: '10 June 1682'.

cat. no. 5

Jan van Goyen
Leiden 1596 – 1656 The Hague

A Winter Landscape with the Castle of Montfoort, near Utrecht

Signed and dated lower left *VGOYEN/1634*
Oil on panel
55.9 x 91.5 cm. (22 x 36 inches)

Provenance:
Sale, London, Hurcomb, 3 March 1927, lot 69
W.E. Duits, London
John Fattorini, Bradford
Ellis and Smith, London, 1938
Eugene Slatter, London, 1943-45
Percy Meyer, London

Literature:
Connoisseur, April 1927
Illustrated London News, Weihnachtsheft 1951
A. Dobrzycka, *Jan van Goyen 1596-1656*, Poznan 1966, cat. no. 69.
H.U. Beck, *Jan van Goyen 1596-1656*, vol. II (Amsterdam, 1973), pp. 24-25, no. 48, illustrated.

Exhibited:
London, Royal Academy, *Winter Exhibition*, 1952-1953, no. 248.

The present winter landscape is characterized by a low horizon, a monochrome palette dominated by warm, golden-brown hues, and by its naturalism. Although Jan van Goyen painted winter landscapes throughout his career, he showed a preference for the subject in his early period, up to around 1627, and in the years 1638-1650. Van Goyen painted only a very few winter landscapes in the ten years or so between 1627 and 1638, the present painting – dated 1634 – being a rare example executed during this period. The winter of 1634 to 1635 was in fact exceptionally cold in comparison to the other winters between 1627 and 1638.[1]

The present painting is one of the larger winter scenes by the artist. The subject is identified as the Castle of Montfoort, built in the middle ages, dominating the right side of the picture. A bare, gnarled old tree, silhouetted against the wintry sky, frames the scene to the left. Throngs of figures, receding from the foreground to a low horizon in the distance, enjoy themselves on the ice, skating, sledging and playing kolf. Above them, the cloudy winter sky takes up most of the picture space.

Jan van Goyen's early works, up to about 1626, had closely resembled the colourful style of his most influential teacher, Esaias van de Velde (1587–1630). After about 1626, however, van Goyen began to pioneer radical changes in his art, in tandem with three other gifted Haarlem painters, Pieter de Molijn (1595–1661), Salomon van Ruysdael (1600/03–16700), and Pieter Dircksz. Santvoort (1603–35), as well as Jan Porcellis (before 1584–1632) from Leiden. The shift in van Goyen's conception of landscape painting was primarily a tonal one, in which his palette became increasingly subdued. This new 'tonal' phase, charac-terized by an extreme restraint with colour and a new-found focus on native subject matter and naturalism, began to figure prominently in the work of van Goyen and his close contemporaries. By the early 1640s, van Goyen utilized an even further restricted palette, employing austerely monochromatic tones in earth browns, ochres, olive greens, and subtly modulated shades. Van Goyen's rapid manner of painting, developed in his mature phase, allowed him to become extremely prolific. Beck catalogued no fewer than 1200 paintings by the artist, including around 100 winter landscapes.[2]

WWB



1 R.L. Falkenburg, "Schilderachtig weer' bij Jan van Goyen' in: C. Vogelaar et al., *Jan van Goyen*, exhib. cat. Leiden 1996, pp. 60-69, p. 66.
2 See also: A. van Suchtelen et al., *Holland Frozen in Time. The Dutch Winter Landscape in the Golden Age*, exhib cat. The Hague 2001, cat. 13.

cat. no. 6

Abel Grimmer
1570 – Antwerp – 1618

Winter Landscape with the Flight into Egypt and the Massacre of the Innocents

Signed and dated *Abel Grimer fecit.1598.*
Oil on panel
Round, 19.5 cm. (7.7 inches)

Provenance:
Collection Karel Ooms-van Eersel
Sale, Antwerp, 15-20 May 1922, no. 40.
Elsen, Brussels, 1922
Given in 1927 to the mother of the present owner, Paris

Literature:
R. de Bertier de Sauvigny, *Jacob et Abel Grimmer: catalogue raisonné*, Brussels 1991, p. 43, pl. 17, p. 203, cat. no. XVII.
D. Kunzle, *From Criminal to Courtier, the Soldier in Netherlandish Art 1550-1672,* Leiden/Boston 2002, pp. 178-179, fig. 8-9.

Abel Grimmer, son of the painter Jacob Grimmer (*circa* 1525–before 1590), was a specialist in painting small landscape panels illustrating series of the *Four Seasons* or the *Twelve Months*. Like the present painting, these small landscapes often illustrate a biblical story. In her monograph on the artist, Reine de Bertier de Sauvigny describes the present painting as representing a climax in the artist's career.[1] The scene is very finely painted, and the colouring very subtle. The painting displays an aesthetic fascination with snow and ice effects, and focuses on the desolate mood of the season.

The biblical narrative, transposed onto this wintry Flemish landscape, is taken from the Gospel of Matthew (2:13-15), in which Joseph fled from Bethlehem to Egypt with his wife Mary and infant son Jesus, after being warned in a dream of Herod's intention to kill the child. When Herod learned that the Magi had not returned to tell him of the whereabouts of the child, he sent his men to kill all the infants of Bethlehem and the surrounding region (Matthew 2:16-18).

The holy family is seen in the foreground of the painting, making their way up a snowy track towards the viewer, leading away from the village in the valley behind them. Small signs of massacre are seen in the village in the mid-ground of the painting; the small figures of attacking soldiers, a single baby corpse, and a house being broken into; all isolated crimes muffled in the silence of the snow, which blankets a tiny village with a church in the middle. More soldiers can be discerned at the far end of the village. An icy river runs through the village at the left, while snowy hills rise in the distance, beyond the perimeters of the village. A windmill crowning the hill at the upper left leads the eye to the silhouette of another village, on the far horizon.

The subject of the present painting is not only based on the biblical accounts of Matthew, but had a contemporary relevance as well. In 1566, anti-clerical riots, sparked off by Calvinist preachers, ended in the so-called Iconoclast Fury. The following year, King Philip II of Spain, who then ruled the Seventeen Provinces, sent the Duke of Alba at the head of an army into the Netherlands to end this revolt. The Spanish army notoriously abused its power, plundering and massacring in towns to begin with, then moving on to the smaller villages in the countryside during the last decades of the century.



The artists of the Southern Netherlands started alluding to the cruelties committed by the Spanish soldiers in a veiled form, by depicting biblical subjects, such as the *Massacre of the Innocents* and *The Flight into Egypt* represented in the present painting, as well as the parable of the *Good Samaritan*. These painters had plenty of opportunity to exchange accounts of their experiences of the Spanish soldiers' destructive actions, and good cause to paint them for a receptive market of fellow-victims, who knew exactly what the veiled meaning was of these works.

The shift of the Spanish occupation from town to village, spanning a period of about thirty years, is visible in the two kinds of settings of the *Massacre of the Innocents*; the town-based settings in the paintings of the earlier generation of artists, Maerten van Heemskerk (1498–1574) and Frans Floris (*circa* 1516–1570), and the landscape and village settings in the paintings by Pieter Brueghel the Younger (1564–1638) and Jacob and Abel Grimmer, exemplified in the present work. The enduring subject matter of the *Massacre of the Innocents* invited a comparison of ancient brutalities with contemporary ones during the long period of religious wars that followed the Reformation.

The composition of our painting is inspired by *January* from a set of prints of the *Twelve Months of the Year* engraved by Adriaen Collaert (*circa* 1560–1618) after designs by Hans Bol (1534–1593), published by Jan Sadeler I (1550–c.1600) in 1585. According to the writer Karel van Mander (1548-1606), Hans Bol in particular suffered from the actions of the Spanish soldiers. Mechlin, the town in which he was living in 1572, was heavily attacked and plundered by the Spanish in that year.[2]

Abel Grimmer's first execution of this biblical subject was in 1592, when he painted the *Twelve Months of the Year*, now situated in the Chapelle Notre-Dame in Montfaucon en Velay, France. Our painting displays similarities to the Month of January of this series. The artist's last known version of *The Month of January: A Winter Landscape with the Adoration of the Magi* is dated 1611. The shift around 1600 in Flemish painting from the biblical *Massacre* to *The Flight into Egypt*, with its scenes of flight and pillage, can be gauged from the surviving oeuvre of Jacob Grimmer and his son, Abel; Jacob left half a dozen versions of the *Massacre of the Innocents* and only two of *The Flight into Egypt*, whereas with his son Abel, roughly the opposite is the case.[3] Abel's paintings of the subject, as in the present case, tend to incorporate the Massacre of the Innocents within it.

Abel Grimmer was admitted to the Guild of St. Luke in Antwerp in 1592, after marrying the previous year. His father, Jacob Grimmer, can be viewed as a pioneer of a new approach to landscape painting, as he typified the age of transition between the panoramic mountain landscapes by Joachim Patinir (*circa* 1480–1524) and the Dutch landscape painters.

WWB

1 De Bertier de Sauvigny 1991, p. 203.
2 As a result of the sack, Bol left for Antwerp, but on his way he was cruelly robbed and left without his clothing. See Kunzle 2002, p. 167 who refers to Van Mander.
3 Kunzle 2002, p. 182.



Detail of cat. no. 6

cat. no. 7

Dirck Hals
1591 – Haarlem – 1656

A Merry Company at a Terrace

Signed and dated lower right *DHals 1623*
Oil on panel
25 x 39 cm. (9.8 x 15.4 inches)

Provenance:
Collection Marczelli de Nemes, Budapest
His sale, Paris, 17 June 1913, no. 52.

Literature:
B. Nehlsen-Marten, *Dirck Hals 1591-1656, Oeuvre und Entwicklung eines Haarlemer Genremalers*, Weimar 2003, pp. 109, 366.

Exhibited:
Budapest, Musée des Beaux-Arts, 1911
On the back of the panel an old paper with: 'no. 1665'

The elegant company portrayed in this charming scene, sumptuously dressed in silks and velvets and fashionable organza ruffs, are gathered around a table on a garden terrace, before a dais flanked by stone pillars. Trees and sky can be glimpsed behind the colourful array of figures. Merry company scenes outdoors were also called 'gardens of love', the statue of Cupid in the act of drawing his bow on the right underlining the theme of love within this young company. Indeed, the present party is probably a wedding feast: most of the gathering, who are either seated or are partially in view, have all turned to look at the only figures who are represented full length, the exquisitely dressed couple standing at the right. The grand young gentleman, half turned away from the viewer, is strikingly dressed in red and yellow silks, complemented by the blues of his companion's gown. This couple, together with the lady sitting with her back to the viewer on the left, frame the throng of frontally placed figures gathered about the table.The compact group of closely gathered figures, jewel-like in their colouristic treatment, loom large on the picture plane, taking up most of the picture surface.

This charming *Merry Company* is typical of Hals' early work. In this early period (*circa* 1620–27), the artist was influenced by Willem Buytewech (1591/2–1624), particularly in the somewhat elongated figures. Dirck Hals worked from preparatory figure drawings and oil sketches on paper when painting on panel, a working method which accounts for the recurrence of the same poses and facial features in his works. Until 1628 Hals adopted his figures from Buytewech directly, as is the case in *La Fête champêtre* of 1627 in the Rijksmuseum, Amsterdam.

Dirck Hals was a painter and draughtsman of genre scenes, especially merry companies. His rapid technique was undoubtedly derived from that of his brother, Frans Hals (1582–1666). A much stronger influence, however, seems to have been exerted by the Rotterdam painter Willem Buytewech (1592–1624), who lived in Haarlem from 1612–1617. Not only did Hals adopt Buytewech's theme of the 'merry company', but also frequently borrowed his compositions and figure motifs as well.

Dirck Hals was born in Haarlem in 1591, the younger brother of Frans Hals (1582-1666), who was born in Antwerp and no doubt gave him first training. His parents had emigrated from Antwerp in or shortly after 1585. He joined the Haarlem painters' guild in 1627. He is documented as being in Leiden in 1641 and in 1648-49 and he probably spent the intervening years there as well. He was buried in Haarlem in 1656.

Until the discovery of the present painting, there was only a copy after the present painting known in literature.[1] This painting, measuring 55.5 x 92.5 cm., was on sale at Christie's Amsterdam in 1987.

WWB

1 Nehlsen-Marten, op cit, pp. 109, 366, no. 96.



cat. no. 8

Johannes Leemans
1633 – Den Haag – 1688

A Trompe l'oeil Still Life with a Gun, a Bird in a Cage, a Hunting Horn, Gun Powder, and other Hunting Paraphernalia Hanging Against a Grey Wall.

Signed and dated *J. Leemans: F. 1670*
(on the underside of the birdcage, centre)
Oil on canvas
112.4 x 149.2 cm. (44.3 x 58.7 inches)

Provenance:
Walter Schatzki
Private Collection, USA

Against a grey background hunting paraphernalia is elegantly arranged. In the centre a small yellow cage holds a bird, probably a kestrel or similar hunting bird. Above the cage is a flintlock-sporting gun, characteristic of a type produced *circa* 1645–50 in Northern Germany and the Low Countries. Further hunting supplies, all typical of the period and region, adorn the wall. A black hunting horn decorated with gold is suspended from a nail. A large game pouch, powder horns, powder-flasks and shot-flasks are symmetrically arranged and ready for use.

The painting of game and hunting equipment became a still-life speciality in Holland during the second half of the seventeenth century. The *trompe l'oeils* of hunting guns, horns, nets and other sporting paraphernalia was first introduced by Cornelis Brizé (1622–1670) in 1658, and quickly proved a popular theme among a number of artists. Hunting was also a bourgeois pastime in Holland and the gentleman-hunter was therefore a valuable client to the artists. Those working in this genre often selected large canvases in order to represent the hunting equipment on a life-size scale.

The Hague still-life painter Johannes Leemans devoted himself exclusively to *trompe l'oeils*, mainly of hunting equipment like the present picture. The genre gained popularity in the city in the mid-seventeenth century, possibly owing to the forest surroundings which were fashionable hunting grounds. The artist arranged his objects to hang against a wall of unfinished wooden planks or light-coloured plaster. By well-observed effects of light and shadow and meticulous attention to the smallest detail, he gives his paintings a deceptively natural look. Leemans may have received first-hand knowledge about weapons from his grandfather, who is mentioned in The Hague archives as an armourer. The artist was limited to variations on the same theme, apparently to satisfy his clientele. Although his compositions have little stylistic variation, Leemans rarely repeats the exact same compositional elements, and his rifles show a high degree of variation and form a valuable source for historians.

Johannes Leemans was born in The Hague, the brother of artist Anthonie Leemans (c. 1630–1673). Their father was a wine trader and cloth merchant. Johannes may well have taken over his father's business as he is mentioned as a wine trader in the City's archives. As an artist he is recorded working in Amsterdam in 1671 and in The Hague from 1673 to 1684. Dated examples from his work are known from 1664 to 1684.

ME



cat. no. 9

Johannes Lingelbach
Frankfurt am Main 1622-1674 Amsterdam

Falconers on a path with harvesters loading hay onto a wagon nearby, a valley beyond, at dusk

Signed and dated lower centre *Jlingelbach/1659*
Oil on canvas
51.5 x 43.6 cm. (20.3 x 17.2 inches)

Provenance:
(possibly) H. ten Kate
Sale, Van de Schley, Amsterdam, 10 June 1801, lot 97 (fl. 95 to Pruyssenaar)
D. Katz, Dieren, *circa* 1955
E. Ongering, Bilthoven, 1958
Sale, Christie's, Amsterdam, 11 May 1994, lot 169 (sold for 247.250 guilders)
Private Collection, England

Literature:
C. Burger-Wegener, *Johannes Lingelbach 1622-1674*, dissertation Berlin 1976, pp. 125-126, 301, no. 154 (erroneously as on panel and measuring 34 x 28 cm.).

Although Johannes Lingelbach was born in Germany, his family moved to Amsterdam by the time he was twelve years old, and he probably received his artistic training there. He may have visited France, and he was certainly in Rome from 1647 to 1650. However, the artist spent the rest of his life in Amsterdam after 1653. While Pieter van Laer's (*circa* 1592–1642) influence was paramount for Lingelbach during his years in Italy, the Haarlem painter Philips Wouwermans (1619–1668) seems to have inspired him after his return to Holland in the early 1650s. After Lingelbach's return he seems to have been increasingly influenced by the latters landscapes with figures at work and horses, themes exemplified in the present painting. In many artists' encyclopaedias, Lingelbach is mentioned as a pupil of Wouwerman. This presumption is based on Lingelbach's paintings from the late 1650s and 1660s.[1] However, it is also possible that Lingelbach saw Wouwerman's features in the paintings by Wouwerman's fellow-townsmen Jan Wijnants (*circa* 1630–1684), who moved from Haarlem to Amsterdam in 1659. From 1660 on, Lingelbach started to add staffage in Wijnants' paintings.[2]

The present harvesting scene, executed in 1659, is a work of the artist's maturity and has strong affinities with Philips Wouwerman, of whom we are reminded by the presence of the white horse in particular. The scene takes place at dusk, the last few rays of sun gilding the grasses in the foreground and gleaming on the white horse's flanks. A hay cart, drawn by two horses, has halted by a stream, while one peasant hands over hay with a pitchfork to another standing atop the pile of hay in the cart. To the right, a peasant family sit and eat by the stream, while to the left a falconer and a rider returning from the hunt make their way along the stream towards the viewer. The falconer is carrying a hoop of hooded falcons, and is followed by four greyhounds. Immediately behind the grassy outcrop of the foreground of the painting stretches a hazy, distant valley,



the figures forming a *repoussoir* against the valley and the sky. A very similar composition by Wouwerman with the same subject, and an absence of a middle ground and a high horizon, can be seen in *Peasants in the Field: Hay Harvest* in the Dulwich Picture Gallery in London.[3] In a letter of 1997, F. Duparc suggests a date for this painting in the second half of the 1650s.[4]

There are several repetitions of the subject in important museum collections. One variation on the theme, and similar in size though horizontal in format, is Lingelbach's *Landscape with Farmers at Rest* in the collection of The Mauritshuis in The Hague.[5] A horizontal example by the artist and dated 1664, is *Peasants loading a Hay Cart* in the National Gallery.[6] The third comparable example to our painting, *The Grass Crop* is in the collection of the Staatliches Museum in Schwerin.[7] During his lifetime harvesting scenes were already highly appreciated as can be concluded from an Amsterdam inventory of 1671, in which a hay cart is mentioned for the amount of 50 guilders.[8]

Lingelbach frequently collaborated with a number of artists, painting figures to enliven the landscapes by, among others, Jan Hackert (1629–1699), Philips Koninck (1619–1688), Frederik de Moucheron (1633–*circa* 1686) and Jan Wijnants (*circa* 1630–1684).

WWB

1 Burger-Wegener 1976, pp. 124, 193, note 282, refers to Scheltema 1853; Wurzbach 1910; Zülch 1935; HdG II, S.658.
2 Burger-Wegener 1976, p. 126.
3 Philips Wouwerman, *Peasants in the Field: Hay Harvest*, signed *PHILS*, oil on panel, 41.3 x 35.9 cm., inv. no. DWG 182.
4 R. Beresford, *Dulwich Picture Gallery Complete Illustrated Catalogue*, London 1998, pp. 268-269, no. 182.
5 Johannes Lingelbach, *Harvesting the Hay*, signed, oil on panel, 41 x 52.5 cm., inv. no. 951.
6 Johannes Lingelbach, *Peasants loading a Hay Cart*, signed and dated 1664, oil on canvas, 70 x 88.7 cm., inv. no. NG 837.
7 Burger-Wegener 1976, p. 303, cat. 157, *The Grass Crop*, signed, oil on panel, 61.5 x 79.5 cm., inv. no. 145.
8 Amsterdam Municipal Archive, archive 5075:85 (Jacob van Loosdrecht), 1997, film 2163, fol. 264-280, inv. 11, no. 112.



Detail of cat. no. 9

cat. no. 10

Willem van Mieris
Leiden 1662 – 1747

I. Portrait of a man in a brown quilted jacket standing before classical architecture
II. Portrait of a woman in a blue silk dress standing before classical architecture

Both signed and dated 1686
Oil on panel
Both 23 x 19 cm. (9.1 x 7.5 inches)

Provanence:
Sale, J. F. Motte, Amsterdam, 20 August 1794
Jacques Etienne MacDonald (1765-1840), Duke of Taranto, *circa* 1809
Abbé du Jardin, Bruges, *circa* 1840
Sale, Christie's London, 31 October 1975, lot 149

Literature:
C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts*, 10 vols., Esslingen/Stuttgart 1907-1928, X (1928), pp. 207, 212, nos. 393, 411.

In this outstanding pair of portraits, Willem van Mieris depicts the sitters in the loggia of a palatial villa, opening out onto an Italianate landscape with cypress trees, lit by an evening sun, and beyond which another wing of the villa is seen. Both are elegantly dressed: she in a blue satin gown with an elaborate headdress of blue ribbon and drop pearls at her ears; he in a brown quilted 'Japanese' gown. The composition of each complements the other and they are clearly designed to hang together, indicating that they were probably commissioned upon the occasion of the sitters' marriage. This is further alluded to in the iconography of the orange held the hand of the lady, which was regarded as a symbol of chastity and fertility[1]; while the pointing right arm of the man is a gesture that symbolizes promise and faithfulness.[2] To the right of the female sitter, set upon the parapet decorated with a bas-relief, is a female statue, possibly the goddess of love. Further information is provided about the sitters within the portraits: the ages 32 and 38 respectively are detailed at the top of the portraits, and the gentleman stands before his coat of arms which is carved in relief on the wall. The classical architecture, *putti* and garden statuary reflect the fashion for Italian culture in Holland at the time.

Van Mieris derived this compositional form, in which the sitter is situated in the open air, from his father Frans van Mieris (Leiden 1635–1681) and the fashionable portraits of Anthony van Dyck (1599–1641). Frans van Mieris was a leading exponent of the Leiden *fijnschilders*, and Willem painted in his father's tradition. Willem´s paintings, especially from the late 1680s and 1690s, are characterised by a meticulous attention to detail, a smoothness of the paint surface, and a refined treatment of colour. This pair of cabinet-sized portraits are a fine example of the Leiden *fijnschilder* technique. Their style can be compared with Willem's *Woman releasing a Bird*, dated 1687, in the collection of the Kunsthalle in Hamburg, which Hofstede de Groot describes as 'sehr gutes Bild in der Art seines Vaters.' Hofstede de Groot refers to our *Portrait of a Man* as '-Hübsches Bildchen'.[3]

Willem van Mieris was a painter and draughtsman who trained with his father and contributed to several of his later works. The earliest examples signed and dated by Willem himself are from 1682, after which there is a large oeuvre of dated works up to the 1730s, when the artist became partially blind. In 1693 van Mieris joined the Guild of St. Luke in Leiden, for which he served as Headman several times and once as Dean. Around 1694, he founded a drawing academy together with Jacob Toorenvliet (c. 1635–1719) and Karel de Moor (1655–1738), which he and de Moor directed until 1736. Early in his career Willem concentrated on history painting and genre scenes. Eventually he became established as a portraitist in his native Leiden, and his ability in painting landscape is clearly illustrated by the present portraits. After 1700 Van Mieris focussed on genre scenes in shops and kitchen interiors depicted through arched windows, usually with a painted bas-relief below. Their colouring became cooler and the light more evenly diffused. His technical virtuosity continued unimpaired until the end of the 1620s and thereafter declined.[4] According to a collection stamp on the back of the paintings, this pair once belonged to Jacques Etienne MacDonald (1765–1840), the son of a Jacobite schoolmaster. He supported both the French Revolution and the Emperor Napoleon, and was made a Marshal of France by Napoleon in 1809 and created Duke of Taranto in the same year. His knowledge of the Netherlands (and its artists) was acquired from 1785, when MacDonald joined the legion raised to support the revolutionary party in Holland against the Prussians.

WWB

1 See: E. de Jongh, *Portretten van echt en trouw. Huwelijk en gezin in de Nederlandse kunst van de zeventiende eeuw*, exhib. cat. Haarlem 1986, pp. 192, 244.
2 *Ibid.*, p. 54.
3 Hofstede de Groot 1928, p. 207, no. 393.
4 E.J. Sluijter, in: The Dictionary of Art 21 (1996), p. 489.





cat. no. 11

Claes Molenaer
Circa 1629 – Haarlem – 1676

A Winter Landscape

Signed lower right
Oil on canvas
89.9 x 115.6 cm. (35.4 x 45.5 inches)

Provenance:
Private Collection, Germany

On a frozen river in winter, lively figures go about their daily activities. An elegant couple traverse the ice, a small dog bounding before them, while peasants crouch in the foreground, adjusting their skates. A group of men cluster together outside a tavern as a sleigh drawn by a white horse pulls up, just as another sleigh departs. A woman watches the scene over the half-door of the tavern while a traveller passes by and a peasant, bowed almost double under the weight of his goods, steps out on to the ice with a young boy at his side. The crowd of skaters draws the viewer's eye along the frozen waterway and towards a small church on the far horizon. We watch as the people of this Dutch town hasten towards home under a threatening sky, which makes promise of more snow.

The tradition of winter landscape painting in seventeenth century Holland stemmed from depictions of the Four Seasons and gradually developed into a genre in its own right. Europe experienced a 'little ice age' in the first quarter of the seventeenth century which severely affected Holland – a country reliant on its waterways. Molenaer's evocations of the challenges and pleasures of winter follows in the tradition set by Hendrick Averkamp (1585–1634), Jacob van Ruisdael (1628/9–1682) and Isaac van Ostade (1621–1649). The artist specialised in scenes of rural life in summer and winter, and this painting is a fine example of the latter. He expertly draws the eye into the busy scene and contrasts the cool silver and blue hues of the chilly sky with the busy jumble of colourful characters in warm, earthy tones. Touches of soft red in details of the dress keep the eye moving around the foreground, while the sparkling snow reminds us of the chilly temperature. A favourite motif of the Haarlem painter Isaac van Ostade, a white horse providing the focus for the centre of the composition, is also found in Molenaer's work.

Claes Molenaer was the cousin of the Haarlem painter Jan Miense Molenaer (c. 1620–1668) and probably a pupil of the Haarlem painter Salomon van Ruysdael (c. 1600–1670). He was a member of the Guild of St. Luke in Haarlem in 1651. The artist spent all his life living and working in Haarlem, and his style is heavily indebted to Jacob van Ruisdael, his Haarlem-born near-contemporary, who became one of the most influential landscape painters of the seventeenth century. After his cousin's death in 1668, Claes became guardian to Jan Molenaer's eldest son, Constantijn.

WWB



cat. no. 12

Jan Mijtens
1613/1614 – The Hague-1670

Landscape with Hunters at Halt

Signed and dated 1644
Oil on canvas
110.5 x 189 cm. (43.5 x 74.4 inches)

Provenance:
Kunsthandel Senger, Bamberg
Private Collection, Germany
Sale, London, Sotheby's, 11 December 1985, lot 60.
Private collection, Paris

Literature:
A.N. Bauer, *Jan Mijtens (1613/1614-1670) : Leben und Werk eines Haager Porträtmalers*, Petersberg 2006, pp. 159, 275, 426, no. A 149, illustrated.

The present painting is one of the artist's group portraits surviving from his early years, which are always set in a landscape. The present group portrait, in which the sitters are depicted in a hunting scene, might even be the very first example of a hunting scene in seventeenth century painting in the Northern Netherlands.

The identification of the family remains unfortunately unsolved so far. Curiously, Mijtens made a portrait of the man on the left of the scene, painted at age 46, one year later, in 1645.1 This portrait was the first dated portrait of a single sitter by Jan Mijtens. It has been suggested that the man on the left is a portrait of the artist himself; however, the inscription on the portrait mentioned above, the date and inscribed age of the sitter, render this theory impossible. Possibly this man, portrayed in our painting as a farmer, was the commissioner of this group portrait. It is particularly intriguing that the farmer in the present painting is not a farmer at all, but a disguised portrait of the likely commissioner of the painting. The elegantly attired young noblemen in the painting are likely to be members of his family.[2]

This is not a static portrait within a landscape, however; this is a portrayal of a hunt, and can thus be regarded as both a genre painting and a portrait. The present painting is characteristic of Mijtens family portraits in which he often divides the family in two groups. In this way, the artist creates an exciting composition and emphasizes the informality of the group. The gesture of the (apparent) farmer on the left, together with the emptiness of the left side of the painting, creates an extraordinary and intriguing atmosphere.

The two young nobles, arguably attired more appropriately for a portrait than for a hunt, are ostensibly the main subject of the portrait. Pausing from the hunt beneath an oak tree, one kneels as he stuffs a hare into a bag, while the other stands. Both regard the 'farmer' on the other side of the river, who holds up what appears to be a red leather pouch, dropped perhaps by the hunting party. The young gentlemen are surrounded by the game they have caught, mainly fowl, and several hunting dogs, while their young servant, hunting rifle in hand, picks up a hunting-horn. A ditch, running from the foreground to the woods in the distance, divides



the scene. Both the farmer and the standing gentleman hold poles, used to assist them in crossing the ditch. None of the figures look at the viewer.

The yellowish colouring of the present painting is characteristic of the artist's landscapes from the early 1640s. The painting is masterful in its colouristic harmonies, the red of the nobleman's coat and the leather pouch held by the farmer striking rich notes within the overall yellow ochre tonality of the painting, which in turn is complemented by the blues of the sky and the farmer's jacket. In this painting the influence of the other portraitist of The Hague, Adriaen Hanneman (c. 1604-1671), is evident, who in turn painted his portraits in the manner of Sir Anthony van Dyck (1599–1641).

Jan Mijtens was one of a Dutch family of painters of Flemish origin, living in The Hague. He was the nephew of the painter Daniel Mijtens (*circa* 1590–1647/1648), and may have learnt to paint from him as well as from his other uncle Isaac Mijtens (1602–1666). In 1639 the artist was admitted to The Hague's guild of painters, of which he became a governor in 1656. From 1667–68 he was a governor of the painters' society *De Pictura*, which he had helped to found, and which he served as a dean in 1669–1670. Mijtens worked as a portrait painter in The Hague throughout his career. He received many important commissions from the Stadholder's circle as well as from prominent citizens, members of the nobility and high placed government officials. He occasionally painted biblical subjects.

WWB

1 Bauer 2006, pp. 31, 159, 356, no. A1, *Portrait of a 46-year old man holding a glove*, signed and dated 1645, inscribed on the back TAT.SV 46/.1645., oil on panel, 31.4 x 23.9 cm., location unknown.
2 *Ibid.*, p. 159..



Detail of cat. no. 12

cat. no. 13

Maria van Oosterwyck
Nootdorp 1630 – 1693 Uitdam

A Still Life of a Bouquet of Flowers in a Glass Vase, including Carnations, Irises, Peonies, Roses, Poppies, Ears of Corn, a Narcissus, a Lily and other Flowers, with a Red Admiral Butterfly to the right and a Spider on the Vase, on a Marble Table

Signed and dated *Maria van Oosterwyck Ao 1668*
Oil on canvas
87.6 x 75.8 cm (34½ x 29¾ inches)

Provenance:
Sale, Christie's London (Lawes-Wittewronge), 15 May 1936, lot 134
Bought by Wiel
E. Schlichter, London, 1937
Leger Galleries, London, 1961
Kenneth D. Childs
Sale, Christie's New York, 22 May 1998, lot 156
Konrad O. Bernheimer, Munich
Private collection, Munich

Literature
The Connoisseur: an illustrated magazine for collectors, vol. 148, no. 596, Oct. 1961, p. 34.

Flower painting was an extremely popular genre in seventeenth-century Holland, Ambrosius Bosschaert (1573–1621) and Jan Davidsz. de Heem (1606-83/4) being the first artists to exemplify the seventeenth century still life. The internationally renowned Maria van Oosterwijck was the first, and one of the most popular, of a succession of many famous female flower painters.[1] Arnold Houbraken, in his *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, praises the artist's painting thus:

"Her manner of painting was elaborately powerful, gentle, and then again fast, depending on the objects she wanted to represent, adapting her style according to the thinness and brightness of flowers, in order to imitate nature in its pure beauty. It was her artfulness and grace that made her paintings so beloved, and that caused her paintings to be adored in most Courts, where the love of art was housed."[2]

The present painting is one of Van Oosterwijck's first dated still lifes, and one of only thirty of Maria van Oosterwijck's paintings that are known today. These are always signed with her full name, and are dated between 1668 and 1689. This painting is calligraphically signed on the right side of the marble table. With its abundant, yet judiciously chosen variety of flowers it is a very fine example of Maria van Oosterwyck's flower paintings of the late 1660s. The artist worked with great precision, studying and drawing each different flower first in the Amsterdam botanical garden before painting them in oil on canvas or on panel. The distorted reflection of a many-paned window, which provides the light source of the painting, is masterfully rendered on the glass. Although the present painting is not an obvious *Vanitas*, still lifes such as this never the less carry connotations of the transience of life. It is in this context that the brightly coloured Red Admiral butterfly, resting on a carnation, may allude to Christ's Resurrection, as the butterfly emerges from its chrysalis like Christ from the tomb.

Maria van Oosterwijck was born in Nootdorp near Delft as the daughter of pastor Jacobus van Oosterwijck (1597–1674) and his wife Adriana Lambrechts van Linschoten (1600–1636). At the age of twenty-eight, she



went to study with Jan Davidsz. de Heem, the celebrated still-life painter, in Utrecht. Eight years later, in 1666, van Oosterwijck moved to Amsterdam, where she worked as an assistant in the studio of the renowned still life painter Willem van Aelst (*circa* 1625–1683). It was here that Maria van Oosterwijck probably taught the other celebrated female painter of still lifes, Rachel Ruysch (1664–1750), when the latter arrived there as a young pupil at the age of fifteen (remaining there until Willem van Aelst's death in 1683).

Maria van Oosterwijck's work soon attracted the attention of many European royal collectors, such as Prince Cosimo III de Medici, who claimed her work to be at least as good as the paintings by Willem van Aelst, following a visit on 28 December 1667.[3] The following year, another royal collector, Emperor Leopold I, bought her most refined *Vanitas Still Life*, signed and dated 1668, now in the Kunsthistorisches Museum in Vienna.[4] Apparently the Emperor and his wife were so pleased with this work that they presented Maria with their portraits set in a diamond-studded frame.[5] It was with the sale of this painting that the artist gained international fame. The following year, in 1669, Prince Cosimo III de Medici bought two paintings from her on his return to Holland. According to Arnold Houbraken, Louis XIV also owned a painting by her, displayed in his art gallery.[6] Some years later, in 1684, Jan III Sobieski, King of Poland, bought three paintings for the substantial sum of 2400 guilders, while four years later, Johann Georg III, Elector of Saxony, bought three paintings from her for 1500 guilders.

Constantijn Huygens (1596-1687), secretary to King William III, was a personal friend of Maria van Oosterwijck. Huygens also played a part in the purchase of two of her paintings by King William III and his wife Queen Mary Stuart II in 1689, which remain in the Royal Collection at Hampton Court, London.[7]

The artist's trajectory to fame was remarkable in view of the fact that women artists were not admitted to the Guild. Her success resulted from both her artistic achievement, and her own determination to triumph as an artist. Without the support of the Painters' Guild, Maria van Oosterwijck had to sell her work under her own initiative; for example in 1672, the artist was obliged to commission the Amsterdam art dealer Melchior Lidel to sell her paintings.[8] At the end of a long and illustrious career, the artist died in December 1693 at the home of her sister's son in Uitdam, never having married.

The present painting will be part of the upcoming exhibition *Vrouwen rondom Huygens* (focusing on Constantijn Huygens and his female friends), at The Huygensmuseum Hofwijck and Stadsmuseum Leidschendam-Voorburg, from 9 April until 27 June 2010.

WWB

1 For the artist's life and work see: N. Janssen, *Digitaal Vrouwenlexicon van Nederland*, "Maria van Oosterwyijck", 2009.
2 Free translation of A. Houbraken, D*e groote schouburgh der Nederlantsche konstschilders en schilderessen*, 3 vols., 1718-21, II (1719), p. 215; 'Hare wyze van schilderen was uitvoerig kragtig, zagt, en weer snel, naar de voorwerpen die zy zig voorstelde, gelyk bloemen die zulks om hare dunheid, en helderheid, zoo men de natuur in hare schoonheid wil nabootsen, vereischen. 'T was de konstluister die hare Tafereelen zoodanig bemint maakte, dat de meeste Hoven, waar in de konstliefde huisvest, daar op verliefden.'
3 Janssen 2009.
4 oil on canvas, 73 x 88.5 cm., inv.-Nr. GG_5714.
5 Houbraken 1719, p. 216.
6 *Ibid*.
7 Inv. nos. RCIN 405625 and 405626.
8 J.M. Montias, *Artists and artisans in Delft: a socio-economic study of the seventeenth century*, Princeton 1982, pp. 218-219.



Detail of cat. no. 13

cat. no. 14

Willem de Poorter
1608 – Haarlem – 1649/68

The Idolatry of King Solomon

Oil on panel
40 x 31.4 cm. (15.7 x 12.4 inches)

Provenance:
Jule Elliot, Westmoreland Street London
Sale, Christie's London, 31 October 1947, lot 127 as 'De Koninck-The sacrifice of Moses'
Captain E.G. Spencer-Churchill, M.C., Northwick Park
Sale, Christie's London, 25 February 1966, lot 114

Literature:
E.G. Spencer-Churchill, *The Northwick Rescues, 1912-1961*, Evesham 1961, p. 14, no. 48.
W. Sumowski, *Gemälde der Rembrandt-Schüler*, 6 vols., Landau/Pfalz 1983-1994, IV (1994), pp. 2412, 2448, no. 1635, illustrated.

And he had seven hundred wives, princesses, and three hundred concubines; and his wives turned away his heart.[4] For it was so, when Solomon was old, that his wives turned his heart after other gods; and his heart was not loyal to the LORD his God, as was the heart of his father David.[5] For Solomon went after Ashtoreth the goddess of the Sidonians, and after Milcom the abomination of the Ammonites.[6] Solomon did evil in the sight of the LORD, and did not fully follow the LORD, as did his father David.[7] Then Solomon built a high place for Chemosh the abomination of Moab, on the hill that is east of Jerusalem, and for Molech the abomination of the people of Ammon.[8] And he did likewise for all his foreign wives, who burned incense and sacrificed to their gods.

I Kings 11: v.3-8

The present painting illustrates *the downfall of Solomon*, the outcome of his worship of idols, which was encouraged by his many wives. Wearing a magnificent red velvet robe embroidered with panels of gold thread, King Solomon kneels and makes an offering to a pagan idol. One of his wives, lavishly dressed in green and gold, appears next to him in a trance-like state. They are surrounded by more of Solomon's wives and concubines who look on while the un-Godly sacrifice takes place. The drama of the scene is heightened by the grandiose architecture and the monumental stature of the Priest who conducts the sacrifice. He stands before them, a mighty figure swathed in white cloth and wearing an elaborate headdress made of foliage. At the base of the altar lies an offering of gold and silver ewers and jugs, caskets and other valuable objects. These precious objects littered in the foreground speak of the King's great wealth and prosperity, but also of the depravity that would be his ruin. De Poorter chooses a





Fig. 1 Willem de Poorter, *The Idolatry of King Solomon*, oil on panel, 63 x 49 cm., inv. no. SK-A-757. Collectie Rijksmuseum Amsterdam.

dimly lit interior, which allows him to pick out subtle highlights on these vessels and create a theatrical 'chiaroscuro' lighting effect which further dramatises this highly charged scene.

The Idolatory of King Solomon was a moralising story that was particularly popular in seventeenth-century Dutch society. The subject was common in Protestant countries in the 1600s because it reflected disapproval of the Catholic Church's use of religious imagery, a practice that Protestants viewed as idolatrous. According to Kings, chapter 11, Solomon built several sacrificial temples where his foreign wives could burn incense and make offerings to their different gods. Such behaviour incensed God's wrath, which ultimately led to the destruction of Solomon's kingdom.

De Poorter masterfully expresses the drama and narrative through powerful lighting effects. The technique of spotlighting the altar and surrounding figures while throwing the rest of the scene into darkness is derived from Rembrandt's (1606–1669) paintings of *circa* 1630–31. A drawing by Rembrandt of *Solomon worshipping other Gods*, which Jan Blanc dates to *circa* 1630, is in The Louvre, Paris.[1] It was at around this date that de Poorter is thought to have studied with Rembrandt, so the drawing may have provided inspiration for the present painting, which can be dated to *circa* 1635–1645. De Poorter explored the subject of *The Idolatry of King Solomon* on more than one occasion and Sumowski mentions three versions by the artist, including the present one. The most comparable one, also upright, is in the collection of the Rijksmuseum in Amsterdam (see fig.1).[2] Here King Solomon, in a lavish green and gold robe, descends from his throne, kneeling and holding a censer. Another example is in the collection of the Agnes Etherington Art Centre at Queens University in Kingston.[3] A fourth example of the same subject by De Poorter, but unrecorded by Sumowski, is in the Royal Collection of the late King Boudewijn of Belgium.[4]

A label on the back of the present painting indicates that, at one time, the vessels were thought to be by the hand of Leonard Bramer (1596–1674). However, in the view of Ten Brink Goldsmith in her monograph on Bramer, there is no evidence of mutual contact or influence between the two artists.[5] Moreover, the refinement of the vessels indicate that de Poorter, and not Bramer, painted them.

It is generally supposed that Willem de Poorter received his artistic training in Rembrandt´s Leiden workshop in the years 1628–1630. A number of de Poorter's small-scale biblical and history paintings bear such a striking resemblance to Rembrandt's compositions of *circa* 1630 that the two hands are often confused. The artist did, on occasion, copy paintings by Rembrandt, such as his *Simeon´s Song of Praise* of 1631, now in the collection of The Mauritshuis in The Hague.[6] In Rembrandt's workshop in Leiden, de Poorter would also have met the *fijnschilder* Gerrit Dou (1613–1675) and there are further similarities between their techniques. Meticulous draughtsmanship, as well as dramatic lighting and a preference for still lifes, whether as the subject of a composition or incorporated into a historical narrative, characterise De Poorter's work.

The artist was recorded in Haarlem in 1631, the year that Rembrandt left Leiden for Amsterdam. In 1634, he was registered as a master painter and in the following year, Pieter Casteleijn was named as his pupil. Pieter Abrams Poorter and Claes Coenraets were also apprenticed under de Poorter later on in his career. The archives of the Haarlem Guild of St. Luke mention de Poorter for the last time in 1645, the year that he moved to Wijk bij Heusden. His history and still life paintings are well represented throughout the major museums in Europe.

WWB



Detail of cat. no. 14

1 J. Blanc, *Dans l'atelier de Rembrandt. Le maître et ses élèves*, Paris 2006, pp. 94-95.
2 Willem de Poorter, *The Idolatry of King Solomon*, oil on panel, 63 x 49 cm., inv. no. SK-A-757. See also Sumowski 1983-1994, IV, p. 2408, no. 1610.
3 Sumowski, 1983-1994, IV, p. 2410, no. 1624.
4 Willem de Poorter, *The Idolatry of King Solomon*, oil on panel, 66 x 45 cm, formerly collection of King Boudewijn of Belgium (see RKD, Willem de Poorter, Old Testament)
5 J. ten Brink Goldsmith (ed.), *Leonart Bramer 1596-1674: ingenious painter and draftsman in Rome and Delft*, exhib. cat. Delft 1994, p. 61.
6 Rembrandt, *Simeon´s Song of Praise*, dated 1631, oil on panel, 60.9 x 47.9 cm., inv. no. 145.

cat. no. 15

Jacques Ignatius de Roore
Antwerp 1686 – The Hague 1747

Riots in Rome after the death of Caesar in 44 BC

Signed
Oil on panel
54.6 x 69.6 cm. (21.5 x 27.4 inches)

Bibliography
Thieme-Becker 28 (1934), p. 577.
H. Heymans, in: *Biographie Nationale de Belgique*, vol. 20 (1910), col. 38

Provenance
Munich, Hampel, 2007-06-22, lotnr. 313
Munich, Hampel, 2007-12-08, lotnr. 1408
Possibly Ghent, collection mr. F. vander Haeghen (1910)
Paris, sale of the collection of Pierre-Marie-Gaspard Grimod, Compte d'Orsay, 1790-04-14, lotnr. 52 (buyer: Basan)
Courtrai, with the artist's sister, 1751

Jacques Ignatius de Roore, descendant of an artistic family, was born in Antwerp. His life is extensively described by Johan van Gool in his *De nieuwe Schouburg der Nederlantsche kunstschilders en schilderessen* from 1750/51.[1] He first studied under Jan Sebastiaen van Loybos (?–1708), then with Louis van Schoor (?–1702). After a stay in Brussels in 1703 he returned to Antwerp, where, by mediation of Abraham Genoels (1640–1723), he became a pupil of Caspar Jacob van Opstal (1654–1717) in 1706. In 1707 he is recorded as master of the Antwerp St. Luke's guild. When he was 23 years old, he had to abort a planned journey to Rome with Hendrik Frans van Lint (1684–1763) due to funds refused to him by his guardian. This, according to Van Gool, saddened him until the end of his life. After painting ceilings in Amsterdam in 1720[2] and a stay in Rotterdam, he was accepted master in The Hague in 1722. In 1728 he was back in Antwerp, where he married his model.[3] Thereafter het settled permanently in The Hague. Next to mainly history paintings and house decorations, De Roore is also known for his tapestry cartoons, restorations and imitations of works of the great Flemish masters as Rubens, Van Dyck and David Teniers. With Dutch painter Gerard Hoet he was associated in the art trade. He died in considerable wealth.

Riots in Rome after the death of Caesar in 44 BC has been disappeared for long time. The painting is, however, explicitly mentioned by Van Gool in 1751 as one of the great paintings of De Roore's last period: 'By dealing with paintings every day, he improved his way of painting [...] which is to be seen [...] most of all in three capital cabinet pieces that he left after his passing.' The first, according to Van Gool, depicted Marc Anthony offering Julius Caesar, seated on a golden throne, a royal diadem during the Roman feast of *Lupercalia*. This painting is no longer known. Secondly, Van Gool mentions the present painting, calling it 'Caesar's deification on the Campus Martius'.[4] The third work was *The idolatry of Jeroboam*, that was finally bought by the Amsterdam Rijksmuseum in 1979.[5] Since the Rijksmuseum work is dated ...4 and Van Gool underlines the fact that the paintings were late works, *Riots in Rome* can be dated around 1644. After De Roore's death, the three works ended up in the collections of the caretakers of the painter's bequest. While the first painting went to a certain mr. Wandelaer in Leiden, the second one was 'with his sister in Courtrai.'[6] Van Gool finishes off by stating that the paintings 'bear witness of the man's competence, beautifully painted, firmly handled and richly composed; the movements of the passions and the occupations of the individuals are well depicted.'[7]

Curiously, the three works show up together again forty years later in the collection of Pierre-Marie-Gaspard Grimod, Compte d'Orsay (1748-1809). The Count was one of the richest men of his time and a great art collector.



In 1787 he and his wife Marie Anne de Hohenlohe-Waldenburg-Bartenstein moved to Germany. When two years later the French revolution broke out, he was declared an *Emigré*. His belongings were seized and put up for auction in Paris in April 1790.[8]In the 1790 sales catalogue the works are mentioned as 'le sacrifice des Prêtres de Baal. Les deux autres, des traits de l'histoire de Jules-César'. More specifically, the work discussed here is listed as 'un homme nud, couché sur un bûcher embrasé'.[9] The identification with *Riots in Rome after the death of Caesar in 44 BC* is further confirmed by the given measurements of the three paintings, which match exactly with both the Rijksmuseum work and *Riots in Rome*.[10] In 1910 Henri Hymans mentions a *Deification of Caesar* by De Roore in a Ghent collection.[11] Strangely, this painting had a pendant, *The death of Caesar*, and both works were said to be painted on canvas, instead of panel. Might De Roore have painted another version of the subject? This could be the case. However, it is not unthinkable that Hymans was slightly misinformed, and that the other painting was in fact *Marc Anthony offering Caesar a royal diadem on Lupercalia*.

The most reliable source on the life of Julius Caesar for De Roore was The Roman writer Cajus Suetonius Tranquillus' *De Vita Caesarum*, that was translated in Dutch as early as 1619, and again in 1699, after which reprints followed.[12] Suetonius recalls the tragic events of March 15 of the year 44 BC, stating that, after Caesar was murdered by the collusion of several senate members, his body was taken to his house by his slaves, while his last will was read in the house of the consul Marc Anthony. Then, after a funeral pyre was erected at the Campus Martialis, Marc Anthony himself read a formal decree granting Caesar divinity, made an oath and spoke some personal words. As the stake was lit, the furious people of Rome dragged branches and various woods trough the streets of Rome to the fire. De Roore has put great effort in vividly telling this dramatic story. In the middle of a classical Roman cityscape, with strong emphasis on the perspective, he depicted the stake with Caesar's body on it. While both grownups and children carry all sorts of timber to the stake, Marc Anthony mourns beside Caesar. On the side the crowds – as mentioned by Suetonius – already start to set the houses of the conspirators on fire. A statue of the mythical founders of Rome, Romulus and Remus, feeded by the she-wolf and accompanied by the River God of the Tiber, re-emphasizes the location, while the centrally placed obelisque undoubtedly refers to the connection of both Caesar and Marc Anthony with Egypt and especially Cleopatra, whom both of them had a relationship with.

De Roore seems to have had a special interest in this part of Roman history. In a 1778 Antwerp sale, two other works by him are mentioned with episodes from the life of Marc Anthony. One depicting Marc Anthony wanting to go to war being stopped by Love, the other the meal of Marc Anthony and Cleopatra.[13] However, since these paintings are no longer known it is impossible to establish if they, together with the present work and its lost counter piece, may once have belonged to a series on the life of Marc Anthony.

JH

1 J. Van Gool, *De nieuwe Schouburg der Nederlantsche kunstschilders en schilderessen*, 2 vols., The Hague 1750-1751, vol. 2, pp. 86-114. See further: F.J. van den Branden, *Geschiedenis der Antwerpsche schilderschool*, Antwerpen 1883, pp. 1172-1178; H. Heymans, in: *Biographie Nationale de Belgique*, vol. 20 (1910), col. 35-38; U. Thieme, F. Becker, *Allgemeines Lexikon der bildenden Künstler*, vol. 28 (1934), p. 577; D. Vautier, in: *The Dictionary of Art* 27 (1996), pp. 133-134.

2 On De Roore's work as a decorating artist, see: J.W. Niemeijer, 'Een Amsterdamse zaal van Jacques de Roore', in: *Bulletin van het Rijksmuseum*, 39 (1991, pp. 440-444; C.J.A. Wansink, 'Een 'kamer in het rond' van Jacques Ignatius de Roore', in: *Oud Holland* 110 (1996), pp. 85-93.

3 Both Van Gool, op. cit., p. 102 and Van den Branden op. cit.. p. 1177 recall that she left him soon afterwards and went back to Antwerp, causing him never to set foot in that city again.

4 Van Gool, op. cit., p. 101: 'de vergoding van Cesar op 't velt van Mars.'

5 Jacques Ignatius de Roore, *The Idolatry of Jeroboam*, panel, 53 x 69 cm, signed and dated *J. de Roore. F. ...4.*, Amsterdam, Rijksmuseum, inv. nr. SK-A-4714. See P. van Thiel et al., *All the paintings of the Rijksmuseum in Amsterdam : a completely illustrated catalogue : first supplement: 1976-91*, Amsterdam/The Hague 1992, p. 81. In the 1790 inventory the work is referred to as 'le sacrifice des Prêtres de Baal'. That this is indeed the Rijksmuseum picture of Jeroboam is confirmed not only by the identical size, but also by a later mention in a Paris sale, 1810-03-20, lotnr. 108: 'Jéroboam sacrifiant à Baal. Ce Tableau, décrit par Descamps, est du plus grand intérêt. [Collection de Tableaux, Qui composait autrefois le Cabinet de M. le C[te] d'Orsay, à laquelle on a réuni nombre d'articles du Cabinet du Comte Hohenzollern]'. See Getty Provenance Index Databases, sale catalog F-241; Lugtnr. 7726.

6 It seems that Van Gool means the artist's sister, and not Wandelaer's sister. The Jeroboam painting went to mr. Wannaer in The Hague.

7 Van Gool, op. cit., p. 101: 'Het zyn proefstukken van 's Mans bequaemheit, fraei geschildert, fix gehandelt en ryk van ordonnantie; ook zijn er de gemoetsbewegingen en doeningen der onderscheiden personen met overleg en keurigheit in waergenomen.'

8 On the sale, see C. Blanc, *Le Trésor de La Curiosité*, 2 vols., Paris 1857-1858, II, pp. 126-128. Among others works by Rembrandt, Rubens, The Velvet Brueghel, Teniers and Jordaens.

9 'Trois tableaux des plus capitaux de ce maître, où l'on peut compter dans chacun d'eux plus de 300 figures, formant différens grouppes plus intéressans les uns que les autres ; l'un représente le sacrifice des Prêtres de Baal. Les deux autres, des traits de l'histoire de Jules-César. Dans l'un des deux, on voit cet Empereur descendu de son trône pour recevoir Marc-Antoine qui se présente à lui. Dans l'autre, on y voit un homme nud, couché sur un bûcher embrasé. Ces différentes scènes sepassent dans de vastes places publiques, entourées de différens palais très richement ornés en architecture ; chaque grouppe de figures qui font l'ornement de ces trois tableaux, semble prendre un intérêt singulier au sujet, et sont remplis d'une expression très distincte et extraordinaire. Ils sont peint sur bois, de 26 pouc. sur 20 de haut et sont signés de l'année 1748.' See Getty Provenance Index Databases, sale catalog F-A2005; Lugtnr. 4566.

10 The size measuring 20 x 26 Parisian pouce matches exactly with the size of the present painting in cm (one Parisian pouce is 2,7 cm).

11 H. Heymans, in: *Biographie Nationale de Belgique*, loc. cit., col. 38: 'Mr. Ferd. Vander Haeghen,, à Gand, possède de notre artiste deux toiles intéressantes: *La mort* et la *Déification de César*. De Roore y apparait comme influencé par Lairesse.'

12 Caius Suetonius Tranquillus, *Van het leven ende daden der twaelff eerste Roomsche keyseren, uyt de Lat nsche sprake verdu tscht door Johannes Fenacolius*, Amsterdam 1619; Cajus Suetonius Tranquillus, *Van de XII keizers. Uit het Lat n verduitscht door Abraham Bógaert*, Amsterdam 1699. Reprints in 1728, 1735 and 1738.

13 Sale Antwerp, Dom (title page: 'J.L. van Gemert, Konst-Schilder der Stad Antwerpen'), 1778-08-18, lotnr. 100: 'Twee stukskens, het een verbeéldende Marcus Antonius willende ten oôrlog trekken, ende word wederhouden doôr de liefde; ende het ander, verbeéldende de maeltyd van Marcus Antonius met Cleopatra Koninginne van Egypten'. On panel. See Getty Provenance Index Databases, sale catalog B-A2971. Lugtnr. 2887.

cat. no. 16

Salomon van Ruysdael
Naarden 1600/1603 – 1670 Haarlem

A River Landscape with Cattle watering and sailing Boats beyond

Signed with monogram and dated lower left *SVR/1653*
Oil on panel
42.5 x 61 cm. (16.7 x 24 inches)

Provenance:
Etienne-Edmond-Martin, Baron de Beurnonville (1825-1906), Paris[1]
Sale, Pillet, Paris, 9-16 May 1881, lot 462 (as dated 1651)
With F. Kleinberger, Paris, from whom acquired by August de Ridder (1837-1911), Villa Schönberg near Kronberg, by 1910, and by descent to André de Ridder (1868-1921)
Sale, Galerie Georges Petit, Paris, 2 June 1924, lot 65 (as dated 1657)
Dr. A. F. Philips, Eindhoven, and recorded as hanging in the hall at *De Laak* in 1928
Mrs. Van Riemsdijk-Philips, Valkenswaard
Sale, Christie's, London, 6 December 2007, lot 12

Literature:
W. von Bode, *Die Gemäldegalerie des Herrn A. de Ridder,* Berlin 1910, p. 16, no. 52, illustrated.
W. Stechow, *Salomon van Ruysdael,* Berlin 1975, p. 150, nos. 523, 525.

The present painting is one of Salomon van Ruysdael's most poetic river landscapes, portraying the calm majesty and tranquillity of Holland's inland waterways, rendered here with a bright and colourful palette.

From the dark reeds of the riverbank in the foreground, a broad river stretches to a low horizon in the distance, its course indicated by a sailing boat glimpsed between the taller trees in the mid-ground. The main vertical accent provided by the trees is counter-balanced on the right by four sailing boats heading calmly towards the town on the distant horizon, indicated by the silhouette of a church. On the riverbank the roof of a farmhouse can be seen, nestling amongst the delicate foliage of trees. The trees, boats, and the surface of the water are observed with remarkable precision, as are the reeds in the river bank in the left foreground, shown silhouetted against the water. The water also reflects the typical Dutch sky with its windy clouds, which takes up most of the canvas and is the defining element of the painting's bright and breezy atmosphere.

Ruysdael has characteristically given an important role in this painting to the cattle, some of which stand amongst the ducks in the shallows of the river, while others sit on the meandering riverbank. A charming sense of spontaneity is achieved in the artist's observation of a cow nudging its companion in the shallows of the foreground, while another gazes out at the viewer from the riverbank.

Salomon van Ruysdael ranks amongst the greatest pioneers of naturalistic landscape painting in seventeenth century Holland. A prolific painter, he specialized in river and estuary scenes, of which the earliest dated painting is of 1626. He often assigns an important place to cattle in these river scenes, which are characteristically depicted on the shore with a cowherd, or being ferried across the water. As we see in the present painting, Van Ruysdael evoked panoramic views by means of a simple diagonal construction. He first treated the river scene in around 1630, and by 1631 had already established a compositional formula consisting of a water-filled foreground and diagonally receding riverbank with prominent



trees, which was to characterize all his classic treatments of the subject. The present river scene exemplifies Ruysdael's work during the later 1640s and early 1650s, in which he introduced greater monumentality, more emphasis on structure, sharper value contrasts, and stronger colour accents to his paintings.[2]

Ruysdael's paintings are in important museum collections all over the world. This painting can be compared to the *River view with church*, datable to the late 1640s, in the Collection of The Mauritshuis in The Hague.[3] *Ferryboat with Cattle on the River Vecht near Nyenrode*, signed and dated 1649, was formerly in the Collection of Jacques Goudstikker.[4] *A River View with the Town of Weesp*, dated 1650, and with similar sizes, was recently sold at Sotheby's New York.[5]

Salomon van Ruysdael was born in Naarden, a town in Gooiland, in about 1600/1603, and baptized as Salomon de Gooyer after his father, Jacob Jansz. de Gooyer. However after their father's death in 1616, Salomon and his brothers adopted the name van Ruysdael, a variation of the name of the castle of Ruijschdaal (near Blaricum in Gooiland), which may once have been a family possession. Salomon's equally famous nephew Jacob Isaacksz. van Ruisdael (1628/9–1682), was the only member of the family who spelt his new name with an 'i'. Although Salomon's early years of training remain obscure, we know he became a member of the Haarlem painters' guild, the guild of St. Luke, in 1623. His early work shows the influence of the landscapists Esaias van de Velde (1587–1630), as well as Pieter de Molijn (1595–1661) and Jan van Goyen (1596–1656).

WWB

1 The collection of the Baron de Beurnonville was one of the most distinguished collections formed in France in the second half of the nineteenth century. Dispersed in sales between 1872 and 1906, it comprised more than 1000 paintings, besides drawings and other works of art.
2 P. Sutton, *Reclaimed. Paintings from the Collection of Jacques Goudstikker*, Greenwich/New York 2008/2009, p. 179.
3 Oil on panel, 75 x 106.5 cm., inv. no. 738.
4 Sutton 2008/2009, cat. no. 21, pp. 172-174, oil on panel, 58 x 84 cm., private collection, courtesy Noortman Master Paintings.
5 Sale, Sotheby's, New York, 28 January 2010, lot 165, oil on panel, 47 x 63.5 cm. (18½ x 25 in.).



Detail of cat. no. 16

cat. no. 17

Jan Steen
c. 1626 – Leiden – 1679

The Rejected Offer, a Pair

Both signed *JSteen*, lower centre
Oil on panel
22.5 x 17.5 cm. (8.9 x 6.9 inches)

Provenance
J. Kleynenbergh sale, Leiden 19 July 1841, nos. 215, 216
Smith collection
Henry Labouchère, London
E. A. Veltman, Bloemendaal (at least until 1937)
With Noortman, Maastricht
Private Collection, Belgium, 2009.

Exhibitions
Jan Steen, Stedelijk Museum De Lakenhal, Leiden 1926, nos. 67, 68.

Literature
J. Smith, *A Catalogue raisonné of the work of the most eminent Dutch, Flemish and French painters*, 9 vols., London 1829-1842, London 1829-1842, IX (1842), p. 501, nos. 71, 72.
T. van Westrheene, *Jan Steen : Etude sur l'art en Hollande*, The Hague 1856, p. 129, nos. 132, 133.
C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts*, 10 vols., Esslingen/Stuttgart 1907-1928, I (1907), nos. 127, 128.
S. J. Gudlaugsson, *De komedianten bij Jan Steen*, The Hague 1945, pp. 25, 48, illustrated.
K. Braun, *Alle tot nu bekende schilderijen van Jan Steen*, Rotterdam 1980, pp. 94, 95, nos. 67, 68, illustrated.
E. de Jongh, G. Luijten, *Mirror of Everyday Life. Genreprints in the Netherlands 1550-1700*, exhib. cat. Amsterdam 1997, pp. 81, 82.
W. Martin, *Jan Steen*, Amsterdam 1954, pp. 34-35, nos. 19, 20, illustrated.

This highly entertaining and witty pair of paintings treats the theme of the unequal couple and spurned love. The left hand panel of the pair features an old man, dressed as *Pantalone* from the popular Italian theatre *Commedia dell'Arte* , declaring his love to a young woman at a door way. Depicted as *Pantalone* with a large red nose, the old man takes on the attributes of miserliness and lustfulness associated with this stock character, one of the *vecchi* or old men of the *Commedia dell'Arte* repertoire. The old man, cap in hand and pressing his hand to his breast, parts his lips as he propositions the young woman; she, however, rejects his offer with Steens' famous gesture of a limp wrist, alluding to the impotence of old men. This is a widespread gesture in seventeenth century prints, referring to the legendary problem of old lovers.

The right hand panel of the pair represents Jan Steen himself as a young man dressed as a suitor; he, in a good-natured manner, rejects the advances of an old woman leaning out of a similar doorway, in spite of her offer of a bag of gold; she clasps his cloak as he attempts to leave her, a kindly smile on his face nonetheless.

The two paintings are executed with rapid brushstrokes, and present sharply drawn situations. In both paintings Jan Steen leaves no doubt about the Dutch poet and playwright Gerbrand Adriaensz. Bredero's (1585–1619) statement that the promise of wealth does not carry more weight than the equivalent age of the partners. Another painting of Steen representing the theme of unequal love is *Tweeerlei keus (Dat ghy soekt, soek ick me)* in the Museum Narodowe, Warsaw. This painting merges two poems by Brederode about unequal love pairs.

Unequal love was an extremely popular theme in the 17th century. The term unequal not only alludes to the age difference between the two partners, but to the fact that one of them may be desirous of money rather than love, or, conversely, will not be bought. The subject has a long and extensive tradition in literature, featuring in the works of the comic playwright Plautus in classical times, and re-emerging in Boccaccio's *Decameron*, Erasmus's *Praise of Folly*, and Sebastian Brant's *Ship of Fools*, and in other works in which satire is the dominant element. The same theme was widespread in paintings and, above all, in the works of printmakers, who loved the subject of unequal couples. The theme is intrinsically moralistic; socially, the spectacle of wealthy older people entering the marriage market and carrying off young partners must have been regarded with disdain. Although the number of scenes of mercenary love declined as the seventeenth century progressed, it was characteristic of Jan Steen, who was very fond of traditional subjects, to paint these two charming pendants.

Jan Steen painted a wide range of topics during his career, including biblical scenes. His paintings display wit, erudition and an extensive knowledge of the tradition of the arts, including theatre and poetry. In the course of his career the artist painted deliberately old-fashioned works, a preference which distinguished him from almost all his contemporaries. As we see in the second of the present pair, Steen often depicted himself in his genre and historical paintings, a practice which was in keeping with tradition in painting and theatre, and which also reflected his very personal manner of handling these traditions.

In the 1650s Steen began to situate his comic scenes in a more bourgeois social environment, moving away from his earlier peasant paintings and those of his principle precursors in the *comedy* genre, including Adriaen van de Venne (1589–1662) and Adriaen van Ostade (1610–1685). It was in these works that Steen shows his particular interest in the joys and burdens of love, marriage, the household and raising children.

Jan Steen was the son of Havick Steen, a Catholic beer brewer, and Elisabeth Capiteyn. In 1646 he enrolled in Leiden University. According to his biographer, Arnold Houbraken (1660–1719), he studied under the landscape artist Jan van Goyen (1596–1656) in The Hague. This is confirmed by the other eighteenth-century biographer, Jacob Campo Weyerman (1677–1747), who also mentions that the artist studied with Nicolaes Knüpfer (c. 1603–1655) in Utrecht, and states furthermore that Steen learned with Adriaen van Ostade in Haarlem. The artist was inscribed as a master with the Leiden Guild of St. Luke in 1648, and the following year was married to Van Goyen's daughter Margriet in The Hague, where he stayed until at least 1651. Three years later, Jan Steen had already taken up residence in Delft where he leased a brewery; however, in 1658, he is mentioned again in the Leiden guild records, though he was living in the nearby village of Warmond. In 1660 the artist moved back to Haarlem, where his first wife died in 1669. One year later he inherited a house in Leiden and settled there. In 1673 he married his second wife, Maria van Egmond. Two of his children, his sons Cornelis and Thaddeus, are also recorded as painters, having trained with their father.

Jan Steen was the most prolific and most original genre painter of his age.

ME





cat. no. 18

Jan Steen
1626 – Leiden – 1679

The Rhetoricians of Warmond by Candlelight

Signed lower right: *JSteen* [JS in ligature]
Oil on panel
41 x 34 cm. (15½ x 12 in.)

Provenance:
Jacob van Zaanen sale, The Hague (Rietmulder), 16 November 1767, no. 18
Sale, London, 22 February 1961, no. 125
Private collection, England
Collection Herbert Girardet, Kettwig-Ruhr
With Charles Roelofsz, Amsterdam, 1994
With Noortman, Maastricht, in or before 1995
Private collection, Belgium

Literature:
P. Terwesten, *Catalogus of naamlyst van schilderyen, met derzelver pryzen, zedert den 22. Aug. 1752 tot den 21. Nov. 1768 ... verkogt*, The Hague 1770, p. 652, no. 18
T. van Westrheene, *Jan Steen. Etude sur l'art en Hollande*, The Hague 1856, no. 451
C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts*, 10 vols., Esslingen/Stuttgart 1907-1928, I (1907), p. 62, no. 236
H. Vey, *Sammlung Herbert Girardet*, exhib. cat. Cologne/Rotterdam 1970, cat. no. 54, illustrated.
B. Broos et al., *The Amateur's Cabinet. Seventeenth-Century Dutch Masterpieces from Dutch Private Collections / Uit de Schatkamer van de Verzamelaar. Hollandse Zeventiende-eeuwse Schilderijen uit Nederlands Particulier Bezit*, exhib. cat. The Hague 1995, pp. 60-61, cat. no. 26, illustrated.

Exhibited:
Cologne, Wallraf-Richartz-Museum/ Rotterdam, Museum Boijmans van Beuningen, *Sammlung Herbert Girardet*, 1970, cat. no. 54.
The Hague, The Mauritshuis, *The Amateur's Cabinet. Seventeenth-Century Dutch Masterpieces from Dutch Private Collections/ Uit de Schatkamer van de Verzamelaar. Hollandse Zeventiende-eeuwse Schilderijen uit Nederlands Particulier Bezit*, 1995, cat. no. 26.



The present painting depicts a *Poeta Laureatus*, or 'orator', garlanded with a laurel wreath, reciting at the Chamber of Rhetoricians '*De roode Maagdelieven*' (The Red Daisies) of Warmond, a village near Leiden, identified by the *blazoen* (insignia) hanging from a nail on the wooden window ledge. The *blazoen* features a *roemer* and the motto of *De roode Maagdelieven*, "in liefde verwarmt", which can be translated as "warmed in love." The word "verwarmt" is both an allusion and a pun on the name of the village, 'Warmond', where Steen lived from 1656 to 1661.

An oriental rug serving as a curtain is pulled aside to unveil an open window, where rhetoricians gather round the orator, who recites from the manuscript in his hand, probably the prize-winning poem. Beside him hangs a glowing lamp, a candle within it. This painting of rhetoricians is a striking character study of six figures congregated at an open window, by candlelight. The orator leans on the wooden window sill, on which rest a tankard and a pipe. Beside him, a fellow rhetorician cups his hand round a candle, so that the orator can better see his manuscript. Another figure laughs in merriment as he raises a tall glass of beer, while a man in the background, framed in a doorway, appears to recite along with the factor. The artist has portrayed himself in the laughing fool, just as he assumes the role of a clown in many other pictures, a role in which he can speak the truth with impunity.[1] Amongst Steen's known paintings of this subject, this is the only one lit by candlelight. With his brilliant rendering of candlelight, the artist triumphs over the problem of lighting that few of his Leiden contemporaries resolved so satisfactorily. By employing the window frame composition, Steen creates a fictive realm that is co-extensive with the viewer's space. This illusionistic device was strongly favoured in Steen's birth-town of Leiden, a tradition initiated by Gerard Dou (1613–75) and quickly adopted by other painters in Leiden and beyond.

Steen signed this picture at lower right. Although the artist did not date the painting, it can be dated to *circa* 1656–1660, during Steen's stay at Warmond. Although Jan Steen favoured the subject of rhetoricians, there is no record that he was a member of the guild of the *Rederijkers*. However, there was a close relationship between the guilds of painters and rhetoricians. The connection between painting and literature was known through the Latin *topos* 'ut pictura poesis' (as is painting is poetry). In the seventeenth century, artists aspired to have their profession ranked as equal to that of literature, and many of them joined a *rederijkerskamer*.

Other paintings depicting rhetoricians by Jan Steen are in the Worcester Art Museum, Massachusetts[2], in the John G. Johnson Collection at the Philadelphia Museum of Art, Philadephia[3] and in the Museum of Fine Arts, Brussels[4]. Another example of a crowned rhetorician with the words on the *blazoen*: "Waerom draegt en sot syn tecken? Om dat hy te voren geck geleken" (Why does the fool wear the markings of his station? Because he has previously proved himself a fool) is in the Alte Pinakothek, Munich.[5] In other words, the subjects of this picture do not bear tokens of foolishness for nothing. A nineteenth-century copy after this painting is in the collection of Museum Bredius in The Hague, featuring the same inscription as in the present painting: "In liefde verwarmt".[6]

In the 16th and 17th century, almost every Dutch and Flemish town or village had a rhetoricians' chamber. Their members, ranging from artisans and merchants to scholars, enriched the towns' cultural life with poetry readings, plays, and *tableaux vivants* performed at fairs and triumphal entries of visiting royalty, and with public competitions among chambers from various towns. Their name derived from the original rhetorical function of their productions, which was to persuade the audience of moral matters in an entertaining manner.

Jan Steen was the son of Havick Steen, a Catholic beer brewer, and Elisabeth Capiteyn. In 1646 the artist enrolled at Leiden University. According to his biographer, Arnold Houbraken, he studied under the landscape artist Jan van Goyen (1596–1656) in The Hague. This is confirmed by the other eighteenth-century biographer, Jacob Campo Weyerman, who also cites lessons with Nicolaes Knüpfer in Utrecht and claims furthermore that Steen learned with Adriaen van Ostade (1610-85) in Haarlem. The artist became a master at the Leiden Guild of St. Luke in 1648. The next year, he married Van Goyen's daughter Margriet in The Hague, where he stayed until at least 1651. In 1654 he had already taken up residence in Delft where he leased a brewery. Four years later he is mentioned again in the Leiden guild records. Steen then went to live in the nearby village of Warmond. However, in 1661, the artist moved back to Haarlem, where his first wife died in 1669. One year later he inherited a house in Leiden, where he settled. In 1673 he married his second wife, Maria van Egmond. Two of his children, his sons Cornelis and Thaddeus, are also recorded as painters and trained with their father. Jan Steen was the most prolific and most original genre painter of his age.

WWB



Detail of cat. no. 18

1 *Alte Pinakothek Summary Catalogue*, Munich, 1986, p. 512-513.
2 Jan Steen, *The Rhetoricians*, *circa* 1655, oil on panel, 72 x 60 cm, inv. no. 1954.22.
3 Jan Steen, *Rhetoricians at a Window*, *circa* 1661-1666, oil on canvas, 75.9 x 58.6 cm.
4 Jan Steen, *The Rhetoricians*, oil on canvas, 86 x 100 cm., inv. no. 1366.
5 Jan Steen, *The Prize-winning Orator*, signed, *circa* mid 1660s, oil on canvas, 69.5 x 65.5 cm.
6 Jan Steen, *Rhetoricians*, oil on panel, 63 x 47 cm., inv. no. 110-1946. Braun 1980, pp. 166-167, no. B-55, illustrated, confuses another copy of our work with Hofstede de Groot, no. 236.

cat. no. 19

David Teniers the Younger
Antwerp 1610 – 1690 Brussels

Guardroom with monkeys

Signed lower right:[1] *D.TENIERS Fec.*
Oil on panel
41 x 58 cm. (16 x 22 inches)

Provenance:
with H. Steinmeyer, Luzern
Reinhardt, New York, 1927
M. Schloss
with Jacques Goudstikker, Amsterdam, 1936
Looted by the Nazi authorities, July 1940
Recovered by the Allies, 1946
in the custody of the Dutch Government
Restituted in February 2006 to the heir of Jacques Goudstikker

Literature:
M. Klinge, *David Teniers de Jonge: Schilderijen*, exhib. cat. Antwerp 1991, pp. 38-39, cat. no. 6, illustrated.
Old Master Paintings: An illustrated summary catalogue, Rijksdienst Beeldende Kunst (The Netherlandish Office for the Fine Arts), The Hague 1992, p. 288, no. 2536, illustrated.
P. van der Ploeg, E. Buijsen, 'Acquisitions for the Mauritshuis over the past two years', in: *Mauritshuis in focus* VI (1993), pp. 29-30, no. 2.
N. Sluijter-Seiffert, *Mauritshuis: Illustrated general catalogue*, Amsterdam 1993, p. 196, no. 1092.

Exhibited:
Het dier in de Beeldende kunst, Bolsward, Stadhuis 17 June-29 August 1953, no. 134.
David Teniers de Jonge: Schilderijen, Tekeningen, Antwerp, Koninklijk Museum voor Schone Kunsten 1991, cat. no. 6.



In a large, open, barn-like structure, which serves as a guardroom, groups of monkeys wearing soldiers' uniforms are grouped around tables playing cards and back-gammon, one wearing a terracotta pot on his head, another a pewter funnel in place of a helmet, while on the right a cat has been taken prisoner and is escorted through the doorway by a group of monkey soldiers brandishing halberdiers. Despite the humour of the scene, there is a serious undercurrent of criticism here towards the bloated military ranks in the southern Netherlands at a time when the northern and southern Netherlands were at war with one another for most of the first half of the century, and were occupied with English and French aggression during the second half of the seventeenth-century. Pictures of monkeys had been popular from the sixteenth-century, and it was Teniers who developed the theme in the seventeenth-century. By the time Teniers painted *Guardroom with monkeys* around 1633, monkeys had

appeared in images as diverse as playing cards, engravings by Dürer (1471–1528) and paintings by Pieter Brueghel the Elder (c.1525/30–1569). Indeed, by the early 1630s there had been close to a century of monkey images circulated in the Netherlands, and their long association with sinfulness and folly would not have been lost on Teniers' viewers, who belonged to the educated humanist set of which he was also a member. The primary role of the monkey in visual and literary sources of the sixteenth-century was to represent the irrational and foolish side of man's nature, but there were also those for whom they had more sinister connotations. Luther believed that they were actually devils, while Calvin described them as apostles of the Antichrist. Both the Devil and the Antichrist were referred to as 'apes' (or imitators) of God, diametrically opposed to everything beautiful and good.[2] This contrast is highlighted in Dürer's engraving, *Madonna with a monkey*, where the Virgin, who sits in an idyllic landscape holding the Christ Child on her knee, has a chained monkey at her feet. Monkeys as symbols of sinfulness also appear in Pieter Brueghel the Elder's *Two monkeys* (Gemäldegalerie, Berlin) of 1562, which has been interpreted as a depiction of the opposing vices of avarice and prodigality.[3]

The title page to *Het Apenspel in de Werelt*, a set of engravings after designs by David Teniers, shows monkeys dancing, drinking, playing cards, smoking and merrymaking. Monkeys at the time were seen as stupid animals, who merely aped the wasteful activities of man. In Teniers's work, monkeys appear in various guises and in a variety of different activities: as cooks in *Monkeys in a kitchen* (Hermitage, Saint Petersburg), as students in *School for monkeys* (Museo del Prado, Madrid), as actors in the drawing *Monkeys as actors*, c. 1660 (British Museum, London), playing cards and smoking in a pair of paintings previously with Colnaghi-Bernheimer or, as in this picture, as soldiers in a guardroom.

In many ways, *Guardroom with monkeys* is like any other contemporary depiction of soldiers at rest. They gather around tables playing games, drinking, and smoking well into the night, as is suggested by the moon in the circular window above the door. Their armour has been removed, their pikes have been stowed, and the flag of their company has been rolled up and stored on the far wall. An element of drama, however, has been introduced by the appearance of night-watchmen at the door presenting a startled cat to the captain of the monkey company. The cat wears respectable *burgerlijk* dress in notable contrast to the foppery of the soldiers, and stands between two guards with its tail between its legs. The civilian dress of the cat, together with details such as the funnel on the head of the captain's deputy and the pot worn as a hat by the seated soldier in the foreground on the left, raises questions about the legitimacy of their authority. As the monkey was associated with the fool in sixteenth-century literary and visual culture it is most likely that the lighter side of this symbolism to which Teniers refers in *Guardroom with monkeys*, and his attitude towards them, find parallels in the chained monkey wearing fool's garb and looking the wrong way through a telescope which appears in the artist's *Vanitas allegory* (1633?, Private Collection).[4]

Teniers's monkey subjects fall roughly into two periods: the early 1630s in Antwerp and the 1660s in Brussels. Interestingly, the majority of Teniers's monkeys from the early Antwerp period appear as soldiers. In his *Festival of monkeys*, also painted in 1633,[5] soldier-monkeys celebrate in tents set up in a lush landscape. They sit around the table enjoying the abundant food and wine beneath the image of an owl wearing spectacles, which refers to the saying 'what good are spectacles and candles when the owl does not want to see.' But although monkeys were used as specific vehicles of satire to attack certain classes such as soldiers and actors, they also stood in a wider sense for the folly of humanity and, in this sense, the *Festival of monkeys* and *Guardroom with monkeys* embody Brandt's commentary on 'fools in high places.' Teniers, like Frans Francken the Younger (1581–1662) before him, earned considerable fame through his monkey paintings. Indeed they must have had a particular resonance for the artist, because he included both *Festival of monkeys* and *Guardroom with monkeys* in his self-portrait of 1635, known as *The artist in his studio* (Private Collection),[6] where the artist appears at the lower left in front of his easel, paint brush and palette in hand, and, in an unusual combination of genres, his studio is depicted as a kind of picture gallery in which young connoisseurs consider his work. These two paintings, together with several other early works, are singled out for special consideration by their placement on a chair in the foreground right, indicating the importance that they must have had for the artist, but also, perhaps, alluding to the idea that artists, like actors, are the apes of nature.[7]

The son of David Teniers the Elder, David the Younger became a master of the Antwerp Guild of Saint Luke in 1632/3 after an apprenticeship to his father, with whom he also collaborated. In 1637 he married Anna, the daughter and heiress of Jan Brueghel the Elder. Teniers produced small-scale religious scenes as well as genre pieces, for which he was most famous. He quickly became one of Antwerp's most successful painters, which probably accounts for his assumption of functions that carried a degree of social prominence, such as the office of Master of the Chapel of the Holy Sacrament in the Sankt Jacobskerk between 1637 and 1639, and Dean of the Guild of Saint Luke in 1645–46. He also received extremely prestigious commissions such as the large group portrait of the Arquebusiers' Company (1643, Hermitage, Saint Petersburg). During this same Antwerp period he also executed commissions for Antoine Triest (1576–1657), Bishop of Ghent, one of the most prominent patrons of the arts in the southern Netherlands. By 1647 Teniers was temporarily working in Brussels for Archduke Leopold William, Governor of the Southern Netherlands, and in 1651 he became the Archduke's court painter. He consequently moved from Antwerp to the court at Brussels, and in 1656 he bought a building near the archducal palace. Teniers was granted noble status in 1663 and, through his influence at court, succeeded in establishing an academy in Antwerp in the mid-1660s.

We are grateful to Dr. Margaret Klinge for confirming the attribution, having recently re-examined the painting in person.[8]

SL

1 The work is datable to 1633, and, according to Dr. Margaret Klinge, it is possible that Teniers may have added the signature at a later date.
2 See M. Sullivan, 'Peter Bruegel the Elder's *Two Monkeys:* A New Interpretation,' *The Art Bulletin*, vol. 63, 1981, pp. 116-18.
3 The scattered empty nut shells associate the monkey on the right with prodigality while the monkey on the left, who looks directly at the viewer, appears to hold something to his chest and is, thus, associated with avarice.
4 Klinge 1991, p. 32.
5 *Ibid.*, pp. 34-35.
6 *Ibid.*, p. 50
7 A parallel is the monument to the dramatist Congreve at Stowe which includes the figure of an ape looking in a mirror. A nineteenth-century example of artists depicted as apes by the French orientalist painter Alexandre-Gabriel Decamps was included in the recent Colnaghi exhibition, *The Artist in Art*, November 2007-February 2008, no. 17.
8 18 January 2008.

cat. no. 20

Gillis van Tilborgh
Brussels *circa* 1625 – Brussel *circa* 1678

Merry Company outside a Country Inn

Signed *TILBORCH f.*
Oil on canvas
54.5 x 84 cm. (21.5 x 33.1 inches)

Provenance
Private collection, France



'And so Fame has not allowed us to forget the outstanding Master Egidius van Tilborgh Painter of Brussels, through the startlingly pretty actions and veritable manners that he in Peasant feasts / Guardrooms and other conversations [...] manufactures with the brush of his intellect in which nothing else is to be seen than the following manner of Brouwers and other famous Masters alike.' So Cornelis de Bie praises the artist in *Het gulden cabinet van de edel vry schilderconst* from 1662.[1] It is assumed that Gillis van Tilborgh first studied with his father Gillis van Tillborgh the Elder (1578–c. 1632) and afterwards with David Teniers the Younger (1610–1690).[2] In addition – as De Bie notes – Van Tilborgh proved himself a tributary - thematically and stylistically – of Adriaen Brouwer (1605/06–1638), Joos van Craesbeeck (c.1605–c.1654/61) and David Rijckaert III (1612–1661). Van Tilborgh is recorded as a citizen of Brussels on March 26 1654, probably around the time he established himself as a master in the guild of Saint Luke.

De Bie's praise applies nicely to *Merry Company outside a Country Inn*, whose predominant earthy tones are enlivened with the rich blue and red tones of the costumes and the sky. The pictorial space of the painting is defined by the cottage on the right, whose side wall, cracked and peeling, divides the image and forms a sharp contrast with the blue sky on the left. Before the country inn, a rather oddly assorted company is gathered around a table. The lady seated before the table, and the man drinking with her, are the focus of the company's attention. The couple are not, judging by their clothes, peasants or country folk like the others. A white cloth has been spread out on their corner of the table. Behind the couple a fiddler plays for the company, while before them, an old peasant gazes at this rather dignified lady pensively. A solemn faced young couple sit next to them; the woman, dressed like the serving maid holding a flagon to the right, exchanges rather dour looks with the latter, while her companion regards her with a rather sombre expression. The interactions between these figures are quite complex, and not easy to fathom. The composition of the painting is balanced by three figures, two smoking, one a cripple, and by an upturned copper flask set upon a stool. Scattered over the ground one sees a copper basin, some apples, an earthenware platter and a stoneware flask, while a puddle masterfully reflects the hue of the sky. Curious faces look out from the upper windows of the inn. Behind the scene, a fence, a house and a tree enclose the composition.

Although *Merry Company outside a Country Inn* is not dated, the work was

probably executed in *circa* 1657. The artist produced a cluster of paintings around that time which feature variations of the same compositional schemes and specific pictorial elements. A case in point is *Eating, Drinking and Smoking outside a Cottage*, signed and dated 1657, with approximately the same measurements as *Merry Company outside a Country Inn*.[3] This painting, like the present work, depicts a company seated at a table outside a cottage, with a second group on the left. Some small variations aside, the cottage is the same as that in the present painting, while the same copper basin and stoneware flask lie on the ground. One can cite numerous other examples: the enclosing motif of the fence and the house is to be found in two almost identical works with peasants outside an inn, one of them again dated 1657.[4] These works are very reminiscent of our painting, and show once more that Van Tilborgh varied the same pictorial concept over and again. The painter used the motif a fourth time in a huge *Village Feast*, now in the museum of Rouen.[5] The Rouen work also displays the copper flagon, this time standing on the ground in the middle of the composition.[6] The artist also reused figures; the head of the fiddler, with his red beret, re-appears in a Village Feast auctioned in New York in 1997,[7] in which he pours a glass of wine rather than playing the violin. The pose and clothing of the man behind the table in our painting are virtually the same as those of a figure in another work by the artist that was offered at Salomon Lilian seventeen years ago.[8] Indistinctly dated, this painting depicts a more elegant company and was thus probably painted in the early 1660s.

From the early 1660s onwards, Van Tilborgh started to paint upper-class group portraits reminiscent of those by Gonzales Coques (1614/18–1684). After the artist was appointed keeper of the picture collection at Tervueren Castle near Brussels in 1666, he painted mostly picture galleries. Van Tilborgh travelled to England about 1670, where in 1671 he dated his last known painting.[ix]

JH

1 'Wijders soo heeft de Faem niet toeghelaten om te vergheten dien uytnemenden Meester Egidius van Tilborgh Schilder van Brussel, door de wondere fraey actien ende werckelijcke manieren die hy in Boere-kerremissen / Wachthuysen en andere conversatien [...] is voortbrenghende met het pinceel van zijn verstant daer niet anders in te zien en is als de naervolghende handelingh van Brouwers en sulckdanighe meer andere fameuse Meesters.' C. de Bie, *Het gulden cabinet van de edel vry schilderconst*, Antwerp 1662, p. 399.

2 Van Tilborgh's training with David Teniers the Younger is not mentioned until the 19th century. See: C. Kramm, *De levens en werken der Hollandsche en Vlaamsche kunstschilders, beeldhouwers, graveurs en bouwmeesters, van den vroegsten tot op onzen tijd*, 6 vols + supplement, Amsterdam 1857-1864, VI (1863), p. 1633.

3 Gillis van Tilborgh, *Eating, Drinking and Smoking outside a Cottage*, signed *AE Tilborch / 1657*, oil on canvas, 59.5 x 80 cm., Sale Sotheby's, London, 9 December 2004, lot 123.

4 Gillis van Tilborgh, *Maids Serving Peasants outside an Inn*, signed and dated 1657, oil on canvas, 73.3 x 103.9 cm., Sale Christie's, Amsterdam, 9 May 2001, lot 115; Gillis van Tilborgh, *A Landscape with Figures Dining outside an Inn*, oil on canvas, 77.5 x 107.3 cm., Sale Sotheby's, London, 11 July 2002, lot 133.

5 Gillis van Tilborgh, *Village Feast*, oil on canvas, 136 x 208 cm., Rouen, Musée des Beaux-Arts, inv. no. 1845.1.1. See: D. Bakhuÿs et al., *Tableaux flamands et hollandais du musée des Beaux-Arts de Rouen*, pp. 144-146. Bakhuÿs dates the work ca. 1657.

6 The copper flagon, the basin and the stoneware flask appear more often in Van Tilborgh's work from the period. See for instance the signed and dated *Peasant Feast in a Courtyard* (Sale Sotheby's, London, 2 July 1986, lot 170), which shows all three.

7 Gillis van Tilborgh, *Village Feast*, oil on canvas, 90.8 x 126.4 cm., Sale Sotheby's, New York, 22 May 1997, lot 4.

8 Gillis van Tilborgh, *Merry Company in a Courtyard*, mon. and dated *166..*, oil on canvas, 83 x 100 cm., previously Amsterdam, Salomon Lilian. See S. Mouwes, *Old master paintings, Salomon Lilian*, Amsterdam 1993, pp. 36-37.

9 For biographical references, see: S. Speth-Holterhoff, *Les peintres flamands de cabinet d'amateurs*, Paris/Brussels 1957, pp. 160-164; F.C. Legrand, Les peintres flamands de genre, Brussels 1963, pp. 160-167; J. de Maere, M. Wabbes, *Illustrated Dictionary of 17th Century Flemish Painters*, 3 vols., Brussel 1994, p. 396, illustrated.; L.J. Wassink, in: *The Dictionary of Art* 30 (1999), p. 874.



Detail of cat. no. 20

cat. no. 21

Pieter Hermansz. Verelst
1618 – after 1671

Elegant Figures Drinking in an Interior

Signed and dated above the door 'P. VERELST. F ano 1665
Oil on canvas
50 x 43 cm. (19.7 x 16.9 inches)

Provenance:
Private Collection, France

In the present painting, an elegant company is shown drinking in an opulent, classically designed interior. The young woman, holding a jug of wine, is of exquisite beauty; her gracefully inclined head – reminiscent of representations of Aphrodite since Botticelli's *Birth of Venus* – is framed by ringlets, while her pale skin glows in the light emanating from the left of the room. She is splendidly dressed in heavy silks, the very pale pink sheen of her silken bodice just differentiated from her skin. A tall gentle man, fashionably coiffured with long curling locks, stands behind her, one hand suggestively placed on her décolletage, the other raising a glass of red wine. To the left of the couple sits another gentle man, smoking, and regarding the lady with a mixture of admiration and desire. The sexual connotations of the scene are underlined by the presence of a curtained bed glimpsed through the open door of the bedroom in the background, above which stands a stone statuette of Cupid, the god of Love, within a niche. One can draw the conclusion that this lady is a high class courtesan. In this context, it may be that the bird within a gilded cage, suspended directly above the lady, suggests that the lady is 'kept.' The background of this suggestive scene is sumptuous; a large wooded landscape in an elaborate, gilded frame, and a smaller portrait of a lady in profile, adorn the wall behind the company, while the rich reds of the carpet-clad table and chair in the foreground harmonise with the raised red curtain at the upper left of the interior. The emerald green of the lady's skirt stands in striking contrast to these rich reds. Behind the company, wine bottles stand in a richly moulded, brass wine cooler, while a servant retreats with a silver jug on a tray.

This work, executed late in his career, is a very fine example of the artist's genre paintings. A comparable painting, in which the execution of objects such as the chair and the jug is very similar to those of our painting, was auctioned on January 17, 1992 at Sotheby's New York, lot 26.

Pieter Hermansz. Verelst was the father of Herman, Simon and Johannes Verelst. He is mentioned in the records of the Dordrecht guild as a pupil in 1638, and according to the archives he became a member of the guild in The Hague in 1643. He participated in the foundation of the *Confrerie Pictura* in 1656, and served as a warden on the organisation's committee in 1659/1660. However, the artist fell heavily into debt and was compelled to leave the town. In 1671 he re-appeared in the vicinity of Antwerp, where he seems to have abandoned painting altogether, taking up the brewer's trade instead. Whilst the majority of Verelst's output consists of genre scenes reminiscent of Gerrit Dou (1613–1675) and Adriaen van Ostade (1610–1685), he also executed a number of figure paintings in the 1640s in a style close to that of Govaert Flinck (1615–1660) and Salomon Koninck (1609–1656), who were in turn inspired by Rembrandt's (1606-1669) paintings of the 1630s.

WWB



cat. no. 22

Sebastiaan Vrancx
Antwerp 1573 – 1647

A Palace Garden with Elegant Figures Playing Backgammon

Signed with monogram on the horse, lower left: *SV*
Oil on copper
25 x 32.1 cm. (9.8 x 2.6 inches)

Provenance:
Léon Buyle, Antwerp
With Galerie Robert Finck, Brussels, 1968

In an elegant garden setting, an opulent scene unfolds before the viewer, set against a classical Italianate backdrop. Men and women dressed in all their finery amuse themselves with games, music, food and wine. In the left foreground a woman, her back turned to us, serenades a gentleman with her lute, who gallantly doffs his hat. Beside them another finely attired gentleman and two ladies play *trictrac*, or backgammon, upon a table clad with a carpet, while to the right a couple can be seen kissing, partially hidden by an arch. In front of them, water issues into a fountain from the large breasts of a statue, with goat's hooves and a grotesque head. A large melon and a glass vessel are set in the fountain to cool. In the left foreground, a bay horse tethered to a pillar looks towards the viewer; both the horse and the fountain serve as *repoussoirs*, inviting the viewer into the scene. In the left mid ground of the painting, on a raised terrace, a servant sets a round table with food, set before an elaborate *triton* fountain, beyond which parallel arched walkways lead into the distance. In the middle distance, a veiled figure stands with her back to us, while another servant and a young boy make their way along a path with more food and wine for the party. The path leads the eye into Italianate ruins in the distance.

For all the artist's delight in the depiction of this scene, Vrancx there is nevertheless a moralizing undertone to the painting. A case in point is the *trictrac* or backgammon game; the authorities were already trying to curb the game in the Middle Ages, and it was often depicted in a moralizing fashion during the sixteenth and seventeenth centuries in particular. Gambling, also, is implied by the presence of playing cards strewn on the ground in our painting. Overtly moralizing images warning against such practices were well-established in the printed medium; a well-known, early example of such a condemnatory image is the woodcut by Cornelis Anthonisz. (c.1505–1553) of 1546, depicting a personification of Emptiness ('Leecheyt') holding a deck of cards and a *trictrac* board in her hands. Examples of such prints contemporaneous with the present painting include a *Game of Trictrac* by Jacob Matham (1571–1631) from the series *The Consequences of Alcoholism*, published in c.1600, and an emblem in Jan David's (1546–1613) *Christeliicken waerseggher*, primarily meant as a warning not to spoil your children, published in Vrancx's hometown Antwerp in 1602.[1]

In our painting the self-indulgence of these privileged protagonists is highlighted by the labours of the servants, who quietly continue with their work amongst these scenes of excess, while the suggestion of sexual impropriety is clearly alluded to by the caressing couple to the right. However, while all these elements in our painting of games, food, wine, music and a lack of chastity clearly communicate a strong moral message, at the same time this luxurious painting was undoubtedly meant to please the eye in every way.

The theme of this painting, together with its strong dependence on Vrancx's drawings from his five-year stay in Rome, suggest a dating in the first decade of the seventeenth century, whence the artist had returned in





Fig. 2 Sebastiaan Vrancx, *Basilica of Constantine: Entrance wall in a fantastic setting*, pen and brown ink with brown wash on paper, 262 x 423 mm, Chatsworth House, Devonshire collection, inv. no. 1103. Reproduced by permission of Chatsworth settlement Trustees.

1601. This is affirmed by Vrancx's treatment of light in the background, which is highly reminiscent of Paul Bril (c. 1554–1626), with whom the artist stayed during his Roman sojourn. Emanating from the upper left corner, Vrancx uses a spotlight effect, which gives the background an almost unnatural tonal expression, with colours ranging between light green, off-white, grey, and variations of blue; the effect is somewhat reminiscent of the strange appearance of sunlight on objects beneath a stormy sky.

While working in Rome, Vrancx filled at least two scrapbooks with studies of the city. He may have had the intention of publishing them as prints, as Willem van Nieulandt (1584–c. 1635) had done with his views. Although a series of prints never saw the light of day, the artist based a number of finished paintings on his Roman sketches.[2] The present painting appears to be one such work, and uses a number of drawings which are now in the Duke of Devonshire's collection at Chatsworth House. These latter are amongst about 44 such drawings from Vrancx's second scrapbook, which are preserved in the Devonshire Collection at Chatsworth House.[3] The vaulted ruin in the centre of the composition is the basilica of Constantine, derived precisely from one of the Chatsworth sketches.[4] Vrancx even included most of the foliage and the terrace wall on the left from the drawing. In the far distance of our painting, beyond the city walls, three columns are identifiable as the temple of Castor and Pollux. The ruins on the far right appear in another Chatsworth sketch, which depicts the ruins on the Aventine hill.[5]

Vrancx's treatment of palace architecture and gardens, often borrowed from Hans Vredeman de Vries (1527–?1606) and populated by elegant and distinguished nobles at leisure, formed the basis of his oeuvre after his return to the North in 1601. The 'fête galante' was a fashionable subject in the low Countries at this time, and was promoted by masters such as David Vinckboons (1576–1633) and Esaias van de Velde (1587–1630).

In his *Schilder-boeck* of 1604, Karel van Mander mentions Sebastiaan Vrancx among a few other Antwerp painters. Vrancx, he tells the reader, is about 31 years old, has studied with Adam van Noordt (1562–1641) and is a fairly good painter, especially when it comes to horses, figures and landscapes.[6] Sebastiaan Vrancx was baptized in Antwerp on 22 January 1573. Around 1590 he became a pupil of the history painter Adam van Noort (1561–?1641). He spent the last few years of the sixteenth century in Rome (1596–1601), where he stayed with the influential Flemish-Roman master Paulus Bril (c. 1554–1626). After the artist's return to Antwerp in 1600/1, he became a key figure in artistic and social life. He married Maria Pamphi, the daughter of an art dealer and sister-in-law of the painter Tobias Verhaecht (1561–1631). From c. 1600 he became a master of the Antwerp Guild of St. Luke, of which he was made Head Dean twelve years later. Following this, the artist was made a member of the distinguished society of the Fraternity of SS Peter and Paul; another member of this exclusive group was Jan Brueghel the Elder (1568–1625), for whom Vrancx often provided the figures in his landscape paintings. The artist was also actively involved in *De Violieren*, a Chamber of Rhetoric, often contributing poems and plays.[7] From 1621 until 1631, Vrancx was a captain of the Antwerp Civic Guard of the Fencers. Vrancx regularly collaborated with other artists and provided *staffage* for Josse de Momper II (1564–1735), Jan van Balen (1611–1654), Frans Francken II (1581–1642) and Pieter Neefs (?1578–1656/61). Vrancx's later work is characterized by battle scenes and village plundering. As a whole, Vrancx is probably best known for his *batailles* and – indeed – his merry companies. The artist's portrait was engraved after a design by Anthony van Dyck (1599–1641).[8]

A copy of this picture was sold at Christie's South Kensington, 23 April 2004, lot 17.

JH

1 See: E. de Jongh, *Tot lering en vermaak: betekenissen van Hollandse genrevoor-stellingen uit de 17de eeuw*, exhib. cat. Amsterdam 1976, pp. 109-111, cat. no. 22 (Willem Duyster, *Trictrac Players*), fig. 22a, note 4. See also: C. von Bogendorf Rupprath, in: P. Biesboer et al., *Judith Leyster: a Dutch master and her world*, exhib. cat. Haarlem/Worchester 1993, pp. 174-181, cat. no. 9 (Judith Leyster, *A Game of Trictrac*), fig. 9h.

2 See for instance: *Sebastian Vrancx, Capriccio of the Campo Vaccino, Rome, with Elegant Company and Peasants*, mon. SV, panel, 48.3 x 76.8 cm, Sale Christie's, London, 27 April 2007, lot. 16, in which Vrancx used elements from a sketch of *The Temple of the Tiburtine Sibyl at Tivoli* (Jaffé, op. cit., p. 305, nr. 1326).

3 M. Jaffé, The Devonshire collection of Northern European drawings, II, Flemish artists, Turin 2002, pp. 250 ff

4 Sebastiaan Vrancx, *Basilica of Constantine: Entrance wall in a fantastic setting*, pen and brown ink with brown wash on paper, 262 x 423 mm, Chatsworth House, Devonshire collection, inv. no. 1103. See: Jaffé, op. cit.. p. 263, cat. no. 1286.

5 Sebastiaan Vrancx, *View of the Porta Ripa from an avenue of trees amongst ruins on the Aventine looking down on S. Maria dell'Orto, on the right, and S. Maria Cosmedin, centre*, pen and brown ink with brown wash on paper, 274 x 409 mm, Chatsworth House, Devonshire collection, inv. no. 1111 A (recto). See: Jaffé, op. cit., pp. 270-271, cat. no. 1294.

6 K. van Mander, *Het schilder-boeck*, Haarlem 1604, fol. 295 v.: 'Sebastiaen Vrancks, gheleert hebbende by Adam van Oort, en is nu oudt ontrent 31. Iaren, is seer aerdigh in Landtschap, Peerdekens, en beeldekens.'

7 See: A. Keersemaekers, 'De schilder Sebastiaen Vrancx (1573-1647) als rederijker', in: *Jaarboek van het Koninklijk Museum voor Schone Kunsten Antwerpen*, 1982, pp. 165-186.

8 C. Depauw, G. Luijten, *Anthony van Dyck as a printmaker*, exhib. cat. Antwerp/Amsterdam 1999/2000, p. 138, fig. 3. The portrait, engraved by Schelte à Bolswert explicitly refers to Vrancx' position in the Civic Guard by depicting the artist with his foil.

cat. no. 23

Adriaen van der Werff
Kralingen 1659 – 1722 Rotterdam

Portrait of a Lady as Diana

Signed and dated lower left: *Ad v d Werff. Fec 1686*
Oil on canvas
48 x 40.6 cm. (18.9 x 16 inches)

Provenance:
Private collection, France

The engaging young lady of our portrait is presented as Diana, goddess of the hunt, and of chastity. She is depicted with her main attributes, a bow and arrow. Diana was an emblem of chastity. The lady wears a costume of an elegant silk-like fabric that has mainly derived from the imagination of the artist. The background makes clear that Adriaen van der Werff is not interested in a more or less realistic representation of a potential space and situation, but in a more classical representation. Therefore the classic elements of the presentation only have a decorative function. Many of Adriaen van der Werff's portraits first half of the 1680s show, in terms of representation and pose, a strong influence of the Hague painter Caspar Netscher (1639–1684). Netscher produced since 1670 many similar broad based half-figure portraits of approximately the same size and similar in background with gardens and interiors as the present painting. The elegant play of hands and the opposite movement of the arms are however typical of Adriaen van der Werff. The present painting is possibly based on the painting *Diana*, which is attributed to Caspar Netscher, representing Diana with her attributes.[1] Unlike Van der Werff's more romantic representation, Netscher depicted Diana in a more natural way. The present painting can also be compared with the painting *Portrait of a Man in a Guilted Gown* in the National Gallery in London.[2] Both paintings are similar in style and composition. Both sitters are placed in a classical atmosphere, dressed in impressive gowns with a classical statue in the background.

Adriaen van der Werff started his career painting small genre scenes, based on examples by his tutor Eglon van der Neer (1634–1703). The present painting however is a typical and good example of Van der Werff as a painter of portraits. Adriaen van der Werff painted portraits already in his early years, mostly in a high classical manner. Most of Van der Werff's portraits are painted on a small scale and in a refined manner, such as the present. He would place his sitters, which he mostly represents to the knee, in a landscape, occasionally furnished with classical statues. Van der Werff painted portraits until he could financially afford to stop. His distaste for portraits was a logical consequence of his choice for classicism. In classicism the exact likeness that one requires of a portrait was considered as little artistically. According to Houbraken Van der Werff learned to work in a more or less 'antique' style, which was the only right one according to his clients. In his later years he did make some more portraits of his wife and family and gentlemen like Adriaan Paats and Nicolaes Flinck, but only if his affection made him do this.[3]

Adriaen van der Werff was the son of a well-to-do miller. In spite of his father's objections, he persisted in his wish to pursue an artistic career. His father finally allowed him to study with the Rotterdam portrait painter Cornelis Picolet (1626–1673). He continued his education under the guidance of Eglon van der Neer, between circa 1671 and 1676. He treated a broad variety of subject matter, portraits and genre paintings but in the



course of years increasingly focused on depicting biblical and mythological themes. In 1687 Adriaen van der Werff married the wealthy Margaretha Rees (1669–1731), whose guardian, Nicolaes Anthonis Flinck, owned a collection of prints and paintings through which van der Werff became further acquainted with Classical and Renaissance art, as well as the French and Italian Baroq styles. By that time he had become one of the most successful artists and was able to ask excessive prices for his pictures. Nicolaes Flinck brought Van der Werff in contact with numerous other leading collectors, namely Jan Six and Philips de Flines. In 1691 and 1695 Van der Werff was head of the Rotterdam Guild of St. Luke. From 1697 he was also court painter of the Elector Palatine Johann Wilhelm von der Pfalz. In 1703 Van der Werff was knighted by Johann Wilhelm. Among his pupils are Philip van Dyk (1680-1753) and Bartholomeus Douven (1688–1726) and his younger brother Pieter (1665–1722), a painter of portraits and genre pieces who in later years collaborated with him. Many more painters were influenced by his smooth, classicist style. Next to being a painter, Van der Werff was also an accomplished architect.

ME

1 Caspar Netscher, *Diana*, Oil on canvas, 57 x 49,5 cm, Harris Museum and Art Gallery, Preston, Inv. Nr. P.830.

2 Adriaen van der Werff, *Portrait of a Man in a Quilted Gown*, 1685, Oil on canvas, 47.3 x 38.3 cm, National Gallery London, Inv. Nr. NG1660.

3 See: A. Houbraken, *De Groote Schouwburgh der Nederlantsche konstschilders en schilderessen*, 3 vols., The Hague 1718-1721, III (1721), pp. 400-401: 'echter daar in altyd zooveel van het moderne afgeweeken als doenlyk was en de Italiaansche grootsheid in hun bekledinge gevolgt: doch zyn groote geeft een hooger lot bedoelende kreeg een tegenzin daar in, zo dat hij verscheiden pourtretten, waar van de weezens byna afgedaan waren, onvoltooit heeft laaten staan, zonder dar zyn vrienden daar omtrent hoe ernstig aangezogt iet vermogten. Egter heeft hy naderhand nog eenige pourtretten levens groot op ovale doeken gemaakt, als dat van zyn vrouw en familie en de Heeren Adriaan Paats en Flink. Dog dit nam hy dan waar als zyn genegenheid hem van zelf daar toe dreef, die hy altyd den vollen toom geviert heeft.'



Detail of cat. no. 23

Colophon

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Catalogue Editor:
Natasha Blumenthal

Design:
Annelies Mikmak

Photography:
Pieter de Vries, Texel
Prudence Cumming, London

Printed by:
Waanders, Zwolle

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