OLD MASTERS

2011

SALOMON LILIAN

OLD MASTERS

2011

Rue Etienne-Dumont 14
CH - 1204 Geneva
Switserland
Telephone +41 22 702 9230
Fax +41 22 702 9239
E-mail:salomonlilian@aol.com

Website: www.salomonlilian.com

Exhibition and research:
Spiegelgracht 5
1017 JP Amsterdam
Telephone +31 20 6206307
Fax +31 20 6246018
E-mail: info@salomonlilian.com

Acknowledgements

In our eighteenth year of producing an annual catalogue of Dutch and Flemish Old Master Paintings, we are delighted to have been able once more to present a very good collection of paintings that are fresh to the market, including a masterpiece by Emanuel de Witte.
Following this, we discovered the *Principael* (the only signed version) of an often copied painting by Frans Francken the Younger, representing *The Dance of Death*. This painting is an important addition to the oeuvre of Frans Francken.
We also found a beautiful early work, from 1646, by Philips Wouwerman, from a French private collection, a painting which is comparable with *The Grey* in the Rijksmuseum in Amsterdam.
An important early work by Jan Miense Molenaer, a charming smoker by Petrus Staverenus, two very attractive coppers by Jan van Kessel and Elias Vonck, a genre piece by Pieter Codde and a seascape by Willem van de Velde make this catalogue an interesting addition to our annual catalogues.

I am thankful to Wendela Burgemeister who wrote seven entries and conducted the entire project, and I would like to thank Jasper Hillegers, who wrote thirteen entries and conducted thorough art historical research on our paintings, and Natasha Blumenthal, who edited all entries.

Salomon Lilian
March 2011

cat. no.

1 Gerrit Adriaensz Berckheyde
2 Pieter Codde
3 Edwaert Collier
4 Joos van Craesbeeck
5 Frans Francken the Younger
6 Abel Grimmer
7 Jan van Kessel
8 Simon Kick
9 Jan Miense Molenaer
10 Adriaen van Ostade
11 Floris van Schooten
12 Isaak Soreau
13 Petrus Staverenus
14 Werner van der Valckert
15 Willem van de Velde the Younger
16 Pieter Hermansz Verelst
17 Elias Vonck
18 Harmen Willemsz Wieringa
19 Emanuel de Witte
20 Philips Wouwerman

cat. no. 1

Gerrit Adriaensz Berckheyde
1638 – Haarlem – 1698

A View of the Spaarne, Haarlem

Signed lower right *Gerrit Berck heyde*
Oil on canvas
47 x 56 cm. (18.5 x 22 in.)

Provenance:
London, Christie's (as Van Aalst), 1 April 1960
The Netherlands, private collection

Literature:
C. Lawrence, *Gerrit Berckheyde*, Doornspijk 1991, p. 44, n. 74
M. Sitt, P. Biesboer (eds.), *Jacob van Ruisdael : de revolutie van het Hollandse landschap*, exh. cat. Frans Hals Museum, Haarlem, Hamburger Kunsthalle, Hamburg, Zwolle 2002, p. 14, fig. 1

The present *View of the Spaarne*, Haarlem's main river, is an unusual one, and unique in the oeuvre of Haarlem's most renowned seventeenth century visual *chroniqueur*, Gerrit Adriaensz Berckheyde. The artist, a native of the city, was apprenticed to his older brother Job and was a Haarlem master since July 1660.[1] Berckheyde is known primarily for his outstanding cityscapes of Haarlem, as well as Amsterdam, The Hague, and Cologne. The present work depicts the *Spaarne* seen from the west quay, the so-called *Koudenhorn*, from a northwest to southeast orientation. In his conception of the image, Berckheyde must have stood in front of the present Haarlem police station, right where the old *Catharijnebrug* (Catherine Bridge) used to cross the river.[2] Although Berckheyde evokes the expansiveness of the scene (more than half of the picture plane is taken up by the milky blue, partly clouded summer sky), his painting nevertheless distinctly focuses on the river and its surroundings. In the foreground two boats, a sloop, and two swans float in the river, capturing the viewer's attention. Following the greenish, transparently painted river, one sees the delicate reflections of the architecture, some casual activity on the east river bank where boats are moored, and further boats in the distance. This idyllic view, as recorded by Berckheyde some 330 years ago, has only slightly changed since the seventeenth century. Most notably, the current *Catharijnebrug* cuts crosswise through Berckheyde's original view nowadays. However, the little shipyard in the left foreground, adjacent to the aptly called *Scheepsmakersdijk* (ship builder's yard), in operation until the twentieth century, is still recognizable today. In addition, several houses depicted on the curve of the east river bank, the present *Houtmarkt*, known in the seventeenth century as *Scheepmakersdijk* or *Stroomarkt* (Straw Market) have partly survived. In the far distance of the scene one can just see the no longer extant *Nicolaasbrug* leading towards the *Koralensteeg*. The distant main structure rising above the houses of the east bank is the *Spaarnwouder* or *Amsterdamse poort*, the former gate of entrance for everyone coming from the direction of Amsterdam. On the right of the painting, on the river's west bank, the tower of the *Bakenesser Kerk*, not to be confused with its Saint Bavo twin tower, dominates the houses on the leafy *Koudenhorn*.



A strip of the west riverbank seems to be reserved for some sheep or goats grazing, but the focal point here is the prominently depicted beer brewery. The brewery can be identified as *'t Springende Paert* (The Leaping Horse), whose insignia, a rearing white horse within a blue circle, is seen upon the *bierpaal* or beer pole on the quay, a wooden device also known as a *putgalg* or *kaapstender*. These distinctive *putgalgen* were essential in transferring fresh water (mostly drawn from the dunes in Haarlem), delivered by special water boats, to the brewery. Behind the *putgalg* two beercarriers can be seen coming out of the brewery, bearing a barrel of beer. In the distance, before the curve in the river, a second *putgalg* on the west river bank signals the presence of another brewery. No doubt this is *'t Hoefijser* (The Horse Shoe), the only other brewery located at the *Koudenhorn* during this period. A third brewery can be detected on the east bank, known as *'t Scheepje* (The Little Ship) housed behind the third and fourth façades from the left foreground. Although no longer endowed with stepped gables, the houses survive and the double-fronted house still bears *'t Scheepje*'s original plaque. Somewhat further down the river, between the *Melkboeresteeg* and the aforementioned *Koralensteeg*, a fourth brewery named *de Son* (The Sun) used to be located. Since *de Son* was active at least until 1675, at best until 1678, and no *putgalg* is to be seen in front of the double edifice and the neighbouring house, this establishes a solid *terminus post quem* for the painting. Since *'t Springende Paert* was sold to the Jesuits in 1697, who subsequently transformed the brewery into a church, one must conclude that the picture was painted before or in that year.

Considering the average beer consumption during the seventeenth century per head of population of about 200 to 300 litres per year, the beer brewing industry was extremely important to Haarlem. Together with Rotterdam, Haarlem took over the leading position as the largest beer producing city from Delft and Gouda during the first two decades of the seventeenth century. Haarlem beer, described as '*Hooft-neringe der stadt Haerlem*' (main business of Haarlem), was exported mostly to the provinces of Utrecht, Noord-Holland and Friesland.[3] The Spaarne clearly held a crucial position in the transport of beer. Not surprisingly Haarlem breweries alongside the Spaarne became the subject of works of art by artists such as Jacob Matham (1571-1631) and Anthonie Beerstraten (1637-in or after 1664). Matham made a pen drawing, dated 1627, of *De Drie Lelyen* (The Three Lilies) brewery, now in the Frans Hals Museum but once in the possession of the owner of the brewery, Johan Claesz. van Loo, Haarlem burgomaster in 1639.[4] Beerstraten's drawing of c. 1660 depicts *De drie Claveren* (The Three Clovers) near the *Lange Brug*.[5] The Matham work in particular recalls Berckheyde's painting, since it adopts the same perspective from the east quay of the Spaarne and incorporates several identical pictorial elements, such as the prominent *putgalg*, the men bearing beer, the sloop in the middle of the river transporting a barrel, and the swans.

Gerrit Berckheyde and his brother Job depicted Haarlem breweries on several occasions. A painting of *De Drie Claveren* brewery by Job is mentioned in the 1707 death inventory of Maria van Strijp from Haarlem.[6] Gerrit's *Passer Brewery at the Bakenessergracht*, possibly identical to the work in the Rotterdam Belastingmuseum, occurs in the Haarlem inventory of Mattheus Andriesz. Stilte of 1713.[7] Another example is Gerrit's *The Waag and Crane on the Spaarne*, now in the Amsterdam Rijksmuseum, showing a brewery on the right.[8] In many ways the Rijksmuseum painting is a mirrored reflection of the present work, employing a similar, though opposite pictorial scheme. The two works are the only ones in Gerrit's oeuvre to depict the tower of the *Bakenesser Kerk*, rising above the houses alongside the Spaarne, and in both works the tower is counter-balanced by the façade of a landmark building, the *Waag* in the Rijksmuseum work, the front of the large house on the *Koudenhorn* in the present work. Both paintings, furthermore, combine this specific element with a diagonal view across the Spaarne. In fact, the distant curve of the river is the same in both works, but looked upon from opposite directions. As has been observed, the shift from the frontal view to the more dramatic diagonal view in Berckheyde's oeuvre occurs in the middle of the 1670s.[9] This validates the historical arguments for a dating of the painting after 1675. The aforementioned *terminus ante quem* of 1697 is validated by the sad events of 10 June the following year, when, as Houbraken recalls, Berckheyde is reported to have drowned in the Brouwersvaart, after leaving the company and garden of a certain Alexander de Vos. He was buried four days later, on 14 July 1698.[10]

JH

1 For biographical references, see Lawrence 1991.
2 I am grateful to Hans van Felius from the Noord-Hollands Archief (Provincial Archive) in Haarlem for his useful insights concerning the location, and the identification of the breweries depicted by Berckheyde in this painting, email December 2010.
3 R.E. Kistemaker, V.T. van Vilsteren (eds.), *Bier! Geschiedenis van een volksdrank*, Amsterdam 1994, pp. 76-77.
4 Jacob Adriaensz Matham, *View of the De Drie Lelyen brewery at Haarlem and of Velserend manor, owned by Johan Claesz van Loo*, pen on canvas (?), 71 x 116 cm., 1627, Haarlem, Frans Hals Museum, inv.no. OS I-254. See Kistemaker/Van Vilsteren 1994, p. 47, fig. 59.
5 Anthonie Beerstraten (attributed), *The Spaarne at the brewery De Drie Klaveren and the Eendjes- or Leidse Waterpoort, Haarlem*, drawing, pencil and brush in grey, 22.2 x 39.1 cm., ca.1660, Haarlem, Noord-Hollands Archief, collection Kennemerland, inv. no. 53-000276 M. See Kistemaker/Van Vilsteren 1994, p. 76, fig. 99.
6 Noord Hollands Archief (NHA), NAH 607, no. 82, p. 10, no. 16, 'een brouwerij van de claveren'.
7 NHA, NAH 692, no.99, p. 20, no. 8, 'Een van Bergkheijde verbeeldende de brouwerij van de passer'.
8 Gerrit Adriaensz Berckheyde, *The Waag and crane on the Spaarne*, oil on panel, 35 x 45.5 cm., signed lower left *G Berck Heyde* Amsterdam, Rijksmuseum, inv. SK-A-35. Lawrence 1991, p. 44, fig. 36.
9 Lawrence 1991, p. 44.
10 A. Houbraken, *De groote schouburgh der Nederlantsche konstschilderse en schilderessen*, 3 vols., The Hague 1718-1721, III, p. 197.

cat. no. 2

Pieter Codde
1599 – Amsterdam – 1678

Portrait of an Elegant Family on a Terrace before an Arch

Signed on the balustrade: *PCodde / A...* ('PC' interlaced)
Oil on panel
43.8 x 55 cm. (17.2 x 21.7 in.)

Provenance:
London, Gallery Brod

Pieter Codde was the fourth child of Maria Jansdr and Jacob Pietersz Codde, an Amsterdam *paalknecht*, or clerk to merchants and shippers.[1] Codde lived with his parents in the *Paalhuis* on the Nieuwebrug. He is first recorded as a painter in 1623, when he married the 18 year old Marritge Aerents Schilt, daughter of the wealthy hat manufacturer and substitute sheriff Aerent Elbertsz Schilt. On 25 April the following year, their daughter Clara was baptized in the *Oude Kerk*. By 1628 at the latest Codde – like many other artists – was renting a house in the *St. Anthonisbreestraat*, that he was able to buy in 1630 following the deaths of both his father and his father-in-law. In 1657 he purchased a house, no. 385 *Keizersgracht*, for 5000 guilders, where he remained until his death in 1678.

Codde was active in both artistic and literary circles. In 1627 the poet and playwright Elias Herckmans (c. 1596-1644) dedicated his tragedy *Tyrus* to the artist, inspired by Codde's now lost painting of the subject. In 1633 Codde's own poem of pastoral love was published in the *Hollands Nachtegaeltien* (by Jacob Pietersz Wachter, Amsterdam, 1633). The artist apparently had quite a temper, for on Pentecost 1625 he is recorded as having thrown a jug at the head of Willem Duyster (1599 – 1635), presumably his pupil. In 1635 Codde's only child, Clara, died. The following year, 1636, Codde and his wife separated. On the 5th of February of that year an inventory of Codde's possessions was drawn up. The presence of multiple paintings in this inventory by artists such as Frans Hals Jr. (1618-1669), Pieter Molijn (1595-1661), Jan Porcellis (before 1584-1632), Salomon van Ruysdael (?1600/03-1670) (and Pieter Claesz. (1596/7-1661) has led some to believe that the artist spent some time in Haarlem. However, there is no direct evidence for this hypothesis.

Codde is known primarily as a painter of genre interiors featuring elegant figures and merry companies. However, his earliest known works are a *Portrait of a Boy Standing*, now in the Ashmolean Museum, Oxford and a *Woman holding a Mirror* in The National Gallery, London, both dating from 1625.[2] Codde continued to paint portraits throughout his career, but several historical works by his hand are also known. In 1637 he finished the so-called *Maegere compagnie*, now in the Rijksmuseum, Amsterdam (inv. no. SK-C-374), a militia piece begun by Frans Hals in 1633. Codde was particularly prolific during the 1620s and the 1630s, rarely signed after 1645, but remained active as a painter in the 1650s.

The present work, including a family portrait, depicts a group of eleven figures in a partially open, wooden-floored terrace. On the left a *repoussoir* is formed by a boy leaning upon a balustrade, at the foot of which a wine cooler with two bottles has been placed. The pictorial space is further defined by a large arched structure at the back of the terrace that opens up onto a view outside, of the partly clouded sky, a wooded landscape, only





Fig. 1 Salomon Savery, *Musical Company in an Interior*, title page illustration to Pieter Jansz Slyp, *Minnelycke Sangh-Rympies*, Amsterdam 1634



Fig. 2 Pieter Codde, *Merry Company with a Woman Playing the Lute*, panel, 37.5 x 49.5 cm., Sale Amsterdam, Muller, 14 December 1912, no. 161

vaguely indicated with thin layers of blue, grey and green paint. Codde achieves a pinkish effect in the clouds by making optimal use of the transparency of the paint on the wooden panel. The viewer's main attention, however, is drawn to the figures on the right side of the picture, particularly the young gentleman clad in fine black silk, wearing a broad-rimmed hat and holding gloves in his left hand. He, his bearing proud and looking directly at the viewer, is obviously the *pater familias*, surrounded by his wife and children. She, also regarding the viewer directly, is sitting on the right, dressed in a lavish black gown, with a millstone collar. A delicate organza headdress, from which two pearls are suspended, adorns her hair. Around her left wrist she wears a golden bracelet, re-affirming her wealth. Her young daughter, dressed in white, leans upon her mother's lap, while her brother stands at his father's right in a stylish grey outfit, his hat in his left hand.

But what can be said about the other figures in the painting? Neither the boy at the left nor the six remaining figures arrayed around the terrace seem to be part of the family, for they are not as meticulously painted as the family members and lack their distinctly individual facial expressions. Rather, they are the typical figures that populate Codde's genre pieces. The lady turned with her back to the viewer (thus by definition not a family member), her hand – characteristic of Codde – hanging down by her side, is recognisable from several of Codde's paintings, such as the dated *Merry Company with Masked Dancers* of 1636 in the Mauritshuis, or the *Merry Company Making Music* in the Bristol City Museum and Art Gallery, dated 1631.[3] Ths standing couple, linking the seated couple of the background and the family group in the foreground, mirror each other as both incline rather gracefully towards their left. She cuts an elegant figure with her silken dress rendered in delicate blue and pink tones, her hair flowing rather beautifully against the background sky, and introduces a rival focus to the family portrait, the fact that her back is turned towards us lending her a certain mystique. One can see the seated couple in the background, seated before the landscape, in virtually the same position (the man even wearing the same turned up hat), in an old copy after Codde, once at auction in Vienna.[4] The man in the corner to the right of the painting, between the arched opening and a partially glimpsed doorway and looking down towards the woman sitting below him (she in turns looks upwards for unexplained reasons) is a type also used often by the artist.[5]

In the early 1630s a few Dutch genre artists, such as Jan Miense Molenaer (1609/10-1668), Anthonie Palamedesz. (1601-1673) and Pieter Codde, experimented with combining the traditional family portrait with the genre of the merry company, a type of painting they all practised.[6] The combination was a fairly apt one, for both genres featured a group of figures, mostly in interiors. Clearly, merry companies could convey a certain moral judgement, but by 1630 the ethical aspect of the genre was apparently felt to be diverging from the genre to such a degree by both these painters and at least a part of the public, that the merging of the merry company with the respectable genre of the portrait became acceptable, the surviving examples providing clear evidence of this. Nevertheless, the relative scarcity of this type of works neatly points to the reservations of the more conservative public – no patron would allow himself or his family to be depicted within an even remotely disputable surrounding – concerning this progressive blend of genres.

Portrait of an Elegant Family on a Terrace before an Arch is thus a daring work because of its new approach, one that Codde only adopted a few times.[7] The portrait's unique, casual atmosphere is established by the inclusion of some of the same pictorial elements seen in his merry companies, familiarising the viewer with the genre-like character of the painting. Note, apart from the anonymous genre figures, the motif of the wine cooler. This can be found for instance in the Mauritshuis' *Merry Company* of 1636 [8], with which the present painting also shares the dark *repoussoir* on the left and the diagonal arrangement of the remaining figures. At the same time, the present work is unusual in terms of its setting. By choosing the uncommon feature of the arch and the landscape behind it instead of the box-like interior usually favoured by him and his colleagues, Codde deliberately deviated, no doubt having consulted with his patron, from the prevalent pictorial scheme. He must have liked this compositional scheme, for it appears again in a history painting by his hand.[9] Interestingly, the Amsterdam printmaker Salomon Savery (1593/94 – 1683) used a similar scheme in his print for the title-page of *Minnelycke Sangh-Rympies*, a volume of poetry by Jan Harmensz Krul published in Amsterdam in 1634 (Fig. 1). Since the positioning of the seated woman in Savery's print matches the woman in the present work, and part of Savery's composition is unmistakeably based on another work by Codde (Fig. 2), the parallel between the print and the present work can be no coincidence.[10] Codde's *Elegant Family Portrait on a Terrace before an Arch* should therefore be dated in or just before 1634.

JH

1 For biographical references, see C.M. Dozy, 'Pieter Codde, de schilder en de dichter', in: *Oud Holland* II (1884), pp. 34-67; C. Von Bogendorf-Ruprrath, in: P. Sutton et al., *Masters of Seventeenth Century Dutch Genre Painting*, exh. cat. Philadelphia, Berlin, London 1984, p. 174; N. van de Kamp, in: *The Dictionary of Art* VII (1996), pp. 510-511; D. Beaujean, in: *Saur* XX (1998), pp. 95-97.

2 Oxford, Ashmolean Museum, inv. no. WA1845.21; London, The National Gallery, inv. no. NG2584.

3 Pieter Codde, *Merry Company with Masked Dancers*, 1636, oil on panel, 50 x 76.5 cm., The Hague, Mauritshuis, inv. no. 392; Pieter Codde, *Merry Company Making Music*, 1631, oil on panel, 49.5 x 64.1 cm., signed and dated *PCodde 1631*, Bristol City Museum and Art Gallery, inv. no. BAG 46233. The hand of the lady in the present work was once painted over, as appears from a photo taken in 1959. See RKD, Codde, photo Cooper, no. 242843.

4 After Pieter Codde, *A Woman and Two Men in an Interior*, oil on panel, 21 x 27 cm., sale Vienna, Dorotheum, 2 December 1958, lot 22 (as J.J. Buesum).

5 See for instance Codde's *Elegant Company Making Music*, panel, 28.3 x 38.8 cm., signed with the monogram. *PC*, sale London, Christie's, 7 July 1995, lot 54. The position of the man and the woman looking upwards can be found in the aforementioned painting in Bristol.

6 E. Kolfin, *The young gentry at play: northern Netherlandish scenes of merry companies 1610-1645*, Leiden 2005, pp. 114, 269, no.80. Kolfin further lists Jan Olis and Laurence de Neter.

7 Kolfin 2005, p. 269, no. 80, lists two examples of works by Codde that combine portrait and genre: *Family Portrait*, sale, Sotheby's, London, 5 July 1995, lot 305, and *Girl at a Virginal*, whereabouts unknown, photo RKD. In contrast, Frauke Laarman postulates that Codde never fused the two genres. See: F. Laarmann, *Families in beeld : de ontwikkeling van het Noord-Nederlandse familieportret in de eerste helft van de zeventiende eeuw*, Hilversum 2002, pp. 67-69.

8 Laarman 2002, p. 68, explicitly states that Codde never used motifs from his genre paintings in his portraits.

9 Pieter Codde, *The Generosity of Scipio* (?), support and dimensions unknown, formerly Scheveningen, P.J.G. van Diggelen (1948), photo RKD. Codde used the element of the arch with a view once more in a genre piece, *Interior with a Sleeping Innkeeper and his Wife*, oil on panel, 50 x 72 cm., Zürich, Galerie Thalacker (1933), photo RKD.

10 Savery's engraving is partly based on Codde's *Merry Company With a Woman Playing the Lute*, panel, 37.5 x 49.5 cm., sale Amsterdam, Muller, 14 December 1912, lot 161. See Kolfin 2005, pp. 148, 168-169, figs. 138, 140.

cat. no. 3

Edwaert Collier
Breda c. 1640 – 1708 London

A Trompe-l'Oeil of a Letter Rack

Signed on the paper lower right *Mr. Edward Collier Painter at Leÿden* and *E. Collier* on the central print; dated *1706* on the paper upper right.
Oil on canvas
54 x 67.3 cm. (21.3 x 26.5 in.)

Provenance
Alton Towers, Staffordshire, Collection of the Earl of Shrewsbury
Christie's, London, 17 November 1989, lot 38
Collection of John Appleby, Jersey

Presumably born in around 1640 in Leiden, the painter Edwaert Collier is first mentioned in Haarlem in 1663, where it seems that he studied.[1] From 1667 until 1691 Collier is documented in Leiden. He was married three times between 1670 and 1681, and was twice made a widower. An intended marriage in 1674 was cancelled because the intended bride had already given her nuptial vows to a suitor from The Hague. Collier probably moved to London in around 1693, though inscriptions on his paintings indicate that he was back in Leiden between 1702 and 1706. In 1706 (see below) the artist returned once more to London, where he died and was buried in St. James's, Piccadilly, on the 9th of September 1708.

Collier is known primarily for his *Vanitas* paintings featuring a variety of subject matter, and his *trompe-l'oeil* works, but a number of still-lifes, a history painting and portraits by his hand are also known. The *trompe-l'oeil* discussed here depicts a letter rack, with three red leather straps fastened at intervals with drawing pins into a brown board, formed by the canvas itself; this was a favourite subject of Collier's, whose crafted illusions once caused art historian Laurens Jan Bol to coin the term 'pop art avant la lettre'.[2] Collier rendered the quasi-randomly arranged objects, tucked in behind the leather straps on the rack, in a seasoned manner. Behind the upper strap, in the upper left corner, one sees a copy of the *Extraordinaire Haerlemsche Courant*, the Haarlem newspaper, with international news from Italy and Portugal. Next to it are a quill pen, a pair of scissors and a copy of *Her Majesty's most gracious speech to both Houses of Parliament*, the annual British sovereign's speech, delivered in 1706 by Queen Anne. The central print, depicting a man in a hat smoking a pipe and bearing the inscription '*De Reuck*', 'The Smell', hangs down from the upper strap as well. Its shadow and the way in which the bottom of the print projects into the viewer's space add great illusive depth to the work. On its left are a stick of red sealing wax and a *Custing Brief*, a debenture in Dutch relating to property. To the right of the print two letters can be seen, one of which is addressed to Collier himself, the address thus functioning as a signature. The rack further contains a pen- or paper-knife and another stick of black wax. From the lower strap a metal seal is suspended by a ribbon.

Part of Collier's working method involved the recycling, readapting and rearranging of motifs. All of the items so carefully displayed in the letter rack are familiar pictorial elements within the *trompe-l'oeil* repertoire of Collier, some even dating to the period before the artist's move to England. A letter rack of comparable size, with three straps, containing among other objects a quill pen, red sealing wax, a pen- or paper-knife and the small folded letter with Collier's signature, is dated 1692.[3] The copy of the Queen's speech, reappearing at various times in Collier's paintings starting with her accession in 1602[4], was a simple adaptation of 'His Majesty's Speech' that Collier regularly depicted during the reign of Anne's predecessor, her brother-in-law William III.





Fig. 1 Jan Verkolje after Petrus Staverenus, *Smell*, mezzotint, 163 x 122 mm., Amsterdam, Rijksprentenkabinet, inv. no. OB-17542

In time Collier implemented new elements as well. The central print in the present painting, a mezzotint with the caption '*De Reuck*' and a barely visible signature by Collier makes a good example. The print depicts 'Smell' and was part of a series of the five senses, copied after a series of original paintings by Dutch seventeenth century artist Petrus Staverenus (active c. 1634-1654) which has recently surfaced.[5] Various versions of this print series exist, some following Staverenus' composition and some in reverse, by artists such as Abraham Blooteling (1640-1690), Peter Schenk (1660-c. 1718/19) and Jan Verkolje (1650-1693) (Fig. 1).[6] In the last five years of his life, during his sojourn in Leiden, Collier seems to have favoured precisely this series. Preceding the present work by two years is a letter rack almost identical in both composition and size, depicting another print from the series, *Sight*.[7] Although only these two works have come to light so far, Collier might have envisioned or even produced a whole series of five closely related letter racks centered on the print series. Such an assumption might indeed be supported by the fact that the artist manufactured another series of *trompe-l'oeil* paintings featuring the same prints. Four of these works, *Smell*, *Taste*, *Touch* and *Sight*, are still preserved.[8] All dated 1706, like the painting discussed here, they simply depict the separate prints attached to a wooden background with some red sealing wax. While three of these works were painted in Leiden, *Sight* is signed *London 1706*, indicating that Collier returned in that year. Back in London, Collier finally painted a last *trompe-l'oeil* letter rack belonging to the five senses cluster. Yet again he chose – as in the present work – to depict *Smell*, the most attractive print of the series. This London painting is in fact a loose repetition of the present work, though with a vertical format.[9] Interestingly, the caption underneath the print reads 'Smell' instead of the Dutch '*De Reuck*'. Since such an English version does not actually exist, Collier must have no doubt customized his work for the English market. At the same time it shows that the print used by Collier was not necessarily endowed with a Dutch caption either. Although the Schenk version of the print is inscribed '*De Reuck*', it is a mirror image of the one represented by Collier, who might have simply used the version without a caption by Jan Verkolje, which is closest to the print depicted in the present work.

JH

1 For biographical references, see M. Wurfbain, in: J. Turner (ed.), *The Dictionary of Art*, 34 vols., New York 1996, 7, pp. 381-382; F.G. Meijer, in Saur (*Allgemeines Künstlerlexikon : die bildenden Künstler aller Zeiten und Völker*), vol. 1ff, Munich 1992-, 20 (1998), pp. 299-300; F.G. Meijer, in : A. van der Willigen, F.G. Meijer, *A dictionary of Dutch and Flemish still-life painters working in oils, 1525-1725*, Leiden 2003, p. 64.

2 L.J. Bol, *Holländische Maler des 17. Jahrhunderts nahe den grossen Meisters : Landschaften und Stilleben*, Braunschweig 1969, p. 280.

3 A letter rack of comparable size, with three straps, containing among other objects a quill pen, red sealing wax, a penknife and the small folded letter with Collier's signature, is dated 1692. See sale Stockholm, Stockholms Auktionsverk, 28/29 November 2000, lot 1408. Paris, Haboldt (2001). Oil on canvas, 50 x 61 cm., signed and dated 1692.

4 Collier's *trompe-l'oeil* letter rack in the Victoria and Albert Museum, London (inv. no. P.23-1951) includes Her Majesty's speech while it is dated 1701. This is due to the Old Style dating, in which the new year started at 25 March, Lady Day.

5 Petrus Staverenus, *The Five Senses*, set of five, oil on panel, 16 x 11.9 cm., sale Munich, Neumeister, 30 November 2010, lot 33.

6 For the series by Blooteling, see F.W.H. Hollstein, *Dutch and Flemish etchings, engravings and woodcuts ca. 1450-1700*, vols. 1-, Amsterdam 1949-, II (1950), p. 264, nos. 261-266. No. 261 is sometimes identified as the Smoker. Nos. 262-266 as after Cornelis Bega. For Schenk, see Hollstein XXV (1981), pp. 81-82, nos. 377-381. For Verkolje, see Hollstein XXXV (1990), pp. 235-237, nos. 7-11, with reference to copies.

7 Edwaert Collier, *Trompe- l'Oeil of a Letter Rack with Writing Material and a Print: T'gesicht*, oil on canvas, 53.5 x 66.5 cm., signed and dated 1704, sale London, Sotheby's, 8 July 1999, lot 173.

8 *The Smell* (*De Reuck*), oil on canvas, 43 x 33 cm., signed and dated *E. Collier fecit Leyden 1706*, Delft, Kunsthandel J. Van Dalen 1961; *Taste* (*De Smaeck*), oil on canvas, 41 x 33 cm., signed and dated *E. Collier fecit Leyden 1706*, sale London, Christie's, 19 April 2002, lot 59; *Touch* (*'T Gevoel*), oil on canvas, 43 x 33.5 cm., signed and dated *E. Collier fecit Leyden 1706*, sale London, Christie's, 19 April 2002, lot 59; *Sight* (*'T Gesicht*), oil on canvas, 42 x 34 cm., signed and dated *E. Collier fecit London 1706*, sale London, Sotheby's, 18 October 1995, lot 91.

9 Edwaert Collier, *Trompe l'Oeil of a Letter Rack with Smell*, oil on canvas, 62 x 51 cm., signed *Mr. Edward Collier Painter at London*, sale London, Sotheby's, 12 December 1979, lot 275.

cat. no. 4

Joos van Craesbeeck
Neerlinter 1605/06 – c. 1660 Brussels

Twelfth Night

Indistinctly signed
Oil on canvas
103 x 118 cm. (40.6 x 46.5 in.)

Provenance:
Brussels, sale C.H. Roosenboom (Coppyn), 21 May 1830, no. 4 (as Adriaen Brouwer, manually changed from Brouwer to Craesbeeck in the RKD copy). Bought by Dansaert Engels.
Copenhagen, collection Ole Olsen
Copenhagen, sale Winkel & Magnussens, 4-8 August 1953, no. 6
Copenhagen, sale Arne Bruun Rasmussen, 9 November 1977, no. 264
The Hague, sale Van Marle & Bignell, 27 November 1978, no. 8
France, private collection

Literature:
K. de Clippel, *Joos van Craesbeeck (1605/06-c. 1660 : Een Brabants genreschilder*, 2 vols., Turnhout 2006, vol. I, p. 178.[1]

Other version:
Oil on panel, 62 x 78.5 cm., present location unknown[2]

Joos van Craesbeeck was born in the small town of Neerlinter, halfway between Brussels and Maastricht, where his father, Joos van Craesbeeck Senior, was a baker and a resident of some distinction.[3] His mother was Craesbeeck Sr.'s second wife, Geertruid van Callenborch. Van Craesbeeck is first mentioned in 1630, when he and Johanna Tielens made up a prenuptial contract in Antwerp. Married in January 1631, the couple's firstborn son was baptized in February already. Later that year Van Craesbeeck became an Antwerp *poorter*, or citizen. Since the Antwerp citizenship required a minimum age of 25, and his father was still married to his first wife by February 1604, Van Craesbeeck must have been born in 1605 or 1606. He probably moved to Antwerp not long after his father's death in 1613, for in 1631 the local schoolmaster Matthijs Coenen, himself a former citizen of Neerlinter until 1612, and the miller Hans Bogaerts, stated that they had known Craesbeeck 'for a very long time'. Van Craesbeeck's father-in-law was the baker of the 'Zuidkasteel', the Antwerp citadel built by the Duke of Alba in 1567, and residence of the Spanish troops. Van Craesbeeck was probably trained there as a baker, but subscribed to the Antwerp guild of painters in 1633. This change of career is less surprising than it seems. In addition to his family-in-law having connections with the artistic milieu and being acquainted with, for instance, David Teniers[4], Van Craesbeeck hooked up with Adriaen Brouwer (1605/06-1638) in the citadel's *cantina*. Brouwer started teaching Van Craesbeeck to paint, in return for lodging in the latter's house. In time, Van Craesbeeck gradually exchanged baking for painting, mostly in the peasant genre developed by his friend Brouwer. Still mentioned as being in Antwerp in 1637, Van Craesbeeck surfaced again in Brussels in March 1651, when he entered the local guild of Saint Luke. The fact, however, that he had documented business affairs in Antwerp in the autumn of 1651, suggests that he lived and worked there during the fourteen years in between. Last documented in 1654 in Brussels, he must have died before 1661, when biographer Cornelis de Bie (1627-1711/1716) in his *Gulden Cabinet* writes about the painter in the past tense. More precisely, a *Fight at the Inn* by Van Craesbeeck was copied by the painter Gillis van Tilborch (c. 1625-1678). This copy is dated 1660.[5] Since Van



Tilborch is known to have closely followed Van Craesbeeck's production, the latter's death might well be placed around that year.[6]

A panel version of the present *Twelfth Night* surfaced in the Zürich art trade in 1949. Interestingly, the panel was offered together with Van Craesbeeck's abovementioned *Fight at the Inn*, also on panel and of exactly the same size, no doubt its pendant.[7] Considering the *Fight at the Inn*'s presumed dating of c. 1660, its pendant would also have been painted in that year, thus also pointing to a similar dating of c. 1660 for the *Twelfth Night* discussed here. The subject depicted is the popular subject of Epiphany, or Twelfth Night. This nowadays only marginally celebrated Christian feast (now of central importance only to the Orthodox Church) was the most important family gathering of the year during the seventeenth century in the Netherlands.[8] While the feast shared similarities with the German pagan winter festival of *Yuletide*, its Christian basis lay in the closure of the twelve day period known as the *Dodecahemeron*, starting with the Nativity at Christmas to the Adoration of the Magi on 6th January, as told by Matthew in the gospels (Matthew 2: 1-12). Initially central to the celebrations were the Star or Herod plays, in which the three Magi, in their quest to find the infant Jesus, visited King Herod, the mock tyrant being the subject of various witty songs. Towards the end of the sixteenth century the emphasis of the feast shifted from an ecclesiastical setting towards a secular one. In addition to celebrations outside, when singers representing the three Magi and bearing a star, went around the houses asking for (instead of giving) treats or gifts, most of the celebrations took place inside the house, often involving a role play, with a chosen King and a royal household. Central to these festivities was the consumption of copious amounts of food and drink with family and friends, sometimes charitably shared, as becomes clear from a contemporary Twelfth Night song: 'One plays the King just like it should / Everyone in his house on Epiphany / And on the tables one eats for free / Delicious waffles and rice-pudding / and also greasy pancakes / Sugar pastry and other titbits.'[9]

Following an existing pictorial tradition, which started with Maerten van Cleve (1527-c. 1581) in the 1570s, and continued by Jacob Jordaens (1593-1678) and David Teniers II (1610-1690) in the 1630s, Van Craesbeeck depicts the feast inside the house. Fourteen adults, a child and a mother with a suckling babe-in-arms are gathered round a table. In the midst of the company sits the king, recognisable by the paper crown attached to his hat, which was sold on the streets during the festivities. To the right, a woman is seated by a fireside with some children, holding a frying pan, while a male figure can be glimpsed through an open doorway, presumably preparing food. In accordance with his predecessors, Van Craesbeeck painted the moment at which the festivities reach their climax: as the king-for-a-day takes a swig, the others shout 'The king drinks!' This exclamation, to be repeated throughout the day and preferably very loudly, seems to have referred to the words presumably cried by the three Magi when seeing the infant Jesus drink from his mother's breast'.[10] Van Craesbeeck no doubt alluded to this by including the woman with the suckling baby in the left foreground. In order to become the king one had to be chosen by fate, either by means of a sliced cake with a bean hidden in it (the finder of the bean being the king or queen), or by a lottery, for which the so-called 'king's letters' were used. These were mostly compartmented woodcut prints – also for sale with street merchants – which not only depicted the king, but also various other characters of the royal household, such as the jester, the cook, the doctor, the chamberlain or the equerry. The prints, containing up to 32 characters, were then cut up for the lottery. Some of Van Craesbeeck's merrymakers can be identified with these characters. The man offering a plate of pancakes to the company at the table is no doubt the cook. The man standing by the window at the left is clearly the jester, holding aloft a musical instrument which simultaneously functions as a *marotte*, or the jester's sceptre.[11] It is topped with the fool's bauble and surmounted by a miniature figure of a man. The girl next to the king could well be the pourer, as she holds up a glass in which she has poured beer or wine. The man behind the king, holding up a jug and a pancake, must be the food taster, while the man left of the king is probably Van Crasbeeck himself.[12] Not everybody, though, is identifiable.

In an article on Van Craesbeeck's fighting scenes, Jean Buyck has discussed the painter's aforementioned panel version of *Twelfth Night* as antithetical to its pendant *Fight at the Inn*. Within this context, Buyck suggested that *Twelfth Night* should be interpreted as representing harmony and peace.[13] Could this interpretation apply to the present version of *Twelfth Night* as well? Whatever the case, the existence of several other versions and copies without pendants of both *Twelfth Night* and *Fight at the Inn* makes clear that the inter-reliance between the pendants was not considered crucial to an understanding of the scenes.[14] Nonetheless, the element of harmony seems clearly present in *Twelfth Night*, full of joyful merriment. Moreover, De Clippel points to the woman with the baby as a symbol of charity. She correctly stresses, however, that such an interpretation is valid only up to a certain point. For, in spite of the revelries of the scene, the tone of voice in Van Craesbeeck's *Twelfth Night* is also ridiculing. This is once more emphasised by the presence of the old woman in the corner, who is frying the pancakes that are served on the table. During the seventeenth century pancakes were seen as 'stomach betrayal' ('Buyck-verraet'), only seemingly filling the stomach, but insubstantial and commonly associated with laziness and emptiness. Not surprisingly the feasting was a thorn in the side to the clergy especially. One seventeenth century minister put it like this: 'They make out of this day their first Bacchus day of the year; for there is almost no house in which no king is chosen. This king needs a queen; ands servants, chancellors, advisors, cook and cook's boy. When they are chosen too, the grubbing and boozing starts, making all useless pleasure, rashness, all useless jabbering away until midnight, yes all through the night until morning'.[15] In contrast with this unyielding complaint, Van Craesbeeck approaches the subject with an engaging sense of humour.

JH

1 I am grateful to Dr. De Clippel, who has examined the present work in December 2010, for her expertise. She confirms the authorship of Joos van Craesbeeck.
2 De Clippel 2006, I, cat. A55, II, fig. 55, *Twelfth Night*, oil on panel, 62 x 78.5 cm., signed *CB.*, with the art trade, Zürich, 1949, present location unknown.
3 For biographical references, see De Clippel 2006, I, chapter one, 'Leven en na-leven'.
4 On 9 July 1637 Johanna's grandmother Elisabeth Tielens, appointed David Teniers, painter, as guardian of the children of Jan Tielens. These children are the nephews and nieces of Johanna, who also lived in the citadel. It does not become clear to which David Teniers, the father or the son, the document refers. See De Clippel 2006, I, p. 13.
5 De Clippel 2006, I, pp. 237-239, cat. A97, *Fight at the Inn*, oil on panel, 62/63 x 78.5/72 cm., Zürich, art trade 1949; II, p. 394, n. 477: Gillis van Tilborch, *Fight at the Inn*, oil on panel, 87 x 71.5 cm., signed and dated *G. Tilborch 1660 f*, sale Vienna, Dorotheum, 1 October 2003, lot 176.
6 De Clippel 2006, I, p. 27: 'Since this painter [i.e. Gillis van Tilborch] worked within the inner circle of Van Craesbeeck, and since from his handed down paintings it can be concluded that he closely followed [Craesbeeck's] work, we might presume that Van Craesbeeck himself was still active in 1660. But probably not long afterwards.'
7 J. Buyck, 'Gevechtstaferelen van Joos van Craesbeeck', in: *Jaarboek Koninklijk Museum voor Schone Kunsten Antwerpen* 15, 1954-1960 (1962), pp. 89-98, p. 97. See also De Clippel 2006, cat. Nos. A55 and A97.
8 For a detailed analysis of representations of Twelfth Night in Dutch art of the period, see A.A. van Wagenberg-Ter Hoeven, 'The celebration of Twelfth Night in Netherlandish Art', in: *Simiolus : Quarterly for the History of Art* 22 (1993-1994), pp. 65-96 and idem, *Het Driekoningenfeest : de uitbeelding van een populair thema in de beeldende kunst van de zeventiende eeuw*, Amsterdam 1997.
9 See Wagenberg-Ter Hoeven 1997, pp. 49, 73, no. 51, *Haerlems Oudt Liedt-Boeck*, p. 70. Wagenberg-Ter Hoeven dates this book to c. 1595, but it must be from the first half of the seventeenth century, for the publisher, Vincent Casteleyn, lived from 1612 until 1658.
10 The tradition of a festive king goes back as far as Roman times, when, at the so-called Saturnalia Banquets during the last two weeks of December, a 'rex bibendi', or drinking king was chosen.
11 De Clippel 2006, p. 179, rightly speaks of a pseudo-bass, a one-snare instrument mostly associated with Shrovetide, using a hog's bladder as a resonator.
12 De Clippel 2006, p. 179, notes this with regard to the panel version of the painting.
13 Buyck 1962, p. 97. In contrast, *Fight at the Inn* would represent aggression and chaos. Van Wagenberg-Ter Hoeven 1997, p. 121, pointing to Buyck's failure to identify the panel as *Twelfth Night*, simply calling it *Festive Peasants*, disagrees with this reading, and in addition states that two works of identical dimensions need not necessarily be pendants.
14 A loose copy of the present work by Gillis van Tilborch is in the Galleria Borghese, Rome, oil on canvas, 79 x 99 cm., signed *Tilborc*, inv. 284 (as *Interno di osteria*). See P. della Pergola, *Galleria Borghese : i dipinti*, 2 vols. Roma 1955-1959, II, p. 190, no. 285, fig. 284. Another variation by the 'pseudo' Craesbeeck was with Galleria Giorgio Caretto, Turin, exh. cat. 1970, no. 113 (as Gillis van Tilborch). See De Clippel 2006, II, p. 386, n. 298. For other versions of the *Fight at the Inn*, see De Clippel 2006, cat. no's 95-98.
15 C. Coolhaes, *Christelycke ende stichtelycke vermaningen*, 1607. See Wagenberg-Ter Hoeven 1997, p. 30.

cat. no. 5

Frans Francken II
(1581 – Antwerp – 1642)

Death and the Miser

Signed lower right ...*FF*
Circa 1625
Verso: incised initials 'F.D.B.' (François de Bont); handwritten initials 'M.D.P.'
Oil on panel
22.6 x 17 cm. (8.9 x 6.7 in.)

Provenance:
Switzerland, private collection

Graphic reproductions:
Jacob Gole (Amsterdam or Paris c. 1660 – 1724 Amsterdam) after Frans Francken II, *Death and the Miser,* mezzotint, 221 x 173 mm., signed and inscribed *Gole Fec. et exc: Amstelod. cum Privil. Dood. Mortis Ingrata Musica. Rykaard*, and further inscribed underneath *'T voeteuvel doet hier dienst, nu konje by my blyven, En by dit sielvermaak van so veel silvre schyven. Neen: magre speelman; uw musyk heeft hier geen aart, speel daar myn soon die schat verdoet met bal en kaart.'*, Amsterdam, Rijksprentenkabinet

Idem., with alternative caption: *Jeunes, nous voudrions vivre, et vieux, ne pas mourir. Mais quand la Mort nous site il est temps de partir.*, Amsterdam, Rijksprentenkabinet

Pieter Schenk (Eberfeld 1660 – 1711/13 Amsterdam) after Frans Francken II, *Death and the Miser,* mezzotint, 248 x 183 mm., signed and inscribed within the plate *Pet: Schenck Fec: cum Privil. Amstel*, titled *Dood. Mortis Ingrata Musica. Rykaard*. and further inscribed underneath *'T voeteuvel doet hier dienst, nu konje by my blyven, En by dit sielvermaak van so veel silvre schyven. Neen: magre speelman; uw musyk heeft hier geen aart, speel daar myn soon die schat verdoet met bal en kaart. Lud. Smids MD*, Amsterdam, Rijksprentenkabinet

Bernard Lens II (1659 – London – 1725) after Frans Francken II, *Death and the Miser,* mezzotint, 225 x 180 mm., signed and inscribed within the plate *B. Lence fe.*, lower right *Sold by W. Becket at the back side of the Royal Etchang.* Further inscribed *Death is the Prodigall so close contriving: I'll warrant, here's some hopefull Bargain driving: Drybones plays off Old Gripe from's hoarded pelf / While spendthrift entering Seizes All t'himself. But both are Trick't, th'Old Fool's Secur'd y Young Lives so fast, Death will have him to 'ere long.*, Amsterdam, Rijksprentenkabinet



The present work, *Death and the Miser* by Frans Francken the Younger, has recently been discovered in a private collection in Switzerland.[1] During the cleaning of the work Francken's signature was revealed in the lower right corner, making it the only signed version of an unprecedented cluster of at least nineteen works, on panel or on copper, all featuring exactly the same composition, all deriving from Francken and his renowned Antwerp studio, and all varying in sizes ranging from 16 x 13 cm. to about 24 x 19 cm.[2] In view of the signature, the present work is the cluster's prime version, or, in 17th century Dutch, the *principael*. The discovery thus provides conclusive evidence for what Ms. Ursula Härting already presumed in 1983, that despite a lack of proof it seemed probable that Frans Francken the Younger indeed created the prototype of the image.[3] Consistent with the painting's signed, prime status is Ms. Härting's technical analysis of the painting after its discovery, though before cleaning. She states that the work is autograph, of high quality and 'Farbfrisch', fresh of colour. Furthermore, she emphasizes the early origin of the painting, stating that the work precedes two similar autograph versions in Frankfurt and Göttingen by a few years, dating it to *circa* 1625.[4]

The entire series of paintings, including the present one, depicts a vaulted interior with a barred window on the left. An old, richly dressed man is seated at a small table draped with a fine cloth, on which are strewn coins, papers (mortgage bonds?) and a pair of spectacles. With another pair of spectacles in his right hand, he looks up with a perturbed expression at the figure of Death as a skeleton, playing his violin as he invites the old man for his final dance. The old man, however, points to his right leg, which rests upon a cushioned stool, implying that he cannot dance. In an interesting visual play, Death rests his right foot on an hourglass, a stark reminder that 'time is up' for the old man. In the immediate foreground to the left, a money bag rests against a treasure chest. Behind the old man and Death the details of the room are described; by the window on the left, the corner vault rests upon a angel-morphed capital. Against the back wall stands a closet, upon which stand an urn, a glass and a vase. Above it a shelf bears two books, as well as more vases and other vessels. Above the shelf in turn is a round painting, possibly depicting a burning city.[5] To the right, a painting of a landscape with travellers hangs above the doorway leading to another chamber beyond. Looking through the arched doorway one sees another figure of Death, standing beside an elegant doorway, through which an Italianate landscape can be seen beyond. This time Death and a youth seated by a fireplace and wearing a sword appear to



Fig. 1 Pieter Schenk, *Death and the Rich Man*, mezzotint, Amsterdam, Rijksprentenkabinet, inv. no RPP-1939-682

remonstrate with each other. On the mantelpiece, another painting featuring figures in a landscape can be seen. Against the wall, two badminton rackets can be discerned.

In addition to the main cluster of works, three virtually identical works display the same composition, and only marginally alterations in details, one of which is slightly bigger than the others, measuring 30 x 23.1 cm.[6] Most notably, the cabinet has been removed, the angel is replaced by a plain capital, the *tondo* has been removed, a sculpture replaces the landscape painting above the doorway, and Death has taken on a slightly different pose in both the central scene (in particular the hand) and in the room beyond. In this version the young man is now standing, and in front of him lie the aforementioned rackets, a ball and a mask. This adjusted composition provided the basis for four prints, probably made at the end of the seventeenth century, by two Dutch and one English artist (Fig. 1).[7] A second variation on the composition is found in a signed work now in the Museum of the National Bank of Belgium in Brussels.[8] In contrast to the initial composition, this work is horizontal in format, although it still partly follows the same pictorial scheme, with Death in approximately the same pose as in the Hermitage composition. Finally, six works originating from Francken and his workshop loosely mirror the initial design, while replacing Death's violin by a lute.[9] Four of these variations are horizontal in format.

The complex genesis of these 33 closely related works of art is difficult to trace. In any case, and as several authors have observed, the pictorial tradition from which the image originates leads back to Hans Holbein the Younger's (1460/65-1534) woodcut *Death and the Miser*, part of his famous 1526 *Dance of Death* series first published in Lyon in 1538. Apart from the communality of the general theme, several specific pictorial elements from the Holbein print reoccur in Francken's image, such as the moneybags leaning against the treasure chest, the barred window and the corner vault. Francken was not the only Antwerp painter to work after the Holbein series; Francken's occasional collaborator Rubens (1577-1640) made various drawings after the prints in a sketchbook now in the Antwerp city print room.[10] Natalya Babina has pointed to Hieronymus Bosch's *Death and the Miser* now in the National Gallery of Art in Washington as Francken's source.[11] Although there is no proof that Francken would have seen this picture, and, moreover, there are no evident pictorial likenesses between Bosch's design and the Francken composition, the two works share the apparent double depiction of the miser, both as an old man and in his younger days. That is if one takes the view that the young man in conversation with Death in the background is in fact the same person as the old miser in the front, at an earlier stage in his life.

Several interpretations have been proposed for the image. In general terms, it is obvious that the image belongs to the *vanitas* genre and is a reminder of worldly transience, a *memento mori*. No doubt it is also a warning against greed and avarice, for all the miser's riches cannot prevent Death's final curtain call. The hourglass runs empty and the miser knows that he is doomed. Since he feels unable to part from his wealth, but at the same time realizes that his money will not help him this time, as a final sham he pretends to have a foot injury, an inability to dance. The wordplay on the Dutch proverb '*De dans ontspringen*', to get away with something, is crucial to this powerless, but nevertheless quite humorous attempt to outsmart Death. The image's message, however, is more ambiguous than Holbein's woodcut, in which Death explicitly and much to the miser's fury takes his money, thus emphasizing more straightforwardly the miser's blind greed for cash. In contrast to this, the witty Francken image leaves more open to the imagination of the beholder, not least because of the scene in the background. For with whom can the young man be identified? Is he a random youth, subject to an untimely visit by Death? This explanation, merely suggesting that Death does not distinguish between different ages, is spelled out in the French inscription added to the reproductive print after Francken's design from the end of the seventeenth century, by Jacob Gole in Amsterdam. Translated, the caption reads: 'The young they want to live, the old don't want to die, but when Death visits us, it is time to leave.' A similar explanation comes from the English caption under Bernard Lens' version of the print from the same era, which states that the old man's death is already secured, while the young man lives so fast Death will soon get hold of him. This text refers to the aforementioned objects of leisure in front of the young man. Alternatively, the seated man could be the miser himself in younger days. Härting, although not expressing an opinion about the young man's identity, does notice the possible negotiation of a deal.[12] Babina argues that in the main scene Death does indeed come to collect his bond, agreed upon many years earlier as seen in the background. In this respect she convincingly points to Death's pouch, which contains a paper, seemingly the man's own note of hand. In concordance with the aforementioned Bosch painting she argues, moreover, that the miser is in fact a usurer.[13] The paperwork on the table, when interpreted as mortgages, could very well validate this suggestion, and would as such nicely counterbalance Death's paper. Yet another interpretation is provided by the Dutch caption accompanying the prints made by Jacob Gole and Peter Schenk, written by the poet Ludolf Smids (Groningen 1649 – 1720 Amsterdam). While the prints are both titled *Mortis Ingrata Musica* (The Unwelcome Music of Death), in Smids' six-line narrative Death tells the old man that his injury is a reason to stay with him. No, says the old man, your music does not apply here, play for

my son, who wastes his time with ball and cards'. Seen from Smids' perspective, the young man is the miser's son, who, much to his father's disapproval, squanders his youth.

Finally, given the enormous quantity of copies, one would expect to find numerous records of the subject in Antwerp seventeenth century inventories. It is noteworthy however that this is not at all the case.[14] Reflecting upon this peculiar fact, it has led Härting to rethink the possible function of these works. In an ingenious article Härting has put forward the assertion that the paintings were originally intended as high quality artwork for the extremely valuable harpsichords produced by the Antwerp Ruckers family, the most famous producers of these instruments ever to have lived. Decorations for these harpsichords were produced by, among others, Rubens and, indeed, Frans Francken.[15] Furthermore, the coat of arms of the Ruckers family was an angel playing a harp. In the paintings of the core cluster, the angel forming the capital supporting the corner vault holds an object in his hand that could – but not beyond doubt – represent a harp. While the thought is very appealing, and Härting goes on to suggest a fitting spot on the instrument, matching the average size of the paintings, she nonetheless has to admit that there are no examples of harpsichords featuring *vanitas* or *memento mori* works of art. This is not to say that such motifs are therefore inappropriate for a musical instrument *per se*. On the contrary, the fleeting, transient nature of music, especially in seventeenth century perceptions, is evident in many contemporary *vanitas* pictures that depict musical instruments, such as the violin. The possibility that the *Death and the Miser* cluster, with its privileged focus on music, was produced within the context of these musical instruments should therefore not be ruled out, but looked upon as an intriguing hypothesis.

JH

1 See for Frans Francken II and the present subject: U. Härting, *Studien zur Kabinettbildmalerei des Frans Francken II. 1581-1642 : ein repräsentativer Werkkatalog*, Olms 1983, p. 186; idem., *Frans Francken der Jüngere (1581-1642) : die Gemälde : mit kritischem Oeuvrekatalog*, Freren 1989, pp. 116-117; idem., '"Der Geigende Tod" : zu einer Anzahl kleinformatigen Gemälde des Antwerpener Kleinfigurenmalers Frans Francken II (1581 - 1642)', in: H. Heckman et al. (eds.), *Musikalische Ikonographie : Hamburger Jahrbuch für Musikwissenschaft* 12 (1994), pp. 121-132.

2 Oil on panel, 20 x 15 cm., Germany, Recklinghausen, private collection (Härting 1989, cat. 397); oil on panel, 23 x 18 cm., Corsham Castle, collection Lord Methuen, inv. no. A125 (Härting 1983, cat. A306, Härting 1989, cat. 398); oil on panel, 24 x 18 cm., sale Berlin, J. Hecht (bequest Ernst Opler), 28 May 1929, lot 346, fig. T. 17 (Härting 1983, cat. 306a; Härting 1989, cat. 399). Possibly identical with: oil on panel, 24 x 19 cm, sale London, Sotheby's, 3 June 1981, lot 73; oil on panel (?), dimensions unknown, octagonal, Spain, private collection (Härting 1983, cat. 306b; Härting 1989, cat. 400); oil on panel, 19 x 15 cm., sale London, Sotheby's, 22 January 1975, lot 120 (Härting 1983, cat. 306c; Härting 1989, cat. 401); oil on copper, 16.5 x 13 cm., Göttingen, collection of the University, inv. 58, as Simon Floquet (Härting 1983, cat. 306d; Härting 1989, cat. 402); oil on panel (?), dimensions unknown, Frankfurt, Historisches Museum, inv. 340 (Härting 1983, cat. 306e; Härting 1989, cat. 403); oil on panel, 22.3 x 17.2 cm., London, Johnny van Haeften (1989) (Härting 1989, cat. 404a). Identical with sale New York, Christie's, 20 October 1988, lot 79; oil on copper, 23.1 x 17.3 cm., sale New York, Christie's, 12 October 1989, lot 90; material unknown, 23 x 17.5 cm., Freising, Diözesanmuseum (as Frans Francken I); oil on copper, 16 x 13 cm., Dresden, art trade F. Meyer, cat. 52, no. 537 (as unknown Flemish 16th century master). Identical with the work in a German private collection, oil on copper, 16 x 13 cm., Härting 1994, pp. 128, n. 16, 131, fig. 3; oil on copper, 16 x 13 cm., Netherlands, private collection, Härting 1994, pp. 128, n. 16, 131, fig. 2; attributed to Frans Francken II, oil on panel, 16.5 x 13.5 cm., sale Paris, Delorme & Collin Du Bocage, 28 May 2010, lot 58. Identical with the work attributed to P. Steenwijk, oil on panel, 16 x 13 cm, sale Milan, Aldo Noseda, 3 December 1929, lot 242; attributed to Frans Francken II, *Death and the Miser*, oil on copper, 22.8 x 17.6 cm., London, Wellcome Institute for the History of Medicine; attributed to Frans Francken II, material and dimensions unknown, Atlanta (GA), Great Gatsby's Fine Antiques (13 May 2003, see I. Wolbeek, *Frans Francken II, La mort invite le vieillard riche à une dernière danse*, unpublished file, Brussels, Museum of the National Bank of Belgium. Amsterdam, Salomon Lilian archive); circle of Frans Francken II, oil on copper, 21.1 x 16.5 cm, sale South Kensington, Christie's, 19 April 2002, lot 201; circle of Frans Francken II, oil on panel, 23.9 x 19 cm., sale Amsterdam, Sotheby's, 7 May 1993, lot 87; circle of Frans Francken II, oil on panel, 22.5 x 16.7 cm., sale South Kensington, Sotheby's, 25 April 2007, lot 31. See also G. Unverfehrt, *Niederländische Malerei aus der Kunstsammlungen der Universität Göttingen*, exh. cat. Herzog Anton Ulrich-Museum, Braunschweig 1983, p. 58.

3 Härting 1983, p. 186: 'Ob Frans II tatsächlich den Prototyp dieser Darstellung schuf, ist nicht zu belegen, aber durchaus wahrscheinlich.'

4 U. Härting, expertise dated 25 July 2010, Amsterdam, Salomon Lilian archive.

5 Härting 1994, p. 123.

6 Frans Francken II (?), oil on panel, 21 x 17 cm., St. Petersburg, State Hermitage Museum, inv. GE 8660; circle of Frans Francken II, oil on copper, 22.6 x 16.5 cm, sale Sotheby's Olympia, 16 April 2002, lot 205. Identical to the version on copper signaled with Raphael Valls, London, 22 x 16 cm.; Follower of Frans Francken II, oil on copper, 30 x 23.1 cm., sale Sotheby's Olympia, 24 april 2007, lot 376.

7 A *terminus ante quem* is provided by the year of death of one of the engravers, Jacob Gole, 1711. Curiously, the prints all show a goblet on the table, whereas none of the three works with the Hermitage composition feature this element. The work in the Museum of the National Bank of Belgium, however, does show a similar goblet, suggesting that the inclusion in the print is not an invention of the printmaker, and that a fourth version existed that did depict such an object.

8 Oil on copper, 23.9 x 30.4 cm., signed *D° ffranck*, Brussels, Museum of the National Bank of Belgium.

9 Oil on panel, 22.9 x 32.3 cm., sale London, Christie's, 9 April 2003, lot 22 (Härting 1983, cat. A308; Härting 1989, cat. 404, as 22.8 x 31.7 cm., London, Chiltern Art Gallery); oil on panel, 28 x 28 cm, Norfolk (VA), Chrysler Museum of Art, gift of Mr. Eugene L. Garbaty, inv. 57.42.12; oil on panel, 32.5 x 28.4 cm., sale Vienna, Dorotheum, 24 March 1999, lot 161; sale Amsterdam, Glerum, 9 November 1998, lot 7 (vertical format); oil on copper, 17.3 x 22.9 cm, sale Bremen, Boland & Marotz, 23 October 1993, lot 1997; studio of Frans Francken II, oil on panel, 27.3 x 28 cm, Deidesheim, private collection. Harting 1983, cat. B308; after Frans Francken II, oil on copper, 21.8 x 16.5 cm, sale London, Sotheby's, 18 September 1997, lot 142 (vertical format).

10 See I.Q. van Regteren Altena, *Peter Paul Rubens : tekeningen naar Hans Holbein's dodendans*, Amsterdam, 1977, and K.L. Belkin, C. Depauw, *Beelden van de dood : Rubens kopieert Holbein*, exh. cat. Rubenshuis, Antwerp 2000.

11 Natalya Babina, in: N. Gritsay,N. Babina, *State Hermitage Museum catalogue : Seventeenth and Eighteenth century Flemish painting*, St. Petersburg, New Haven 2008, p. 122, no. 148.

12 Härting 1994, p. 123.

13 Babina, op. cit. refers to an article by A.M. Morganstern, 'The Pawns in Bosch's *Death and the Miser*', in: *Studies in the History of Art* 12 (1982), pp. 33-41. Her interpretation of the miser's hand, presumably pushing away the gold coins on the table, is less convincing.

14 Härting 1994, p. 129, n. 22, with a reference to Denucé 1931, p. 122, states that the subject is mentioned only once, in a 1671 inventory, without the name of the artist: '1 een speelman van de doot...g.3'.

15 Härting 1994, pp. 121-122

cat. no. 6

Abel Grimmer
1570 – Antwerp – 1618

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

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

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

Literature:
R. de Bertier de Sauvigny, *Jacob et Abel Grimmer: catalogue raisonné*, Brussels 1991, cat. no. XVII, p. 203, no. XVII, pl. 17, p. 43
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 did not return 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 (1564/5-1637/8) 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 *7* 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

Jan van Kessel
1626 – Antwerp – 1679

Herons, Ducks, Penguins, Owls, a Pair of Swans and other Birds in a Landscape

Signed with monogram lower right *I V K.*
Oil on copper
13.8 x 19.1 cm. (5.4 x 7.5 in.)

Provenance:
Switserland, private collection

Jan van Kessel was the son of the portrait painter Hieronymous Kessel (1578-c. 1636), the grandson of the famous Jan 'Velvet' Brueghel (1568-1625) and the nephew of Jan Brueghel the Younger (1601-1678). By the young age of ten, in about 1634 or 1635, the artist was apprenticed to the genre and history painter Simon de Vos (1603-1676) and may have studied with his uncle Jan Brueghel the Younger. Jan van Kessel became a master of the Antwerp Guild of St. Luke ten years later, in 1644/45. Influenced by the paintings featuring animals by Roelant Savery (1576-1639) and Frans Snijders (1579-1657), Jan van Kessel became an accomplished painter of natural life, encompassing flora and fauna of all kinds: birds, insects, flower still lifes, plants, shells, fruits, garlands within cartouches, and allegories of the Five Senses containing natural elements. Many of his pictorial themes were perpetuated by his sons; Ferdinand (1648 – 1696), who worked for John Sobieski, King of Poland, and Jan van Kessel the Younger (1654 – 1708), who, as court painter to Charles II of Spain, added portraiture to the van Kessel repertoire.

Live animals in a landscape were a favourite subject of Jan van Kessel. In the present painting, a fantastical assembly of birds (of disparate habitats and geographical origins) congregate around a river, a boulder in the right foreground acting as a *repoussoir*, behind which two penguins and an owl appear to be interacting, adding a comic element to the scene. Two herons on the left riverbank look up towards the plethora of birds flocking in the sky, while a pair of swans in the distance mark the low horizon. A stormy sky with sun rays emanating from dark clouds takes up most of the picture plane, forming a dramatic background to the colourful array of birds.

The artist produced a number of small size paintings like the present one, many of them produced as series, sets or pairs. Often they had allegorical themes, like the *Four Seasons* or the *Four Elements*. Some series represent the four parts of the world, such as the *Four Continents* (Europe, Africa, Asia and America), now in the Alte Pinakothek in Munich (inv. nos. 1910-1913). In this series, Jan van Kessel portrayed the cultural aspects of the four continents known in his day. The establishment of colonies and trading stations stimulated interest throughout Europe in these faraway lands. The central panels, with allegorical depictions of the continents, are complemented by views of major cities and depictions of characteristic fauna. However, in many cases the fauna were arranged without regard to their actual habitat, as is evident in the present work. Models for these creatures were provided by illustrations from zoological works, contemporary travel accounts, and printed views of cities.[1] The only other painting in which Van Kessel chooses penguins as his subject is one of the small-scale city views of Brazil in the series of *The Four Continents*.[2]

WWB

1 P. Eikemeijer et al., *Alte Pinakothek Munich : Inventory catalogue. Explanatory notes on the works exhibited*, Munich 1986, pp. 275-279.
2 Idem., illustrated p. 277, inv. no. 1913, no. 2.



cat. no. 8

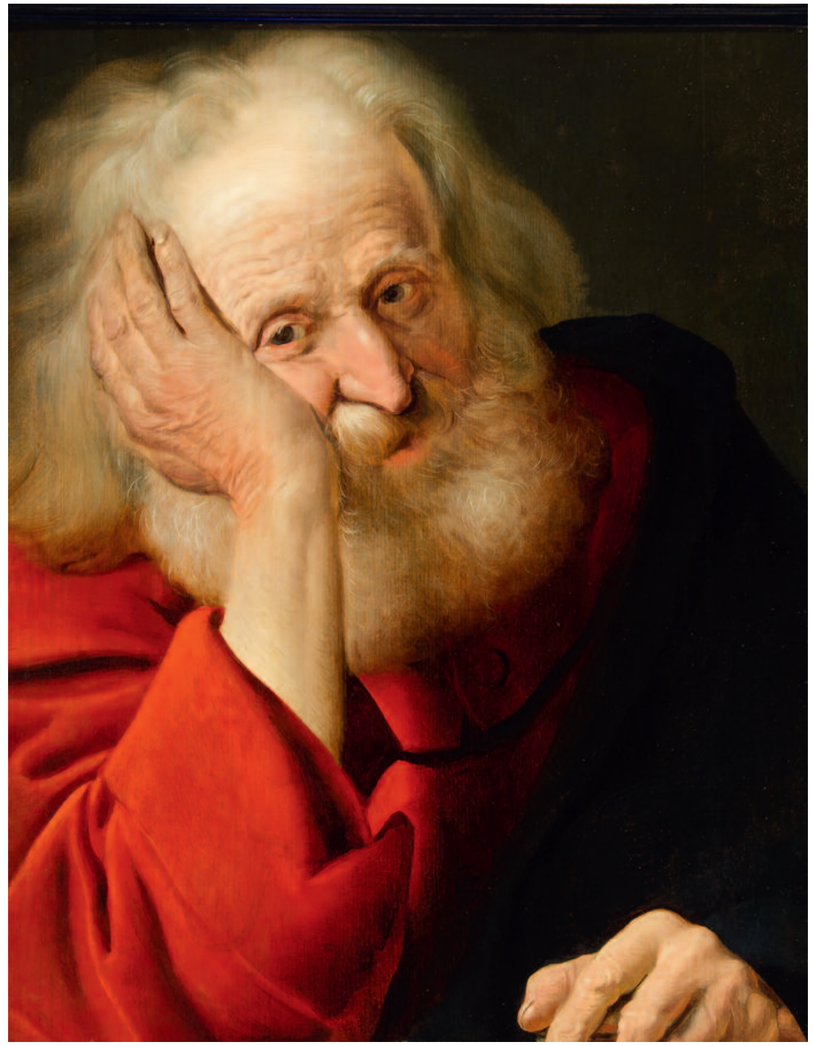
Simon Kick
(Delft 1603 – 1652 Amsterdam)

Tronie of an Old Man

Oil on panel
48 x 38 cm. (18.9 x 15 in.)

Traditionally Simon Kick, active in Amsterdam, has mainly been known as a painter of genre, especially guardroom pieces and robberies.[1] However, his oeuvre is more varied than this, particularly during the first half of his career, in the 1630s and the first half of the 1640s, when the artist treated a variety of subject matter. A portrait of an old woman signed *S.K. 1634*, previously thought to be by Salomon Koninck (1609-1656), was attributed to Kick by Werner Sumowski[2], and the recent discovery of Kick's signature and the date 1644 on a history painting in Berlin, formerly attributed to Claes Moeyaert (1591-1655) and Salomon Koninck, affirms the artist's broad scope.[3] A drawing in the Amsterdam Rijksmuseum of a standing biblical figure, convincingly attributed to Kick by Peter Schatborn in 1990, might very well be a figure study for the Berlin work.[4] With respect to this drawing Schatborn draws attention to two paintings of busts of old men, one formerly in the Dayton Art Institute, Ohio, the other in the Rijksmuseum, Amsterdam, signed by Kick and dated respectively 1637 and 1639 (Fig. 1).[5] A third *Old Man* by Kick is in St Gallen, Switzerland, while a *St. Luke the Evangelist* by Kick's hand, once attributed to Jan Lievens (1607-1674), is in Schwerin, Germany.[6] Indeed, as scholars have observed, Kick's old men are close to the early work of Jan Lievens (1607-1674), Rembrandt (1606-1669) and especially Salomon Koninck.[7]

The present, hitherto unknown *Tronie of an Old Man* can be added to the group of four paintings of old men mentioned above. The bust-length portrait depicts an old man with fine, white-grey hair and bushy beard, a very pronounced sharp nose and slightly weary eyelids. As with the old men in the Amsterdam and St Gallen pictures, the sitter looks at the beholder directly; he wears a benign expression, and his lips appear to be parted in a smile or speech. The old man's features and red robe appear to glow in the light emanating from the left, which highlights such fine details as the white curling hairs of his hair and beard and the flowing wrinkles of his right hand. The sitter rests his head upon his outstretched right hand, whose wrinkles and folds have been painted with great care. The sitter's left hand, standing out against the dark background of the cloak draped over his left shoulder, appears to rest on a stick. The hands thus take on a prominent place within the picture, a characteristic of Kick's old men. Kick no doubt used the same model as in the Amsterdam, St. Gallen and formerly Dayton works. The painters of the Breestraat, the Amsterdam artists' quarter, seem to have had a broad range of models to choose from. According to the authorised biography of the painter Adriaen van der Werff (1659-1722), written by his son in *circa* 1721, the painter's apostles and other figures were generally not as lively as those of Rembrandt, for the latter 'lived in a time when men generally wore beards [...] and he turned the picturesque *tronies* in the Joode Breestraet to good advantage.'[8] Despite the wide availability of models, some of them, apparently popular among the artists, appear in the works of various painters, and although recognising models is a perilous undertaking, the old man in the present painting shares specific facial features with a model employed by Jacob Backer (1608-1651)[9], Thomas de Keyser (1596/7-1667)[10] and possibly Salomon Koninck in the same period.[11]



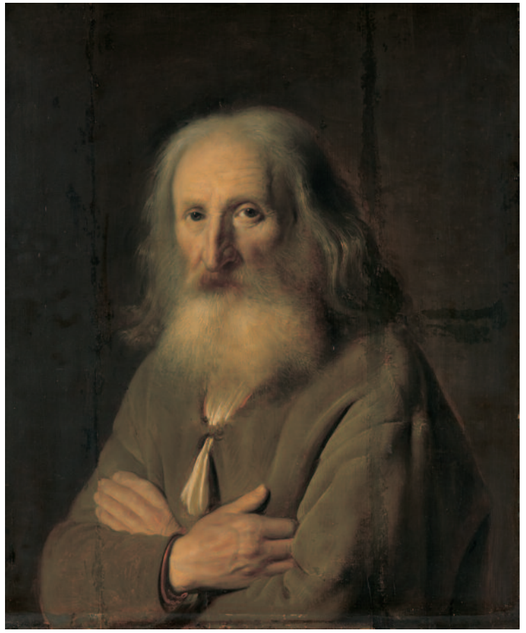


Fig. 1 Simon Kick, *Portrait of an Old Man*, oil on panel, 75 x 55 cm., signed and dated *Kick 1639*, Amsterdam, Rijksmuseum, inv. no. SK-A-2841.

Without a specific attribute, symbol or even a turban or a book identifying him as a saint, an oriental or a scholar, the present *Old Man* should be considered a *tronie* in the true sense of the word, an anonymous, but characterful head meant to convey or to evoke a certain mood. In this case the old man invitingly smiles at the viewer, while still preserving a mildly pondering pose. This pose derives from a pictorial tradition of depicting single figure evangelists in their studies, a convention that has its roots in 16th century print production and became increasingly popular in painting during the first decades of the 17th century. The motif of the hand supporting the head is used over and again, however almost always with a folded hand. Works like these were no doubt produced for the market, and by slightly varying the scanty iconographic possibilities Kick was able to come up with an attractive, personal image. Nevertheless, since the market for these *tronies* was as dense as it was popular, Kick later moved on to other genres. The present picture can be dated *circa* 1640.

Since the article on Simon Kick published in 1889 by Abraham Bredius and Wilhelm von Bode[12], it was generally assumed that the artist's father was the Amsterdam *Japanner* Willem Kick, who was depicted by Jan Tengnagel (c. 1584-1631) in his 1613 militia piece of the Breestraat quarter's guardsmen, now in the Amsterdam Rijksmuseum.[13] In actual fact, however, Simon Kick was born in Delft, the son of a silk cloth merchant Willem Antonisz. Kick and Tanneken de Brey, and the *Japanner* was in fact his older half brother Willem Willemsz Kick, born in 1579.[14] Simon, after moving to Amsterdam, lived in the Breesteeg and married Styntie Cornelisdr Duyster on 5 September 1631, the sister of the painter Willem Duyster (1599-1635), who lived in the nearby Coninckstraat. Duyster simultaneously married Kick's sister Margrieta. Kick's witness (and apparently brother-in-law) was the well-known leather-worker Hans Le Maire.[15] Simon probably moved in with his wife, since he is mentioned as living in the Coninckstraat in 1647. Five years later, in 1652, his body was carried to the nearby Zuiderkerk from the same address. Kick's son, the painter Cornelis Kick (1634-1681) was trained by his father and lived in the same street, where he ran a shop in 1662. Arnold Houbraken (1660-1719) briefly mentions Simon Kick in his biography of the son, confining himself to saying that Cornelis' father was a '*fraai beeldschilder*', a fine picture painter.[16] A few years later Jacob Campo Wyerman (1677-1747) echoes Houbraken, with the odd difference in his description that Simon was a '*goed beeldhouwer*', a good sculptor.[17]

JH

1 The most recent study in this respect is J. Rosen, 'A Great Minor Master: The Robbery by Simon Kick in the Berlin Gemäldegalerie. With an Appendix including a complete catalogue of paintings by Simon Kick (1603-1652)', in: *Jahrbuch der Berliner Museen, Neue Folge* 49 (2007), pp. 85-98.

2 Simon Kick, *Portrait of an Old Lady*, oil on panel, 110 x 89 cm., signed and dated *S.K. 1634*, Edinburgh, Hopetorn House. See W. Sumowski, *Gemälde der Rembrandtschüler*, 6 vols., Landau/Pfalz 1982-1994, III, pp. 1630-1631, n. 27, p. 1640.

3 Simon Kick, *Elisha refuses the Naaman's gifts*, panel, 121 x 199 cm., signed and dated *S. Kick 1644*, Berlin, Staatliche Museen, Gemäldegalerie, inv. 826. The painting, formerly known as *Croesus and Solon* (new title RKD), was hitherto attributed to Salomon Koninck, Claes Moeyaert or an anonymous Haarlem master. See Sumowski 1982-1994, III, pp. 1630-1631, n. 18, p. 1635.

4 P. Schatborn, 'Dutchmen found in Copenhagen', in: V. Villadsen (ed.), *Festschrift to Erik Fischer : European drawings from six centuries*, Copenhagen 1990, pp. 183-204, pp. 186-193, fig. 8. Since Kick's signature on the Berlin work hadn't been found yet at the time of Schatborn's publication, the possibility that the sheet is a study for the figure of Elisha naturally was not considered by him.

5 Simon Kick, *A Rabbi Reading*, 1637, oil on panel, 66.6 x 50.8 cm., signed and dated *Kick 1637*, sale New York, Christie's, 24 January 2003, lot 53 (formerly Dayton, Dayton Art Institute, Ohio); Simon Kick, *Portrait of an Old Man*, 1639, oil on panel, 71 x 55 cm., signed and dated *Kick 1639*, Amsterdam, Rijksmuseum, inv. SK-A-2841.

6 Simon Kick, *Bearded Old Man*, oil on panel, 67 x 52 cm., St Gallen, Museum; Simon Kick, *Luke the Evangelist*, oil on panel, 80.5x 60 cm., St Gallen, Museum. For all four paintings see Sumowski 1982-1994, III, pp. 1630-1631, 1637-1639, VI, no. 2333, pp. 3721, 3933. Another *Old man* was at auction in Monte Carlo, Sotheby's, 20 June 1987, lot 347 (as Simon Kick), but is currently attributed to Abraham de Vries by the RKD.

7 Sumowski 1982-1994, III, p. 1630 and Schatborn 1990, p. 192.

8 'Dit is ook de reede waarom men in eenige van de 15 misterien de tronien der apostelen en andere 200 levendig en natuurlijk niet vind uytgebeeld gelijk weleer Rembrant gewoon was te doen, die geleeft hebbende in een tijd dat men nog al veel gewent was baarden te dragen, de schilderagtige tronien op de Joode Breetstraat (zijn woonplaats) wel wist tot zijn voordeel te verkiesen, gelijk dan ook Van der Werff, als hij bij toeval het geluk hadde dat eenige beedelaars of diergeleyke met baarden aan hem voorquaamen, daarvan een seer gelukkig gebruyk heeft gemaakt.' See B. Gaehtgens, *Adriaen van der Werff (1659-1722)*, München 1987, p. 438.

9 See P. Van den Brink et al., *Jacob Backer (1608/09-1651)*, exh. cat. Aachen/Amsterdam 2008-2009, cat. nos. A.54 and B.3.

10 Thomas de Keyser, *Old Man with a Sword* (*Saint Paul?*), formerly Amsterdam, Salomon Lilian Gallery. Photo Salomon Lilian Archive.

11 Sumowski 1982-1994, III, pp. 1646, 1682, no. 1108.

12 A. Bredius, W. Bode, 'Der Amsterdamer Genremaler Symon Kick', in: *Jahrbuch der Königlich Preussischen Kunstsammlungen* 10 (1889), pp. 102-109.

13 Amsterdam, Rijksmuseum, inv. SK-C-407. This Willem Kick also contributed to the famous gift of the States-General to the Sultan of Constantinople in 1613. See N. De Roever, 'Een vorstelijk geschenk', in: *Oud Holland* I (1883), pp. 169-188. He was, however, born in Breda in 1565 and died in 1647 in Amsterdam (See. S.A.C. Dudok van Heel, *De Jonge Rembrandt onder tijdgenoten : Godsdienst en schilderkunst in Leiden en Amsterdam*, dissertation thesis, Radboud University of Nijmegen 2006, p. 116, no. 182).

14 C.M.R. Davidson, 'Het geslacht Kick, Breda-Delft-Amsterdam', in: *Jaarboek Centraal Bureau voor Genealogie* 27 (1973), pp. 44-65, nos. III, IVb and IVc. The father was born in Breda, but moved to Delft in 1583 with his first wife Elisabeth Pouwelsdr Josephs de Wilde. Bode and Bredius wrongly assume that Simon Kick was born in Delft during a short stay of his parents there (p. 104). For further biographical references, see: C. Hofstede de Groot, in: Thieme/Becker 20 (1927), pp. 254-255.

15 Bredius/Bode 1889, p. 105, no. 3. In 1628 Le Maire and the painter David Vinckboons were sued by the painter Pieter de Martyn in Paris. See J. Briels, *Vlaamse schilders en de dageraad van Hollands Gouden Eeuw*, Antwerp 1997, p. 400.

16 A. Houbraken, *De groote schouburgh der Nederlandsche konstschilders en schilderessen*, 3 vols., The Hague 1718-1721, II, p. 333

17 J. Campo Weyerman, *De Levens-beschryvingen der Nederlandsche Konst-schilders en Konst-schilderessen*, 4 vols., The Hague 1729 – 1769, II, pp. 337-338.

cat. no. 9

Jan Miense Molenaer
1609/10 – Haarlem – 1668

Sitting Mum under the Blanket

Signed upper left *Molenaer*
Oil on panel
37.1 x 27.4 cm. (14.6 x 10.8 in.)

Provenance:
Cologne, sale Heberle, 24 May 1897, lot 160
Cologne, sale Heberle, 29-30 October 1901, lot 70
Bad Godesberg, Jules Carayon-Talpayrac and Dr. Wilhelm Baare
Braunschweig, sale Baare collection, 5 March 1958
The Hague, Gallery Hans Cramer, 1964 (exhibited at the Art and Antiques Fair in Delft, 1964)
France, private collection

The present painting, probably dating from the early 1630s or possibly even the late 1620s, depicts a game which has been identified as *Sitting mum under the blanket* (in Dutch, *stommetje, stommetje onder de deken*). The object of the game was for the person sitting under the blanket to guess who was hitting him or her. It was thus similar to the game of *hot cockles* (*handje klap* or *la main chaude*). Congregated before a fireplace in a shadowy interior, a company of standing peasants encircle a figure crouching beneath a heavy blanket. Laughing and gesticulating, the peasants look on as a standing figure dressed in a purple shirt, his face grimly set, wields what appears to be a sack behind his shoulders, with which he is about to strike the unfortunate figure before him. To the right, a peasant has placed his foot upon the victim's back. There is a somewhat grotesque quality to the unbridled mirth of some of the figures whilst engaged in a rather cruel game, tempered however by the gentler gesture of the woman to the right. However, it is the very juxtaposition of threatened violence and hilarity, and the sense of a thin line between good clean fun and brutality, which gives the painting such a compelling quality. It has been argued that the painter's intention may have been simply to amuse his seventeenth century audience.[1]

These games were a popular subject in the art of the Netherlands in the seventeenth century; they were also treated by such contemporaries as Cornelis de Man (1621-1706), Gerrit Lundens (1622-1683), and by the Flemish artist Christoffel van der Laemen (1628-1709).[2] The subject of the figure under the blanket was painted by Molenaer at least two other times, including one work auctioned at Christies, London, 27 October 1989, lot 202. In this painting, the execution of the figures is comparable to another early work by the artist, *The Cardplayers*, formerly attributed to Judith Leyster (1609-1660) and now in the collection of the Musée Rouen.[3]

Nearly all of Molenaer's early paintings employ one of two compositional formats: either a full-length figure or figures in simple interiors, such as the present work, or half-length figures in nondescript spaces.[4] Many of



Molenaer's paintings from his early period often depict figures pointing to the principal action of the scene, as in the present painting, a device which was recommended by Karel van Mander (1548-1606) in his *Schilderboeck* of 1604. Indeed, the influence of Karel van Mander in depicting narrative elements is clearly visible in this painting. Much attention is lavished on the modelling of the heavy folds of the blanket, as well as on the apron of the standing woman at the right, exactly as Karel van Mander prescribes.[5]

A notarised document dated November 21, 1637, giving the painter's age as about twenty-seven, indicates that Jan Miense Molenaer was born in Haarlem around 1610. Although he has frequently been referred to as a pupil of Frans Hals (c. 1580-1666), nothing certain is known of his artistic training. In June 1636, when he married the painter Judith Leyster in Heemstede, Molenaer was recorded as a resident of Haarlem. The couple moved to Amsterdam soon after their wedding, possibly because the courts had confiscated Molenaer's property to pay off his debts. He moved back to Heemstede in 1648 and died twenty years later in his hometown of Haarlem. Molenaer is known primarily as a painter of both high and low life genre scenes. However he also produced a number of allegorical works, a few portraits, and some scenes of theatrical performances. His early work was strongly influenced by Frans Hals, Judith Leyster and Dirck Hals (1591-1656). Whilst in Amsterdam, his paintings show affinities with the style of Thomas de Keyser (1597-1651), Pieter Codde (1599-1678) and Simon Kick (1603-1652). The artist's later work relates more to the work of Adriaen van Ostade (1610-1685).

WWB

1 D. P. Weller et al., *Jan Miense Molenaer : Painter of the Dutch Golden Age*, exh. cat. Raleigh, Indianapolis, Manchester 2002/2003, p. 39.
2 See E. de Jongh, , *Tot Lering en Vermaak*, exh. cat. Rijksmuseum, Amsterdam 1976, pp. 158-161.
3 Jan Miense Molenaer, Card Players, oil on panel, 54 x 43.5 cm., Rouen, Musée des Beaux-Arts, inv. no. 1907.1.51. see J. Hillegers, in: D. Bakhuÿs et al., *Tableaux flamands et hollandais du Musée des Beaux-Arts de Rouen*, cat. 31, pp. 120-124.
4 Raleigh/Indianapolis/Manchester 2002/2003, p. 63.
5 See Raleigh/Indianapolis/Manchester 2002/2003, p. 37.



Detail of cat. no. 9

cat. no. 10

Adriaen van Ostade
1610 – Haarlem – 1685

A Man Seated by a Table, Wearing a Conical Hat and Smoking a Pipe

Signed on the edge of the table *Av Ostade*
Oil on panel
18 x 14.3 cm. (7.1 x 5.6 in.)

Provenance:
With Horace Buttery
Collection of A.E. Digby, 1951
Helsinki, Zachariassen collection

According to Arnold Houbraken, the Haarlem painter and etcher Adriaen van Ostade became a pupil of Frans Hals (1582-1666), together with Adriaen Brouwer (1605-1638). It was Brouwer, however, who exerted the most decisive influence on the evolution of Adriaen van Ostade's portrayal of peasant life. In 1634, Van Ostade entered the Guild of St. Luke in Haarlem, where he was elected a *hoofdman* (leader) in 1647 and 1661, and *deken* (dean) in 1662.

Van Ostade's interior spaces and the figures within them blend in an atmospheric treatment of light. His carousing peasants are depicted smoking, drinking, gambling, dancing, and amorous, dressed in colourful clothing, often in barn interiors. According to Bernhard Schnackenburg, our painting, *A Man Seated by a Table, Wearing a Conical Hat and Smoking a Pipe*, can be dated to the artist's middle period, 1655-1665. It was at the end of the 1650s that the treatment of paint became smoother and more delicate in the artist's paintings, as is evident in the present painting; and the works of the early 1660s show a fully-fledged 'Fine' painting technique as practised by artists from Leiden, known as the *Fijnschilders* or fine-painters. The use of colour is marked by rich but subdued hues accompanied by a finely attuned, cool tonality, as we see here in the man's coat and background. The exhaling peasant stands out powerfully against the tonal interior setting in the present painting. After the 1670s the artist's use of colour in his paintings became less cool and more intense.

The custom of smoking tobacco, still a novelty in Van Ostade's time, elicited diverse responses from seventeenth-century Dutchmen. It is uncertain whether paintings of this kind were intended to convey an underlying message; although some ascribed medicinal properties to the weed and composed songs and poems praising its powers, most



condemned it as a harmful intoxicant, and equated smoking with excessive drinking. Images of smokers evoked various associations, such as the sense of smell in images representing the Five Senses. Dissipating smoke juxtaposed with a human figure served also as a *memento mori*, and pictures of low-life types in tobacco dens, like the closely related tavern scenes with drinkers, satirised the immoderate pursuit of sensual gratification.[1]

Adriaen van Ostade carefully studied his compositions, figures, and their relationships to each other, in his numerous drawings and etchings. Van Ostade often painted a 'type' and their typical customs (whereas Brouwer painted the individual). The artist was very consistent in poetising the peasant at ease (*Vivitur parvo bene*: 'One may live well on little'). Over 400



Fig. 1 Adriaen van Ostade, *Smoking peasant on a chair*, Charcoal on paper, circa 1652, 138 x 129 mm., Hamburg, Hamburger Kunsthalle, inv. no. 22280 (bpk / Hamburger Kunsthalle / Christoph Irrgang).



Fig. 2 Adriaen van Ostade, *Smoker Leaning on the Back of a Chair*, 1672 (?), 106 x 92 mm., 3rd state.

drawings by Van Ostade are known.[2] These drawings, often figure studies, served the artist in the preparation of both etchings and paintings. A drawing of a sitting smoker, now in the collection of the Kunsthalle in Hamburg, may serve here as a good example (Fig. 1). The drawing depicts a seated man with a pipe in his hand, his head only indicated by a contour. As has been observed by scholars, the drawing served Van Ostade for one of his etchings, *Smoking Peasant on a Chair* (Fig. 2) and for his painting *Smoker Leaaning on the Back of a Chair*, in the Warsaw Royal Castle since 1994.[3] In addition, the Hamburg sheet also functioned as the preliminary study for the painting under discussion here. Apart from a minimal change in the position of the smoker's right hand, holding the clay pipe, the composition of the drawing and the present painting are virtually identical. Both in the etching and the present painting Van Ostade added a table with smoker's paraphernalia to the composition. Whereas this table obscures the smoker's lap in the etching, it is positioned behind the smoker in the painting, thus preserving the drawing's original composition.

Until 1951 the present work was in the collection of the distinguished English picture restorer, expert and art dealer Horace Buttery, who, during his prosperous career worked for all of England's major museums, and whose reputation was described by the editor of Burlington Magazine, Benedict Nicolson, as 'as high as that of any restorer in England.'[4]

WWB

1 W. Robinson in: P. Sutton et al., *Masters of Seventeenth century Dutch Genre Painting*, exh. cat. Philadelphia, Berlin, London 1984, p. 164.

2 For Van Ostade's drawings, see B. Schnackenburg, *Adriaen van Ostade, Isack van Ostade : Zeichnungen und Aquarelle : Gesamtdarstellung mit Werkkatalogen*, 2 vols., Hamburg 1981

3 Schnackenburg 1981, I, p. 119, no. 203, inv. no. 22280. See for the etching L. Godefroy, *The Complete Etchings of Adriaen van Ostade*, Amsterdam 1990, pp. 51-52, cat. no. 6. For the Warsaw work, see E. Biernacka (ed.), *Dar Rodziny Lanckoronskich*, Warsaw 1995, p. 25, no. 1.18., 19.8 x 16.9 cm. Schnackenburg incorrectly identifies the Warsaw painting with a work mentioned by Hofstede de Groot in his 1910 catalogue of Van Ostade's work as no. 179. Both the title and the described colouring do not match the Warsaw work. Alternatively suggested here is Hofstede de Groot no. 259a.

4 B. Nicolson, 'In Memory of Horace Buttery', in: *The Burlington Magazine* 105 (1963), p. 325.

cat. no. 11

Floris van Schooten
1685/90 – Haarlem – after 1655

A Still life of Fish with Copperware on a Table

Signed with monogram lower left *FVS*
Oil on panel
47.5 x 78 cm. (18.7 x 30.7 in.)

The panel is stamped on the reverse with the mark of an unidentified panel maker: *4/M/M*

Provenance:
England, private collection
London, sale Sotheby's, 20 October 1982, lot 93
Solingen, Galerie Müllenmeister

Literature:
H. Richter, 'Rückblick auf die 16. Westdeutsche Kunstmesse', in: *Weltkunst* 55/8 (15 April 1985), pp. 1110-1111, illustrated
E. Gemar-Koeltzsch, *Holländische Stillebenmaler im 17. Jahrhundert*, 3 vols., Lingen 1995, III, p. 917, no. 359/19

The Haarlem artist Floris van Schooten was recorded as a painter in 1605 and again in 1639, as dean of the Guild of St. Luke, the professional painter's guild in the city. The artist's early work consists of market scenes, kitchen scenes with tables set with food and kitchenware, as well as a few paintings of biblical subjects. It is almost impossible to establish a firm chronology of his oeuvre as he dated only a small number of his many works, and his style and handling were rather consistent.[1] Floris van Schooten's earliest works attest to the substantial influence of his fellow townsmen Nicolaes Gillis (active c. 1612 – in or after 1632) and Floris van Dyck (c. 1575-1651). The artist's earliest known dated still life, from 1617, is particularly reminiscent of Floris van Dyck's impressive displays of costly objects. Van Schooten's work is often regarded as representative of the development of still life painting in the Netherlands.

Van Schooten's still life paintings, spanning nearly half a century - from the early 1600s to the late 1640s - often appear modest, but, as proposed by Poul Gammelbo in 1966, their importance to the artist's contemporaries is probably greater than has so far been believed.[2] For example, the earliest still lifes of the 1620s by van Schooten's fellow-townsmen, Pieter Claesz. (1597/8-1660) and Roelof Koets (c. 1630-1681), painted about twenty years after van Schooten's earliest still lifes, are very close to the style of the present artist. Further, Gerrit Donck's (c. 1610-1640) market scenes from the end of the 1630s are clearly influenced by Van Schooten's rather dry mode of painting.

The present fish still life with copperware and other kitchen utensils and coins on a table is painted in an elongated, rectangular format, which was



typical of the artist's still-lifes from around 1630. Even though the lowering of the viewpoint creates the problem of not overlapping items, Van Schooten manages to single them out by limiting himself to a small number of objects. The composition is dominated by a large copper basin on the left of the picture plane. The knife, coins, a small copper vessel and fish are arranged in the table's foreground. To the back, Van Schooten placed a copper cauldron and a terracotta vessel with butter, beside which lies a down-turned sieve-spoon. The knife handle and fish, projecting over the edge of the table into the viewer's space, enhance the illusionistic effect. The tactile qualities of the different materials are beautifully rendered through the effect of a soft, diffuse light on surfaces; the brilliant lustre of the scoured insides of the copper vessels, the dull gleam of the pewter knife, and the slippery gleam of the silver fish. The restrained composition, with its subtle monochrome aspect and red-orange colouring, contrasts with the dark ground, throwing the motifs into sharp relief.

WWB

1 F.G. Meijer, in: L.M. Helmus (ed.), *Vis : stillevens van Hollandse en Vlaamse meesters 1550-1700*, exh. cat. Utrecht/Helsinki 2004, p. 39 points to the fact that since Poul Gammelbo published a catalogue raisonné of van Schooten's work in 1966, counting 122 paintings, a number of works unknown to Gammelbo have turned up, probably extending the known oeuvre to some 140 paintings. Dated works are known from 1617 to 1647.

2 See: P. Gammelbo, 'Floris Gerritsz. van Schooten', in: *Nederlands Kunsthistorisch Jaarboek* XVII (1966), pp. 105-142, p. 107.



Detail of cat. no. 11

cat. no. 12

Isaak Soreau
1604 – Hanau – in or after 1645

A Fruit Still-life on a Pewter Plate with Plums and Cherries

Oil on panel
24 x 34 cm. (9.4 x 13.4 in.)

Isaak Soreau was baptised on 17 October 1604 as the son of the painter Daniel Soreau (c. 1554-1619) whose family came from Tournai.[1] The painter's father, Daniel Soreau, married Susanna Flamen in Frankfurt in April 1586, where he became a citizen in August of that year. On this occasion he is documented as coming from Antwerp, apparently having fled the town directly after the Spanish looting in 1585. During the following years the couple had eleven children. The first six were born in Frankfurt, but in c. 1600 the family moved to nearby Hanau. After moving to Hanau, Daniel, initially having made his living as a wool merchant, switched to painting. In his *Teutsche Academie* of 1675, Daniel's pupil Joachim von Sandrart (1606-1688), the famous painter and biographer of the artist, states that it was '*in seinen alten Tagen*', in his later life, that Daniel begun to paint '*Contrafäten und auch stillstehende Sachen*', portraits and still-lifes. Sandrart further recalls that in the father's studio, various of his sons were practising their craft. Indeed, at least three of his sons became painters themselves. The oldest was Jan (1591-before 1626), then came Isaak and his twin brother Peter Soreau (1604- c.1672). Other apprentices were Peter Binoit (c. 1590-1632), who married Isaak's niece Sarah Soreau, and Sebastian Stoßkopff (1597-1657), who took over the studio after Daniel's death in 1619 and probably taught Isaak and Peter.

Not much is known about Isaak's life, except that he became godfather to his niece Jeanne Marchant in Hanau in 1626. As a painter he is known for his flower and fruit still-lifes. From the 50 works listed by Gerhard Bott in his 2001 catalogue of the artist's *oeuvre*, a vast majority of 40 works are painted on panel.[2] Only five signed works have come to light so far, two of which are legibly dated 1638 (Schwerin, Staatliches Museum, inv. no. 638) and 1645 (private collection). A stay in Antwerp or in the near vicinity, or even in the studio of Jacob van Hulsdonck (1582-1647) is suggested on the basis of a close affinity between several works of both artists, Soreau borrowing motifs from the latter. Moreover, at least two works by Soreau are painted on panels that were produced in Antwerp. There is, however, no documentary evidence to support a stay in Antwerp.



The present painting depicts a pewter plate with plums on a wooden table ledge, and cherries lying next to it. The work is characterised by the tasteful, balanced sobriety of the composition, the colourful harmony of yellows, greens and reds, and its overall virtuoso execution. The fruit is rendered most palpable, the round and oval forms efficiently interrupted by the tangibly delicate sprigs and leaves, whose three dimensionality is enhanced by the meticulous highlights on their curled edges, typical of Soreau. The pewter plate, gently reflecting the fruit, is a recurrent pictorial element in Soreau's work. In the fifty works listed by Bott, the pewter plate is featured 17 times, some 33%. Most often the plate is covered with grapes. At least five works, however, display a very similar dish with plums, a sixth comparable work surfacing in 2008.[3] In three of these works the dishes of plums rely, some minor alterations aside, on the same compositional scheme.[4] In common with them, the present work features the motif of the leaf hanging over the lower right edge of the plate, framing the still-life. A plate with fruits in a painting now in the Pinacoteca Ambrosiana in Milan appears to be closest in composition to the present painting.[5] In both works, the plates are filled with approximately the same number of comparably composed fruits. Especially notable is the common feature of the leaves protruding beyond the edges of the plates to the darker background in the upper left, thus suggesting spatial illusion. Another twig with a leaf, springing over the plate in the Milan painting, recalls that of the plum left of centre in the work discussed here. The cherries on the wooden tabletop, finally, are to be found on many occasions in Soreau's oeuvre, as are the refined drops of water on and just over the table's edge.

JH

1 See for biographical references G. Bott, *Ein Stück von allerlei Blumenwerk – ein stück von Früchten – ein Stuuck auf Tuch mit Hecht ; Die Stillebenmaler Soreau, Binoit, Codino und Marrel in Hanau und Frankfurt 1600 – 1650*, Hanau 2001, esp. pp. 15-17, 86-87; A. van der Willigen, F.G. Meijer, *A Dictionary of Dutch and Flemish Still-life Painters Working in Oils, 1525-1725*, Leiden 2003, p. 187; F.G. Meijer, *The Ashmolean Museum Oxford : catalogue of the collection of paintings : the collection of Dutch and Flemish still-life paintings bequeathed by Daisy Linda Ward*, Zwolle 2003, cat. 71, pp. 280-282.

2 Bott 2001, pp. 172-188. 39 works are painted on panel, 8 on copper and two on canvas. A third work on canvas, WV.IS.36, seems to have been transferred from an original panel.

3 Bott 2001, cat. nos. WV.IS.30, 35-38. Another work depicting a pewter plate with fruit, oil on panel, 32 x 47 cm., London, John Mitchell Fine Paintings. See Tefaf catalogue 2008, p. 120.

4 Bott 2001, cat. nos. WV.IS.35-37.

5 Isaak Soreau, *Plate of Fruit with a Vase of Flowers*, oil on panel, 35 x 46 cm., Milan, Pinacoteca Ambrosiana, inv. no. 32. See Bott 2001, p. 184, cat. no. WV.IS.38.



Detail of cat. no. 12

cat. no. 13

Petrus Stavarenus
(active in The Hague 1634-1654)

A Laughing Man with a Pipe

Signed lower left *P. Staverenus*
Oil on canvas
74 x 59 cm. (29.1 x 23.2 in.)

Provenance:
Amsterdam, art trade P. de Boer, February 1928 (64 x 60.5 cm., as Jan Steen)
Possibly identical with the *Laughing Man with Pipe* in the Barrington collection, 1937[1]
Breda, F. Kolkman van Gouderak, 1948
Dordrecht, Mak Auctioneers, sale W.A. Bosch a.o., 13 November 1956, lot 49
Amsterdam, A. van der Meer Gallery, 1961
The Netherlands, private collection

Literature:
Die Weltkunst 31/11 (1 June 1961), p. 10 (advertisement for A. Van der Meer Gallery, Amsterdam, Spiegelgracht 3, 'Stavorenus')
F.A. Vercammen, *Jubileum-tentoonstelling Tilburg 1898-1948: oude kunst in Brabants bezit te houden in het Paleis-Raadhuis van 31 Juli tot en met 19 Sept. 1948*, Tilburg 1948, cat. no. 64 ('Staverinus, born in Stavoren, 74 x 58 cm.')

Exhibited:
Tilburg 1948: *Jubileum-tentoonstelling Tilburg 1898-1948: oude kunst in Brabants bezit te houden in het Paleis-Raadhuis van 31 Juli tot en met 19 Sept. 1948*

Pendant:
Peterus Staverenus, *A Woman drinking from a Phial*, oil on canvas, 73.4 x 58.9 cm., Sotheby's, London, 24 April 2008, lot 385

The painter Petrus Staverenus is first mentioned in the archives of the Saint Luke's Guild of The Hague in 1635, when he owed the guild the yearly contribution of 18 guilders, indicating that he was not a native of the city.[2] Although it is sometimes suggested that the artist was born in the Frisian town of Stavoren, nothing definite in this regard can be concluded. Judging from Staverenus' own notebook that the artist kept from 1646 onwards, and which was once in the possession of the Dutch art historian Abraham Bredius (1855-1946), he was still alive in July 28 1654.[3] Although he painted numerous still-lifes of fish and a few portraits, Staverenus is best known for his merry genre figures, such as the present *Laughing Man with a Pipe*. In this respect his work seems to be rooted in the tradition of Frans Hals (1581/1585-1666) and Jan Steen (1626-1679), with whom he has sometimes been confused. A case in point is Staverenus' *Tronie of a Laughing Man Smoking a Pipe*, which was in the



Schloss Collection in Paris until 1940.[4] While in the Schloss Collection, the painting was published by the later Rijksmuseum director Frederik Schmidt-Degener, in 1908, as by Hals.[5] However, during the nineteenth century, the painting appears to have been regarded as a self portrait by Jan Steen, as it was engraved as such in 1853 and consequently used by Steen's biographer T. van Westrheene as the painter's portrait on the title page of his 1856 monograph.[6]

Laughing Man with a Pipe appears to be a somewhat similar case. The painting has been attributed to Staverenus at least since it was showed at an exhibition in 1948, and a recent cleaning has even fully revealed a beautiful signature, *P. Staverenus*, at the lower left of the canvas. But when in 1928 the *Laughing Man* was in the collection of P. de Boer in Amsterdam, the work was attributed to Jan Steen, following an expertise by the eminent Dutch art historian Cornelis Hofstede de Groot (1863-1930).[7] Furthermore, the history of attributions of the painting's pendant, *A Woman Drinking from a Phial*, once in the collection with the same Hofstede de Groot, is a comedy of errors. While with Hofstede de Groot in 1929, the painting was surprisingly attributed to the relatively unknown painter Willem Eversdijck (c. 1616/20-1671). In 1948, the same work was auctioned as Gerard van Honthorst (1592-1656), while two years later it was on sale as a Hendrick Terbruggen (1588-1629).[8] It was then put up for sale as a work of the Haarlem school before being given to its rightful creator, Petrus Staverenus, in 2001. A virtually identical variant set of pendants by Staverenus, testifying to the composition's success, was in the art trade in 1930 as Judith Leyster (1609-1660), and on sale with Frederik Muller in Amsterdam in 1962 as Jan Miense Molenaer (1609/10-1668).[9] At the Muller sale the male pendant of the set was apparently bought by the art dealer A. van der Meer, since he displayed the work at an exhibition in his Amsterdam gallery the following year.[10] Van der Meer no doubt knew that the painting attributed to Molenaer was in fact by Staverenus, for he himself had owned the other – present – version only two years earlier, in 1961! Coincidentally Van der Meer's gallery was located at Spiegelgracht 3, the house next to the current Lilian Gallery, Spiegelgracht 5. At around this period Staverenus' *Laughing Man* must have attracted the attention of the owner of the bar adjacent to the Van der Meer Gallery on the other side, café Heuvel at Spiegelgracht 1 and the corner of Prinsengracht; still *in situ* today, one can find a pastiche of Staverenus' composition hanging on the wall of this renowned Amsterdam *établissement*, with the head of the *Laughing Man* replaced by the head of the former owner.

Staverenus' images of smokers and drinkers must also have met with success in his own day. Not only have various examples survived, but a series of paintings of the five senses by Staverenus, including a smoker as *Smell* and a drinker as *Taste*, was repeatedly reproduced in widely disseminated mezzotints by artists such as Jan Verkolje I (1650-1693), Abraham Blooteling (1640-1690) and Pieter Schenk (1660-1713), thus both pointing to and enhancing the popularity of the images.[11] As is often emphasized, the theme of the smoker held a definite warning. Most notably, during the first half of the seventeenth century, there was a constant debate on the nature of the new phenomenon of smoking, with those who advocated tobacco's supposed medicinal effects on the one side, and those who condemned it as an intoxicating poison, often comparing it to alcohol and even referring to it as 'smoke-drinking', on the other.[12] Although as early as the 1620s smoking had become a entrenched custom throughout society, and socially permissible even as a stimulant provided that it be used with some moderation, the abuse of it was nevertheless largely associated – particularly by the urban bourgeoisie – with social deviance and the lower classes. In the slipstream of painters like Adriaen Brouwer (1605/6-1638), who worked for precisely this bourgeois middle class, smoking in art and literature increasingly became, in the words of art historian Ivan Gaskell, 'an indispensable property of the burlesque'.

The famous painter and poet Adriaen van de Venne (1589 -1662), like Staverenus active in The Hague from 1625 onwards, treated the subject of smoking in his paintings, graphic work and especially in his comic stories of the 1630s. Indeed, Van de Venne links smoking to low-life, festivity and the supposed medical properties of tobacco. The latter is fiercely underlined (obviously motivated by self-interest) by his caricatures of gullible tobacco-consuming, low-life characters, who for instance claim that smoking sharpens poor eyesight, expels lice and drives away wives. It seems to be precisely this simultaneous combination of humour and warning that Van de Venne's fellow citizen Staverenus is alluding to in the present painting. For despite the reprehensible smoking and drinking so prominently displayed in the work, the man regards the viewer in such an irresistibly candid manner that one cannot help but be charmed. Seated before a table on which an earthenware flask of beer, a tobacco box and two clay pipes are seen, the smiling, moustachioed figure glances sidelong at the viewer, the light source from the left illuminating the right side of his face and right hand, in which he holds a clay pipe. He appears to be blowing on the glowing end of a lighted rope in the other hand. The picture's reference to the deceptive medicinal aspect of smoking remains largely implicit, and is only revealed when seen in direct relation to its female pendant, *Woman Drinking From a Phial*, in which Staverenus depicts a vulgar woman drinking a potion from a medicinal flask, no doubt expecting a curing effect. That the painter is indeed referring to notions concerning medical credulousness becomes even clearer when considering the female pendant of the aforementioned variant set, painted by Staverenus in exactly the same pose as the *Woman Drinking From a Phial*. Here, however, he chose to depict the woman drinking from a glass instead of a flask, thus emphasizing in a much more straightforward way the parallel between alcohol and tobacco. The immediate alteration of meaning, of which Staverenus must have been well aware, indicates the deliberateness of his choice.

In response to earlier suggestions it was the Dutch art historian and director of the Mauritshuis Willem Martin, who in his monumental study *Frans Hals en zijn tijd*, dismissed the notion that Staverenus was closest in his work to Frans Hals, advocating instead his connection with Adriaen van de Venne.[13] Martin was right in noting the The Hague connection. Nonetheless, in both composition and execution (note for instance the virtuosity of the deft strokes with which Staverenus painted the man's collar and lace) there does seem to be an undeniable closeness to Hals and his school, most notably with certain works by Judith Leyster such as her *Merry Drinkers* in the Frans Hals Museum, Haarlem, and the Berlin Gemäldegalerie.[14] It is not a coincidence that Leyster was once thought to be the painter of the variant set of pendants. The execution of the hands, with their smooth quality, further suggests that Staverenus had a close look at the works of his Utrecht colleagues. The inventive motif of the lighted rope actively used to light the pipe seems to be without precedent.

JH

1 U. Thieme, F. Becker, *Allgemeines Lexicon der bildenden Künstler von der Antike bis zur Gegenwart*, 37 vols., Leipzig 1907-1950, XXXI (1937), p. 500.
2 Fr.D.O. Obreen, *Archief voor Nederlandsche kunstgeschiedenis*, 7 vols., Rotterdam 1877-1890, V, p. 97. See also E. Buijsen et al., *Haagse schilders in de Gouden Eeuw*, Den Haag, Zwolle 1998, p. 348
3 Thieme/Becker XXXI (1937), p. 500. Present whereabouts of the artist's notebook are unknown (sources: F.G. Meijer, RKD; The Hague City Archive; Museum Bredius).
4 Petrus Staverenus, *A Laughing Man with a Pipe*, oil on panel, 30 x 24 cm., Paris, collection A. Schloss, before 1940 (stolen during World War II).
5 See F. Schmidt-Degener, 'Adriaen Brouwer en de ontwikkeling zijner kunst', in: *Onze Kunst* XIII (1908), pp. 10-11, as Frans Hals.
6 J.L. Cornet after Peterus Staverenus, *So-called Portrait of Jan Steen*, signed and dated *JL Cornet f 1853, J Steen pinx.* See T. Van Westrheene, *Jan Steen : Etude sur l'art en Hollande*, The Hague 1856, title page. Introduction to Westrheene in his forword (pp. V-VI), Cornet worked after an engraving Westrheene found in the Leiden printroom and interpreted as Steen's self portrait.
7 Amsterdam, De Boer archive. With kind help from Niels de Boer, January 2011.
8 Sale J. Hedeman (Almelo), Amsterdam, Frits Muller, 14 December 1948, lot 41, as Gerrit van Honthorst; sale Amsterdam, 18/21 April 1950, lot 92, as Hendrick Ter Brugghen.
9 Dieren, D. Katz, 1930, as Judith Leyster, sale Amsterdam, Frederik Muller, 1962, as Jan Miense Molenaer.
10 A. Van der Meer, *Catalogus van de expositie van 17e eeuwse schilderijen*, Amsterdam 1963, cat. 16. See also: *Die Weltkunst* 33/22 (1963), p. 12 (advertisement for exhibition A. Van der Meer gallery, Amsterdam, Spiegelgracht 3).
11 Petrus Staverenus, *The Five Senses*, set of five, oil on panel, 16 x 11.9 cm., sale Munich, Neumeister, 30 November 2010, lot 33. For the mezzotint series of Blooteling, see F.W.H. Hollstein, *Dutch and Flemish etchings, engravings and woodcuts ca. 1450-1700*, vols. 1-, Amsterdam 1949-, II (1950), p. 264, nos. 261-266. No. 261 is sometimes identified as the Smoker. Nos. 262-266 as after Cornelis Bega. For Schenk, see Hollstein XXV (1981), pp. 81-82, nos. 377-381. For Verkolje, see Hollstein XXXV (1990), pp. 235-237, nos. 7-11, with reference to copies.
12 On the subject of smoking in seventeenth century Dutch art, see for instance: I. Haskell, 'Tobacco, Social Deviance and Dutch Art in the Seventeenth Century', in: H. Bock, T.W. Gaehtgens (eds.), *Holländische Genremalerei im 17. Jahrhundert : Symposium Berlin 1984* (Jahrbuch Preußischer Kulturbezitz 4 (1987)), pp. 117-137; S. Schama, *The Embarrassment of Riches : an interpretation of Dutch culture in the Golden Age*, New York 1987, pp. 202-225; C. Von Bogendorf-Rupprath, in: P. Biesboer et al., *Judith Leyster : A Dutch Master and her world*, exh. cat. Haarlem, Worcester 1993, pp. 130-135, cat. 2.
13 W. Martin, *De Hollandsche schilderkunst in de 17e eeuw : Frans Hals en zijn tijd*, Amsterdam 1935, p. 373, p. 451, no. 518.
14 Haarlem/Worcester 1993, cat. 2 and fig. 2c.

cat. no. 14

Werner van den Valckert
The Hague (?) c. 1580/85 – in or after 1627 Amsterdam (?)

Portrait of a Man with a Sword over his Shoulder

Oil on panel
47.5 x 35.1 cm. (18.7 x 13.8 in.)

Provenance:
London, J.A. Coolings and Sons (according to a label on the reverse)
England, private collection

In his *Groote schouburgh* of 1718, Arnold Houbraken (1660-1719) has little to tell us about the painter Werner van den Valckert, who, according to him, was a native of Amsterdam.[1] The author was certainly wrong. Two lists of members of The Hague's guild of Saint Luke, one drawn up in 1605, the other naming all masters and pupils between 1580 and 1630, mention a certain 'Master Warnaerdus'.[2] Since in the latter document this Warnaerdus is mentioned after 1600, he must have become a member between 1600 and 1605, indicating that he was probably born in or around The Hague in the early 1580s. On 23 October 1605, the intended marriage is recorded between Jannetje Cornelis van Montfoort (daughter of The Hague glass painter Cornelis Sybertsz. Monicx van Montfoort) and 'Warnaert Jacobsz. painter, young man, both living here in The Hague.' That this painter Warnaert, last recorded in The Hague in October 1612, is indeed identical to the well-known Amsterdam painter Werner van den Valckert, is proven by the baptism of a baby named Judith, daughter of Warnaer van der Valck and Jannetje Cornelis in Amsterdam's New Church in August 1614. Further, in a conflict over a house in The Hague in 1622, owned by Van den Valckert since 1609, the painter was represented by Jannetje's brother. Werner is last documented in 1627, paying taxes for this house. He probably died soon afterwards.

Houbraken states that Van den Valckert was a pupil of Hendrick Goltzius (1558-1617) in Haarlem. Although there is no documentary evidence to support this supposition, Van den Valckert's often highly finished, smooth style bears a clear resemblance to the Haarlem school of Goltzius and Cornelis Cornelisz. (1562-1638). Apart from one dated painting of 1612, only some graphic works remain from his period in The Hague, thus suggesting that he initially worked in the studio of his father-in-law. After his move to Amsterdam in about 1613, Van den Valckert established himself as an ambitious artist, eager to become a leading history and portrait painter in the booming city. He must have done well, for in a verse written in 1617 in praise of Hendrick Goltzius by his student Balthazar Gerbier (1592-1663), Van den Valckert is mentioned alongside famous Amsterdam colleagues such as the Pynas brothers, Jan (1581/2-





Fig. 1 Werner van den Valckert, *St. Luke in his Studio*, etching, 125 x 202 mm., signed and dated *w v/ valckert* / 1618, Amsterdam, Rijksprentenkabinet, RPP-OB -15.643.

1631) and Jacob (1592/3-after 1650), Frans Badens (1571-1618), Adriaen van Nieulandt (1587-1658), Pieter Lastman (1583-1633), Jan Tengnagel (c. 1584-1631) and Roelant Savery (1576-1639).[3] Also mentioned is Cornelis van der Voort (1576-1624), initially Van den Valckert's only real competitor in the Amsterdam portraiture market. In 1620 both Van den Valckert and Van der Voort were visited by the humanist Arnoldus Buchelius (1565-1641), from whose diary it becomes clear that both painters, like many of their colleagues, lived in the St. Anthonis Breestraat, the artistic epicentre of Amsterdam in those days.[4]

The present work can be regarded as an important addition to the Werner van den Valckert's extant oeuvre. The work was wrongly attributed to Jacob Gerritsz Cuyp (1594 - 1652) due to a false monogram *JC*, which came off during restoration. That the painting was in fact by Van den Valckert was first proposed by Dr. Walter Liedtke of the Metropolitan Museum of Art in New York.[5] The present work fits in neatly with the portraits Van den Valckert produced in Amsterdam between 1616 and 1625. These portraits are characterized by delicate modelling, a convincing use of glimmering light and an overall illusionistic inclination, demonstrated in the present portrait in the *virtuoso* foreshortening of the sword. Liedtke compares the present portrait with that of a *Woodworker* by Van den Valckert, dated 1624, now in the J.B. Speed Art Museum in Louisville.[6] Another work, a *tronie* by Van den Valckert of the Roman Emperor Caligula, signed and dated 1621, might also serve as a good comparison.[7] Although Caligula's portrait is lit from the right rather than from the left as in the present work, there is a striking similarity between Van den Valckert's rendering of Caligula's face and that of the young man in the present painting, both in form, shading, facial expression and pose, in relation to the body as well as to the pictorial space. The fleshy, pink tones in the face resonate nicely with the deeper reddish colour of the material revealed by the slashes in the man's jacket. His magnificently painted collar, with its ragged edges quite typical of Van den Valckert[8], is virtually the same as the one Van den Valckert painted in the *Portrait of a Man with a Ring, probably Bartholomeus Jansz van Assendelft*, signed and dated 1617, now in the Rijksmuseum.[9]

The sitter's pose, carrying his weapon over his shoulder, is not unusual, but is normally only to be seen featuring a firearm, a lance or a flag. Many such examples exist, including Van den Valckert's own militia piece from 1625, or the various engravings of soldiers in Jacques de Gheyn II's (1565-1629) *Wapenhandelinghe*.[10] This pose with a foil or sword, however, is almost without precedent. This strong visual statement, along with the fact that the sitter wears (fencing) gloves, strongly suggests that he is probably a fencer, maybe even a fencing master. Considering the context in Amsterdam at the time of Van den Valckert's activity there, this would make sense. In around 1610/11, a young man appeared in Amsterdam, causing somewhat of a sensation. His name was Gerard Thibault (Antwerp c. 1574 – 1627).[11] Having just won the Dutch fencing championship with a new set of rules contrived by himself (after which he was even invited for a three day demonstration at the court of, and in attendance of Prince Maurits of Orange), Thibault became a fencing phenomenon. Through his brother-in-law, the wealthy banker Guillielmo Bartolotti, Thibault had easy access to Amsterdam's *jeunesse dorée* and lovers of fencing, who were all excited about his presence, and eager to be taught by him. Indeed, in his 1616 play *Warenar*, P.C. Hooft (1581-1647) lists the fencing school amongst the favourite Amsterdam haunts of the young and wealthy. Thibault's *Album Amicorum*, dating from the end of his first Amsterdam period of 1615/16 and containing many handwritten poems, mottos and other inscriptions by the city's gentry, pupils and artists whom he befriended, testifies to his huge popularity. In 1616 Thibault left Amsterdam for the Brandenburger court in Cleves, returning again in 1617/18, only to leave Amsterdam once more in 1622.

The identity of the man portrayed in the present work could very well be sought within the Amsterdam fencing circles. Considering the relatively informal character of the portrait, the sitter might have been acquainted with the painter. Although Van den Valckert did not contribute to Thibault's album, one can effectively argue that he moved in the relevant socio-artistic milieu. To start with, it was in all probability Van den Valckert who designed the engraved portrait of the Amsterdam poet and playwright Brederode (1585 – 1618), who was initially trained as a painter in the studio of Frans Badens.[12] The portrait was used for the title page of the *Lijck-dichten over 't afsterven des aardigen ende vermaarden Poeets, Garbrant Adriaensz. Brederode*, a tribute to the poet after his untimely death, published in 1619 along with Brederode's own *Stomme Ridder*, by his publisher Cornelis van der Plasse. Brederode had clearly befriended Thibault, for he dedicated a lengthy poem to him, called *Aan mijn Heer Tibout*, in which he presents himself as his student, practising daily with other devotees. In 1618 Van den Valckert was also responsible for the design of the new title page to Karel van Mander's (1548-1606) famous *Schilder-boeck*, also published by Van der Plasse. Van den Valckert's design was engraved by Pieter Lastman's brother Claes (c. 1586-1625), who, in turn, was approached by Thibault to produce engravings for his grandly envisioned book on fencing, the spectacular *Académie de l'Espée*.[13] Intriguingly, two of Lastman's engravings for Thibault's volume show very rare examples of fencers carrying a foil over their shoulder.[14] Another engraver, art dealer and diplomat, Michel le Blon (1587-1656), was a close friend of both Brederode and Thibault. Not only was he a contributor to Thibault's *Académie* and his *Album Amicorum*, he even made an engraving that Thibault used as his calling card. Both the well connected Le Blon (who was also a friend of the aforementioned Balthasar Gerbier)[15] and Werner van den Valckert were contributors to the *Künstlerstammbuch* by the German print publisher and book dealer Gottfridt Müller.[16] Other contributors to this book were the printmaker Pieter van Serwouters (1586-1657) and the painter Adriaen van Nieulandt (1587-1658). Like Le Blon and Claes Lastman, Serwouters was one of the engravers for Thibault's *Academie*. Furthermore, Serwouters was witness to Thibault in a document of 1621 concerning a consignment of picture frames, ordered in 1618.[17] Van Nieulandt, who, like Van den Valckert, was living in the Breestraat, had trained with Brederode in the studio of Badens. He was very close to Thibault, given the fact that Thibault was witness to the baptism of his son Thomas on 10 July 1611. Just like Brederode, Van Nieulandt wrote a poem to Thibault, which he gave as his contribution to Thibault's *Album Amicorum*. Van Nieulandt and Van den Valckert must have known each other very well. During the years 1618/20, both painters were involved in the execution of a huge commission for the royal court of Denmark, arranged by yet another Breestraat painter, Pieter Isaacsz. (1569-1625) Finally, Van Nieulandt and Van den Valckert were both prominent buyers at the inventory sale of the painter Jan Jansz. in 1621.[18] Here Van den Valckert bought several books on architecture, coincidentally or not a great passion of Thibault's as well, who ranked as a competent architect himself. Other buyers included Benedictus Schaeck, who was another contributor to Thibault's album, Hessel Gerritsz. (c. 1581-1632), responsible for engraving Brederode's portrait after Van den Valckert's design, and the engraver Salomon Savery (1594-1665), who executed several copperplates for Thibault's *Académie*.



Fig. 2 Detail of Fig. 1. Werner van den Valckert, *St. Luke in his Studio*, etching, 125 x 202 mm., signed and dated *w v/ valckert* / 1618, Amsterdam, Rijksprentenkabinet, RPP-OB -15.643.

It is thus quite safe to conclude that Van den Valckert was firmly connected with Thibault's entourage, and *vice versa*. Moreover, one last source explicitly points out that Van den Valckert was actively engaged in social networking. On 18 October 1618, name day of the painter's patron Saint Luke, Van den Valckert organized a feast in his shop in de Breestraat, to which he invited guests who were likely to have been mostly colleagues.[19] For this occasion Van den Valckert had written a poem, which he had printed and accompanied by an etching by his own hand (Figs. 1, 2).[20] The etching depicts Saint Luke in a painter's studio, no doubt recalling that of Van den Valckert himself. In the background of the studio a panel with a portrait about the same size as the present work can be seen. In reverse, the etched painting's composition strongly recalls that of the present work, including the hair of the sitter and the form of his collar. Although partly obscured behind a garland of painter's materials, the portrait seems to lack the present man's gloved hand carrying the foil over his shoulder. Nevertheless, the etched painting unambiguously makes clear that such portraits as *Man with a sword over his shoulder* were what one could typically expect to come out of the studio of Werner van den Valckert in these years.

JH

1 A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, 3 vols., The Hague 1718-1721, I, pp. 215-216.

2 For biographical references and a general survey on the artist, see P.J.J. van Thiel, 'Werner Jacobsz. van den Valckert', in: *Oud Holland* 97 (1983), pp. 128-195.

3 See O. Hirschmann, 'Balthasar Gerbiers eer- ende claght-dicht ter eeren van Heinricus Goltzius', in: *Oud Holland* 38 (1920), pp. 104-125, p. 111. The verse was to be published three years later, in 1620.

4 G.J. Hoogewerff, I.Q. van Regteren Altena, 'Arnoldus Buchelius', in: *"Res pictoriae" : aanteekeningen over kunstenaars en kunstwerken, voorkomende in "Diarium, Res pictoriae, Notae quotidiaenae en Descriptio urbis ultrajectinae" (1583-1639)*, The Hague 1928, p. 47: 'Tot Valckier, bij St. Anthonispoort t' Amsterdam'.

5 Email September 2010.

6 Werner van den Valckert, *Portrait of a Woodworker with a Lay Figure*, oil on panel, dated 1624, 82.5 x 58 cm., Louisville (Kent.), J.B. Speed Art Museum; Van Thiel 1983, cat. 13.

7 Werner van den Valckert, *The Roman Emperor Caligula*, oil on canvas, signed and dated *W. v. Valckert p. 1621*, 68.2 x 52.2 cm., Berlin, Schloss Caputh (formerly Jagdschloss Grunewald), Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg; Van Thiel 1983, cat. 7.

8 Van Thiel 1983, p. 166.

9 Werner van den Valckert, *Portrait of a man with ring and touchstone, probably Bartholomeus Jansz van Assendelft (1585-1658)*, oil on panel, 66 x 49.5 cm., signed and dated *W. v. Valckert 1617*, Amsterdam, Rijksmuseum, inv. no. SK-A-3920; Van Thiel 1983, cat. 11.

10 Werner van den Valckert, *The Militia of Captain Albert Coenraetsz. Burcht and Lieutenant Pieter Evertsz. Hulft*, oil on canvas, signed and dated on a lance lower right *Warner v.Valckert f: 1625*, 169,5 x 270 cm, inv. no. SA 7420; Van Thiel 1983, cat. 20. The militia's ensign carries the flag over his shoulder. Further, one of the men displays a copy of Jacques de Gheyn's *Wapenhandelinghe*, an important military instruction manual published in 1607, containing many engravings of soldiers handling their weapons. Various engravings in the book display soldiers carrying their musket or their lance over their shoulder.

11 On Thibault, see H. de la Fontaine Verwey, 'Gerard Thibault en zijn Academie de l'espée', in: *Jaarboek Amstelodamum* 69 (1977), pp. 23-54.

12 Van Thiel 1983, pp. 156-157, fig. 35, cat. PN2.

13 Most of the copperplates for the book were probably engraved around 1618. After much delay, the book was finally ready for publication in 1628, but published in 1630 due to a privilege. See De la Fontaine Verwey 1977, pp. 42-5, esp. p. 48. See also H. de la Fontaine Verwey, 'Drie vrienden : Bredero – Telle – Le Blon', in: *Maandblad Amstelodamum* 58 (1971), pp. 49-57.

14 See G. Thibault, *Academie de l'espée*, Leiden 1628, Tabula II-III, and Pieter de Joode's engraving, Tabula II of the second book, where *Justitia* is seen carrying a sword over her shoulder. Another possible example is a work by Frans Floris, *Portrait of a Man Carrying a Sword over his Shoulder*, oil on panel, 47 x 36.5 cm. Signed *FFF*, Kassel, Staatliche Museen Kassel - Gemäldegalerie Alte Meister, inv. GK 1038. The alleged sword could, however, be a spear. See C. van de Velde, *Frans Floris (1519/20-1570) : Leven en werken*, Brussels 1975, 2 vols., I, pp. 208-209, no. 61, II, fig. 27.

15 H. de la Fontaine Verwey, 'Michel le Blon : graveur, kunsthandelaar, diplomaat', in: *Jaarboek Amstelodamum* 61 (1969), pp. 103-125.

16 Van Thiel 1983, p. 145.

17 De la Fontaine Verwey 1977, p. 48.

18 A. Bredius, *Künstler-Inventare : Urkunden zur Geschichte der holländischen Kunst des XVIten, XVIIten und XVIIIten Jahrhunderts* (*Quellenstudien zur holländischen Kunstgeschichte* 5-7, 10-14), 8 vols., The Hague 1915-1922, V, pp. 1494-1495.

19 E. R. M. Taverne, 'Een Amsterdams Lucasfeest in 1618', in: *Simiolus: Netherlands Quarterly for the History of Art* 4 (1970), pp. 19-27.

20 Werner van den Valckert, *Saint Luke as the Painter's Patron*, etching, 125 x 202 mm., Signed and dated *W. v. Valckert 1618*, Amsterdam, Rijksprentenkabinet. Van Thiel 1983, cat. E.14. Van Thiel, p. 141, fig. 17, illustrates the standard version of the print, rather than the hand-coloured version illustrated by Taverne 1970, p. 21, fig. 1.



Detail of cat. no. 14

cat. no. 15

Willem van de Velde the Younger
Leiden 1633 – 1707 London

Seascape with the Dutch Fleet at Anchor in Den Helder, May 1665

Signed lower left *W.V.V.*
Oil on canvas
43 x 52.5 cm. (16.9 x 20.7 in.)

Provenance:
Vienna, Baron Nathaniel von Rothschild (1836-1905)
Vienna, bequeathed to Alfons von Rothschild (1878-1942)
Confiscated by the Nazi authorities in 1939 for the planned *Führer* Museum in Linz
Restituted to the Rothschild family in 1949
London, Leonard Koetser gallery, 1963, from whom purchased by the late owner
Private collection

Literature:
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century: based on the Work of John Smith*, 10 vols., London 1907-1928, VII (1923), p. 141, no. 574
Leonard Koetser, *1963 : Tenth Annual Spring Exhibition : Flemish, Dutch and Italian Old Masters*, London 1963, cat. no. 7, illustrated
M.S. Robinson, *Van de Velde : A catalogue of the paintings of the Elder and Younger Willem van de Velde*, 2 vols., London 1990, II, pp. 817-18, no. 571, illustrated
S. Lillie, *Was einmal war. Handbuch der enteignungeten Kunstsammlungen Wiens*, Vienna 2003, p. 1031, no. 852
B. Schwarz, *Hitlers Museum: die Fotoalben Gemäldegalerie Linz: Dokumente zum "Führermuseum"*, Böhlau 2004, pp. 114, 243, no. IV/33, illustrated (as Dutch School)

Exhibited:
London, Leonard Koetser, *Spring Exhibition*, 1963, no. 7, illustrated





Fig. 1 Willem van de Velde the Younger, *A Tochtschuit Pushing Off From the Shore*, pencil and wash on paper, 251 x 390 mm., falsely signed WVVJ, inscribed on the back 'den 20 meij 1665', Greenwich, National Maritime Museum

Born in Leiden as the son of the marine painter Willem van de Velde the Elder (1611-1693) and Judith van Leeuwen, Willem van de Velde the Younger and his family soon moved to Amsterdam, where his brother, the painter Adriaen van de Velde (1636-1672) was born.[1] In around 1648 Willem was apprenticed to the marine painter Simon de Vlieger (c. 1600/01-1653) in Weesp, whose monochromatic use of colour made a lasting impression on the artist. Back in Amsterdam, Willem took up work in his father's studio, where the two worked closely together. After the *rampjaar* or 'disaster year' of 1672, when the republic of the seven united provinces was attacked by England, France and the Prince Electors Bernhard von Galen and Maximilian Henry of Bavaria, father and son moved to England, where they continued their prosperous career. Willem van de Velde the Younger is commonly regarded as the greatest marine painter of the Dutch Golden Age.

Seemingly simple and unassuming in its choice of composition, and limited in its range of colour, the present seascape by Willem van de Velde the Younger nonetheless fully succeeds in capturing the grandness of the Dutch coast. While in the lower left corner a small edge of the beach, functioning as a *repoussoir,* is still visible, the short breakwater on the left frames the composition. It is not a coincidence that the top of the breakwater is level with the horizon, which divides the picture plane, leaving 75 percent of it to the sky. The sunlight shines through the magnificently painted cumulus clouds, which cast shadows on the water's surface. The delightful interplay of sunlit and shady areas greatly enhances the painting's depth and atmospheric perspective. In the centre of the picture a *kaag* sets sail to a stiff breeze, its crew hoisting the sail. Just behind it a crowded boat leads the eye to the middle distance, where a yacht flying a large flag comes from the left, while to the right a *galjoot* lays head to wind with shaking sails. In the distance, towards the horizon, a large fleet of ships can be seen. The connection between foreground and background is further emphasised by a *weyschuit* setting off from the breakwater with a gentleman and a lady on board, no doubt to convey them to one of the large ships in the distance. Another *weyschuit* is just coming back to shore.

The present seascape belongs to a group of works by Van de Velde the Younger painted around the same time, now in Paris (Fondation Custodia), New York (Metropolitan Museum of Art), Amsterdam (Rijksmuseum), Kassel (Gemäldegalerie) and Los Angeles (Private Collection).[2] These paintings all share a similar pictorial scheme, featuring a breakwater level with the horizon to the left, fishing boats in the foreground, and various other vessels in the distance. The Custodia work, notably, shares virtually identical measurements with the present painting.[3] Interestingly, the Paris and Los Angeles works can be directly



Detail of cat. no. 15

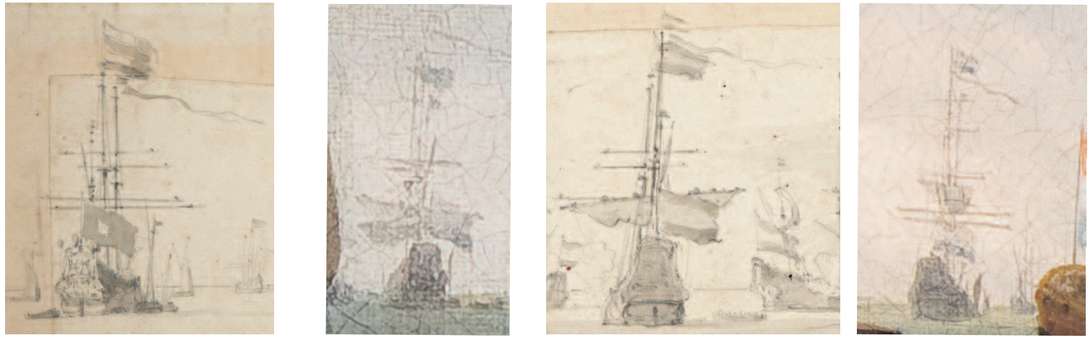


Fig. 2 Willem van de Velde the Younger, *A States Yacht Under Sail and Ships at Anchor*, pencil and wash with corrections to the yacht in black and dark brown inks on paper, 119 x 500 mm., signed in grey ink W.V.VJ., Greenwich, National Maritime Museum



Fig. 2 Willem van de Velde the Younger, A States Yacht Under Sail and Ships at Anchor, pencil and wash with corrections to the yacht in black and dark brown inks on paper, 119 x 500 mm., signed in grey ink W.V.VJ., Greenwich, National Maritime Museum..

connected with drawings made by Van de Velde during the month of May 1665. Moreover, the preparatory drawing for the Los Angeles work, now in the Greenwich National Maritime Museum, carries an inscription giving the exact location depicted: 'voor de helder, wonsdach den 20 meij 1665.'[4] Indeed, during the month of May 1665, the Dutch fleet, under the command of Jacob Baron van Wassenaer Opdam (1610-1665), gathered before the coast of Den Helder and the island of Texel, in the so-called *Marsdiep*, in preparation for what would soon become the first naval battle of the Second Anglo-Dutch War. Both Willem van de Velde the Younger and the Elder were present to make a visual record of the activities. While the father joined the fleet at sea in a *galjoot* like the one in the present work, the son probably worked from the shore.

Two other drawings in the National Maritime Museum, one of which is inscribed '20 meij 1665', depict the beach with the breakwater in a composition which is very close to that of the present painting, thus suggesting that Van de Velde relied on them.[5] In fact, the dated sheet displays the same motif of a boat setting off from the breakwater (fig.1). Nevertheless, no specific pictorial elements from these drawings are taken up by the artist. Such elements are, however, provided by another drawing executed by Van de Velde during May 1665, *A States Yacht Under Sail and Ships at Anchor*, also in Greenwich.[6] Two ships featured in this drawing exactly match those of the painting (fig. 2, details). Another drawing in Greenwich, attributed to Van de Velde the Elder and dated 1665 by Robinson, features a boat which is very similar to the *kaag* in the centre of the current painting.[7] As demonstrated with the Los Angeles and Paris works, the relationship with the Greenwich sheets confirms a dating in or just after 1665 for the present *Seascape* as well. The present work thus represents Van Wassenaar Opdam's fleet. Even more explicit than in the other works, the painter emphasised the anchored fleet by omitting most of the beach and its casual activities. Instead, the focus is directed on an increasing tension about the events yet to come, seemingly suggested by the choppy waves and the imposing clouds casting their shadows. On 13 June 1665 Van Wassenaar Opdam's fleet was defeated by the English in the battle of Lowestoft, the heaviest defeat ever for the Dutch fleet. The war, however, ended in 1667 with favourable conditions for the Dutch, not least because of their impressive shipbuilding programme and their subsequent victory in the famous *Four Days' Battle* from 11 to 14 June 1666, under the command of Lieutenant-Admiral Michiel de Ruyter.

When in the collection of the late baron Nathaniel von Rothschild in Vienna (not the London- based Baron Nathan 'Natty' Rothschild, as Robinson supposed), the work was catalogued by Cornelis Hofstede de Groot as 'a fresh breeze – a fine fresh painting' in his 1923 catalogue of Van de Velde's oeuvre.[8] It was subsequently bequeathed to Alfons von Rothschild, son of Nathaniel's brother Albert. After the Austrian *Anschluß* in 1938, the Rothschild's possessions were plundered and 'aryanised' by the Nazi authorities, and the painting was destined to form part of the collection of the envisioned *Führermuseum* in Linz. After the war, restitution was made to the Rothschild family.[9] In the spring of 1963 the painting was exhibited at the London gallery of Leonard Koetser, where it was bought by its former owner.

JH

1 For biographical references see Robinson 1990, I, pp. ix-xxvi, and D. Cordingly, in: *The Dictionary of Art* 32 (1996), pp. 140-144.
2 Robinson 1990, I, pp. 417-419, no. 29 (New York), II, p. 818, no. 105/1 (Kassel), no. 105/2 (Amsterdam), pp. 876-878, no. 61 (Los Angeles), pp. 878-879, no. 160 (Paris).
3 *Beach Scene*, oil on canvas, 38.7 x 51.5 cm, c. 1665. Paris, Fondation Custodia, inv.no. 285.; for a detailed entry on the Paris work and a comparison with the Los Angeles work, see: H. Buys, in: Q, Buvelot & H. Buys, *A Choice Collection: Seventeenth-Century Dutch Paintings from the Frits Lugt Collection*, exh. cat.. Mauritshuis, The Hague, Zwolle 2005, cat. 34, pp. 178-181, 222-224.
4 W.S. Robinson, *Van de Velde Drawings : A Catalogue of Drawings in the National Maritime Museum Made by the Elder and the Younger Willem van de Velde*, 2 vols., Cambridge 1958-1974, II, pp. 23, 103, no. 971 (illus.)
5 Robinson 1958-1974, I, nos. 204, 206.
6 Willem van de Velde the Younger, *A States Yacht Under Sail and Ships at Anchor*, pencil and wash with corrections to the yacht in black and dark brown inks on paper, 119 x 500 mm., signed in grey ink *W.V.VJ.*, Greenwich, National Maritime Museum. See Robinson 1958-1974, I, pp. 57, 188, 289, no. 197 (illus.). The sheet is not dated, but is placed chronologically between 12 May 1665 (no. 190) and 20 May 1665 (no. 204) by Robinson, on the basis of style and subject.
7 Robinson 1958-1974, II, pp. 18, 91, 191, no. 898. Robinson calls this boat a *galjoot*.
8 Hofstede de Groot 1918, p. 141, no. 574: 'in the collection of the late baron Nathanael von Rothschild, Vienna.' It is therefore implausible that the English baron is meant. Rather, Hofstede de Groot referred to the Austrian baron Nathaniel von Rothschild (1836-1905).
9 The sale catalogue, Sotheby's London, 9 July 2008, lot 38, p. 118 mentions restitution in 1949. Schwarz 2004, p. 114, IV/33 (illus. p. 243) states that the painting was restituted in 1959. She seems to have confused the painting with a *Landscape* of similar dimensions in the former collection of Louis von Rothschild. See Lillie 2003, p. 1117, no. 55.

cat. no. 16

Pieter Hermansz Verelst
Dordrecht in or before 1618 – c. 1678 Hulst?

Merry Peasants Drinking in an Inn

Signed and dated lower right *p verelst 1652*
Oil on panel
25 x 36 cm. (9.8 x 14.2 in.)

Provenance:
Denmark, Gaunø collection

Pieter Hermansz Verelst was born in Dordrecht, where he is mentioned in the records of the Dordrecht guild as a pupil in 1638[1], possibly in the studio of Jacob Gerritsz. Cuyp (1594-1652), Aelbert Cuyp's father.[2] The artist moved to The Hague in 1643, where he joined the Saint Luke's Guild in the same year. Financially, Verelst was not well off. On 17 October 1651, months before he painted the present work, some 2,128 guilders worth of paintings were sold at the *Grote Markt* in The Hague at his request, an act which probably solved his financial difficulties for some time. Five years later, in 1656, the artist participated in the foundation of the painters' association *Confrerie Pictura*, serving the organisation's committee as a warden in 1659/60. His three sons, Simon (1644-1710/17), Johannes (1648-1700) and Herman Pietersz (1641/42-1700) were all taught by him. Simon specialized in flower paintings, while his other sons are known for their portrait paintings. Their father Pieter eventually fell heavily into debt, and was compelled to leave The Hague. In 1671, he turned up in the vicinity of Hulst, near Antwerp, where he seems to have abandoned painting altogether, and taken up the brewer's trade.

Verelst was a versatile painter of genre, portraits, still life and even history paintings.[3] Although his style is sometimes reminiscent of the young Rembrandt (1606-1669), Gerrit Dou (1613-1675) and Adriaen van Ostade (1610-1685), he possesses a certain facile quality of his own, as can be seen in the painterly execution of the present work. Verelst had a definite affinity with the depiction of men and women in domestic occupations. His tavern interiors with peasants are distinguished by a refined, yet robust style, and delicate graduations of tone. The present painting is – quite exceptionally for Verelst – dated 1652, thus originating from his period in The Hague. It depicts the dark interior of an inn, the only light in the painting focused on the shining face and pewter flagon of the exuberant peasant in the foreground, who raises his glass to the viewer with his left hand while holding the flagon in his right. His hat lies abandoned on the floor. He looks directly at the viewer with an engaging smile, and there is a charm to his round youthful face. Behind him, on the right, three coarser looking peasants are seated around a barrel.[4] In the dark background another figure can be detected, possibly a female servant. In the upper left corner, behind the central figure, the shutter of a door is opened. During the recent cleaning of the painting, a sixth person appeared from the shadows behind the door. In the process, the painting regained its original transparent quality, strongly enhancing its liveliness and colouristic nuances.

Merry Peasants Drinking in an Inn is a typical Verelst painting. A very comparable work by him is *Boors Drinking and Smoking in an Interior*[5], of a similar size, in which several of the pictorial motifs seen in *Merry Peasants Drinking in an Inn* reappear. Once again, a peasant raises his glass towards the beholder, while the others gather around a barrel. A boor sleeping on the floor wears the hat that lies on the ground in the present work, and in the background one sees some figures standing behind a half-opened door.

JH

1 At least one scholarly source incorrectly gives Antwerp as Verelst's place of birth. See R. Jeffree, in: *The Dictionary of Art*, 32 (1996), p. 244. See also the label on the back of the present painting, that gives Antwerp as his place of birth and the year 1614. On 12 July 1638, when he came into the Dordrecht guild, Verelst paid two guilders, the usual amount paid by a native of Delft, whose father was not in the guild. Given guild rules, Verelst must have been at least 20 years old at that time. For this and further references, see G.H. Veth, 'Aanteekeningen omtrent eenige Dordrechtsche schilders : XXXIX : Pieter Hermansz. Verelst en zijne zonen', in: *Oud Holland* 14 (1896), pp. 99-112; and E. Buijsen et al., *Haagse schilders in de Gouden Eeuw*, The Hague, Zwolle 1997, pp. 48, 355-356.

2 RKD, website, January 2011. The RKD also states that Verelst was a pupil of Gerrit Dou. As no contemporary source mentions an apprenticeship in Leiden with Dou, this assumption seems to be based on, again, Jeffree 1996, p. 244.

3 F.G. Meijer, 'A new attribution proposed for an enigmatic painting: *The return of Tobias and the Angel* by Pieter Verelst', in: M. Roscam Abbing (ed.), *Rembrandt 2006: Essays*, Leiden 2006, pp. 97-101.

4 To the left of the central figure a smaller head seems vaguely discernible, although proportionally this person cannot be part of the group.

5 Pieter Hermansz Verelst, *Boors Drinking and Smoking in an Interior*, oil on canvas laid down on panel, 31.1 x 26.1 cm., Christie's, London, 9 July 1999, lot 151.



cat. no. 17

Elias Vonck
1605 – Amsterdam – 1652

A Mother with her Son in an Interior, with a 'Cairene' Ottoman Carpet on a Table

Signed lower right *Elias Vonck fecit*
Oil on copper
30.5 x 35.5 cm. (12 x 14 in.)

Provenance:
Probably identical with the painting mentioned at a sale in Amsterdam, 4 October 1769, lot 232[1]
New York, sale, Nelson-Atkins Museum of Art, 6 June 1984, no. 17
London, Rafael Valls Gallery, 1985
Munich Art and Antiques Fair, 1986
Germany, private collection

Literature:
Weltkunst 55/1 (1 January 1985), p. 8, illustrated
C. Klose, 'Carpets in Paintings: Cairene Ottoman Production', in: *Hali*, vol. IX, no. 34, p. 6
O. Ydema, 'Carpets in 17th Century Dutch and Flemish Painting', in: *Exhibition Catalogue, The European Fine Art Fair*, Maastricht 1988, p. 20
O. Ydema, *Carpets and their datings in Netherlandish Paintings 1540-1700*, Zutphen 1991, p. 24, p. 131, no. 17, fig. 13
A. van der Willigen, F. Meijer, *A Dictionary of Dutch and Flemish Still-life Painters Working in Oils, 1525-1725*, Leiden 2003, p. 209

Not much is known of the life of the Amsterdam born painter Elias Vonck. His son, Jan, was born in Poland in 1631, and his daughter was born in Amsterdam eight years later, in 1639. Elias Vonck was the first Dutch master to specialise in still-lifes of game.[2] His first dated work, a *Kitchen Still-Life* painted in 1640, is now in the collection of the National Museum in Warsaw.[3] Another kitchen still life, featuring game and dated to the same year, is now in the Royal Museum in Copenhagen.[4]

The artist is primarily known for his game pieces and fish still-lifes, and indeed the present work is not just the only portrait known by the artist, but is also one of the earliest Dutch portraits set in an identifiable contemporary domestic interior. Elias Vonck probably painted our portrait early in his Amsterdam career, in around 1640, the same year as his first dated works mentioned above. After mid-century this kind of portrait, especially family portraits with children, became increasingly popular. The present portrait can be regarded as a family portrait. Our painting is beautifully signed at the lower right, and is the only known work by Vonck on copper. At the left, a swag of crimson drapery forms a backdrop for the elderly woman, a feature which was often adopted in family portraits since the early 1630s.[5] The rather portly gentleman and his mother are seated at a table covered with a *Cairene* carpet of vibrant reds and oranges, standing out against the soberly, but richly dressed pair, wearing black.



Both regard the viewer directly. The son, seated at the right, gestures towards his mother, whose left hand rests reverently upon a large, red, leather-bound bible, which could symbolize decency,[6] as well as piety. His gesture draws attention to the Bible on the table.
The old lady wears a sleeveless jacket with silk facings and shoulder wings, called a *gramgat*, over her silk dress. Around her neck she wears a modest pleated ruff, and a simple white cap consisting of two pieces, characteristically modest clothing for a woman. The gentleman wears a black woollen cloak with black velvet facings and a black hat.

The painting clearly depicts a *Cairene* Ottoman carpet draped over the table.[7] According to Christine Klose in *Hali* vol. IX, the pattern scheme of this carpet corresponds to a drawing in Erdmann's *Oriental Carpets*.[8] The carpet in Vonck's painting is almost identical to the carpet in the collection of the Kunstmuseum in Düsseldorf, [9] Erdmann's subject of study, as well as to one formerly sold at Sotheby's, London, on 5th December, 1969, lot 9. Erdmann counted a total of 21 carpets like this.[10] Since the present painting is datable to *circa* 1640, the carpet must have been woven at the beginning of the century at the latest. This confirms that production of these carpets must span the period from the end of the 16th century to the beginning of the seventeenth century, as has been stated in the literature.

WWB

1 No. 232. Een Binnen Vertrek, waarin een Heer en een Dame zittende aan een Tafel, bekleed met een Tapyt, zynde zeer uitvoerig, op Paneel; door Elias Vonck. f.14.--'. 'A Room, in which a gentleman and a lady sit at a table, covered with a cloth, being rather elaborate, on panel; by Elias Vonck. f.14.--'. RKD, Hofstede de Groot fiches. Although the description mentions a panel rather than a copperplate, the well-fitting description in combination with the fact that the present painting is the only (double) portrait known by Vonck seem in favour of a positive identification.
2 See S.A. Sullivan, *The Dutch Gamepiece*, Totowa 1984, pp. 24-25.
3 Elias Vonck, *Kitchen Still-Life*, oil on panel, 84 x 122 cm., signed and dated 1640.
4 Elias Vonck, *Still-Life of Vegetables and Game*, oil on panel, 71 x 55 cm., signed and dated 1640, Royal Museum, Copenhagen.
5 See for example the painting by the Antwerp artist Cornelis de Vos, *Portrait of Anthony Reyniers and His Family*, signed and dated 1631, oil on canvas, 170 x 245 cm., Philadelphia, Philadelphia Museum of Art, inv. no. W02-1-22.
6 See *Old woman with Boy* by Pieter Danckerts de Ry in: E. De Jongh, *Portretten van echt en trouw : Huwelijk en gezin in de Nederlandse kunst van de zeventiende eeuw*, exh. cat. Frans Hals Museum, Haarlem, Zwolle 1986, p. 24.
7 According to Ydema 1988, the field design can be compared to that of the Tücher von Simmelsdorf Cairene rug. See also: Ydema 1991, p. 21, p. 14 (ill.).
8 Erdmann 1955, p. 48, fig. R.
9 Inv. no. 15150.
10 K. Erdmann, "Neuere Untersuchungen zur Frage der Kairener Teppiche", *Ars Orientalis* IV (1961), p. 95.



Detail of cat. no. 17

cat. no. 18

Harmen Willemsz Wieringa
Wier c. 1590 – 1650 Leeuwarden

Portrait of a Young Girl in a Black Dress

Dated *Ano. 1634*
Oil on panel
54.1 cm. x 40.9 cm. (21.3 x 16.1 in.)

Harmen Willemsz Wieringa was probably born in the small town of Wier near Stiens in Friesland, and can thus likely be identified with a certain Harmen Willems from Stiens, who became a citizen of Leeuwarden in 1611.[1] He was a Catholic, and married Margaretha van Tongeren, daughter of the Catholic notary Govert van Tongeren, in 1620. To whom Wieringa was apprenticed is not known, but his paintings, mostly full length portraits, unmistakably show a debt to the work of the Leeuwarden painter Wybrand de Geest (1592 – after 1660), the artist having been recorded in his presence on the 6th of January 1638, when a certain Johanna Bouricius composed her will. Wieringa seems to have been reasonably wealthy. He is known to have been a 'Landscape Painter', which in this case meant that he carried out, and was responsible for, the painting and maintenance of public buildings in the province of Friesland. Although this function bore no artistic merit, it was generally paid well. Another indication of his pecuniary circumstances is the occupation of his three sons: Nicolaes (1625-1681) became a painter like his father, while Gasparus and Phillippus became a lawyer and a notary respectively, both of them having studied law at the University of Franeker. Harmen must have died before 29 June 1650, for at that date The Deputy States paid his salary to 'Harmen Willems or now his heirs.' Wieringa's son Nicolaes took over his father's public duties.

The present portrait depicts a beautiful young girl in an interior. She wears a black over-dress, revealing a brown dress underneath, and a millstone collar. In her right hand she holds white gloves, while her left hand rests upon a book, presumably a bible. This book stands upright on the table, fully draped with a green cloth. In the upper right corner, above the table, a swag of green silk or velvet curtain forms an elegant framing device. Remarkable is the chequered black and white stone floor, which is painted with an intriguingly emphatic downward perspective; it appears as though both floor and table are sloping towards the viewer.

Portrait of a Young Girl in a Black Dress is dated 1634, and comparison with other works by Harmen Willemsz Wieringa leaves no doubt that the latter is the painter of our portrait. The composition is highly typical of Wieringa. It is to be found, for instance, in the *Portrait of a 22 year Old Man*, of almost identical measurements and signed and dated 1636, now in the Fries Museum in Leeuwarden,[2] as well as in the *Portrait of a Man*



Standing at a Table, again featuring the same format.[3] Wieringa's oval *Portrait of an Unknown Lady*, last documented in 1911, originates from the same year as *Portrait of a Young Girl in a Black Dress*, 1634.[4] The lady portrayed in this oval portrait not only wears a very similar dress, but, like the girl in the present painting, she holds her gloves in her hand, while standing next to a cloth-covered table on which lies a bible. Once more, the painter adopted the characteristic downward perspective for the floor, this time with a diagonal pattern. The composition of this work, however, is in reverse, and forms the pendant of a gentleman's portrait of the same dimensions dated 1635[5], thus making it a typical marriage portrait. The wedded status of the lady is further emphasized by her mantle, known in Dutch as a *vlieger*, which was the customary attire for married upper-class women.[6]

As a rule in wedding portraiture, newlyweds were depicted facing towards each other, with the groom in the traditional place of honour to the right, while the bride is placed to the left of her husband, a format deriving from heraldic imagery.[7] In contrast, the young girl in the present painting stands – heraldically – right, and wears no *vlieger*. Despite her gloves, these visual elements therefore make it unlikely that the work was intended as a wedding portrait. Prior to the wedding, the heraldic positioning of men and women was the opposite in traditional imagery. Various examples underline this custom, such as the print on the title page of the Dutch poet and politician Jacob Cats' (1577-1660) widely read book *Houwelick* (*Marrigage*) from 1625, which discourses on the rights and duties of women in the six stages of life.[8] The title print depicts the successive stages of the relationship between men and women. In the first two stages – in love and engaged – the girl walks on the right hand side of her sweetheart; once they are married their positions switch over, and the wife is depicted on the left hand side of her husband. Given these iconographical conventions, one could argue that *Portrait of a Young Girl in a Black Dress* was intended as an engagement portrait, of which examples are known.[9] On the other hand, the type wasn't very common, and no pendant of the present work has surfaced. It might therefore be safest to assume that the portrait simply depicts the pretty daughter of two wealthy Frisians, who commissioned the painting from Wieringa. The young girl's hand on the bible illustrates her piousness.

JH

1 For biographical data on Harmen Willemsz Wieringa, see A. Wassenbergh, *De portretkunst in Friesland in de zeventiende eeuw*, Lochem 1967, pp. 32-33,43-46,48-49, and P. Bakker, *De Friese schilderkunst in de Gouden Eeuw*, Leeuwarden, Zwolle 2008, pp. 55-56, 229.

2 Harmen Willemsz. Wieringa, *Portrait of a 22 Year Old Man*, oil on panel, 57 x 40 cm., signed and dated *Anno 1636 / [...]Willems ft / ÆTATIS 22*, Leeuwarden, Fries Museum, inv. no. FM 1947-10. Other portraits on panel by Wieringa with comparable dimensions are found in Leeuwarden, Fries Museum (*Portrait of an Unknown Man*, 54.5 x 40.5 cm., inv. no. IB 31478); Amsterdam, Rijksmuseum, (*Portrait of an Officer*, 57.3 x 39.5 cm, inv. no. SK-A-204); sale London, Bonhams, 27 October 2004, lot 29 (*Portrait of a Military*, 52 x 37.3 cm.); sale London, Bonhams, 5 December 2007, lot 30 (*Portrait of Christian the Younger*, 58.3 x 41.9 cm.).

3 Harmen Willemsz Wieringa, *Portrait of a Man at a Table*, oil on panel, 57.2 x 39.6 cm., Daphne Alazraki Fine Arts, New York (formerly sale New York, Christie's, 25 January 2002, lot 60).

4 Harmen Willemsz. Wieringa, *Portrait of an Unknown Lady*, oil on panel, 70.5 x 52 cm., dated 1634, sale Amsterdam, F. Muller, 26 May 1914, lot 112.

5 Sale Amsterdam, F. Muller, 16 December 1919, lot 41.

6 See M. De Winkel, 'The Artist as a Couturier: The 'Portrayal' of Clothing in the Golden Age', in: R.E.O. Ekkart, Q. Buvelot, *Dutch Portraits: The Age of Rembrandt and Frans Hals*, exh. cat. National Gallery, London, Mauritshuis, The Hague, Zwolle 2007-2008, pp. 65-73, p. 67.

7 I.e. seen from the point of view of the depicted persons. See: E. de Jongh, *Portretten van echt en trouw : Huwelijk en gezin in de Nederlandse kunst van de zeventiende eeuw*, exh. cat. Frans Hals Museum, Haarlem, Zwolle 1986, pp. 36-40.

8 Jacob Cats, *Houwelick*, Middelburg 1625. Ibid., 1986, p. 40, fig. 35.

9 Ibid., p. 35, figs. 27a-b, p. 40: 'This disposition is also found in pendant portraits of fiancées and even in the satirical engagement portraits painted by Jacob van der Merck.'



Detail of cat. no. 18

cat. no. 19

Emanuel de Witte
Alkmaar 1617 – 1692 Amsterdam

Church Interior with Elements of the Oude Kerk in Amsterdam

Signed and dated *E . De . Witte A° 1656*
Oil on Panel
29 x 26 cm. (11.4 x 10.2 in.)

Provenance:
Probably Amsterdam, sale J.A.A. de Lelie a.o., 29 July 1845, lot 230, fl. 32
Hamburg, Collection Johannes Amsinck
Hamburg, Kunsthalle, Amsinck Bequest, 1879
Berlin, art trade Karl Haberstock, 1925
Berlin, collection Victor Bruns[1]
The Hague, private collection

Literature:
H. Jantzen, *Das Niederländische Architekturbild*, Leipzig 1910, pp. 120, 197-198, no. 620, fig. 58 (re-issue 1979, idem.)
W. von Bode, 'Emanuel de Witte', in: *Zeitschrift für bildende Kunst* XXVII (1916), pp. 157-162, p. 159
W. von Bode, *Die Meister der holländischen und flämischen Malerschulen*, Leipzig 1917, p. 269 (2nd edition 1919, p. 274)
Kunsthalle zu Hamburg. Katalog der Alten Meister, Hamburg 1918, no. 205
W. von Bode, *Gemälde alter Meister aus Berliner Besitz (vorwiegend aus dem Besitz der Mitglieder des Kaiser-Friedrich-Museums-Vereins)*, exh. cat. Akademie der Künste, Berlin 1925, p. 65, cat. 427
E. Trautscholdt, in: U. Thieme, F. Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, 37 vols., Leipzig 1907-1950, 36, p. 124
I.R. Manke, *Emanuel de Witte 1617 – 1692*, Amsterdam 1963, p. 106, cat. 117, fig. 36

Exhibited:
Gemälde alter Meister aus Berliner Besitz (vorwiegend aus dem Besitz der Mitglieder des Kaiser-Friedrich-Museums-Vereins), Akademie der Künste, Berlin 1925, cat. no. 427 (erroneously as 56 x 44 cm.)

'Nevertheless he subsequently moved to Amsterdam altogether, and consecrated himself to painting Churches, in which no one equalled him, regarding both the orderly Architecture, ingenious lighting and well proportioned figures. He has drawn and painted most of the Churches of Amsterdam after life from the inside in various ways, with Pulpit, Organ, Minister and common chairs, vaults and other adornments, so as they appear.' Such are the words of Arnold Houbraken in 1718, in his discussion of the life of Emanuel de Witte.[2] The author then expounds on Emanuel's life, his moody temperament, and, after some piquant examples of bar fights and the like, ends with the gloomy story of the painter's death. Apparently, one evening, De Witte walked out on his landlord after an argument in which the latter swore that he would no longer have De Witte in his house. To which De Witte, by then already an old man, replied that he had already taken his precautions. Some people presumably followed the painter, but lost him in the darkness somewhere near the *Korsjesbrug*. It then started freezing for eleven weeks, and it was



only after the thaw set in that Emanuel was found in the water near the *Haarlemmersluis* (Haarlem Lock), with a rope around his neck. He had apparently tried to hang himself under the bridge, but fell into the water and drowned.

The anecdote, tragic as it sounds, harbours the risk of distracting one from what is actually at stake: the superb qualities of the painter, who, entirely by himself, took architectural painting to a new level. Or, as Walter Liedtke notes: 'To all of De Witte's contemporaries he was extraordinary, the sudden culmination of a long evolution, the end of a tradition, and the beginning – or rather the prophet – of much later painters of architectural views like Sargent, Sickert and Monet.'[3] Coming from Alkmaar, De Witte is believed to have been a pupil of Evert van Aelst (1602-1657) in Delft.[4] He is mentioned as being back in Alkmaar in 1636, in Rotterdam in 1640, and settling once more in Delft in 1641. There he started working as a small-scale history painter, and only specialized in architectural painting in *circa* 1650, when he was already in his mid thirties. Having made himself thoroughly familiar with the works of his fellow townsmen Hendrick van Vliet (1611 – 1675) and especially Gerard Houckgeest (c. 1600 – 1661), he used their work as his starting point for a new approach. Although De Witte, as Houbraken tells us, completely mastered the principles of perspective, his work does not merely privilege the analytic correctness of perspective typically associated with the Delft school. Rather than striving for a tangibly realistic result, he addresses his subject matter in an optical, atmospheric way.

De Witte is first mentioned in Amsterdam in January 1652, and dated paintings with Amsterdam motifs are known from the following year, 1653, and onwards.[5] The present painting, dated 1656 and one of his last ever to be painted on panel[6], uses elements from the town's *Oude Kerk*, the Old Church. The spectator's main point of view is directed through the northern aisle towards the eastern wall at the back and the ambulatory, still unchanged today (Fig. 1). Progressing towards the back of the church the eye passes the five columns east of the transept, giving way to a view inside the church's nave on the right where a flag is suspended from the wall and where the choir screen can be seen. Through the vaulted archway on the viewer's immediate right, a vista reveals more of the screen, a chandelier, a small organ and even allows a glance towards the south aisle. The same view is to be seen elsewhere in Emanuel's oeuvre, for instance in a *View of the Oude Kerk* on panel, now in the Musée des Beaux-Arts in Strasburg, and even more strikingly on a



Fig. 1 *Interior of the Oude Kerk*, Amsterdam

canvas once in a Dutch private collection, both datable to c. 1655.[7] While on the far right three gentlemen are engaged in conversation at the foot of the archway, the viewer's primary attention is focused upon the gentleman walking up the aisle towards the viewer, through a pool of light emanating from an unseen window on the left. He is dressed in a black cloak and a hat, and is accompanied by his dog. De Witte sometimes included a minor occurrence or anecdote, such as gravediggers at work (see for instance the Strasburg work), a beggar asking for money or a minister delivering a sermon. The virtual absence of such an account – only the dog playing seems to enliven the quiet atmosphere – while the casual tranquillity of the isolated figure enhances the scene's serene atmosphere. Thus the painting, more than giving an account of an architectural reality, conveys a mood, and this is exactly the shift in emphasis that Emanuel introduced.

Two observations can be made. Firstly, De Witte apparently was not interested here in reproducing the actual Oude Kerk. For instance, he chose not to include the heavy wooden horizontal crossbeams. One could argue that he left them out as they would have disturbed the composition as a whole. However, he also left out the rose window up in the back wall, and changed the forms of several columns. He also changed the wooden vault for a plastered rib vault. And above all, he added the white plaster wall on top of an arch, indicating the sidewall of a transept to be as high as the nave, while in the *Oude Kerk* the transept's height equals that of the aisle, thus not interrupting the continuity of the aisle alongside the nave. This deceptively nonchalant eclecticism is typical of De Witte.[8]

Secondly, since Emanuel's primary focus was to convey an impression rather than a topographical view, his emphasis is on lighting. With regard to another 1656 work, now in Lille, Manke remarks that in its colouristic conception, especially in its use of tones of grey, the painting marks a high point in the artist's career.[9] This notion underlines De Witte's preoccupation with the rendering of light at this point in his artistic development. In the present painting the light comes from the left (since it is not the *Oude Kerk* that is depicted, that church's strict east-west orientation should not be brought into consideration) and might, as we see from the longer shadows, very well be late afternoon or even evening light.[10] Emanuel chose not so much to contrast light and dark planes, as to soften the forms and contours, and fill the space with a gentle, not too vehement light, resulting in a beautifully balanced colour range of white, ecru, beige, brown and grey. In the middle of the aisle, precisely where he did allow the sun to illuminate a square on the church floor, Emanuel poetically positioned his accidental protagonist. Hans Jantzen, the first scholar to undertake a thorough survey of Dutch architectural painting in the first decade of the twentieth century, judged this pictorial element to be very beautiful, describing it in a manner typical of the German turn-of–the-century: 'Ganz einzig, und wie ein Blitz die Ziele des Künstlers beleuchtend: die kleine, dunkle Figur im Raume.' ('All alone, and like a flash illuminating the soul of the artist: the little, dark figure in the space.') [11]

JH

1 The ownership of Victor Bruns is first mentioned by Trautscholdt in 1947, with a reference to the exhibition catalogue of the Berlin Akademie der Künste in 1925, no. 427. However, the catalogue only mentions a '*Kircheninneres*' on oakwood owned by Victor Bruns, with dimensions 56 x 44 cm., not corresponding with those of the current painting. Manke follows Trautscholdt and mentions Bruns as the owner. Notwithstanding this *contradictio*, the painting mentioned in the 1925 catalogue might still be identical to the painting considered here. The confusion might be due to a mistake: in the 'Nachtrag' to the 1925 catalogue another *Kircheninneres* by De Witte is listed, again with dimensions 56 x 44 cm., this time on canvas and owned by C. Bilfinger.

2 A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, 3 vols., The Hague 1718-1721, I, p. 283: "Dog hy begaf zig naderhand geheel met'er woon tot Amsterdam, en tot het schilderen van Kerkjes, waar in niemant hem gelyk was, zoo ten opzigt van de geregelde Bouwkonst, geestige verkiezinge van lichten, als welgemaakte beeldjes. De meeste Kerken binnen Amsterdam heeft hy van binnen op verscheiden wyze naar 't leven afgeteekent, geschildert, met Predikstoel, Orgel, Heere- en gemeene gestoelten, Grafsteden en andere verciersel en, zoo dat dezelve te kennen zyn.'

3 W. Liedtke, *Architectural painting in Delft : Gerard Houckgeest, Hendrick van Vliet, Emanuel de Witte*, Doornspijk 1982, p. 79.

4 See for biographical references: Manke 1963, Liedtke 1982, chapters 1, 5; J. Giltaij, G. Jansen (eds.), *Perspectives: Saenredam and the architectural painters of the 17th century*, exh. cat. Museum Boijmans Van Beuningen, Rotterdam 1991, pp. 183-209. W. Liedtke (ed.), *Vermeer and the Delft School*, exh. cat. The Metropolitan Museum of Art, New York, National Gallery, London, New Haven 2001, pp. 432-439.

5 De Witte's first Amsterdam painting seems to be *The Court of the Amsterdam Exchange*. Manke 1963, cat. 210. See also Rotterdam 1991, cat. 35.

6 Rotterdam 1991, p. 197, where it is stated that De Witte only worked on panel until about 1655.

7 Emanuel de Witte, *Oude Kerk in Amsterdam, with liberties*, c. 1655, panel, 59 x 51 cm., Strasburg, Musée des Beaux-Arts. See Manke 1963, cat. 66, fig. 29 and Liedtke 1982, fig. 81; Emanuel de Witte, *Interior of the Oude Kerk in Amsterdam*, c. 1655, 45.5 x 39.5 cm., Netherlands, private collection (1963), Manke 1963, cat. 67, photo RKD.

8 Manke 1963, p. 75 ('Gliederung des Kataloges'): of the 199 church interiors that Manke lists, only 87 qualify as interiors of actual churches or synagogues.

9 Manke 1963, pp. 31-32, on cat. 27.

10 Jantzen 1910, p. 120 and fig. 58 calls the painting *Church Interior in the Evening Sun*.

11 Ibid.

cat. no. 20

Philips Wouwerman
1619 – Haarlem – 1668

The Grey in front of a Blacksmith

Signed and dated *PHW 1646*[1]
Oil on panel
43.3 x 35 cm. (17 x 14 in.)

Provenance:
Collection Abbé de Gévigny
His sale, Paris, 1 December 1779
Collection Dubois
His Sale, Paris, 31 March 1784
Collection Robert de Saint-Victor
His sale, Paris, 16 November 1826
Paris, collection Lehideux
Nice, J. Gans, 1965
Paris, private collection

Literature:
C. Blanc, *Le trésor de la curiosité*, Paris 1857, p. 103
J. Smith, *A catalogue raisonné of the works of the most eminent Dutch Painters of the seventeenth century*, 9 vols., London 1829-1842, II (1835), p. 304, no. 156
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century : based on the Work of John Smith*, 10 vols., London 1907-1928, II (1909), p. 304, no. 156
H. Mireur, *Dictionnaire des ventes d'art*, 7 vols., Paris 1901-1912, VII (1912), pp. 549, 551
F. Duparc, Q. Buvelot, *Philips Wouwerman 1619-1668*, exh. cat. Mauritshuis, The Hague, Zwolle 2009, p. 27, illustrated.

The Grey in front of a Blacksmith, painted in 1646, is one of Wouwerman's earliest examples of a series with a single horse as the central motif. In our painting, a peasant in a tall red cap is having a grey horse shod, while a child with his back to the spectator looks on. With this little group, gathered upon the brow of a hill, Wouwerman has created a sense of monumental presence with only a few figures. The grey horse is the central narrative focus, standing patiently as the blacksmith holds his hoof, a hammer in his right hand. By placing the horse's head in the light and the figures in shadow, while the horse's body stands out against the pale sky, Wouwerman focuses the viewer's entire attention on the horse. Below and to the left of the group, the blacksmith can be seen through the open door, working at his forge within a rustic thatched cottage. On the horizon to the right two figures approach the brow of a hill beyond; while another cottage and a church spire can be seen in the distance. The presence of a path undulating from background to foreground evokes a sense of depth in the painting. Much of the painting is devoted to sky, whose blue-grey tints complement the predominantly earthy tones of the painting, and are reflected in a little pool of water in the foreground. The peasant's red cap, the gleaming white touches to the horse, and the glowing fire of the forge enliven the brown ochres of cottage and land.





Fig. 1 Philips Wouwerman, *The Grey*, signed, oil on panel, 43.5 x 38 cm., Amsterdam, Rijksmuseum, inv.no. SK-A-1638

A beautiful comparative example is *The Grey* in the collection of The Rijksmuseum, Amsterdam (Fig. 1).[3] Here, the same monumental character is given to the horse, standing in the middle of the painting. This work is regarded as one of Wouwerman's best paintings, and appears resplendent on the cover of the recent exhibition catalogue of 2009.[4] The painting *Winter Landscape with Blacksmith* in the Musée J.-P. Pescatore in Luxembourg is similar in subject and style to our painting, and is datable to *circa* 1648.[5] Although the landscape is covered in snow, the activities of the blacksmith and the depiction of the landscape are very close.

Philips Wouwerman was the eldest son of Pouwels Wouwerman (d. 1642) and his fourth wife, Susanna van den Bogert. Philips may have had his first painting lessons from his father. According to the writer Cornelis de Bie (1627-1711/16), Philips was next apprenticed to Frans Hals' (1581/5-1666) studio, although there is no visible influence of Hals' style in Wouwerman's work. According to the German painter Mathias Scheits (1625/30-c.1700), Philips worked for some weeks in Hamburg in 1638 or 1639, in the studio of the German history painter Evert Decker (d. 1647. Shortly after, in 1640, the artist returned to Haarlem where he entered the Guild of St Luke. Philips Wouwerman was a prolific artist, producing more than one thousand paintings. He had a successful career as a painter during his lifetime, but his works enjoyed even greater popularity in the eighteenth and early nineteenth centuries amongst aristocratic collectors and important museums in St Petersburg, Dresden and The Hague, all of which contain a large number of his works. The artist is particularly associated with painting horses, which feature in hunting scenes, cavalry battles and views of army camps.

WWB

The primary source of inspiration for these blacksmith shop scenes may have been the paintings and drawings by the Haarlem painter Pieter van Laer (1599-after 1642). After a stay in Rome of nearly fifteen years, Van Laer returned in Haarlem in 1639. It is possible that the paintings featuring blacksmiths by Van Laer, which Wouwerman may have known through engravings, encouraged him to produce blacksmith scenes himself. In her monograph on the artist, Birgit Schumacher describes how Wouwerman may have used an engraving by Cornelis Visscher after a lost composition by Van Laer as a model for his *A Horse being Shod outside a Village Smithy*.[2]

1 From 1642 to 1646 Wouwerman often signed only with his monogram *PH.W.*
2 B. Schumacher, *Philips Wouwerman : The Horse Painter of the Golden Age*, 2 vols., Doornspijk 2006, I, pp. 81-82.
3 Philips Wouwerman, *The Grey*, oil on panel, 43.5 x 38 cm., signed lower centre *Phils. W.*, Amsterdam, Rijksmuseum, inv. no. SK-A-1610.
4 See The Hague 2009.
5 Philips Wouwerman, *Winter Landscape with Blacksmith*, oil on panel, 42.5 x 45 cm., signed lower right, Luxembourg, Musée J.-P. Pescatore, inv. no. 377.



Colophon

Texts by:
Jasper Hillegers
Wendela Wagenaar-Burgemeister

Catalogue Editor:
Natasha Blumenthal

Design:
Annelies Mikmak

Photography:
Pieter de Vries, Texel

Printed by:
Epospress, Zwolle

© Authors and Salomon Lilian, Amsterdam