OLD MASTERS

2013

SALOMON LILIAN

OLD MASTERS

2013

Rue Verdaine 6
CH - 1204 Geneva
Switzerland
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
The Netherlands
Telephone +31 20 6206307
Fax +31 20 6246018
E mail: info@salomonlilian.com

Acknowledgements

In our twentieth 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 David Teniers the Younger, depicting *The Alchemist* in his laboratory.

Painting *is* alchemy. Like the alchemist, the painter seeks to transform and be transformed by the medium. The artist's pigments are made from fluids mixed together with powdered stone. The painter tries to discover life and form through the pull of the brush. The Alchemist, on the other hand, tries his whole life to forge gold from liquids and other metals. The life of an art dealer, too, is comparable of that of an alchemist. The art dealer's perennial quest to uncover masterpieces or forgotten, neglected paintings is highly comparable to that of the alchemist's constant search for gold. The art dealer is like an art detective.

One formerly forgotten and neglected work we have uncovered is an important painting by Pieter Pietersz, which makes a nice addition to the oeuvre of the artist. Dating from around 1565, it illustrates a Dutch saying that 'A Man shouldn't do Woman's work.' We are delighted, too, to show Jan Steen's masterpiece once more, after recent restoration. This restoration by Gwendolyn Boevé-Jones is described in this year's catalogue.

The job of the restorer is vital for an art dealer. He, or she, can make or break a painting; I am therefore very grateful to the following restorers: Lara van Wassenaer, Gwendolyn Boevé-Jones and Pierre Bucat for the great jobs they have done for me this year.

Two other works by David Teniers the Younger, a winter scene by Aert van de Neer, a fine Dutch interior by Bartholomeus van Bassen, a head study from the atelier of Rubens and the study of a boy by Thomas Willeboirts, amongst others, make this catalogue another interesting addition to our annual production.

I am thankful to Wendela Wagenaar-Burgemeister who wrote ten entries, to Jasper Hillegers, who wrote eleven entries, and to Natasha Broad, who edited them.

Salomon Lilian
March 2013

cat. no.

1 Hendrick van Anthonissen
2 Bartholomeus van Bassen
3 Pieter Brueghel the Younger
4 Joos van Craesbeeck
5 Frans Francken the Younger
6 Jan van Goyen
7 Jacob Fransz van der Merck
8 Aert van der Neer
9 Adriaen van Ostade
10 Pieter Pietersz
11 Egbert Lievensz van der Poel
12 Peter Paul Rubens (studio of)
13 Jacob van Spreeuwen
14 Jan Steen
15 Juriaen van Streeck
16 David Teniers the Younger, *Smoker*
17 David Teniers the Younger, *Old Man*
18 David Teniers the Younger, *Alchemist*
19 Helmich van Twenhuijsen
20 Otto van Veen
21 Jan Vermeulen
22 Thomas Willeboirts Bosschaert

cat. no. 1

Hendrick van Anthonissen
1605 – Amsterdam – 1656

Shipping before a Shore

Monogrammed lower right H.V.AN on a piece of drift wood
Oil on panel
27.5 x 43.5 cm.

Provenance:
France, private collection

Although Hendrick van Anthonissen probably trained with his father, the marine painter Aert Anthonisz (c. 1580-1620), the marine painter Jan Porcellis (1583/85-1632) exerted the greatest influence on his art. Van Anthonissen appears to have worked in Porcellis's studio during the latter's Amsterdam period (1624-26). In 1630, at the age of twenty-five, he married the younger sister of Porcellis's wife. He regularly changed his residence; in 1631 he moved from Amsterdam to The Hague, in 1632 he was living in Leiden, in 1635 in Leiderdorp (near Leiden), and in 1642 he was back in Amsterdam again, where he is mentioned for the last time in 1654.

Porcellis was the leading exponent of the tonal phase in marine painting, which he pioneered in around 1630. Using a monochrome palette, he explored the atmospheric effects of the sea and sky, creating highly evocative marine paintings. Greatly inspired by these works, his pupil and brother-in-law, Hendrick van Anthonissen, mastered the subtle use of brown tones to create his own sensitive interpretations of the Dutch seascape.

Van Anthonissen's exploration of turbulent skies and filtered light playing on the choppy water resulted in beautiful marine paintings, of which the monochrome ones rank among the best. The present work, painted in oils and principally with brown pigment, can be dated to c. 1656, the same period as the comparable *Shipping in a Gale* from c. 1656, now in the Maritime Museum in Greenwich (fig. 1). In the present painting, Van Anthonissen represents the slightly ruffled water in a distinctive manner, with each wave highlighted to form a lively, linear pattern of rippling waves across the great expanse of sea. The sky, which takes up the greater part of the painting, is filled with great luminous clouds, against which soaring sea birds are silhouetted. In the left foreground, a three-master sails away from the viewer, in the same direction as another three-master beyond it, heading towards the skyline of a town on the horizon. A rowing boat full of figures, making their way towards the right, stands out clearly in the foreground. On the horizon, to the left of the harbour, numerous sails are discernible, while several windmills are also seen on the skyline. The painting has been signed by the artist on a piece of driftwood, in the right foreground corner.

WWB



Fig. 1 Hendrick van Anthonissen, *Shipping in a Gale*, oil on panel, 27.9 x 33cm., inv.no. BHC0790



cat. no. 2

Bartholomeus van Bassen
The Hague? c. 1590 – 1652 The Hague
and
Esaias van den Velde
Amsterdam 1587 – 1630 The Hague

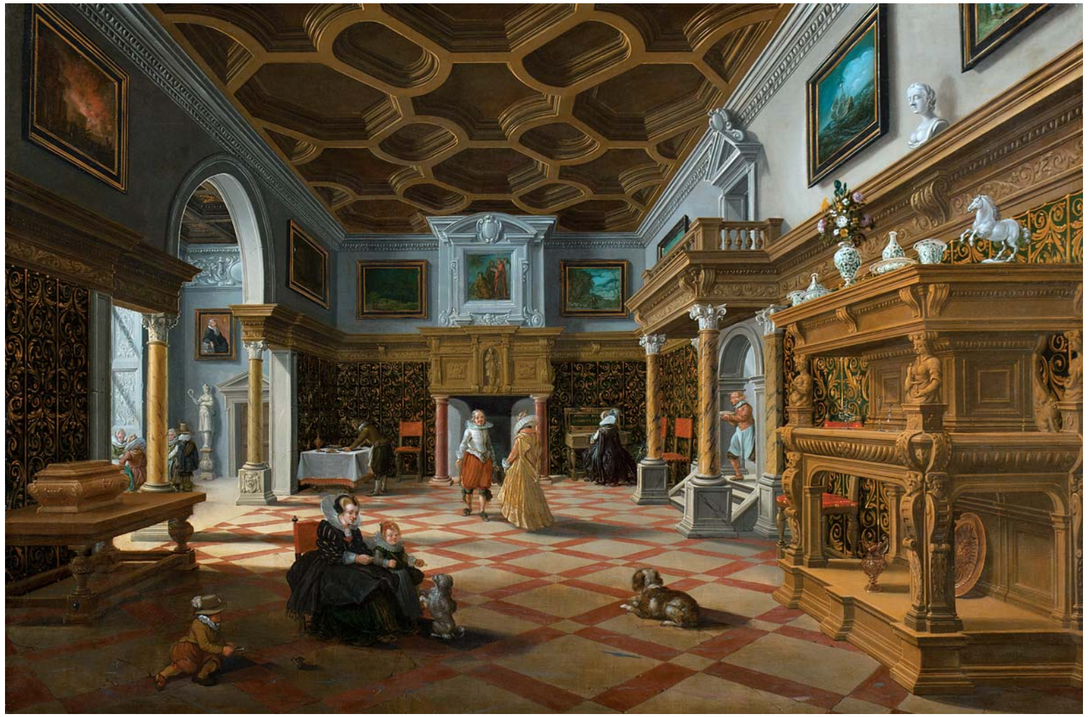
An Interior with Elegant Figures

Signed and dated lower right *B Van Bassen 1629* and inscribed on the virginal lid *MVSICA DVL[CE] LABORVM LEVA[MEN]*
Oil on panel
62.5 x 94.2 cm.

Provenance:
Burton-on-Trent, Bladon Castle, collection Mrs. Holbrooke
Her sale, London, Christie's, 17 February 1939, lot 37 (sold to W. Sabin)

The reference to 'Barthelmes Cornelisz van Bassen, Schilder' in a document discovered in 1985 reveals that Bartholomeus van Bassen was the son of Cornelis van Bassen, whose father in turn, Bartold Ernst van Bassen from Arnhem, was clerk to the Court of Holland in The Hague.[1] It remains unclear where Van Bassen received his training. He is first mentioned in 1613, at his registration with the Guild of St Luke in Delft, from which it becomes clear that he was not a native of the city. In 1622 Van Bassen entered the guild in nearby The Hague, where, in 1624, he married Aeltje Pietersdr van Gilst. His move to The Hague was probably carefully considered. There he could expect to find the sort of wealthy clientele interested in his refined and expensive architectural paintings, referred to as 'perspectijffe', perspectives, for which he relied heavily on the architectural prints and paintings of Hans Vredeman de Vries (1527-1607) and his son Paul (1567-1617). In The Hague, Van Bassen's career progressed swiftly. He was made Dean of the guild in 1627, and served as a guild officer in 1636 and 1640. During the years 1629 to 1634, Prince Frederick Hendrick, who owned a painting by Van Bassen (dated 1624), employed him as architect on such building projects as the Honselaardijk and Nieuburch palaces near The Hague. Frederick Hendrick probably recommended Van Bassen to Frederick V, the so-called 'Winter King' of Bohemia, who resided in The Hague. In 1629, the year in which the present work was painted, Van Bassen designed the Koningshuis palace in Rhenen, demolished in 1812, for Frederick and his wife Elisabeth Stuart. They owned at least five paintings by the artist. During the 1630s, architecture became an increasingly prominent occupation for Van Bassen, who was appointed city architect of The Hague in 1639. Although the quantity of his artistic output decreased in time, he never stopped painting, as is proven by a signed painting, dated 1650, of the Nieuwe Kerk in The Hague. Van Bassen was buried on November 28, 1652. His son became Advocate to the Court of Holland, and married the daughter of the painter Cornelis van Poelenburch (1594-1667) in 1651.

About 170 paintings by Van Bassen are known, the majority of them church interiors.[2] A distinctive group in the artist's oeuvre depict lavish palace or domestic interiors, most of which were produced from c. 1618



until 1637. Conceived of as a peep show box, these paintings invariably open onto a view of an opulent, colourful interior with staffage, in which the skilfully applied rules of perspective, most spectacular in the ingeniously constructed coffered ceilings and the patterned marble floors, play a dominant role.[3] The present work is an outstanding example of this group, displaying precisely such a box-shaped indoor space. The lines of perspective converge between the columns of the fireplace, centrally placed against the back wall of the great room, and fittingly adorned with an allegorical statue of Architecture. The interior's leather wall covering, ornamented with gilded designs, is surmounted by a wooden moulding running along all walls, above which paintings are hung. Tables, chairs and an impressive carved wood cabinet are placed against the walls. On the left of the main room, a portico opens onto a vestibule, in which a gentleman and three ladies are seated at a table. Although no outdoors can be seen, the vestibule's windows allow bright sunlight into the great room. A servant, bearing a platter, emerges from a doorway leading to an adjoining space on the right, above which is a balcony. Another servant sets a table in the left background. In the foreground, a mother and her daughter instruct a little dog to sit, while to their left a small boy, seated on the ground, tries to entice a little bird. In the middle of the room a gentleman and a lady dance to the music produced by a woman in the background to the right, who plays upon a virginal inscribed with the words 'Musica Dulce Laborum Levamen', sweet music is the lightener of labour.

Esaias van de Velde, Van Bassen's fellow-townsman in The Hague and most frequent collaborator, was responsible for the staffage of the present painting, as well as for the paintings on the walls. Although painters providing the staffage rarely signed the works, Van Bassen must have employed several artists for this task, among them Frans Francken the Younger (1581-1642) and Sebastiaen Vrancx (1573-1647) in Antwerp, and Cornelis van Poelenburch in Utrecht.[4] Van Bassen had therefore a well functioning network of staffage painters in the vicinity of his clients, who were likely to ensure that the wishes of the latter regarding different kinds of staffage could be met appropriately.[5] Van Bassen's collaboration with Esaias van de Velde is documented only once[6], yet George Keyes has distinguished at least 29 collaborations between the two.[7] Van de Velde, born and raised in Amsterdam, set up his studio in The Hague in 1618, when he became a member of the guild of St Luke. Presumably around that same year the first result of their alliance came about, followed by



Fig. 1 Bartholomeus van Bassen, *Renaissance Interior with Banqueters*, signed *B V. Bassen*, oil on panel, 65 x 96 cm., Darmstadt, Hessisches Landesmuseum

dated works from 1620 until 1628.[8] The present work, dated 1629, is thus the painters' last known collaboration, one year before Esaias's untimely death. Showing considerable affinity with the group of domestic and palace interiors as a whole, *Interior with Elegant Figures* seems especially comparable to two works, the Amsterdam Rijksmuseum's *Company in an Interior*, and the *Renaissance Interior with Banqueters* in the Hessisches Landesmuseum, Darmstadt (fig. 1).[9] Both paintings, of which the Darmstadt work is virtually identical in size to the present painting, are close in their conception of an interior design, with similar coffered ceiling patterns, part curvilinear in the present work, angular in the other two. The diagonal floor pattern conforms to the Darmstadt work, where in addition one finds a nearly identical cabinet with the same objects on display, similarly shaped porcelain, glassware and a gilded urn and platter.[10] The vase with flowers is found in a comparable painting, *Interior with the Parable of Lazarus and the Rich Man*, dated 1624, now in Hanover.[11]

Esaias's staffage, however, endows *Interior with Elegant Figures* with a distinctly different character. The Amsterdam and Darmstadt paintings show merry companies eating, drinking wine and singing, while in the adjoining room a bed is visible. Monkeys, parrots and peacocks enliven the scenes. Keyes has therefore underlined moralistic tone of these works.[12] Even if such an interpretation might in some cases be considered (as several authors have observed, there seem to be tensions between moralistic interpretations and the luxurious, costly character of these paintings, produced for a wealthy clientele[13]), the present work lacks the theme of abundance or any kind of immoderation altogether. There is no alcohol or indulgence to be seen. On the contrary, it is Van Bassen's only domestic interior which shows a mother and her children, observed as they teach their animals tricks. The dancing couple appears respectable and the Latin inscription on the virginal, alluding to the solace of music, is found on various contemporary models such as the near identical instrument by Andreas Ruckers in the Rijksmuseum.[14] The same theme of solace is apparent in the painting above the chimney, possibly by a pre-Rembrandtist, which appears to depict Christ healing a leper (Mark I: 40-45).[15] A remarkable portrait in the vestibule, depicting a scholar leaning on a stack of books, seems to add further to the painting's subdued atmosphere of sophisticated refinement.

The Amsterdam and Darmstadt works have traditionally been placed in the early 1620s. Given their close proximity to the present work, their dating might be reconsidered.

JH

1 The second name of Van Bassen's own son, Aernout Ernst van Bassen, testifies to this pedigree. For biographical references, see: B. Vermet, in: A. Bredius, 'Bartholomeus van Bassen, Schilder-Architect', in: *Haagsch Jaarboekje* 1894, pp. 85-89; J. Turner (ed.), *The Dictionary of Art*, 34 vols., New York 1996, 3, pp. 352-353; C. Vermeeren, in: E. Buijsen (ed.), *Haagse Schilders in de Gouden Eeuw : Het Hoogsteder Lexicon van alle schilders werkzaam in Den Haag 1600-1700*, exh. cat. The Hague, Haags Historisch Museum 1998-1999, pp. 86-89; A. Rüger, in: W. Liedtke (ed.), *Vermeer and the Delft School*, exh. cat. New York, Metropolitan Museum, London, National Gallery 2001, p. 222.

2 See: A. Rüger, in: V. Manuth, A. Rüger (eds.), *Collected Opinions : Essays in Netherlandish Art in Honour of Alfred Bader*, London 2004, p. 150.

3 For an elaborate survey on Van Bassen's design practice, see: A. Rüger, R. Billinge, 'The Design Practices of the Dutch Architectural Painter Bartholomeus van Bassen', in: *National Gallery Technical Bulletin* 26 (2005), pp. 23-42.

4 For example, a *Church Interior* in The Berlin Gemäldegalerie (inv. no. 02558388), signed and dated *ffrank / figuravit / invenit B, van, Bassen / 1624*. See further: A. Rüger, in: New York/London 2001, pp. 225, 226, notes 5 and 6, who also lists Anthony Palamedesz and Jan Martensen the Younger. In addition, the name Breugel (Jan Brueghel the Elder?) is mentioned in a sale, Hanover, January 13, 1763, lot 10 ('...1625. L'architecture de van Bassen & les Figures de Breugel').

5 A. Rüger, in: New York/London 2001, pp. 225, 226.

6 The lottery of Cornelis Cornelisz van Leeuwen, held in Delft in 1626, contained three paintings by Van Bassen with staffage by Esaias van de Velde. See A. Bredius, *Künstler-Inventare : Urkunden zur Geschichte der holländischen Kunst des XVIten, XVIIten und XVIIIten Jahrhunderts*, 8 vols., The Hague 1915-1922, I, pp. 321-322.

7 G. Keyes, *Esaias van den Velde 1587-1630*, Doornspijk 1984, pp. 169-179, cat. nos. I-XXVIII, and pp. 136-137, cat. no. 65 (*Banquet Scene*, signed *E. V. Velde 1624*, with a palace and portico painted by Van Bassen). Of the interiors, 22 are signed by Van Bassen, of which 13 are dated. Cat. no. XII is only dated (1624), cat. no. XXIV is signed *E. V. (...)(D)E.* In addition Keyes mentions four collaborations known only from old exhibitions or auction catalogues (p. 184, nos ff-ii).

8 *Renaissance Interior with Banqueters*, Raleigh, North Carolina Museum of Art, inv. no. 98.3. A. Rüger, in: New York/London 2001, pp. 225, 226, cat. no. 7, c. 1618-1620. D. Weller, *Seventeenth century Dutch and Flemish paintings (Systematic catalogue of the collection of North Carolina Museum of Art, Raleigh)*, Raleigh 2009, cat. no. 4, dates the work to c. 1618-1622. Keyes 1984, cat. no. XXVI, to 'early or mid 1620s'.

9 *Company in an Interior*, signed *vBassen*, oil on panel, 71 x 101.2 cm., Amsterdam, Rijksmuseum, inv. no. SK-A-864; See: Keyes 1984, cat. nos. I, VIII. See in addition for the Amsterdam work: G. Wuestman, in: J. Bikker et al., *Artists born between 1570 and 1600 (Dutch paintings of the seventeenth century in the Rijksmuseum Amsterdam, I)*, Amsterdam 2007, cat. no. 19.

10 The cabinet seems loosely based on a design by Paul Vredeman de Vries. See: F.W.H. Hollstein et al., *Dutch and Flemish etchings, engravings and woodcuts c. 1450-1700*, 72 vols., Amsterdam 1949-2007, XLVIII (1997), pp. 255, 276, no. 649.

11 Keyes 1984, cat. no. XI. See further: U. Wegener, *Niedersächsisches Landesmuseum Hannover : Landesmuseum : Die holländischen und flämischen Gemälde des 17. Jahrhunderts*, Hanover 2000, cat. no. 5.

12 Keyes 1984, pp. 88-90.

13 See: G. Wuestman, in: Bikker et al. 2007, p. 66, note 18, with references.

14 Andreas Ruckers, virginal, 1640, wood, 150 x 49 x 23 cm., Amsterdam, Koninklijk Oudheidkundig Genootschap, inv. no. BK-KOG-595. Illustrated in: A. Waiboer, *Gabriel Metsu*, exh. cat. Dublin, National Gallery of Ireland, Amsterdam, Rijksmuseum, Washington, National Gallery of Art 2010-2011, p. 63, fig 46. Another example is the 1581 virginal by Hans Ruckers the Elder, New York, Metropolitan Museum of Art, inv. no. 29.90.

15 The other discernible paintings in the great room, a seascape, two landscapes, a Roman ruin and a fire scene, presumably Troy or Rome, do not seem to allude to an encompassing message. The marine scene appears to occur in another interior. See: Keyes 1984, cat. no. XIV.

cat. no. 3

Pieter Brueghel the Younger
Brussels 1564 – 1637/38 Antwerp

Portrait of a Peasant Boy

Oil on panel
12.5 cm. (round)

Provenance:
Paris, private collection
Amsterdam, Kunsthandel P. de Boer, 1956
Sale, Christie's, New York, 26 January 2011, lot 2
London, private collection

Pieter Brueghel the Younger was born in 1564 in Antwerp, as the eldest son of the famous Netherlandish painter Pieter Brueghel the Elder (*c.* 1525/30-1569), and Mayken Coecke van Aelst (?1545-1578). He was also the brother of the painter Jan Brueghel the Elder (1568-1625). Their celebrated father died in 1569, when Pieter Brueghel the Younger was only five years old. After the death of their mother in 1578, Pieter, together with his brother Jan and sister Marie, went to live with their grandmother, the painter Mayken Verhulst (1518-1599). The family moved to Antwerp sometime after 1578, where Pieter Brueghel the Younger possibly entered the studio of the landscape painter Gillis van Coninxloo (1544-1607). In the registers of the Guild of Saint Luke in 1584/85, Brueghel is listed as an independent master. He married Elisabeth Goddelet in 1588, and they had seven children.

Purely figurative paintings by Pieter Brueghel the Younger are as rare as those by his father. When depicting the human figure, both were concerned less with the figurative representation of a specific person or the portrayal of an individual, than with the depiction of Man in general, and the characterisation of human types. They were more interested in bringing out specific human behaviour and its impact on physiognomy, rather than in detailing individual features.

However, this portrait of a youth, who regards the spectator with subtle suspicion, seems to simply represent the sitter. This portrait, with its loose, unfinished brushstrokes in the background, as well as its particularly fine and detailed technique in the execution of face and hair, displays the remarkable range of Brueghel's skills. The artist has closely observed such telling details as the down above the sitter's upper lip and flushed cheeks, conveying his fresh-faced adolescence. In contrast to the mask-like, caricatured faces found in many of his paintings, here the artist has produced a compassionate rendering of a young peasant.

This painting can be related to other study heads by the artist.[1] Although they are all more expressive than the present painting, and misattributed to his father in the past, they can be compared in their overall scale of the composition, and in the filling up of the available space of the roundel, with the upper body cut off at the shoulders and the head more or less in the centre. The form of the signatures on the other paintings, in combination with the subject and handling of the paint, brought Ertz to the conclusion that our painting is also datable to after 1616. It cannot be stated with any certainty whether such portrait studies were preparatory sketches for paintings with multiple figures, or whether they were taken from a wider context and rose to self-sufficient themes in their own right.

WWB

1 K. Ertz, *Pieter Brueghel der Jüngere. Die Gemälde mit Kritischem Oeuvrekatalog*, Band II, Lingen 1988/2000, cat. nos. 1379, 1380, 1381. Ertz's expertise on the present painting is available upon request.



cat. no. 4

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

The Back Operation

Signed lower right *CB*
Oil on panel
45 x 35 cm.

Provenance:
France, private collection

Joos van Craesbeeck was born in the small town Neerlinter, halfway between Brussels and Maastricht, where his father, Joos van Craesbeeck Sr., was a baker and a resident of some distinction.[1] His mother was Craesbeeck Sr.'s second wife, Geertruid van Callenborch. Van Craesbeeck is first mentioned in 1630, when he and Johanna Tielens drew up a prenuptial contract in Antwerp. Married in January 1631, the couple's firstborn son was already baptised by February. Later that year, Van Craesbeeck became an Antwerp *poorter*, or citizen. Since citizenship in Antwerp required a minimum age of 25, and his father was still married to his first wife in February 1604, Van Craesbeeck must have been born in about 1605/06. He probably moved to Antwerp not long after his father's death in 1613.[2] Van Craesbeeck's father-in-law was the baker of the 'Zuidkasteel', the Antwerp citadel built by the Duke of Alva in 1567 and residence of the Spanish troops. Van Craesbeeck was probably trained there as a baker himself, but he 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, being acquainted for instance with David Teniers (1610-1690), Van Craesbeeck hooked up with Adriaen Brouwer (1605/06-1638) in the citadel's *cantina*. Brouwer started giving Van Craesbeeck painting lessons, receiving lodging in the latter's house in return. In time, Van Craesbeeck gradually swapped baking for painting, specialising 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, in his *Gulden Cabinet*, writes about the painter in the past tense.[3]

In a shabby interior a peculiar scene takes place. A young man sits on a chair, his white shirt pulled off to expose his arm, shoulder and back, with his face turned towards the viewer. Behind him an elderly, bearded barber-surgeon is carrying out an operation on his upper back. Judging from the man's pained, but simultaneously comic grimace, the surgery





Fig. 1 Adriaen Brouwer, *The Back Operation*, signed with the monogram *AB*, oil on panel, 34.4 x 27 cm., Frankfurt am Main, Städelsches Kunstinstitut

clearly hurts. A concerned child stands beside him and holds his right hand, which rests upon his knee. On his right hand side, a dog looks at him warily. Some other figures clutter around the barber-surgeon. While his assistant, standing behind a table, appears to prepare a bandage, a woman on his other side is praying for all to end well. Behind them two boors seem to be more interested in their cheerful banter with someone peeping through the opened window. The operation seems rather bloody, and far from hygienic. A basin in front of the table has fallen over, with blood dripping out of it onto the dirty floor. Another basin filled with blood stands on a bench in front of the patient. It could be his own – he wears a somewhat preposterous white bandage around his head suggesting he has already been operated there – though in the seventeenth century barber-surgeons are known to have put basins filled with blood from the butcher's in the window or in front of their shop, to let the public know they were open for bloodletting.[4] In a room beyond, a young man is seen with his back to us, sitting by a hearth.

Executed with a skilful, thin technique, with areas of the painting's ground showing through the upper layers of glazed paint, this newly discovered painting recalls the work of Adriaen Brouwer. Throughout his career, but especially in the formative years, Craesbeeck's output relied on the work of his friend and teacher, both in technique and in pictorial choice. As Cornelis de Bie in his *Gulden Cabinet vande edel vry schilder const* of 1662 remarks: 'he [Craesbeeck] has gradually accepted the art of painting and abandoned the oven. Seeing, I say, Brouwer handling this art meanwhile, which he with a wondrous observation knew to imitate so well, that he has been considered the second Brouwers.'[5] Craesbeeck's *Back Operation* may serve as a fine example. The work is obviously inspired by Brouwer's famous *The Back Operation*, now in de Städelsches Kunstinstitut in Frankfurt (fig. 1), datable to the end of his life, around 1636. Van Craesbeeck no doubt saw the picture in real life. The positioning of the patient is near identical to Brouwer's, his expression just as pained. There is, however, a distinct difference in the setting. Whereas Brouwer focused on the physiognomy of the individuals, Craesbeeck, while not letting go of that, purposely adds an anecdotal aspect to his rendition by expanding the narrative context of the operation.

Within the traditional thematic group of satirical depictions of barber-surgeons and quacks, the back operation is a relatively rare subtheme.[6] It seems to lack a proper pictorial tradition before Brouwer's Frankfurt work. This is in contrast to, for instance, the related themes of the foot operation, the dentist or the so-called 'keisnijder' (literally the 'stonecutter'), which derive from well-known prints such as Lucas van Leyden's (1494-1533) *Surgeon* of 1524, or Pieter Brueghel the Elder's (1525-1569) *The Witch of Mallegem* of 1559, also known as 'De Keisnijder'. Craesbeeck, like most of his colleagues, made extensive use of prints,[7] and his imagination would have been fuelled too by his emulation of Brouwer's image. An etching by Jan van Vliet of around 1634 shows a foot operation, and includes a similarly positioned dog.[8] Craesbeeck might well have adopted the idea of the dog from it. And Craesbeeck's surgeon – contrary to Brouwer's surgeon, who is a peasant – appears to be a pseudo-scholar / professional. With his domed hat, handle-bar moustache, and scalpel he is clearly reminiscent of the quack in an early seventeenth century print beard by Nicolaes Weydtmans (c. 1570-1642).[9]

Brouwer's Frankfurt work is probably a satirical self-portrait.[10] Craesbeeck's protagonist seems to have personalised features as well. Craesbeeck expert Karolien de Clippel has identified several self-portraits within the painter's oeuvre,[11] and it seems a likely possibility that Craesbeeck, like Brouwer, has depicted himself here in the role of the pitiful patient. It somehow brings to mind a practical joke recalled by Cornelis de Bie. Craesbeek, he states, thought his wife might cheat on him. To test her unconditional love, Craesbeek one day unbuttoned his shirt, painted blood all over himself and his knife, then laid down on the floor and started screaming for her to come: 'These and other funny tricks this Craesbeeck has pulled [...] he didn't portray himself with the writing of the pen, but with his brushes, in which he didn't flatter himself with beauty, but painted himself more misshapen than he was, sometimes yawning, sometimes spitting or with spasms in his face [...] another time with a bandage on his eye'.[12] In painting himself in the satirised pose of the suffering, bleeding patient, Craesbeeck ultimately associated himself with his master.[13] To quote De Bie once more: 'Just as the master was, so was his pupil.'[14]

JH

1 For biographical references, see: K. de Clippel, *Joos van Craesbeeck (1605/06-c.1660): Een Brabants genreschilder*, 2 vols., Turnhout 2006, I, chapter one, 'Leven en naleven'.
2 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'. See: De Clippel 2006, I, p. 6.
3 More precisely, a *Fight at the Inn* by Van Craesbeeck was copied by the painter Gillis van Tilborch. This copy is dated 1660. Since Van Tilborch is known to have closely followed Van Craesbeeck's production, the latter's death might well be placed around that year. See: De Clippel 2006, I, p. 27.
4 *Van piskijkers en heelmeesters : Genezen in de Gouden Eeuw*, exh. cat. Leiden, Museum Boerhaave 1993-1994, p. 24.
5 C. De Bie, *Het gulden cabinet van de edel vrij schilder const*, Antwerp 1662, p. 109.
6 W. Franits, *Dutch Seventeenth-Century Genre Painting*, New Haven, London 2004, p. 40.
7 De Clippel 2006, I, p. 84, specifically mentions the paramount influence of Rembrandt's printed oeuvre on Van Craesbeeck.
8 F.G.W. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts*, 72 vols., Amsterdam etc., 1949-2010, vol. 41 (1992), pp. 171-172, no. 30.
9 See: E. De Jongh, G. Luijten, *Mirror of everyday life : genre prints in the Netherlands 1550-1700*, exh. cat. Amsterdam, Rijksprentenkabinet 1997, cat. no. 60, esp. p. 297, fig. 4 (Weydtmans).
10 G. Knuttel, *Adriaen Brouwer: the master and his work*, The Hague 1962, p. 98. For the identification of the patient as Jan Davidsz de Heem, see: K. de Clippel, 'Adriaen Brouwer, portrait painter: new identifications and an iconographic novelty, in: *Simiolus* 30 (2003), pp. 196-216, p. 209, note 53.
11 De Clippel 2006, I, pp. 45-51.
12 De Bie 1662, p. 109: 'Sulcke ende meer ander cluchtighe trecken heeft desen Craesbeeck in sijn leven uytgewerckt [...] en heeft hy met geen beschrijf vande pen maer met de pinceelen ghethoont in sijn poertret, daer hy sijn selven niet en flateert met schoonheydt maer meer mismaect schilderde als hy in sijn selven was, sijnde somwijl gheschildert gapende, andermael spouwende oft maeckende eenighe grillen entreckinghen in't aensicht [...] op eenen anderen tijt met een plaester op de een ooghe...'
13 De Clippel 2006, I, p. 47.
14 De Bie 1662, p. 110: 'En soo den Meester was soo was oock sijnen Knecht'.

cat. no. 5

Frans Francken the Younger
1581 – Antwerp – 1642

The Adoration of the Magi

Signed lower right *Do. ffranck IN.*
Oil on copper
69 x 54.5 cm.

Provenance:
France, private collection

Frans Francken the Younger descended from an Antwerp family of painters. In 1605, at the age of about twenty-four, the artist became a master of the Guild of St. Luke in Antwerp, serving as a deacon in 1616. During the course of his career, he collaborated with a number of colleagues, including the landscape painters Abraham Govaerts (1589-1626), Joos de Momper II (1564-1635) and Tobias Verhaecht (1561-1631), as well as the architectural painters Bartholomeus van Bassen (c. 1590-1652), Pieter Neeffs (c. 1578-1656/61) and Paul Vredeman de Vries (c. 1567-1630). To distinguish himself from his painter father, he added the abbreviation to his signature 'D.J.,' standing for *den jongen*, 'the younger.' However after his father died in 1617, and as his son Frans (1607-1667) began to paint, the artist began to sign with 'Den ouden Fr. Francken', or 'D.o. Ffranck', standing for *den ouden*, 'the elder'.

The present, hitherto unpublished painting on copper shows the visit of the Three Wise Men or Magi to the newborn Christ Child. The eldest of the Wise Men, Melchior, kneels before Mary, with the Christ Child on her lap. His gift of frankincense burns upon the ground beside him. To the right of Mary, the other Wise Men, Caspar and Balthasar, stand with their gifts of gold and a nautilus cup containing myrrh. Joseph is probably the bearded figure with the brown cloak standing behind Mary. The scene is bathed in the light of a bright winter's day. In his careful depiction of this adoration scene, executed with great attention to detail, Francken employs the fluid, spirited brushwork and technique of superimposing transparent glazes, so characteristic of his work. Throughout his career Francken was interested in the effects of light on textiles, as can be observed in the richly coloured brocades of the protagonists. As Francken specialised in the painting of figures, it is unsurprising that they dominate the present composition. The full–length figures are distinctly elongated.

The subject of the Adoration was tremendously popular among the public, and at least thirteen other versions by Francken the Younger are known.[1] Two of them come especially close to the present work, both in manner of execution and composition.[2] The first is a large (unsigned) altarpiece in the St. Waldetrudiskerk in Herentals, the city of origin of the Francken dynasty (fig. 1).[3] Still *in situ* today, this largest variant of the composition slightly differs from the present work in the background and the clothing of the figures. The arrangement of the figures and the poses of the Magi, however, are virtually unchanged. According to Ursula Härting, the Herentals altarpiece, which she attributes to Frans Francken the Younger, can be dated to *c.* 1635.[4] However, in a recent publication, Peeters correctly refers to an account of a visitation to the church in 1633, in which it is stated that the painting, which she attributes to the studio of Frans Francken the Younger, was donated to the church as early as 1629.[5]





Fig. 1 Frans Francken the Younger, *Adoration of the Magi*, oil on canvas, 215 x 167 cm. Herentals, St. Waldetrudiskerk. Photo: Salv'Artes, Leefdaal

The second, large example of this subject, whose composition is comparable to our painting even though it is horizontal in format and the main characters are painted in reverse, is in the Kunstmuseum in Basel (fig. 2). This version, painted on panel and dated 1632, seems to be freely copied in part from our painting, though Francken extended the scene on both sides of the central plane. He added figures to the left and right of it (mainly children with exotic animals in the foreground, and mounted travellers in the background) to give the painting a more narrative character.



Fig. 2 Frans Francken the Younger, *The Adoration of the Magi*, signed and dated 1632, oil on panel, 103.8 x 118.3 cm., inv. G 2004.42 © Kunstmuseum Basel, Bequest of Margot Schmidt 2004 Photo: Kunstmuseum Basel, Martin P. Bühler

The only drawing related to the subject and most probably conceived as a *modello* was formerly in a Dutch private collection. Since the present work is signed and beautifully rendered in every detail and not sketchy at all, it may have been used for the reproduction of the altarpiece in Herentals. Given the fact that the Herentals painting was executed with studio assistance and that both the Basel and the Herentals works seem to have derived pictorial elements from the present painting, it would seem logical to place the present work as the first in chronological order, and therefore datable to *c.* 1625-1629.

WWB

1 U. Härting, *Frans Francken der Jüngere. Die Gemälde mit kritischem Oeuvrekatalog*, Freren 1989, pp. 260-263, 306, cat. nos. 101-112, 265.
2 Härting 1989, p. 309, cat. no. 265.
3 N. Peeters, J. Cools, *De Franckens in Herentals*, Herentals 2010, p. 18. Visitation by the bishop, 1633, f°.77. I am grateful to Mr. J. Cools for providing the visitation report and showing me the painting *in situ*.
4 S. Eichner in: B. Brinkmann et al., *Frans II. Francken, Die Anbetung der Könige und andere Entdeckungen*, exh. cat. Basel, 2009-2010, pp.12-33.
5 Härting 1989, p. 261, no. 108*.



Detail of cat. no. 5

cat. no. 6

Jan van Goyen
Leiden 1596 – 1656 The Hague

A Winter Landscape with Farmhouse and Skaters

Signed and indistinctly dated lower left *I.V. GOIEN 162.*
Oil on panel
13.6 x 26.8 cm.

Provenance:
Paris, Drouot, 21 March 1874, lot 23
Paris, Galerie Georges Petit (Comte de Camondo), 1 February 1893, lot 6
Paris, Drouot, 18 February 1895, lot 13
London, G. Forbes (according to Dayot and Hofstede de Groot)
Paris, Galerie Georges Petit (Jules Cronier), 11 March 1908, lot 88
Paris, Kleinberger
Paris, Eugène Max, 1911-1927
Paris, Grange
Paris, private collection, 1965
London, Sotheby's, 1 April 1992, lot 36
London, John Mitchell

Literature:
A. Dayot, *Grands and Petits Maîtres Hollandais*, exh. cat. Salle du Jeu de Paume, Paris 1912, no. 42
W. Martin, *Alt-Holländische Bilder*, Berlin 1918, pp. 51-54, fig. 25 (and on title page)
C. Hofstede de Groot, *A Catalogue Raisonné*, VIII, London 1927, p. 294, no. 1170
H.-U. Beck, *Jan van Goyen 1597-1656*, II, Amsterdam 1972, p. 46, no. 88, illustrated

Exhibited:
Paris 1911: *Grands and Petits Maîtres Hollandais*, Salle du Jeu de Paume, 28 April-10 July 1911, no. 40 bis



Reproduced on the title page of Martin's book on the collection of Dutch old master paintings, the present early winter landscape by Jan van Goyen is a beautiful example of the Dutch seventeenth century landscape.[1] The painting dates from the early twenties, the period when Van Goyen, along with Esaias van de Velde (1587-1630), was making impressive advances in the depiction of the Dutch landscape. Jan van Goyen had studied with Esaias van de Velde from the age of twenty, between 1616 and 1617, after moving from his native Leiden to Haarlem. Painted after their drawings made out of doors in their own surroundings, the work of the two artists characterised by fresh, true-to-life qualities.

The present painting illustrates van de Velde's influence on van Goyen's early style. The even lighting of the painting, its vibrant palette, and close attention to detail all find precedence in the work of his mentor, who produced similar panels from 1616 onwards. The winter scenes of van Goyen's early, Leiden period, painted between 1621 and 1627, replete with anecdote and figures in colourful dress, reflect the traditional Flemish idiom of the winter landscape. Like the present painting, they are often painted in a small format, sometimes circular, and are regularly accompanied by a pendant depicting summer.[2]

After 1627, the artist painted no winter scenes for a whole decade, only taking up the subject again in 1638.[3] This probably relates to the radical changes in van Goyen's work which took place in around 1627, when he adopted a sombre, near monochrome palette. Together with Salomon van Ruysdael (1600/03-1670), van Goyen pioneered the monochrome landscape during the 1630s and 40s. During this period, the artist became adept in producing a highly economical method of painting, which allowed him to become extremely prolific.

The use of carefully articulated lighting and the receding diagonals of the icy river achieve a great sense of depth in the present painting. The atmosphere of a beautiful winter's day is evoked by the gaiety of skaters enjoying a day of leisure on the ice, while woodcutters busy themselves on the riverbank, a wreath of smoke billowing from the farmhouse chimney. The riverbank on the left side of the painting, with its warm, russet- hued farmhouse and tall stark trees, dominates the present painting. A woman on the riverbank appears to converse with a man on the ice, while in the mid foreground a cluster of children and other figures play *kolf*. In the lower right foreground of the painting, a group of well-to-do citizens are conversing, while little groups of skaters recede into the background. In the distant haze of the horizon, a church, a windmill and some farms can be seen.

A winter landscape of identical size and signed and dated 1624, executed in the same style, was in the private collection of Mr. S.J. van den Bergh in Wassenaar in the 1960s. We can most certainly date the present painting to the same year. As in other works from the artist's early period, both paintings share van Goyen's characteristic compositional scheme of placing a prominent tree on one side of the painting.

WWB

1 See: Martin 1918, *Alt-Holländische Bilder,* Berlin. Martin was a Dutch seventeenth century painting specialist and director of The Mauritshuis from 1909 until 1945. The book is a manual for collectors, and includes much attention to the practical subjects of conservation and restoration.

2 According to Beck, 1972, the present painting had a pendant, G 244 in his monograph; however, the paintings are not of the same height, and do not seem to be an obvious pair. They were sold as consecutive lots in the 1874 sale, and were subsequently separated.

3 See: A. van Suchtelen et al., *Holland Frozen in Time : The Dutch Winter Landscape in the Golden Age*, exh. cat. The Hague, Mauritshuis, 2001-2002, cat. no. 15.



Detail of cat. no. 6

cat. no. 7

Jacob Fransz van der Merck
's Gravendeel c. 1610 – 1664 Leiden

Two Pendant Portraits of a Lady and a Gentleman, Seated at a Table

Monogrammed on the male portrait, on the leg of the chair *IVM* (interlaced)
Inscribed on the female portrait, *20 / 39 IVM* (interlaced)
Inscribed on the back of the male portrait *Hugo . Grotius*
Oil on panel
36.5 x 24.5 cm.
35.3 x 25.8 cm.

The painter Jacob Fransz van der Merck is first mentioned in 1628 as a member of the Guild of St. Luke in Delft – as Jan Fransz van Sgravendael – probably as he was embarking on his training. It follows therefore that he was born around 1610 in 's Gravendeel, adjacent to Dordrecht.[1] He is still mentioned as being in Delft in 1631, but by 1636 he was a guild member in The Hague. Four years later, in 1640, he became a member of the guild in Dordrecht, and in 1649 in The Hague once more. That same year he married Geertruijdt Jacobsdr Schaaphuijsen. After her death he married Lysbeth Jacobsdr van Cortgeene. In around 1657 the artist moved to Leiden, where he died in September, 1664. Although Van der Merck was a portrait painter, several genre paintings and still lifes by his hand are also known.

The present portraits depict a gentleman and a lady, seen full length, seated at separate tables draped with a red cloth. A few books are piled on the table behind the man. Both figures are dressed in exquisite and fashionable clothes of fine silk; the lady looks smilingly upon the beholder, while the gentleman has a rather more diffident air. The latter, who wears his dark hair long, a moustache and a goatee beard, is dressed in a black silk doublet featuring an ornate floral motif. Beneath the front of his doublet, white ruffles (known as a 'jabot') are visible, while one can see his white undershirt through the open seam of his slashed sleeve. His flat collar is decorated with bobbin lace, as are his cuffs. He further wears a black mantle with embroidered edging. Black garters match the black rosettes on his heeled shoes. His left hand is gloved, and a golden cross hangs from a blue ribbon around his neck. The small black hat completes his fancy look. The lady, holding up a half opened fan adorned with red and green ribbons in her right hand, is luxuriously dressed in a black silk over gown, also with slashed sleeves, which are fastened with golden filigree bows. Her green silk under skirt is set off by a broad band of white and gold embroidery. Over her shoulders she wears a flat layered collar, adorned with a bow and edged with bobbin lace, matching the lace on her cuffs. Beneath the bow hangs a costly brooch, which, together with her other jewellery – the pearl bracelets on both wrists, the pearl necklace and the hair piece – points to her wealth.

Given the clear affinities with Van der Merck's genre works, such as the series of the Senses in the Museum Boijmans van Beuningen in Rotterdam, and given, on the other hand, the fact that various unmistakable portraits from Van der Merck's hand are known, one may wonder if the present pendants could be regarded as a genre set.[2] That Van der Merck did operate in the field of the pseudo-portrait becomes clear from two pendants of a man and a woman, both with an Amor on their lap.[3] However, the female portrait bears an inscription informing the viewer that she is twenty years old, thus making it clear that these are indeed real portraits. Dated 1639, Van der Merck must have painted the works in The Hague, and the lady must have been born in around 1619.

Correctly positioned in heraldic terms (i.e. the gentleman is on the lady's right), these pendants could very well be marriage portraits.[4] Whatever the case, they show a highly fashionable couple, as becomes clear when one compares them with other portraits from the year 1639, all depicting figures from high society. Perhaps the most famous Dutch portrait of that year is Rembrandt's (1606-1669) *Maria Trip*, now in the Amsterdam Rijksmuseum.[5] Trip, like the young woman in the present portrait, was born in 1619. She, too, wears a similarly ornamented, high-waisted black gown, with three-quarter length lace-cuffed sleeves, a flat bobbin laced collar, pearl bracelets and necklace, and, like our sitter, holds a fan. Even her hair is done in the same way, with the hair swept back behind a few wispy strands of fringe on the forehead, fastened at the back with a jewelled hairpin. A portrait by Govert Flinck (1615-1660), also from 1639 and believed to depict Cornelia van Buren, who was married to the wealthy Amsterdam merchant Charles Gerard, proves that this is not a mere coincidence.[6] Cornelia, born in 1620, wears a similar outfit, as well as the jewelled ornament on her breast and a fringe. Joachim von Sandrart (1606-1688) painted Eva Geelvinck, born in 1619, as a pendant to a portrait of her new husband Hendrick Bicker, member of the influential Amsterdam regent family, in 1639.[7] Again, her portrait depicts her in very similar attire, complete with accessories and fringe. Perhaps the most striking example dates from 1640, when Hercules Sanders (1606-1673) painted a young girl in virtually the same outfit, complete with the green skirt and the same hair style.[8]

Admittedly, men's attire was less prone to change as rapidly as that of the opposite sex. Still, the present gentleman's costume, too, seems to be on par with the latest fashion. In 1939, Rembrandt portrayed the wealthy and powerful Andries de Graeff, future burgomaster of Amsterdam, in a work now in Kassel.[9] Apart from Andries' modest collar, probably worn as he was in mourning for his father, his clothes, shoes, hat and the one glove resemble those of the present sitter. Comparable outfits and hairstyles are to be seen in two portraits in the Rijksmuseum, both painted in 1640 and both depicting citizens of Amsterdam. The portrait by Dirck Dircksz van Santvoort (c. 1610-1680) depicts a member of the Amsterdam council, Frederik Dircksz Alewijn, while the other depiction of a future Amsterdam burgomaster, Henrick Hooft, was painted by the renowned portrait specialist from Delft, Michiel Jansz van Mierevelt (1561-1641).[10]

The identity of the couple depicted here is not known.[11] That they dressed to an exacting standard is clear. However, the fact that they let themselves be portrayed by Van der Merck in two portraits of small scale, might tell us something too. Remarkably, all the portrayed figures discussed were from Amsterdam. Is it the case that their attire reflects the sartorial taste of Amsterdam? If Van der Merck, like Mierevelt, accepted a commission in Amsterdam, or if the couple was from The Hague after all, remains to be seen.

JH

1 For biographical references, see: A. von Wurzbach, *Niederländisches Künstler-Lexikon : auf Grund archivalischer Forschungen bearbeitet*, 3 vols., Vienna/Leipzig 1904-1911, 2 (1910), p. 146 (which mentions a second marriage, October 1639); U. Thieme, F. Becker, *Allgemeines Lexicon der bildenden Künstler von der Antike bis zur Gegenwart*, 37 vols., Leipzig 1907-1950, 24 (1930), p. 409; E. Buijsen (ed.), *Haagse Schilders in de Gouden Eeuw : Het Hoogsteder Lexicon van alle schilders werkzaam in Den Haag 1600-1700*, exh. cat. The Hague, Haags Historisch Museum 1998-1999, p. 328; A. van der Willigen, F.G. Meijer, *A dictionary of Dutch and Flemish still-life painters working in oils, 1525-1725*, Leiden 2003, p. 141.
2 Rotterdam, Boijmans van Beuningen Museum, inv. no. 1512.a-d. See: A. Janssen, in: F. Lammertse et al., *Dutch genre paintings of the seventeenth century : the collections of the Museum Bijmans van Beuningen*, Rotterdam 1998, cat. no. 33, ill. p. 101.
3 E. de Jongh, *Portretten van echt en trouw : huwelijk en gezin in de Nederlandse kunst van de zeventiende eeuw*, exh. cat. Haarlem, Frans Hals Museum 1986, p. 35, fig. 27a, 27b.
4 For the positioning in marriage portraits, see: Haarlem 1986, pp. 36-40.
5 Amsterdam, Rijksmuseum, inv. no. SK-C-597.
6 J.W. von Moltke, *Govaert Flinck 1615-1660*, Amsterdam 1965, p. 158, cat. no. 439.
7 Amsterdam, Amsterdam Museum, inv. no. SA 7401. See: N. Middelkoop et al., *Kopstukken : Amsterdammers geportretteerd 1600-1800*, Amsterdam/Bussum 2002, cat. no. 19b.
8 Hercules Sanders, *Portrait of a Young Girl*, signed and dated 1640, 127.3 x 102.2 cm., sale New York, Christie's, May 18, 1995, lot 5
9 Kassel, Staatliche Kunstsammlungen Kassel, Schloss Wilhelmshöhe, inv. no. GK 239.
10 Amsterdam, Rijksmuseum, inv. nos. SK-A-1317, SK-A-1250. See: Amsterdam/Bussum 2002, cat. no. 27a.
11 The name of the famous Dutch jurist Hugo Grotius (1583-1645) on the back of the male portrait was surely added in the eighteenth century, when it was fashionable to add historic names to anonymous portraits.





cat. no. 8

Aert van der Neer
Gorinchem *c.* 1603/4 – 1677 Amsterdam

Skaters on a Frozen Canal by a Village

Monogrammed lower left *AV DN* (the first and last two letters interlaced)
Oil on panel
34.4 x 44.7 cm.

Provenance:
Maria Theresa Walburga Amalia Christina, Archduchess of Austria, Duchess of Burgundy, Countess of Tyrol, 1770[1]
Possibly sale, London, Lord Haldon, February 28, 1890
Possibly sale, London, George Salting
London and New York, with M. Knoedler & Co., 1921
Berlin, with Gallery Dr. Gottschewski/ Dr. Schäffer, 6-30 November 1927
Amsterdam, Kunsthandel J. Goudstikker, 1932-1940
London and New York, with M. Knoedler & Co., inv. no. 13914 = 6073, before 1946
Sale Lucerne, Fischer, 14 to 21 November 1978, lot 1856, p. 107, colour pl. VII.

Literature:
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, 10 vols., London 1907-1928, VII (1923), possibly p. 445, no. 507
J. Goudstikker, *Hollandsche Winterlandschappen uit de 17de eeuw,* exh. cat. Amsterdam, Kunsthandel J. Goudstikker N.V., 1932, no. 56
Apollo, (November 1978), illustrated p. 121
W. Schulz, *Aert van der Neer,* Ghent 2002, pp. 170, 181, cat. no. 188[2]

Exhibited:
Amsterdam, Kunsthandel J. Goudstikker, N.V., 6-29 February 1932, no. 56





Fig. 1 Aert van der Neer, *Sports on a Frozen River*, monogrammed, oil on panel, 23.2 x 34.9 cm., New York, Metropolitan Museum of Art, inv. no. 32-100-II.

Aert van der Neer became an amateur painter, possibly as a result of his contact with the Camphuyzen brothers Rafael Govertsz. (*c.* 1597-1657) and Jochem Govertsz. (*c.* 1601-1659), with whom he may have studied. He belongs to the so-called second generation of Dutch seventeenth century landscape painters, active from the second quarter of the century onwards. In his early works of the 1630s, he painted in a style reminiscent of his Flemish predecessor Hendrick Avercamp (1585-1634), from whom he adopted panoramic compositions seen from a bird's-eye view, with a high horizon and colourful details.

The artist made a speciality of winter scenes, which are dated from 1641. His special interest in effects of light and atmosphere found an ideal subject in the winter landscape. Many of his paintings feature a composition with a waterway or a road receding into the distance, at right angles with the horizon. By the late 1640s, van der Neer developed his speciality of nocturnes, or night scenes. By 1650, he had achieved quite a degree of success in Amsterdam, though he was not without competitors, such as Anthonie van Borssom (1631-1677) and Jan Abrahamsz. Beerstraten (1622-1666). Van der Neer's ability to represent light is perhaps his greatest contribution to Dutch landscape painting.

As described by Van der Neer specialist Wolfgang Schulz, author of his monograph, Van der Neer was to rise to the top ranks of seventeenth-century Dutch artists with his winter landscapes painted in around 1660.[3] The present, classic winter landscape dates from this period, based on several stylistic criteria. A perceptively narrowing expanse of ice is flanked on both sides by river banks, the left one emphasised by houses and a fence. The receding banks lead the viewer's eye to the single-arched stone bridge in the middle ground. The number of figures, judiciously positioned across the ice, has been reduced in relation to the artist's earlier winter scenes. In the left foreground a figure is standing on a boat. A few figures are skating and playing 'kolf,' a popular game which was played between two or four players, with a wooden stick and a wooden or leather ball.

The emphasis in this composition is not so much on the figures and their daily activities, nor on the landscape, but more on the atmosphere of a cold, crisp winter day with a pale grey sky and rising moon, which is evoked with great success. It appears to depict the late afternoon, with the shadows of the figures reflected in the ice. Van der Neer painted here with a monochrome palette, making use of the structure and colour of the wood support, as well as of the ochre ground. The topography in the present painting, as in most of Aert van der Neer's work, is mostly imaginary.

Many of his Van der Neer's winter landscapes can be found in public collections all over the world. An interesting comparable painting is in the collection of The Metropolitan Museum of Art, New York (fig. 1).[4] This painting, which is also datable to *c.* 1660, is similar in its composition of two receding riverbanks, as well as in its brushwork and figure types. However, this winter scene is bathed in sunset light, which gives the greyish landscape a different atmosphere. This is illustrative of Van der Neer's ambition to paint to perfection the light and atmosphere of different locations at different times of day, and under different weather conditions.

WWB

1 A collector's seal on the back of the panel inscribed: *ARCHID. AUST. DUX. BURG. CO. TYR. 1770*
2 Published as 'probably authentic', but recently fully accepted by Dr. W. Schulz on the basis of photographs.
3 Schulz 2002, p. 50.
4 Schulz 2002, cat. no. 43.



Detail of cat. no. 8

cat. no. 9

Adriaen van Ostade
1610 – Haarlem – 1685

A Musical Trio

Signed in the middle right *Av Ostade*
Oil on panel
23.5 cm. (round)

Provenance:
Collection of Jacques Goudstikker, inv. no. 278
Amsterdam, Kunsthandel P. de Boer

According to Arnold Houbraken (1660-1719), the Haarlem painter and etcher Adriaen van Ostade was 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.

In the present interior three rustics are seen making music, while in the shadowy background a peasant is seen from the back. In the foreground an old peasant woman is singing, seated at a round table and holding up a score in both hands. Opposite her, a peasant is seated with his back to the viewer, reading a musical scorebook. Behind the table another peasant stands to play the violin. The figures in the painting are linked in a triangular format, to form a carefully considered group composition. The colours of the jackets of the seated peasants, red and blue-ochre, contrast with the shadowy browns of the jacket of the standing peasant and the tavern interior. The painting is both delicate and expressive in its depiction of the hands, faces, postures and still life with the pewter flagon and clay pipe on a barrel.

Van Ostade painted several tondos of musical scenes, either as tavern interiors, or representations of the five senses. Like the present painting, many of these works can be dated to the early 1640s, and all are of approximately the same size. A similar tondo depicting a musical trio was formerly in the Cook collection, and sold at Christie's London.[1]

WWB

1 On 25 November 1966, lot 57.



cat. no. 10

Pieter Pietersz
Antwerp 1540 – 1603 Amsterdam

The Groat Counter

Signed *PP* within the Aertsen family's wool card monogram
Oil on panel
110 x 78 cm.

Provenance:
France, private collection

'Pieter Pietersz, who was a very good Master, followed closely the manner of his Father, and Master [...] he was a Man of great intelligence, very eloquent, wise, and learned' says Karel van Mander in his *Schilderboek* from 1604.[1] Pieter Pietersz was a member of an artistic family.[2] He was the eldest son of the Amsterdam painter Pieter Aertsen (1508-1575) alias *Lange Pier*, and Kathelijne Beuckelaer, aunt of the painter Joachim de Beuckelaer (c. 1533-1575), Aertsen's talented pupil. Aertsen migrated to Antwerp in around 1525, where Pieter, nicknamed *Jonge Lange Pier* (Young Tall Pieter) after his father, was born and raised. Like Pieter, his younger brothers Aert (c. 1550-1612) and Dirck (1558-1602) also became painters. In 1557, when Pieter was about 17, the Aertsen family returned to Amsterdam, where Pieter initially worked in his father's studio. In 1569 he moved to Haarlem, where he lived north of St. Bavo. He stayed in Haarlem for 16 years and received important commissions during this period, such as the 1569 triptych for the Fishmonger's Guild in the Sint Janskerk, Gouda, and the 1575 altar for the Haarlem Baker's Guild in the Bavo Church. In addition, he became a successful portraitist. Van Mander recalls that in 1573, during the siege of Haarlem, Pieter became the first teacher of the young Cornelis Cornelisz van Haarlem (1562-1638). In 1575, Pieter was in Amsterdam for his marriage to Magdalena Pietersz. Their eldest son, Pieter Pietersz the Younger (c. 1578-1631), would become a painter too. Ten years later, in 1585, the family moved back to Amsterdam, living first in the Kalverstraat (no. 109), then two years later in the Molensteeg. Subsequently Pieter bought the adjacent corner house, no. 141 Oudezijdsvoorburgwal, where he died during a plague epidemic in 1603. He was buried opposite his house in the Oude Kerk. In later years, his grandson, the painter Dirck Dircksz Santvoort (1610-1680), was to live in the same house.

The sudden appearance of this hitherto unknown, but fully signed work by Pieter Pietersz – only a handful of signed works are known – is a rare, exciting discovery.[3] Its intriguing subject matter, bold painting style and attractive use of colour make it a first class addition to the artist's known oeuvre. The painting depicts an old bearded man with a fetching red bowler hat, a brown jacket, yellow sleeves and red trousers. He's sitting on a stool in a kitchen, beside a fireplace and a pot on the boil. A fish on a plate, a loaf of bread and onions are set before him, ready to be prepared. In his left hand the man holds a little terracotta bowl, from which he seems to be about to remove something with his right hand. Although in the midst of his labours, he nonetheless looks over his shoulder towards



the beholder, with a somewhat sour expression. What exactly is this old man doing? An inscription, painted on a piece of paper suspended from the hearth in the upper left corner explains: 'Sal ic den / huisraet te rech / ten bestellen / Soo moet ick / tgort self in / de pot telle', meaning: 'If I am to manage the household properly, I'll have to count the groat into the pot myself.' The man is thus a so-called groat counter, a well-known figure in Dutch art and literature of the sixteenth and seventeenth centuries. The term, already in use in Antwerp and Utrecht in 1524,[4] implies two interconnected meanings. Firstly, a groat counter is a caviler, a nitpicker, who wants to interfere in the household. Secondly, the groat counter is associated with womanliness.[5] In 1611 the Amsterdam poet Gerbrand Adriaensz Brederode (1585-1618) uses the term explicitly in this sense, when one of his female characters states: 'Whoever is really honourable, shows it with his customs / and not like those show-offs with their wide clothes [...] Those groat counters are worse than women, when it comes to nitpicking / I know quite a few who would fit an apron around their body.'[6] Although the old man in the present work does not wear an apron, there are female attributes around him, such as the stove to warm his feet and the wool winder, the latter a pictorial element recurring often in works by Pietersz, for example in the signed *Couple Next To a Spinning Wheel* in the Rijksmuseum, Amsterdam, which shares clear stylistic and pictorial affinities with the present work.[7] The message: this figure is clearly not a 'real' man.

Alongside the groat counter, one traditionally finds the closely related character of the 'Hennetaster', the hen groper. His origins seem to go even further back, as is indicated by the satirical story *Vanden Hinne tastere*, believed to be by the Bruges author Anthonis de Roovere (1430-1482), which was re-published, illustrated with woodcuts, in Antwerp in around 1555.[8] Like the groat counter, the hen groper takes on female duties: feeling the eggs of the hen was considered a female task.[9] The hen groper is a busybody, yet he can also be a henpecked husband. Thirdly, he can be a woman-crazy fool. Both the groat counter and the hen groper feature within the broad theme of the 'verkeerde wereld', the upside down, or topsy-turvy world, more specifically the 'battle to wear the trousers'. An engraving by Harmen Jansz Muller (1540-1617) depicts a hen groper accompanied by the text 'Come here you cheap hen gropers and groat counters, who want to cleave a peat in five, a hair in three, learn from this Jan Hen, mind your manners or the wife will rob you of your trousers too'.[10]



Fig. 1 Hans Liefrinck, *The Hen Groper*, c. 1550, woodcut, coloured

During the fifteenth and sixteenth centuries, when Europe's agricultural society was becoming rapidly urbanised, the traditional roles of men and women became subject to debate, in which it was feared women were gaining power traditionally in the domain of men. Men, likewise, were supposed to act dominantly. These long-established, but apparently threatened gender roles, were satirised in theatre, literature and art. As one would expect, it was mostly peasants and old people that were ridiculed. A print by Hans Liefrinck (1518-1573), published in Antwerp in around 1550, shows a peasant hen groper in his farmyard, cradling his hen while surreptitiously looking over his shoulder (fig. 1). While his wife gesticulates in the doorway, a cock on the ground seems to look up at him uncomprehendingly, thus representing the world as it should be. The accompanying text reads: 'It's no wonder if the world goes topsy-turvy / when the hen grows above the cock [...] You hen gropers let the wives do their work / You groat counters you are the fault of your wife's scolding / Let the wife rule the house / you go out to earn money / Which is needed to continue house holding'.[11] In 1559, Antwerp's most celebrated artist of the time, Pieter Bruegel the Elder (1526/30-1669), depicted a hen groper in his famous painting of the *Proverbs*, also known as *The Topsy Turvy World*, now in the Berlin Gemäldegalerie.[12]

Clearly the tradition of the groat counter and the hen groper flourished in Antwerp during the period that the Aertsen family lived there, and could have served as a source of inspiration. A painting in the museum in Antwerp, depicting a hen groper – both in the foreground as a 'woman-crazy' figure, and in the background as the household fool holding a wool winder – indeed derives from the direct circle of Pieter Aertsen.[13] A similar scene of a wool-spinning man dominated by his wife could well, as Van den Brink has suggested, be a copy after a lost original by Pieter Pietersz himself.[14] The Aertsen family, we may assume, was familiar with the theme.

While the hen groper was already broadly represented within the pictorial tradition in the mid sixteenth century, the appearance of the groat counter seems to have been limited to contemporary literature.

At least this was the case until Pieter Pietersz was the first to take up the groat counter as artistic subject matter. Until now, Pieter's earliest version of the *Groat Counter* was thought to be in the town hall of St Gilles, Brussels.[15] Like the present work, the Brussels version is painted on panel, similar in size, and signed with the wool card and double P monogram. Its composition is a mirror image to the present work and differs in various details, such as the man stretching out his arm to put the groat in the pot, the position of the legs, the absence of the food and the stove, and the different attire of the figure, who looks like a peasant rather than a greybeard. Behind the woman in the background, an open door provides a view to the outside. Dated 1567, the Brussels work was painted by Pieter during his Amsterdam period. However, recent dendrochronological analysis on the present work, carried out by Professor Klein from Hamburg University, has revealed that present panel was plausibly ready for use as early as 1558, thus making it in all likelihood the *Groat Counter's* prime version, created in the artist's earliest Amsterdam days.[16]

Pieter's invention apparently met with considerable success. A third autograph version on panel, in the museum Museum der bildende Künste in Leipzig, seems to combine elements of the Lilian and Brussels works.[17] Dendrochronological analysis, again carried out by Professor Klein, indicates that the Leipzig work could have been painted from 1570 onwards, during Pieter's Haarlem period. A fourth, seemingly weaker version on panel, dated 1580, is in the New York art trade.[18] In addition, a copy on canvas in the Amsterdam Museum is attributed to Pieter's son,



Fig. 2 Hendrick Bary after Pieter Pietersz, *The Groat Counter*, engraving, 388 x 310 mm., Amsterdam, Rijksprentenkabinet, inv. no. RP-P-BI-648



Fig. 3 Herman Saftleven, *The Groat Counter*, etching, 50 x 37 mm.

Pieter Pietersz the Younger (1578-1631).[19] Lastly, a canvas fragment, showing just the main figure, was exhibited in Manchester in 1965.[20] Although, as remarked by Jan Nicolaisen, Pietersz may well have borrowed the compositional scheme from the 1563 engraving after Pieter Bruegel's *The Poor Kitchen*, in which a miserable man sits in front of a fireplace, it is likely that he took the element of the man looking over his shoulder from the *Hen Groper* print by Liefrinck. With this invention the artist created a new and successful pictorial theme, thereby significantly augmenting the early development of Dutch satirising genre painting. A young artist, he chose to render – as Van Mander remarked – his work in the best tradition of his father's output, in whose studio he was probably still working at the time. This may become evident by comparing the current protagonist with a male figure in a *Market Scene* by Aertsen, now in Cologne.[21] In fact, Aertsen was long thought to be the *auctor intellectualis* of the *Groat Counter* composition. The printmaker Hendrick Bary (c. 1640-1707) made an engraving after (probably) the Leipzig work, which bears the inscription *Lange Pier pinxit*, painted by Lange Pier (fig. 2). However, as stated above, Pieter Pietersz' nickname was also (Jonge) Lange Pier.

During the seventeenth century, the hen groper and the groat counter recurred as popular themes in literature, theatre and the visual arts. Among others, the immensely popular poet and statesman Jacob Cats (1577-1660) uses the term in his work of 1625 *Houwelick* (Marriage), stating there are men who entrust their wives with nothing, and want to do everything themselves: 'Shame on you, busybody, groat counter, The wife's not only there to alleviate your lusts, but before all created to assist you.'[22] In 1647 the artist Herman Saftleven (1609-1685) produced a series of etchings with nine figures, of which the groat counter was one (fig. 3), and some years later the printmaker Wallerant Vaillant (1623-1677) published a mezzotint of a groat counter.[23] The image of the groat counter, for which Pieter Pietersz set the tone, even ended up as decoration on figure tiles in people's houses, and thus became part of the collective visual repertoire of the Dutch Golden Age.[24]

JH

1 K. van Mander, *Het schilder-boeck*, Haarlem 1604, fol. 244v: 'Pieter Pietersz. die een seer goet Meester is gheweest, volgende seer de manier van zijn Vader, en Meester [...] hy was een Man van groot onthoudt, seer welsprekende, verstandigh, en gheleert.'

2 For biographical references, see the still indispensable article by N. de Roever, 'Pieter Aertsz: gezegd Lange Pier, vermaard schilder', in: *Oud Holland* 7 (1889), pp. 1-38. See further: I. Van Thiel-Stroman, in: N. Köhler (ed.), *Painting in Haarlem 1500-1850 : The collection of the Frans Hals Museum*, Ghent/Haarlem 2006, pp. 264-267, and S.A.C. Dudok van Heel, 'Enkele adressen van zestiende eeuwse kunstschilders', in: *Maandblad Amstelodamum* 74 (1987), pp. 1-7.

3 P. Van den Brink, 'Het Petrus en Paulus altaarstuk van Pieter Pietersz in Gouda. Verslag van een natuurwetenschappelijk onderzoek', in: *Nederlands Kunsthistorisch Jaarboek* 40 (1989), pp. 235-262, on p. 236 the author remarks that only five signed works are known.

4 Used by Jan van Steijevoort and Jan van Doesborch in two versions of the refrain, 'Men behoeft veel die huijs sal houwen'. See: F. Lyna, W. van Eeghem (eds.), *Jan van Stijevoorts Refereinenbundel anno 1524*, Antwerp 1929, p. 159, ref. CCXI; and Jan van Doesborch, C. Kruyskamp (ed.), *Refreynen int sot amoureus wijs*, Leiden 1940, p. 274, ref. CLIV.

5 M.M. Peacock, 'The Gortenteller in Sixteenth and Seventeenth-Century Dutch Art and Literature', in: *Dutch Crossing : A Journal of Low Countries Studies* 18 (1994), pp. 50-64.

6 Die Gorten-tellers zijn argher as Vrouwen in't bedillen / Ick sie-er daar wel ienighe, as ickse noemen souw willen, / Die't schortel-doeck soo wel souw passen om het lijf

7 Amsterdam, Rijksmuseum, inv. no. SK-A-3962.

8 B. Veld, *Van den hinnen tastere : en twee andere verhalen over mannen en vrouwen in de late middeleeuwen*, Doctoral thesis (supervised by Prof. Dr. H. Pleij), University of Amsterdam 1983, University Library: 113: NED 3040.

9 Peacock 1994, p. 52.

10 J.P. Filedt Kok et al., *The new Hollstein : Dutch and Flemish etchings, engravings and woodcuts 1450-1700 : The Muller dynasty*, 3 vols., Amsterdam 1999, I, p. 181, cat. no. 88.

11 'Ten is gheen wonder al gaet de weerelt verdraeyt / En dat de hinne bouen den haen nv craeyt [...] Ghi hinnentasters laet de wijffs haer werck bedrijuwen / Ghi gortentelders ghi sijt de saecke van tkijuen [...] Laetet dwijff thuys regeren wint ghi slechts de schiuen / Daermen mede mach huys houwende blijuen'. See Veld 1983, p. 33; Translation in English by Peacock 1994, pp. 53, 57-58, note 12.

12 Berlin, Staatliche Museen zu Berlin, Gemäldegalerie, inv. 1720. The hen groper is located under a shed, left of the centre.

13 Oil on panel, 125 x 81 cm., Antwerp, Koninklijk Museum voor Schone Kunsten Antwerpen, inv. no. 863. D. Kreidl, 'Joachim de Beuckelaer und der Monogrammist HB', in: *Oud Holland* 90 (1976), pp. 162-183, pp. 175, fig. 8, 182, cat. no. 3 attributes this work convincingly to the Monogrammist HB.

14 Van den Brink 1996, p. 16, and fig. 4.

15 Monogrammed and dated 1567, oil on panel, 98 x 68 cm., Brussels, St Gilles, town hall. See: P. van den Brink, 'De Gortenteller van Pieter Pietersz. Een teruggevonden schilderij', in: J.L. de Jong, E.A. Koster, *Onverwacht bijeengebracht : opstellen voor Ed Taverne en Lyckle de Vries [...]*, Groningen 1996, pp. 13-23, fig. 1.

16 Report professor P. Klein, Univeristät Hamburg, Fakultät für Mathematik, Informatik und Naturwissenschaften, Abteilung Holzbiologie, January 17, 2013: 'a creation is plausible from 1558 upwards.' Report available on request.

17 Oil on panel, 110.5 x 80.7 cm., Leipzig, Museum der bildenden Künste Leipzig, inv. no. 259. See: J. Nicolaisen, *Niederländische Malerei 1430-1800 : Im Museum der bildende Künste Leipzig*, Leipzig 2012, cat. no. 260.

18 Dated 1580, oil on panel, 111 x 80 cm., New York, Ruskin Fine Art.

19 Oil on canvas, 76 x 68 cm., Amsterdam, Amsterdam Museum, inv. SA 3023, inspected January 3, 2013. See: N. Middelkoop, *De Oude Meesters van de stad Amsterdam : Schilderijen tot 1800*, Bussum/Amsterdam 2008, p. 237.

20 Signed on the box *Aertsen*, with remains of an inscription, oil on canvas, 66 x 46.3 cm., London, collection of Dr. E. Shapiro (1965). See: F.G. Grossmann, *Between Renaissance and Baroque: European Art 1520-1600*, exh. cat. Manchester, Art Gallery, City of Manchester 1965, cat. no. 4, as dated 1537, with the addition that professor J. Bruyn reads the date as 1581. Both he and prof. Van Gelder doubt the attribution to Aertsen.

21 Pieter Aertsen, *Market Scene*, oil on panel, 127 x 85 cm., Cologne, Wallraf-Richartz-Museum, inv. 1022. See: F. Baudouin et al., *Van Bruegel tot Rubens : de Antwerpse schilderschool 1550-1650*, exh. cat. Cologne, Wallraf-Richartz-Museum, Antwerp, Koninklijk Museum voor Schone Kunsten, Vienna, Kunsthistorisches Museum 1992-1993, cat. no. 68.

22 J. Cats, P.G. Witsen Geysbeek (ed.), *Dichterlijke werken van Jacob Cats*, 2 vols., Amsterdam 1828, I, p. 288.

23 F.W.H. Hollstein et al., *Dutch and Flemish etchings, engravings and woodcuts c. 1450-1700*, 72 vols., Amsterdam 1949-2007, XXXI (1987), p. 112, no. 84.

24 See for instance a decorative tile with *Groat Counter*, 13 x 10.5 cm., Museum Rotterdam, inv. no. 17428.

cat. no. 11

Egbert Lievensz van der Poel
Delft 1621 – 1664 Rotterdam

A View of Delft after the Explosion of 1654

Signed and dated lower left *E Vanderpoel f/...October 1654*
Oil on panel
39.5 x 52.4 cm.

Provenance:
Sale, Brussels, Palais des Beaux Arts, 11/12 October 1955, lot 188, illustrated
Sale, London, Sotheby's, 25 April 1956, lot 102 (bought by Makant)
London, Dennis Vanderkar Gallery, 1969
Abcoude, private collection

Literature:
N. Maclaren, (ed. C. Brown), *Catalogue of the Dutch School 1600-1900* (*National Gallery Catalogues*), 1991, vol. I, pp. 307-8, ref. no. 8.

Exhibited:
Dennis Vanderkar Gallery, London, 1969

On the morning of Monday 12 October 1654, at 10.30 a.m., a large part of the city of Delft was blown apart by the explosion of a powder magazine. This magazine lay in the northeast corner of the town, near the Geerweg. According to the account given by Dirck van Bleyswijck, at the time of the explosion the magazine contained between 80,000 and 90,000 pounds of gunpowder, and the force of the explosion was so great that it completely obliterated all the houses in the area bounded on the north by the Geerweg, on the west by the Verwersdijk, on the south by the Doelenstraat and on the east by the Singel canal; and many houses beyond were destroyed. The precise number of those killed was never established; but it was estimated that there were hundreds of deaths. Among them were the famous painter Carel Fabritius (born 1622) and one of Van der Poel's daughters[1]. The area of complete devastation was never to be rebuilt, serving afterwards as a horse market, and much of it remains an open space to this day.

About twelve versions of the event by Van der Poel survive, showing either the explosion itself or the devastation that was left. The artist only made changes to the figures in the foreground, and to the viewpoint. His views seem to be more or less accurate. In the present painting, the town is seen from the northeast. On the left side of the painting, the Nieuwe Kerk is on the left and the Oude Kerk is on the right; between them the tower of the town hall can be seen. The smaller church on the extreme right is the chapel of the hospital of St George (Sint Joris Gasthuis) in Noordeinde. The receding space is carefully structured as alternating areas of light and shade. The canal spanned by a small bridge marks the foreground of the painting; beside it peasants come to the aid of the wounded. Beyond them, in the right mid ground, is the area where the former magazine had stood; all that is left of it is a crater filled with water, some charred trees, remnants of houses, and a big pile of rubble. Given its many *pentimenti*, for example the alterations in the foreground



figures and also in the church, the present painting might well be one of the prime versions of the scene, demonstrating that Van der Poel changed his mind during the process of painting.

Most of Van der Poel's paintings of the event bear the precise date of the explosion. It is more likely that he dated these paintings as a record of the occasion, rather than as the date of the execution of the painting. He seems to have continued painting the scene for several years, not only because the subject was popular at the time, but also because he would have undoubtedly been traumatised by the death of his daughter, who was buried two days after the explosion. Despite the artist's departure for Rotterdam in 1654 or early 1655, he continued to focus on the subject, as well as producing other paintings of blazing conflagrations set against a nocturnal sky.

Another *View of Delft after the Explosion of 1654*, now in the National Gallery, London, is particularly close to the present painting (fig. 1). The London work, however, is seen from a higher viewpoint, and appears to be painted at a later point during the day of the explosion, as the rubble has been put onto one big pile in the canal running parallel to the picture plane. The lighting seems suggestive of sunset, while in the present painting the glowing clouds seem to indicate a point in the late afternoon.



Fig. 1 Egbert van der Poel, *A View of Delft after the Explosion of 1654*, Signed and dated lower left: *E. van der Poel 12 octob / 1654*, oil on panel, 36.2 x 49.5 cm., London, National Gallery, inv. no. NG 1061



Fig. 2 Daniel Vosmaer, *The Explosion of the Powder Magazine at Delft*, 1654 or later, oil on panel, 72 x 97 cm., Delft, Museum Het Prinsenhof, inv. no. PDS 107

Daniel Vosmaer (1622-1669/70), a contemporary of Egbert van der Poel who excelled in the depiction of townscapes, also painted numerous scenes of the explosion and destruction of Delft. One of his works, on view in Museum Het Prinsenhof in Delft (fig. 2), follows the present composition extremely closely, though it is of larger size. Vosmaer's only alteration was to make the churches higher, thereby reducing the illusion of depth. In this version the figures may have been painted by Egbert van der Poel.[2]

WWB

1 See: A. Rüger, in: W. Liedtke et al., *Vermeer and the Delft School*, exh. cat. New York, Metropolitan Museum of Art, London, National Gallery 2001, pp. 324-328.
2 MacLaren/Brown 1991, pp. 307-308.



Detail of cat. no. 11

cat. no. 12

Studio of Peter Paul Rubens
Siegen 1577 – 1640 Antwerp

Study for the Head of Caspar, the Oldest Magus

c. 1617-1618
Oil on canvas[1]
50.5 x 43.9 cm.

Provenance:
Berlin, Dr. Benedict & co., Gemälde Alter Meister, 1930
New York, collection Julian Acampora
New York, collection Clarence Y. Palitz, 1933
By descent to the previous owners

Literature:
Pantheon 5 (January 1930), advertisement Dr. Benedict & co. (as Rubens)
W.R. Valentiner (ed.), *Catalogue of European Paintings and Sculpture from 1300-1800*, exh. cat., New York World's Fair, *Masterpieces of art*, New York 1939, cat. no. 323 (as Rubens, erroneously described as a sketch for one of the group of figures in *The Descent from the Cross* in the Cathedral of Antwerp)
W.R. Valentiner, 'Rubens' Paintings in America', in: *The Art Quarterly* 9 (1946), p. 160, cat. no. 60 (as Rubens)
J. Goris, J. Held, *Rubens in America*, New York 1947, p. 51, cat. no. A.55 (as not by Rubens)
E. Larsen, *P.P. Rubens: with a complete catalogue of his work in America*, Antwerp 1952, pp. 119,164,225, cat. no. 42, reproduced, plate 93 (as Rubens)

Exhibited:
New York World's Fair, *Masterpieces of Art*, 1939 (as Rubens)
Minneapolis, Walker Art Center 1942-1944 (as Rubens)

An altarpiece and a sketch

On December 27, 1616, Peter Paul Rubens (1577-1640) was commissioned by the church masters of Sint Jan's church in Mechlin to paint a huge altarpiece with two side wings to adorn the main altar, for which Rubens was to receive an impressive 1800 florins.[2] On March 27, 1619, the monumental central panel of the triptych was finally delivered to the church. With the exception of its exile as war loot in Paris, between 1794 and 1815, the work has always remained at the church's altar, where it is still *in situ* today.[3] The famous altarpiece, referred to in the 1619 document as the 'onsen lieve vrouwen aultaer' (Our Lady's altar), depicts the *Adoration of the Magi* (fig. 1).[4] While their entourage fills the stairs in the background, the three Magi are gathered around the infant Jesus, who is carefully held by Mary. Especially close to the child is the head of the kneeling Caspar, the oldest Magus, who offers a golden chalice (fig. 2).

The present oil sketch exactly resembles this head of Caspar. It is painted with an accurate brush, and quick, deft, strokes. Various tones of pink have been used for the flesh. In the hair and beard one sees several whites and greys, while black and even green and pink have been applied. Painted in a broad manner, it yet displays an articulate and judicious sensibility. The work was long believed to be Rubens' autograph preparatory sketch. As such it has been the subject of expertise and publications by the eminent art historians and Rubens connoisseurs of the first half of the 20th century, Wilhelm Valentiner, Ludwig Burchard and Gustav Glück.[5] However, in 1947, the work was listed by Julius Held and Jan-Albert Goris as a copy – or *ricordo* – after the Mechlin *Adoration*, rather than a study. Held and Goris briefly justified their opinion by stating that 'from the sudden break where hand and ermine collar appear

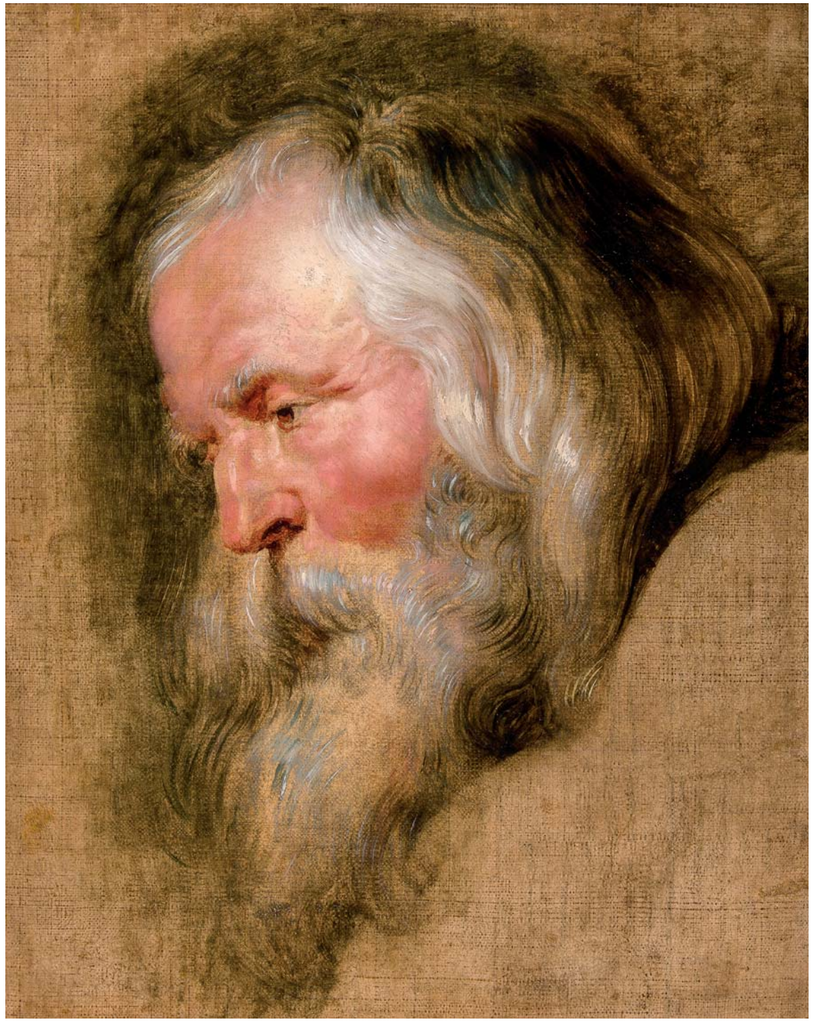




Fig. 1 Peter Paul Rubens, *Adoration of the Magi*, c. 1617-1618, oil on panel, 276 x 318 cm., Mechlin, Sint Jan's church

in the Mechlin painting, it can be seen that the picture was not sketched from a model but was taken out of the context of the finished work.' No consensus was reached, for in 1952 the work was again – and finally – published as Rubens.[6] It is discussed here for the first time since then.

Taken out of the context of the finished work?

Held's and Goris's designation of the present study as a *ricordo* of the altarpiece seems disputable. Certainly the work could not have been painted *in situ* in the church; as the altarpiece hangs at a height of some three metres, it would have been impossible for a copyist to recapture Caspar's features in such a precise yet free manner, while establishing the one to one scale in which the sketch relates to the Mechlin Caspar's head. Regarding Held's and Goris' argument of the 'sudden break', it should be pointed out that such breaks also appear in other head studies by Rubens, one example being the *Study of the Head of a Man* used for Rubens's *Ambrosius and Theodosius* in Vienna, also relating to the finished work on a one-on-one scale, and painted in around 1616-1617, immediately preceding the Mechlin altarpiece.[7]

Following the commission of December 1616, work for Sint Jan's church would have started during 1617. Yet already before the agreement Rubens had painted a small *modello*, capturing his idea for the composition of the altarpiece, to be presented to the church masters for their approval. This *modello* seems to be preserved in the Bute collection.[8] Although it is quite clear that certain changes were still to be made during the process from *modello* to finished altarpiece, Caspar's composition was already secured. Objections regarding the 'sudden break' can thus be invalidated, since the way head, hand and collar were to be positioned was already established in the *modello*, and could thus be taken into account in the study. However, the *modello* shows Caspar's head in an earlier stage. Hence, the executors of the altarpiece – Rubens and his assistants – must have made use of a head study from life to finally be able to paint Caspar's head in the altarpiece. The present work neatly fills the existing gap between *modello* and finished work.

A second argument centres on the production of replicas, a practice not uncommon in Rubens's studio.[9] However, virtually no examples exist of single heads identically taken from the context of a (finished) history piece by Rubens. In fact, the only examples of the period that come to mind are a series of the three kings, the infant Jesus and Mary, loosely based on precisely the Mechlin altarpiece, and painted by Rubens especially for his friend, the print publisher Balthasar Moretus in around 1620.[10] More variants than replicas, the Moretus heads are markedly different from the heads in the altarpiece, as a comparison with the Moretus Caspar will show. They therefore differ significantly from the present work in their conception. It seems quite unlikely that the present work would be a unique head copy of a sort that does not appear anywhere else. Moreover, on an anticipatory level, the present study captures the sitter's traits spontaneously, in a brilliantly lively manner. As Valentiner remarked in his study of 1932, 'It is a study head for one of the kings and has all the qualities of a first impression from life'.

A close comparison between the Lilian study (fig. 3) and the Mechlin Caspar (fig. 4) generates a third argument. An *in situ* inspection of the altarpiece provided clear evidence that the head of Caspar could not possibly have served as the basis for the Lilian study.[11] The Mechlin head features many details which are not incorporated in the study; details a copyist would surely have taken into account in his logical effort to imitate the original. Conversely, the study was never meant to be painstakingly imitated, but rather served as the point of departure for the final product. One observes swift indications and details in the study, which have been interpreted and elaborated upon in the altarpiece, a painting to be seen from a greater distance. The painter of the study recorded his model's facial features with quick strokes of pink, white and red, leaving open areas of the canvas. Caspar's eye is rendered with reds, with a pink stroke suggesting the lower eyelid. Only a minimum of black was used for the pupil. One sees the whites of the Mechlin eye, on the other hand, painted in with light grey, a detailed black edge around the pupil, black eyelashes and a remarkable black stroke following the bridge of the nose, clearly to emphasise the facial structure for the beholders in the church. In rendering the delicate graduations of the skin from eye to nose, the painter of the study alternated quick touches and dots of whitish pink and darker pink, finally accentuating the bridge of the nose with a superb vertical stroke. Although the essence of it was noted, this suggestive, playful rendering was largely lost in the altarpiece, where thicker whites and light pinks have been used to create a greater plasticity. These thicker areas extend all the way to the lower part of the forehead and eyebrows. The foremost eyebrow, rather elaborate in the altarpiece, is only summarily hinted at in the study. Notably, in the study, the hairs of the model's right eyebrow curve towards the nose. This hair,

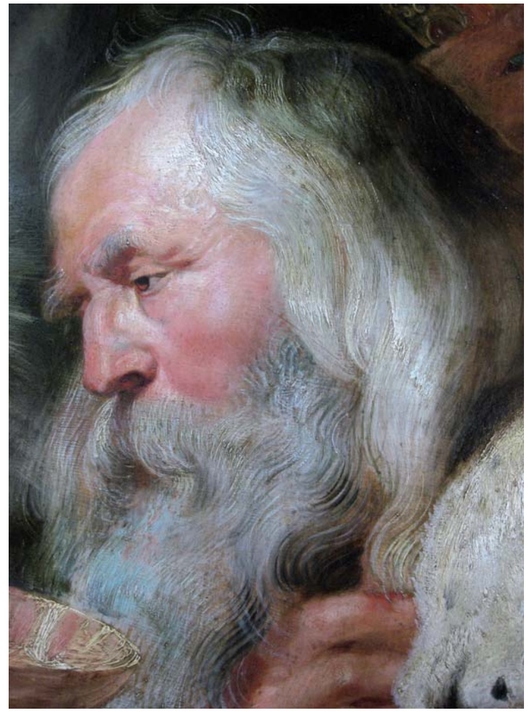


Fig. 2 Mechlin, detail of the head of Caspar

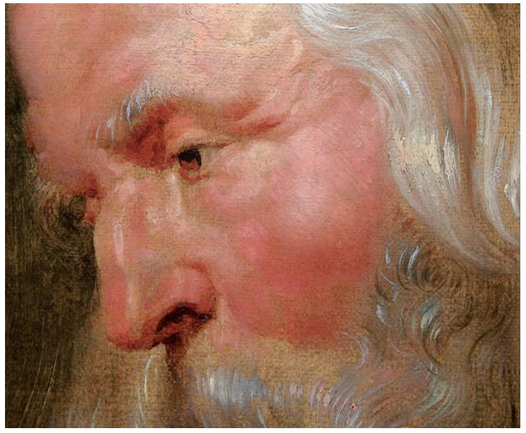


Fig. 3 Lilian, detail

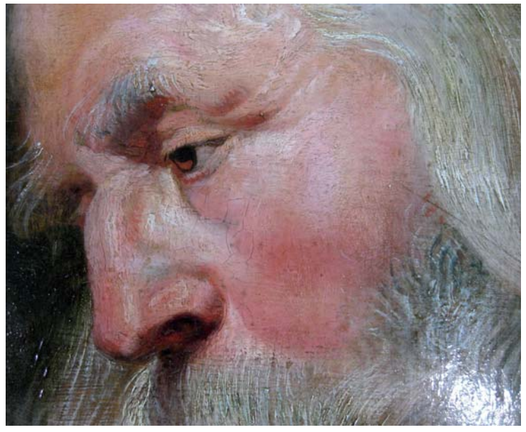


Fig. 4 Mechlin, detail

rendered with dark red and scratches in the paint, is seemingly missing in the altarpiece, where this particular area is black. However, close investigation informs us that the curve of eyebrow hair, painted in white, is in fact there, hiding under the black. A copyist, therefore, could not have adopted this feature, since it would have been impossible to see it. In the lower area, the study shows a gap of left open canvas of almost two centimetres between face and moustache, whereas the Mechlin moustache begins immediately under the pink of the face. The painter of the altarpiece could not afford to leave such a space open in a finished work, while the painter of the study was merely indicating shape. The strokes of the beard in the study even contain some thick pink paint, doubtlessly because the pink the painter used for the face was still wet on his palette, indicating that he was sketching directly from life. The black strokes shaping the beard in the study were primarily meant to give direction. Since they can clearly be seen in the Mechlin beard, they were apparently put to good use during the painting process. However, after the painter structured the Mechlin beard, he over painted the black strokes with thicker whites, as can be seen most clearly in the lower left area of the beard. He thus – as in the face – established the more visual volume needed for the altarpiece.

The preparatory sketch?

Although, as argued here, the present study was not painted after the Mechlin altarpiece, this does not simply validate an attribution to Rubens himself. Leading experts confirm the work's contemporaneous origin in Rubens's studio, and its close affinity to Rubens's style and technique is plain to see; yet the study lacks his sheer power.[12] While showing subtlety in the handling of paint, character in the execution, a spontaneous inclination and most obviously a proximity to the head in Rubens's altarpiece, questions about its authorship remain. Studies were widely used in the Rubens studio in preparation for larger works. Drawings and oil sketches on various supports were often initiated by Rubens, and later carried out by the studio assistants. Sound information on this subject is scarce, although a contract between Rubens and his patrons, the Antwerp Jesuits, dated March 29, 1620, provides a rare insight into his workshop practice, explicitly mentioning the role of Anthony Van Dyck (1599-1641) and 'other assistants' in the enlarging of Rubens's designs.[13] Did that include painting head studies as follow ups in the process from *modello* to the finished work? Doubtlessly. Several rather 'raw' head studies by Van Dyck for works by Rubens are known. However, a stylistic comparison shows us that the present *Caspar* is not one of them. Other assistants no doubt carried out head studies too, but many of their names remain unknown, since Rubens, as court painter to Archduke Albert and his wife Isabella, was freed of the obligation to supply the Guild of St Luke with the names of his pupils. Moreover, their position in Rubens's studio required them to paint in the master's style, thus minimising any chance of finding an attribution closer than 'studio of Rubens'. Yet this should not obscure the study's original qualities, the talent of its author, its unique character (no other versions exist), and the gap in the process between *modello* and altarpiece, which it fits so well. To think that only Rubens or van Dyck provided imagery for larger works misses the point. Rubens must have approved of other initiatives too. An example may be found in the head of the black king in the Mechlin altarpiece, who is fully based on a work by the painter Jan Cornelisz Vermeyen (1500-1559), or a print thereafter.[14] Taking the material at hand into account, one would be justified to conclude that the present work was in all probability used as the study for the Mechlin altarpiece. Even if such a conclusion were to seem daring, to consider the work merely as a studio replica after a now lost prototype would be an underestimation of the arguments brought forward.

JH

1 In previous literature the painting was always described as being on paper, attached to canvas.

2 M. Rooses, *L'oeuvre de P.P. Rubens : histoire et description de ses tableaux et dessins*, 5 vols., Antwerp 1886-1892, I, p. 220, note 1.

3 Peter Paul Rubens, *The Adoration of the Magi*, oil on panel, 276 x 318 cm., Mechlin, Church of St John. See: F. Baudouin, 'De Restauratie van het Drieluik van P.P. Rubens in de St.-Janskerk in Mechelen', in: *Handelingen van de Koninklijke Kring voor Oudheidkunde, Letteren en Kunst van Mechelen* 60 (1956), pp. 206-208, p. 206

4 Rooses 1886-1892, I, p. 220, note 4.

5 Hand written expertise by Valentiner (New York, 2 April 1932), Burchard (undated) and Glück (Vienna, 29 September 1928). These are available on request.

6 See: Larsen 1952, where it is stated that 'the work was 'absolutely authentic and painted c. 1617-1618.'

7 Peter Paul Rubens, *Study of the Head of a Man*, oil on panel, 49.1 x 37 cm., sale, London, Sotheby's, December 3-4, 1997, lot 81. The study was used for one of the soldiers in the Vienna work (Vienna, Kunsthistorisches Museum, inv. no. 524).

8 M. Jaffé, 'Rediscovered Oil Sketches by Rubens: I', in: *The Burlington Magazine* 111 (1969), pp. 435-445, pp. 442-443. The authenticity of the Bute work was questioned by Julius Held, who assumed it was a copy after a lost original. Held mentions two other versions, one of them formerly in the Metropolitan Museum, New York, which are generally seen as copies. See J. Held, *The Oil Sketches of Peter Paul Rubens : A Critical Catalogue*, 2 vols., Princeton 1980, I, pp. 453-454, cat. no. 326 (plate 461). Leo van Puyvelde lists the Metropolitan work as the original by Rubens. See L. van Puyvelde, *The Sketches of Rubens*, London 1947, pp. 71-72, cat. no. 19. The Metropolitan work was sold at auction, New York, Christie's, 18 June 1982, lot 54.

9 For the production of replicas, see: A. Balis, '"Fatta da un mio discepolo": Rubens's Studio Practices Reviewed', in: T. Nakamura, *Rubens and his workshop : the Flight of Lot and his family from Sodom*, exh. cat. Tokyo, National Museum of Western Art 1993, pp. 97-127, pp. 105-107.

10 The paintings of the Infant Jesus and Maria are no longer extant. See for a recent survey of the series: A. Wheelock, *Flemish paintings of the seventeenth century (The collections of the National Gallery of Art : systematic catalogue)*, Washington 2005, pp. 183-187.

11 June 18, 2012. Attending the inspection were Wendela Burgemeister of Salomon Lilian Dutch Old Master Paintings, Lara van Wassenaer, the restorer of the study discussed here, the painter Urban Larsson and the present author. I thank Frans Verbeerdt of St. John's church in Mechlin, for his kind cooperation.

12 I thank Christopher Brown, Nico van Hout and Hans Vlieghe for their confirmation that the study is a contemporary work from the studio of Peter Paul Rubens.

13 'Sir Rubens shall make small designs of all the said 39 pieces with his own hands, and they are to be enlarged by Van Dyck together with certain others of his assistants.' ('Sr. Rubbens de teekeninge van alle de voors. 39 stucken sal gehouden sijn met syn eygen handt in't Cleyne te maken, ende door Van Dyck mitsgaders sommige andere syne discipelen soo int groot te doen opwerken.'). See: J.R. Martin, *The Ceiling Paintings for the Jesuit Church in Antwerp*, London 1968, p. 214.

14 See: K.L. Belkin, in: K.L. Belkin, F. Healy (eds.), *Een huis vol kunst : Rubens als verzamelaar*, exh. cat. Antwerp, Rubenshuis 2004, cat. no. 17.

cat. no. 13

Jacob van Spreeuwen
Leiden 1609/10 – after 1650

The Old Painter in his Studio

Oil on canvas
57.5 x 43.5 cm.

Provenance:
Sale, London, Christie's, June 23, 1922, lot 119 (as Gerard Dou)
Sale, London, Christie's, May 7, 1923, lot 207 (as Gerard Dou)
London, collection W. Abrahams, 1927 (as Gerard Dou)[1]
Dieren, with Katz[2]
Hoevelaken, collection of C.J.K. van Aalst, KBE
Utrecht, Centraal Museum, on loan 1933-1960
Sale, London, Christie's, Manson & Woods, April 1, 1960, lot 46
Sale, London, Christie's, Manson & Woods, November 25, 1960, lot 144
Sale, London, Christie's, Manson & Woods, May 12, 1961, lot 110
London, art trade, 1961[3]
Spain, private collection

Literature:
C.H. de Jonge et al., *Centraal Museum Utrecht: catalogus der schilderijen*, Utrecht, 1933, p. 188, cat. no. 404
U. Thieme, F. Becker, *Algemeines Lexicon der bildenden Künstler*, 37 vols., Leipzig 1907-1950, 31 (1937), p. 407
G.J. Hoogewerff, *De geschiedenis van de St. Lucasgilden in Nederland*, Amsterdam, 1947, pp. 85-86
W. Sumowski, *Gemälde der Rembrandtschüler*, VI vols., Landau/Pfalz 1982-1994, VI (1994), pp. 3743, 4065, cat. no. 2446
G.W. Költzsch, *Maler Modell : der Maler und sein Modell : Geschichte und Deutung eines Bildthemas*, Cologne 2000, pp. 256-257, fig. 190
K. Kleinert, *Atelierdarstellungen in der niederländischen Genremalerei des 17. Jahrhunderts – realistisches Abbild oder glaubwürdiger Schein?*, Petersberg 2006, pp. 170, 171, 322-323, cat. no. 71
K. Kleinert, C. Tainturier, 'Schilders uit de verf: Leidse ateliervoorstellingen uit de zeventiende eeuw', in: J. Roding et al. (eds.), *Beelden van Leiden : Zelfbeeld en representatie van een Hollandse stad in de Vroegmoderne Tijd, 1550-1800*, Hilversum 2006, pp. 107-148, pp. 122-125, 145, fig. 11 (also published in: *De Zeventiende Eeuw* 22 (2006), pp. 107-148)

Jacob van Spreeuwen was the third child of the Middelburg born baker Cornelis Jorisz Sprey and his wife, Annetgen Jansz.[4] They married in 1605 in Leiden, where Cornelis had his bakery at the Noordeinde. Van Spreeuwen's date of birth is not known, but he was probably born in around 1609/10, given his age of 14 when he enrolled at Leiden University in 1624. Fifteen years later, in 1639, he married Cornelia van Couwenhoven, who in that same year gave birth to a son, Cornelis. Three years after Cornelia's death in 1646,Van Spreeuwen married the widow of the Amsterdam painter and draughtsman, Pieter Quast (1605-1647). Nothing is known about Van Spreeuwen's death. The suggestion that he lived in Amsterdam in the 1640s lacks evidence; neither can an apprenticeship in the studio of Rembrandt (1606-1609) be validated. Van Spreeuwen is mentioned in a list of painters compiled in around 1780, as being a 'disciple' of Gerard Dou (1613-1675) in 1643.[5] Although the reliability of this statement has correctly been questioned (Van Spreeuwen was about 33 and married in 1643), the anonymous compiler





Fig. 1 Cat. no. 13, detail

of the list might have been right up to a certain point. Van Spreeuwen's parental bakery stood back to back with the huge house at the Corte Veste that Dou bought in 1640, and that he likely used as his studio. Several documents from the 1640s testify that Dou's tenant at the Corte Veste was the painter Arent van Dam, Van Spreeuwen's brother-in-law. Given these close ties, and the clear affinities between the work of Van Spreeuwen and Dou, it is highly conceivable that Van Spreeuwen was in one way or another working for Dou during this period.

The author of the late eighteenth century list identifying Van Spreeuwen as a 'disciple' of Dou, states that those paintings by Van Spreeuwen which came close to the work of his alleged master were often exported abroad by art dealers who sold them as Dou's own. When, in 1927, the present painting was first noticed in a London collection, it was indeed given to Gerard Dou. Although there is no question as to whether the picture is in fact by Van Spreeuwen, the attribution to Dou is quite understandable; the present *Painter in His Studio* is not the only example of the subject by Van Spreeuwen once attributed to Dou.[6]

The present painting, remarkably on canvas, a support Van Spreeuwen occasionally used,[7] depicts an old, bearded painter in his studio, dressed in a blue gown with a fur-lined *tabbaard*, and a beret. He is seated behind a large easel, resting his foot on the lower crossbar, and holding his palette and brushes in his hands. He is surrounded by the paraphernalia of the artist's studio. A still life of requisites – a lantern, an earthenware bowl and spoon, a pewter jug and an upturned, blackened copper cooking pot – is displayed on the wooden floor, while to the left a grinding stone on a tree stump serves as a *repoussoir*. Next to the tall window on the left, a table draped with a blue-green cloth bears a plaster head of the Roman Emperor Vitellius, a lute leaning against the wall, and a half unrolled print (fig. 1), identifiable as an engraving by Jan Harmensz Muller (1571-1628) after Bartholomeus Spranger (1546-1611), *Sine Cerere et Baccho friget Venus* (fig. 2). Against the back wall hang a violin, a horse's skull, a sword suspended by a sash, and a coat.

The theme of the painter in his studio became popular in Leiden specifically, at the beginning of the 1630s. Although the genre has its origin in Rembrandt's (1606-1669) *The Painter in his Studio* from around 1628, now in Boston,[8] Dou's work was the real prototype for a group of young Leiden artists, such as Pieter Cornelisz van Egmondt (1614/22-after 1663), Abraham de Pape (before 1621-1650), Adriaen van Gaesbeeck (1621/22-1650) and Van Spreeuwen himself. Dou's *Painter behind His Easel* from around 1630, his *Artist in His Studio* from 1630-1632 and his *Old Man Writing by an Easel* from around 1632 serve as early examples.[9] In contrast to Rembrandt's work, a bare depiction of an artist and his easel, Dou chose to add varying sets of objects to his wooden floored studios.

Whereas the present work follows the central placement of the artist behind his work seen in Dou's *Painter behind His Easel*, it's especially Dou's *Artist in his studio*, which displays several studio props and pictorial motifs that Van Spreeuwen was to insert in the present work. One recognises the blue-green tablecloth, the plaster head of Vitellius, a half upright lute on the table, a rolled-up print, and the very same sword hanging from the wall. Unsurprisingly, Van Spreeuwen did not limit himself to borrowing motifs from Dou's depictions of the theme of the artist in his studio. The suspended violin features in Dou's *Old Man Writing by an Easel*. A similar pewter jug is to be found in Dou's *Old Man Lighting his Pipe* and in his *Interior with a Violinist*, which in addition features the coat hanging from the wall.[10] Van Spreeuwen's old painter himself seems to loosely align with Dou's *Man Interrupted in His Writing*.[11] Although some motifs are lacking in Dou's known work, they appear in works by his followers. The horse's skull features in an impressive *Old Painter in His Studio* which was long attributed to Dou, then subsequently to Gaesbeeck, but today remains anonymous.[12] The picture, in which an old painter sits before an easel, resting his feet on the crossbar, further contains the relatively rare motif of the grinding stone,[13] and features once more the head of Vitellius.



Fig. 2 Jan Harmensz Muller after Bartholomeus Spranger, *Sine Cerere et Baccho friget Venus*, engraving, 508 x 356 mm., Amsterdam, Rijksprentenkabinet, inv. no. RP-P-OB-32.207A

The question arises to what extent these Leiden studio interiors represent reality; the actual artist in his studio. Van Spreeuwen was around 30 or 35 years old at the time he painted the present work, thus excluding any identification with the old man. But more generally speaking, these works consistently display a canon of motifs, and were thus clearly meant to depict an artificial, even idealised view of the artist, embodying lofty ideas about the artist and his art, such as those formulated by the Leiden painter-theorist Philips Angel (1616-1683) in his 1641 *Lof der Schilderkonst*, 'In Praise of the Art of Painting', a short art theoretical treatise meant to emphasise the importance, ability and dignity of the (Leiden) painters and their artistic production.[14]

From this perspective, such *Vanitas* symbols as the musical instruments or the horse's skull could allude to the venerable painter, dressed in the *tabbaard* with its scholarly associations, whose work and fame will outlive him. His learned image could be further supported by books, but in this work the erudite Muller print fulfils the task. The still life on the floor does not carry a specific meaning within itself, but is merely a means of displaying the painter's virtuosity in rendering the shiny surfaces, and thus to compete with reality itself. Competition seems apparent too in the plaster head, which might refer to the on-going *paragone* debate about the supremacy of sculpture versus painting, touched upon by Angel. The subtheme of the old painter – which occurred only in Leiden – seems, then, not only to allude to wisdom and old age, but also to Angel's claim (in a variation of the Italian *paragone*) that the painter – in contrast to the sculptor, whose profession is too physically extreme for his old age – is capable of delivering his best work in old age.[15]

JH

1 London, Witt Library, photo collection, Van Spreeuwen.
2 According to Sumowski (see literature), a reference to the Walter and Ellen Bernt archive, Munich.
3 University of Amsterdam, Institute of Art History (KHI), photo collection, Van Spreeuwen.
4 For biographical references, see: E.J. Sluijter (ed.), *Leidse Fijnschilders : Van Gerrit Dou tot Frans van Mieris de Jonge 1630-1760*, exh. cat. Leiden, Stedelijk Museum de Lakenhal 1988, p. 222. I am grateful to Dr. Piet Bakker, who willingly let me use his biographical data on Van Spreeuwen and Gerard Dou, which will be published in the upcoming collection catalogue of the Leiden Gallery, New York.
5 RAL Library, LB 254, port. 41a.
6 Kleinert 2006, cat. nos. 16, 18, 18a, 67, 68, 70; *A Painter in His Studio and an Old man Entering*, oil on panel, 48 x 43 cm., sale, London, Phillips, July 2, 1991, lot 69 (sale, Amsterdam, Mak van Waay, June 6, 1955, lot 26a, as Dou?); *A scholar in an Interior*, oil on panel, 45. 6 x 36.2 cm., Amsterdam, Kunsthandel P. de Boer (2003).
7 See for instance Van Spreeuwen's *Allegory of Vanitas*, oil on canvas, 60.9 x 58.4 cm., Kingston, Agnes Etherington Art Centre, inv. no. 34-020.08, in: D. De Witt, *The Bader Collection : Dutch and Flemish paintings*, Kingston 2008, cat. no. 177.
8 Boston, Museum of Fine Arts, inv. no. 38.1838.
9 See: R. Baer et al., *Gerrit Dou 1613-1675: Master Painter in the Age of Rembrandt*, exh. cat. Washington, National Gallery of Art, London, Dulwich Picture Gallery, The Hague, Royal Cabinet of Paintings Mauritshuis 2000-2001, cat. nos. 1, 3 (Kleinert 2006, cat. nos. 13, 15).
10 Washington/London/The Hague 2000-2001, cat. nos. 5, 8.
11 Ibid., cat. no. 4.
12 For the attribution to Gaesbeeck see: Leiden 1988, cat. no. 17. Kleinert 2006, cat. no. 19, as a follower of Dou, with reference to Karel Slabbaert (1619-1654).
13 Kleinert/Tainturier 2006, p. 121. A grinding stone is visible in Rembrandt's aforementioned *Painter in his Studio*, in Boston.
14 Kleinert/Tainturier 2006, esp. pp. 121-126. See for Angel's treatise in relation to Dou and his followers: E.J. Sluijter, *De lof der schilderkunst : over schilderijen van Gerrit Dou (1613-1675) en een traktaat van Philips Angel uit 1642* , Hilversum 1993.
15 Sluijter 1993, p. 22, and note 46.

cat. no. 14

Jan Steen
1626 – Leiden – 1679

The Marriage of Tobias and Sara

Signed lower left *JSteen* (JS in ligature)
Oil on canvas
80 x 103.2 cm.

See: *Salomon Lilian Old Masters 2012*, cat. no. 14 for an extensive entry on this painting before restoration.

The Conservator's View

Upon seeing this painting for the first time almost a year ago, a certain vagueness and disparity in the colour relationships clouded one's appreciation of what was clearly otherwise a very interesting and important painting by Jan Steen. While there were many details in very fine condition, there was certainly extensive retouching that was perplexing. A sort of haze clouded the background and parts of some of the figures. Why was the painting so heavily retouched? What became clear once varnish removal began was that the painting had been, to a large degree, over painted with an air spray paint gun.

For example, the reds of the drapes were sprayed (fig. 2) a deep reddish brown colour, negating the contrast between the highlights of the satin (?) drape and the dark shadows.

The yellow garment of the lawyer figure (fig. 3) was given a dark yellow glaze, at odds with other Naples yellow clothing found in paintings by Steen from the same period.



Fig. 1 Before treatment



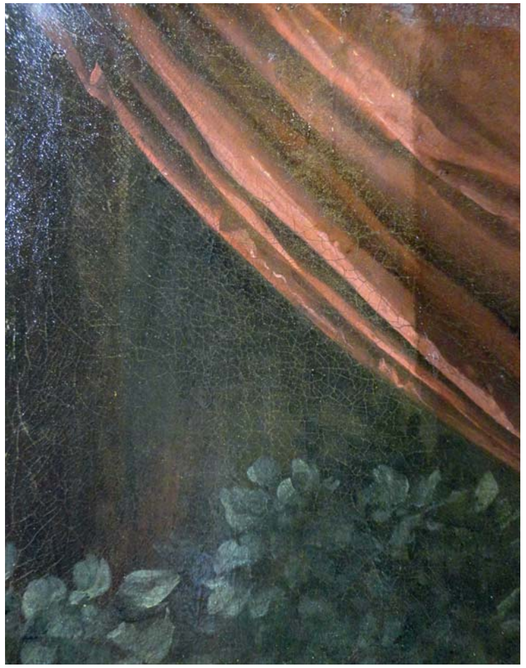


Fig. 2 The reds of the drapes were sprayed

Likewise, the vermilion red of the chair was sprayed with a deep red glaze. This is inconsistent with other works by Steen, to the point that the original dark under painting and brush strokes were nearly completely indistinguishable.

Fortunately, the sprayed retouching was quite recent, and was relatively easily removed. The reason for the over paint remains unclear. There is prominent drying craquelure in areas of the painting, but this is integral to the techniques and materials of the artist and should not be viewed as damage, but rather as part of the artist's working method.



Fig. 3 The garment was given a dark yellow glaze

Once the sprayed retouching and varnish were removed, an earlier restoration became more apparent and disturbing. This retouching, which was quite possibly over a hundred years old, took liberties with the intentions of the artist, completely covering large areas of original paint in the figure of Sarah. For reasons unknown, the dress and hands were heavily retouched. Even the olive branch was covered in areas. During that restoration the blue sash was added (fig. 4) as well, in an awkward and flat representation of a satin sash. This could be surmised by the layering of the retouching. Once the decision was made to remove the spurious sash, the work had to be carried out under the microscope, and with the aid of a scalpel. The result is impressive, and the paint under the sash appeared to be in very good condition. In fact, the hands and arms are in very good condition, as is most of the dress (fig. 5).

Infrared investigation

During the investigation of this painting with infrared digital photography, several interesting changes were observed which indicate that the composition had not been fully worked out before the artist sketched in the initial composition. The position of the floral wedding wreath that hangs over the heads of Tobias and Sarah was initially further to the right of the composition (fig. 6).

Also, the position of the head and cap of Tobias seems to have been more upright and to the right (fig. 7). Similarly, in the early stages of the



Fig. 4 The blue sash was added during a restoration in the past



Fig. 5 The sash was removed under the microscope with the aid of a scalpel

composition, the angel Raphael originally had a halo, which the artist then covered over with the red drape. Also, the position of the eyes was slightly lower than it is now.

The current restoration was focused on bringing the painting back into visual balance. The crisp lines delineating the figures were revealed from under the retouching. Moreover, the tonal relationships were regained, and are now consistent with other works by Steen from the same period. And finally, the depiction of Sarah has been re-established; her delicate hands and dress are more as the artist intended them to be. With respect to the artist's use of technique and materials, and to the natural ageing process of 17th century canvas paintings, the balance has been restored.

GWENDOLYN P. BOEVÉ-JONES



Fig. 6 The position of the floral wedding wreath was initially further to the right



Fig. 7 The position of the head and cap of Tobias seems to have been more upright

cat. no. 15

Juriaen van Streeck
? 1632 – 1687 Amsterdam

Still Life with a Roemer, an Orange and a Chestnut

Signed *JvS.f.*
Oil on panel
37 x 28.5 cm.

Provenance
France, private collection

Juriaen van Streeck's birthplace is unknown, but Arnold Houbraken (1660-1719), the first author to speak of him in his *Groote schouburgh der Nederlantsche konstschilders en schilderessen*, correctly gives his year of birth as 1632.[1] Van Streeck is first documented in Amsterdam in 1653, where he seems to have been active all his life. Two years later, in 1655, Juriaen married Grietje Claersdr. Their son Hendrick, who was to become a painter himself, was born in Amsterdam in 1659, and received his first drawing lessons from his father. In 1680 Van Streeck seems to have switched careers, becoming an innkeeper. At the time of his death in 1687, he was living at the Prinsengracht. Although he was fundamentally a still life painter, several *tronies* by Van Streeck are also known. In spite of being referred to as a portrait painter, no portraits of his are known of today. The fact that his works appear in the collections of such prominent Amsterdam citizens as Nicolaes Bambeeck and the Reynst and Trip families, testifies to the artist's success.

The present, hitherto unpublished work depicts an unadorned stone table, on which Van Streeck has placed a somewhat bleak looking orange with one leaf, an orange slice, a *roemer* half-filled with wine and, in the right background, a chestnut. A knife protrudes over the left edge of the ledge. Set against a greenish-grey monochrome background and lit from the left, this still life, scanty as it is, conveys a subtle, modest sophistication. One would not be surprised if Houbraken had just this work in mind, when he wrote the following about Juriaen's art: 'He chose as his subjects all sorts of still life [...] which he composed with such good judgement, that one [object] balanced out another very well. He observed his light and browns admirably well, and had a bold brush ['stout penceel'], letting the power of his brushwork measure itself against nature.'[2] Quite possibly Juriaen's most austere composition, the work under discussion here indeed relies to a large extent on a rather refined balance in the positioning of the objects in the picture plane. The



atmospheric lighting allows Van Streeck to exercise his abilities in the rendering of reflections and the citrus peel.

Although nothing is known about Van Streeck's teacher, his oeuvre shows a clear affinity to the work of the Rotterdam born Willem Kalf (1619-1693), Van Streeck's senior by 13 years, who, like Van Streeck, was first reported as being in Amsterdam in 1653, where he worked until his death. Although Kalf is renowned for his sumptuous still lifes, some of his works show a more sober inclination. In his *Still Life with a Roemer, a Lemon and an Orange*, now in the Staatliche Kunsthalle, Karlsruhe, Kalf seems to be experimenting with a similar set of objects on a stone table top, in a format which is highly comparable to Van Streeck's work.[3] His forms, still, are more decorative, especially in the curl of the peeled lemon, and his unequalled talent thrives him, even more than Van Streeck, to a brilliant description of the different textures. Kalf may have been aware of the work of his colleague Jan Jansz van de Velde III (1619/120-in or after 1662), who lived and worked in Amsterdam from 1642 onwards. A 1649 dated *Still Life with Roemer and Lemon* by the latter, painted in a small format consistent with the works by Kalf and Van Streeck, was thus painted in Amsterdam and could well have fuelled Kalf's inspiration for his Karlsruhe work, as was suggested by Fred Meijer.[4] Van Streeck, likewise, may have been aware of Van de Velde's work. When one considers the composition of their respective works, it seems that all these painters were well aware of each other's progression.

Van Streeck experimented with the possibilities of composition in another painting, whose present whereabouts are unknown. His *Still Life of an Orange, a Lemon and a Roemer on a Table* showcases objects seen in the present work, with the addition of a tablecloth.[5] Making up for a beautiful composition, the work lacks the ardent sobriety of the present composition. By choosing, for the present work, the simplest square stone tabletop, and by omitting any table cloth, peeled lemon or decorative vase, Van Streeck created an image which, in an astutely modern way, consists largely of geometrical forms, only to be desecrated by the leaf of the orange. That said, it's also Van Streeck's 'stout penceel' that ensures the work's captivating directness.

JH

1 For biographical references, see: A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, 3 vols., The Hague 1718-1721, II, pp. 290, 292; A. Bredius, *Künstler-Inventare : Urkunden zur Geschichte der holländischen Kunst des XVIten, XVIIten und XVIIIten Jahrhunderts*, 8 vols., The Hague 1915-1922, IV (1917), pp. 1333-1342; A. von Wurzbach, *Niederländisches Künstler-Lexikon : auf Grund archivalischer Forschungen bearbeitet*, 3 vols., Vienna/Leipzig 1904-1911, 2 (1910), p. 670; U. Thieme, F. Becker, *Allgemeines Lexicon der bildenden Künstler von der Antike bis zur Gegenwart*, 37 vols., Leipzig 1907-1950, 32 (1938), pp. 176-177; A. van der Willigen, F. G. Meijer, *A Dictionary of Dutch and Flemish Still-life Painters Working in Oils, 1525-1725*, Leiden 2003, p. 206.

2 Houbraken 1718-1721, II, p. 290: 'Hy verkoos tot zyn voorwerpen allerhande soort van Stilleven [...] 'T welk hy met zulk een goed oordeel t' zamenschikte, dat het een tegens het ander zyn behoorlyke werking deed. Zyn licht en bruin wist hy wonder wel waar te nemen, en had een stout penceel, waar door zyn penceelwerk in kragt tegen de natuur dorst ter monstering komen.'

3 Signed, oil on canvas, 36.5 x 30.8 cm., Karlsruhe, Staatliche Kunsthalle, inv. no. 2585. See: S. Böhmer, in: J. Giltaij et al., *Willem Kalf 1619-1693*, exh. cat., Rotterdam, Museum Boijmans Van Beuningen, Aachen, Suermondt-Ludwig-Museum 2006-2007, cat. no. 34.

4 Signed and dated 1949, oil on panel, 31 x 24.5 cm., Basel, Öffentliche Kunstsammlung. See: F. Meijer, in: Rotterdam/Aachen 2006-2007, p. 95, fig. 5.

5 Signed *JV. Streeck.f*, oil on panel, 53.5 x 40.5 cm., sale, London, Sotheby's, April 9, 1986, lot 44.



Detail of cat. no. 15

cat. no. 16

David Teniers the Younger
Antwerp 1610 – 1690 Brussels

Two Peasants Smoking and Drinking at a Table, or 'Le Fumeur Flamand'

Signed upper left *D. Teniers*
Oil on panel
21.5 x 16 cm.

Provenance:
Paris, collection of M. Bellanger (when engraved in 1744)
Paris, M. G. Rothan
His sale, Paris, Galerie Georges Petit, 29 May 1890, lot 107
Paris, with Durand-Ruel, no. 430
Chicago, collection of Charles L. Hutchinson
Würzburg, collection of Heide Hübner, whence acquired by the former owner in 1983

Literature:
J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, 9 vols., London 1829-1842, III (1831), no. 612
A. Rosenberg, *Teniers der Jüngere*, Bielfeld, Leipzig 1895, plate 7 (2nd ed. 1901, plate 10)

David Teniers the Younger was born in Antwerp as the son of David Teniers the Elder (1582-1649).[1] He was a student of his father before he entered the Guild of St Luke in 1631-1632. In 1637 he married Anna, daughter of Jan Brueghel the Elder (1568-1625). Teniers was a hugely prolific and very successful painter, who maintained good relationships with the Antwerp art dealers. His preeminence is confirmed both by the prestigious commissions he received, and the various leading positions he held, such as the deanship of the Guild of St Luke between 1644-1645. In 1651 he became court painter to Archduke Leopold William of Austria, which made him responsible for the Archduke's magnificent painting collection, and caused his move to Brussels. In later years, Teniers increasingly aspired to an aristocratic way of life, and in 1663 he achieved noble status, granted to him by Philip IV of Spain. Teniers painted landscapes, history paintings, allegories and some portraits, yet he is best known for his depictions of peasant life. Whereas his early work is inspired by the satirical peasant paintings of Adriaen Brouwer (1605/06-1638), his later output often seems to romanticise country life, presenting it as an Arcadian ideal.

Against a shadowy dark grey background two peasants are seated at a table, absorbed in smoking and drinking. While one of the figures is sitting in the shadow to the right behind a jug of wine, all attention is focused on the smoker seated on a chair in the foreground. A young man with long dark hair, he wears a feathered red cap, and a blue jacket with light grey sleeves over a white shirt. He leans slightly over the charcoal brazier before him on the table, attentively lighting his pipe with a match. Teniers renders his subject with a balanced, cool colour palette and a delicate handling of paint, visible in the protagonist's hair and face, the folds of his garment, and in such a refined detail as the smoke swirling from the pipe.





Fig. 1 Adriaen Brouwer, *The Taste*, signed upper left *B*, oil on panel, 23.7 x 20.5 cm., Munich, Alte Pinakothek, inv. no. 626



Fig. 2 Coryn Boels after David Teniers the Younger, *Two Peasants Smoking and Drinking at a Table*, etching, 210 x 165 mm., Amsterdam, Rijksprentenkabinet, inv. no. RP-P-BI-1955

In character the painting recalls Brouwer's peasant scenes, such as *The Smoker* in the Amsterdam Rijksmuseum,[2] but more specifically *The Taste* in the Alte Pinakothek, Munich, which depicts an identically composed peasant in similar garb (fig. 1). The resemblance is striking to such a degree that it is almost unconceivable that Teniers did not use the Munich painting as his point of departure. This does not, however, imply that the present work was ever part of a series of the five senses (the Munich work did not get its name until the publication of the museum's 1911 catalogue). The present work is more of a charming satire on the conspicuous consumption of tobacco and alcohol. As is often emphasised, the theme of the smoker held a definite warning. During the first half of the seventeenth century especially, there was a continuous debate on the nature of the new phenomenon of smoking, with those on the one side who advocated tobacco's supposedly medicinal effects, and those on the other who condemned it as an intoxicating poison, often comparing it to alcohol, and even referring to it as 'smoke-drinking'.[3] Although by as early as the 1620s smoking had become an entrenched custom throughout society, and socially permissible even as a stimulant provided that it be used with some moderation, its abuse was nevertheless largely associated with social deviance and the lower classes, particularly by the urban bourgeoisie. In the slipstream of painters like Brouwer and Teniers, who worked precisely for this bourgeois milieu,



Fig. 3 Francois-Bernard Lépicié after David Teniers the Younger, *'Le Fumeur Flamand'*, 1744, engraving, 269 x 165 mm. Cassel, Musée Départemental de Flandre, inv. no. C.2008.1.104

smoking in art and literature increasingly became, in the words of art historian Ivan Gaskell, 'an indispensable property of the burlesque'.

Teniers painted smoking peasants throughout his career. Similarly positioned figures appear in works from the 1630s (*Le bonnet vert* from the Thyssen Bornemisza collection, Madrid), the 1640s (*The Smokers* in the Wallace Collection), the 1660s (*The Smoker* in the Musée J.-P. Pescatore, Luxembourg) and the 1670s (*Pipe smokers in an Inn* in the Van Dedem collection).[4] The present painting can be dated to around 1640-1645, the mature phase of Teniers' early career. While on the one hand the example of Brouwer is still fresh in the artist's memory, on the other there is a cool colour palette, an experienced economy in the division of the picture plane, and a self-assured, decidedly astute quality in painterly technique. In his later career, Teniers' brushstroke tends to be looser.

The painting was reproduced in print twice; once in an etching by the Antwerp born Coryn Boel (1620-1668), who worked closely with Teniers – the godfather of his children – both in Antwerp and Brussels (fig. 2).[5] The other print was made in 1744 by the French engraver, Francois-Bernard Lépicié (1698-1755) (fig. 3). The print's caption tells us that the work was then in the possession of the public prosecutor Bellanger in Paris, and called 'Le fumeur Flamand.' At the time the present painting had a pendant, again depicting a smoker, which was also engraved by Lépicié and was nicknamed 'Le Philosophe Flamand'. The present whereabouts of this work are unknown. Another, unsigned and weaker version of the 'Fumeur Flamand', probably a studio copy, was with the Dutch art dealer Jacques Goudstikker in 1928, where it was wrongly assumed to be the work mentioned by Smith and engraved by Lépicié.[6]

JH

1 For biographical references, see: H. Vlieghe, in: J. Turner (ed.), *The Dictionary of Art*, 34 vols., New York 1996, 30, pp. 461-463; M. Klinge, 'Introduction', in: idem., *David Teniers de Jonge : schilderijen tekeningen*, exh. cat. Antwerp, Koninklijk Museum voor Schone Kunsten Antwerpen 1991, pp. 16-24.

2 Adriaen Brouwer, *The Smoker*, oil on panel, 30.5 x 21.5 cm., Amsterdam, Rijksmuseum, inv. no. SK-A-4040. See: M. Klinge, *Adriaen Brouwer : David Teniers the Younger : a loan exhibition of paintings*, exh. cat. New York, Brod Gallery, Maastricht, Noortman Master Paintings 1982, pp. 13-14, fig. 5.

3 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, or S. Schama, *The Embarrassment of Riches : an interpretation of Dutch culture in the Golden Age*, New York 1987, pp. 202-225.

4 *Le bonnet vert*, dated c. 1636-1637, Madrid, collection Thyssen Bornemisza. See: Antwerp 1991, cat. no. 13; *The Smokers*, dated 1644, London, Wallace Collection, inv. no. P227; *The Smoker*, dated 1660, Musée J.-P. Pescatore, Luxembourg, inv. no. 341. See: Antwerp 1991, cat. no. 82, and *Pipesmokers in an Inn*, dated c. 1670, Van Dedem collection. See: New York/Maastricht 1982, cat. no. 53.

5 A slight difference is visible in the left leg of the smoker and the tabletop, perhaps due to Boels' artistic freedom. Another possibility is that Teniers worked on the painting after Boels finished his etching. Restoration has made clear that leg and table are genuine, which is confirmed by the 1744 print by Lépicié.

6 *Catalogue des Nouvelles Acquisitions de la Collection Goudstikker* 35 (oct-nov 1928), cat. no. 36.

cat. no. 17

David Teniers the Younger
Antwerp 1610 – 1690 Brussels

An Old Man Reading a Letter

Signed with monogram upper left *DT F*
Oil on panel
17 x 11 cm.

Provenance:
France, private collection

This beautiful, bust-length portrait of an unidentified, elderly man, dressed in a finely rendered fur-trimmed coat, can be dated to *c.* 1640, the height of Teniers' career. The artist's consummate use of colour is rich in nuance, the pink 'ear-cloth' (*earflap*) under the black beret being an important eye catcher. Elder peasants are seen wearing these earflaps in several interior scenes by Teniers, invariably worn in combination with a bonnet, beret or skullcap, as can be seen for example in *The Baby King* of the Museo del Prado, Madrid.[1] From the pink earflap the viewer's eye is led to the sitter's spectacles, which he has removed to peer at a letter with a red wax seal. The strong directional light, coming from the left, picks up the rich, warm tones of the fur trim and the gold thread of his beret, and highlights the focal points of the portrait, earflap, face and beard, letter and hands.

Teniers often added the special monogram with the *T* inside the *D* to his smaller paintings from around the 1640s, mostly in paintings featuring single figures.[2] A painting of the *Allegory of Sight* on copper, depicting an artist painting while an old man watches,[3] dates from the same period as our painting and provides an interesting point of comparison. Since the old bearded man very much resembles our protagonist, as they both hold their spectacles in their left hand, we can conclude that our little portrait also carries the symbolic meaning of Sight as one of the five senses. Another comparable example is a fine little portrait of an old man with beard in a cloak bordered with fur, in the collection of the Musée du Louvre in Paris since 1794.[4]

WWB

1 Inv. no. P01797. The existence of the ear-cloth can be traced back in literature: G.D.J. Schotel, *Bijdrage tot de geschiedenis der kerkelijke en wereldlijke kleeding*, The Hague 1856, p. 46; J. ter Gouw, *De Oude Tijd*, 1872, p. 162.
2 See for example David Teniers the Younger, *Two Peasants*, signed with monogram, oil on panel, 18 x 13 cm., Montpellier, Musée Fabre, inv. no. 889-5-2.
3 David Teniers the Younger, *Allegory of Sight*, oil on copper, 21.8 x 16.5 cm., London, The Harold Samuel Collection.
4 David Teniers the Younger, *Old man in Fur*, oil on panel, 22 x 16 cm., Paris, Musée du Louvre, inv. no. 1891.



cat. no. 18

David Teniers the Younger
Antwerp 1610 – 1690 Brussels

The Alchemist's Laboratory

Signed lower right *D. Teniers*
Oil on canvas
58 x 73 cm.

Provenance:
The Hague, collection Abraham Bredius (1855-1946)
Amsterdam, Galerie Goudstikker, 1919-1920
Roubaix, collection Charles Huet
Sale Paris, Galerie Charpentier, Legacy of Madame Huet, 14 June 1960, Mrs Ader, no. 52, illustrated
(sold to the descendants of Madame Huet)

Literature:
F. Schmidt-Degener, *Tentoonstelling van Oude Schilderijen bijeengebracht uit de verzameling van Dr. A. Bredius en J. O. Kronig*, exh. cat. The Hague, Kunstzaal Kleykamp, 1915, no. 26
J.O. Kronig, *Verzameling Bredius*, The Hague 1917, pp. 45-46
P. C. Sutton et al., *The Age of Rubens*, exh. cat. Boston, The Museum of Fine Arts, Toledo Museum of Art, 1993-1994, p. 422, note 7

Exhibited:
Schilderijen van Oude Meesters, The Hague, Pulchri Studio, 1890, no. 108
Oude Schilderijen bijeengebracht uit de verzamelingen van Dr. A. Bredius en J.O. Kronig, The Hague, Kunstzaal Kleykamp, 1915, no. 26
Catalogue de la collection Goudstikker d'Amsterdam Maatschappij voor Beeldende Kunsten, 14 December 1919 - 4 January 1920, no. 75, illustrated
Lille, Musée de l'hospice Comtesse, c. 1960

The subject of alchemy has appeared at many points during the history of Western European art. Its practical origins, in metallurgy and medicine, were obscured and finally outlawed by the Church.[1] Even though European alchemy had already began to show tendencies towards witchcraft and charlatanry in its early days, which quickly made it an object of scepticism and satire, it nevertheless became a source of inspiration for such German artists as Albrecht Dürer (1471-1528) and Lucas Cranach (1472-1553). The subject ended up as a popular subject of satire amongst the Flemish and Dutch schools of the 16th century.
Amongst a number of literary and visual sources, a drawing by Pieter Bruegel the Elder (c. 1525/30-1569), and a print made after it, could have been an important source of inspiration for David Teniers the Younger. Since Teniers married Jan Breughel I's (son of Pieter Bruegel) granddaughter Anna in 1637, it is probable that he was well acquainted with Bruegel's work. The original drawing by Bruegel, in pen and brown ink and dated 1558, is housed in the Kupferstichkabinett in Berlin.[2] The engraving by Philips Galle (1537-1612) reproduces the original sketch in reverse (fig. 1).[3] In the print, the alchemist is assisted by a fool who pumps air from a bellows onto coals in a brazier, while his wife displays her empty purse and the children climb into the empty cupboard. On the book before the man seated on the right the following words are inscribed: *Alghe Mist*, which is a pun in Dutch meaning literally 'all





Fig. 1 Philips Galle after Pieter Bruegel the Elder, *The Alchemist*, engraving, 341 x 454 mm.

missed', as well as 'all is mist'.[4] More specifically, Teniers must have derived the composition of the protagonist in this painting from the emblem by Florentius Schoonhovius (Gouda, 1618), which depicts an alchemist in a crowded laboratory, stoking a fire with bellows (fig. 2).[5] It is most likely that Teniers studied the pose of this alchemist, as well as various ceramic pots, cane baskets and the light source through the open door, revealing a village view. The emblem was accompanied by the following Latin verses warning against waste: 'While I pursue uncertainty with certain means, I convert everything into smoke and worthless ash.'[6] The alchemist's experiments to transmute base metals into gold turned out to be fruitless, which is the realistic aspect of the scene. The alchemist squanders all his time and money, but despite his reputation, he exerted a continuing fascination because of his enticing promises.

The paintings by Teniers in which he satirised alchemists are actually few in number, and these never reached the degree of savage mockery found in the aforementioned, famous work by Brueghel[7]; the majority of the artist's alchemists appear as serious scholars, rather than as fools.
The artist probably started painting the theme in the 1640s, and treated it at least twelve times during the course of his career.[8] Teniers may naturally have become interested in painting alchemists, because many artists' pigments and glazes used in the seventeenth century were prepared by alchemical methods.[9] Teniers probably visited laboratories to purchase pigments on a frequent basis, and even prepared some of his own pigments at home. The artist may have depicted alchemists not only out of personal interest, but also because it was lucrative, given the popularity of the subject in the seventeenth century. Over one hundred books on alchemy were published in the century, many were published in Antwerp and Brussels.[10] From the study of engravings of alchemical apparatus, we know that most of the objects Teniers included in his paintings (such as flasks and measuring devices) were quite accurately represented. Teniers' paintings of alchemists may thus be considered as authentic observations of seventeenth century alchemy, and were consequently often used as illustrations in texts on the history of science.[11]

Within this capacious alchemist's laboratory, light emanates from the window on the left (through which a view of a village is seen), illuminating most of the scene. The light in the back of the room issues from another window on the upper left side. The composition is based on diagonals, with the arrangements of windows on the left, furnaces, and figures, reiterated in foreground and background. The viewer's eye is led from the seated young man in the foreground, who pumps air from a bellows onto coals in a brazier, past the standing youth behind him, towards the group seated at the back of the room and the assistant seen from the back, busily



Fig. 2 Emblem of an Alchemist, from Florentius Schoonhovius's *Emblemata* (Gouda, 1618).



Fig. 3 David Teniers the Younger, *The Alchemist*, 1649, oil on panel, transferred to canvas, 59.7 x 83.8 cm., Philadelphia, Philadelphia Museum of Art, John G. Johnson Collection, 1917

preparing chemical concoctions at a furnace. This figure pulls a cord which is connected to a bellows, while another figure in the right background grinds substances with apestle and mortar. Above this background group of figures, a peasant peeps in at the scene from a little window, high up on the back wall. The fact that the young man in the foreground is looking at the viewer and is positioned in such a prominent place (he also stands out from the other figures, as his striking white shirt glows in the light cast from the window) may suggest that he is the commissioner, or possibly the artist himself.[12]
There is much activity in the room, while the objects displayed demonstrate every aspect of alchemy. The room is filled with apparatus; the furnaces and distillation flasks, books, hourglasses and other articles suggestive of the alchemist's art. In the right foreground corner, a dog lies in front of a barrel with a distillation device. All these working instruments are rendered with in careful detail, and are beautifully lit. The candle, which has just been blown out on the windowsill on the left, and the suspended animal-skull on the furnace above it, are typical *vanitas* symbols. The symbolic elements suggest the transience of human life. A lizard, a common feature in Teniers' scenes of alchemists, hangs from the ceiling. Although in most of Teniers' versions of the subject the pseudo-scientist is almost always depicted as an older bearded man with fur-trimmed cap, standing in the foreground of the painting, in the present painting the bearded alchemist is seated in the background. Here, he appears to be discussing the subject from a theoretical standpoint, pointing with one hand towards an open book, and holding a flask in the other.
Teniers' paintings featuring alchemists can be found in the following public collections: the Philadelphia Museum of Art, Philadelphia; The Maurithuis, The Hague; Museo del Prado, Madrid; Herzog Anton Ulrich-Museum, Braunschweig; and the Bayerische Staatsgemäldesammlungen, Munich.[13] The painting in the Philadelphia Museum of Art, dated 1649, comes closest to the present painting in composition and size (fig. 3). The painting in Munich, a selfportrait as an alchemist and dated 1680, is a small and late example. Although many of the objects are similar to those of the artist's later scenes of alchemists, the present painting can be dated to the early 1650s. The lighter palette used here testifies to the fact that this is one of his earlier alchemist scenes, since his later work is darker in palette.

WWB

1 R. Haynes, 'The Alchemist in Fiction: The Master Narrative', in: J. Schummer et al., *The Public Image of Chemistry*, Singapore 2007, p. 11.
2 M. Sellink, *Brueghel : The Complete Paintings, Drawings and Prints*, Bruges 2007, cat. no. 70, p. 120.
3 Sellink 2007, cat. no. 71, p. 121.
4 Idem, p. 121.
5 See: W.J. Müller et al. in: *Die Sprache der Bilder*, exh. cat. Herzog Anton Ulrich-Museum, Braunschweig 1978, p. 152, fig. 60. Sutton already mentioned this emblem in his description of *The Alchemist* by Teniers in Boston/Toledo 1993-1994, pp. 420-421, fig. 2, as well as in his description on *An Alchemist and his Assistant in their Workshop* by Frans van Mieris the Elder in: *Dutch and Flemish Paintings : The Collection of Willem Baron van Dedem*, London 2002, pp. 160-161: however, this emblem can be more suitably be related to the present painting.
6 See: P. Sutton, Boston/Toledo 1993-1994, pp. 420, 422, note 4.
7 See: J. P. Davidson, *David Teniers the Younger*, London 1980, p. 40.
8 See: P. Sutton, op. cit., note 7.
9 Davidson 1980, p. 38.
10 Idem, p. 39.
11 Idem, p. 40.
12 A painting entitled *The Young Teniers in his Studio*, which was offered at auction in Paris (Hotel Drouot, 9 June 1909, lot 40), shows a similar looking young man, most likely Teniers himself, seated in exactly the same pose in front of a window, preparing his pigments in a bowl.
13 Respectively: David Teniers the Younger, *The Alchemist*, signed and dated 1649, oil on panel, 59.4 x 83.8 cm., inv. no. 689; David Teniers the Younger, *The Alchemist*, signed, oil on panel, 26.6 x 37.5 cm., inv. no. 261; David Teniers the Younger, *The Alchemist*, signed, oil on panel, 32 x 25 cm., inv. no. P01804; David Teniers the Younger, *The Alchemist*, signed, oil on panel, 51 x 71 cm., inv. no. 140 and David Teniers the Younger, *The Alchemist*, signed, oil on panel, 25 x 20 cm., inv. no.1847.

cat. no. 19

Helmich van Twenhuijsen
Amsterdam 1598 (?) – 1673 (?) Danzig

Portrait of a Man in a fur Overcoat Wearing a Gold Chain and a Fur Hat

Monogrammed *HvT* (interlaced)
Oil on canvas
104 x 84 cm.

Provenance
Possibly Amsterdam, September 1, 1699, mentioned in the death inventory of David d'Orville as 'The Jew' ('De Jood')
France, private collection

The recent discovery of the present painting of a man wearing a fur coat and hat has not only engendered interest in its subject matter, but also in its maker, the Dutch artist Helmich van Twenhuijsen, who has been associated with Rembrandt (1606-1669) and his circle.[1] Little, though, is known about him. The scattered sources seem to contradict each other, and a personal connection with Rembrandt's Amsterdam has never been in evidence. Apart from the present work, two other paintings of men in fur coats and hats by Van Twenhuijsen are known, both apparently depicting the same model. One of them is in the London art trade (fig. 1). The other work, signed like the present painting with monogram *HvT*, is in the collection of the museum in Wroclaw, Poland.[2] This appears to be no coincidence, for Van Twenhuijsen worked and lived in the Polish seaport, Danzig. In addition, there are two prints by the Polish engraver Jeremias Falck (1610-1677) after now lost works by Van Twenhuijsen, both datable to the 1640s.[3] One depicts the Polish astronomer and burgomaster of Danzig, Johannes Hevelius (1611-1687), while the other is the portrait of a man, presumably Van Twenhuijsen himself. Finally, at least nine painted variants of Rembrandt's etching *Ecce Homo* from 1635 are tentatively attributed to Van Twenhuijsen, the largest measuring no less than 235 x 200 cm.[4] Van Twenhuijsen's work was only documented once during the seventeenth century: in the 1699 death inventory of the Amsterdam merchant David d'Orville (1627-1699) no less than ten of his paintings are listed.[5]

The Van Twenhuijsen family
The Van Twenhuijsen family originally came from Zwolle. Our painter Helmich, however, spent a good deal of his life in Danzig. Three documents in the Danzig archives are revealing:[6] the first, undated document relates the efforts of a painter named Arent van Twenhuijsen to become a Danzig citizen: '...and my late father and his brother Lambert von Twenhusenn, formerly a merchant in Amsterdam [...] while I and my brother Helmich von Twenhusenn...'.[7] From this it becomes clear that a) Arent's father (unnamed here) had a brother named Lambert van Twenhuijsen, a merchant in Amsterdam, and b) that this Arent, who





Fig. 1 Helmich van Twenhuijsen, *Portrait of a Bearded Man, Half-Length, Wearing a Black Tunic and Hat*, oil on canvas 74 x 58.7 cm., London, Sphinx Fine Art

lived in Danzig, was the brother of our painter. The second document is Arent's so-called *Bürgerbrief*, dated 19 January 1626, which quotes the testimony of a witness to the marriage of Arent's (and thus our painter's) parents: '...that his [Arent's] late father Helmich von Twenhusen, formerly burgomaster of Zwolle, was married to Maria von Callen, his [Arent's] late mother.'[8] The third document, finally, is a burial record from St Mary's church in Danzig, which states that on March 7, 1673, a man named 'Helwich v. Twenhusen' was buried at the Church of Saints Peter and Paul, Danzig, at the age of 69. This no doubt refers to our painter Helmich, and implies that he was born in c. 1604.

The brothers Lambert and Helmich van Twenhuijsen (the latter the father of Arent and our painter) mentioned in the Danzig documents were Lutherans from Zwolle.[9] Lambert (†1627) became a successful merchant in Amsterdam, where he arrived in 1591. He was active in whale hunting and international trade, particularly in the Baltic region, and has been the subject of several studies.[10] Helmich was probably a trader like his brother. In 1595 and 1596 he was living in Amsterdam, where he married Maria van Ceulen (or von Callen, see above).[11] Moreover, in that same year, 1596, a man named Helmich van Twenhuijsen witnessed the baptism of his son Arnolt in the Lutheran Church in Amsterdam.[12] Was this Arnolt one and the same as' Arent from the Danzig documents? On April 5, 1598, presumably the same Helmich van Twenhuijsen witnessed the baptism of another son, named Helmich, in the Amsterdam Lutheran Church.[13] Could this son Helmich be our painter? As seen above, the Danzig burial record presumes Helmich's date of birth to be around 1604. However, such seemingly mutually exclusive' discrepancies do appear more frequently in seventeenth century docu-ments, especially where foreigners are concerned.[14]

In the following years, the family seems to have lived in Lübeck and in Zwolle, where a daughter Sara was born in c. 1600/01.[15] As confirmed by Arent's *Bürgerbrief*, Helmich the Elder was indeed burgomaster of Zwolle. However, despite this official function, a Helmich van Twenhuijsen is mentioned at the Lutheran baptism of his son Abraham, and at that of his daughter Mechtelt in Amsterdam, in 1606 and 1608 respectively.[16] One wonders whether this concerns the same person. In 1613 Helmich the Elder is again mentioned in Amsterdam, this time with regards to the division of a bequest between himself and his brother Lambert, the merchant. In 1621, Helmich the Elder was married for the second time, to Catharina Carsbooms, again in Amsterdam. He must have died not long thereafter, for the testimony from Arent's *Bürgerbrief* (1626) mentions his passing. However, ties with Amsterdam were still strong. Between 1621 and 1637 six of Helmich the Elder's children – one brother and five sisters of the painter discussed here – married in Amsterdam.[17]

Connections in the Amsterdam cultural milieu

Was our painter Helmich van Twenhuijsen indeed born in Amsterdam in 1598? In any case, his artistic connections in Amsterdam were strong. His prosperous uncle, Lambert, had portraits of himself and his wife made by the famous portrait painter Nicolaes Eliasz Pickenoy (1588-1650/56), or someone in his immediate circle.[18] From 1635 onwards, Pickenoy had his studio in the corner house at the St. Anthonissluis (now Jodenbreestraat no. 2), next to Rembrandt's house. That the Van Twenhuijsen family possessed more works by Pickenoy is evident from a document of 1636, in which Lambert's son Hendrick (b. 1594) asked witnesses to confirm that a *Christ on the Cross* by Pickenoy belonged to him.[19] Moreover, Lambert's eldest son, Lambert the Younger (1593-1641), was portrayed by the Pre-Rembrandtist painter Jan Tengnagel (1584-1635), in a now lost militia piece of young men who had marched on Zwolle (surely no coincidence), including Tengnagel himself, in 1622.[20] The same Lambert the Younger owned an *Album Amicorum*, to which the Amsterdam painter Adriaen van Nieulandt (c.1586-1658) contributed.[21] Van Nieulandt, a central figure on the Amsterdam art scene, was Rembrandt's neighbour in the Breestraat (now Jodenbreestraat), owning a house immediately across the street from 1615 until 1651. In addition, Van Nieulandt was the father-in-law of the Rembrandtesque painter Salomon Koninck (1609-1656), whose work comes particularly close to Van Twenhuijsen's. Furthermore, our painter's sister Susanna married, on April 9, 1621, the well-known playwright Samuel Coster (1579-1665).[22] Coster befriended many literary figures, among them the famous poet and playwright Joost van den Vondel (1589-1679), himself closely connected to the Twenhuijsens through friendship and family ties.[23] Finally, Helmich's sister Sara (1600/01-1652) had a daughter, Maria Wagensfelt,[24] who later married the painter Eglon van der Neer (1634-1703), son of the Amsterdam painter Aert van der Neer (1603-1677), and brother-in-law of Johannes Spilberg (1619-1690) from Düsseldorf, the only recorded pupil of Rembrandt's associate Govaert Flinck (1615-1660).

Hendrick van Uylenburgh

The Polish art historian Brusewicz has argued that Helmich van Twenhuijsen knew Rembrandt and his art through Hendrick and Rombout van Uylenburgh.[25] Although, as has been demonstrated, Helmich had reliable connections in Amsterdam through family ties, this possibility should not be excluded. The art dealer Hendrick van Uylenburgh (1584/89-1661) grew up in Krakau and Danzig, where he and his brother Rombout (1580/85-1628) were taught as painters.[26] Whereas Hendrick himself became an international art agent for the Polish king, his brother pursued a successful painting career in Krakau and Danzig until his death. Uylenburgh came to Amsterdam around 1625. Soon thereafter he rented the aforementioned corner house studio at the St. Anthonissluis, which had been the studio of the recently deceased portrait painter Cornelis van der Voort (1576-1624), the teacher of Pickenoy. When Uylenburgh moved to another house in the street in c. 1635, Pickenoy, as mentioned above, moved into the corner house. Uylenburgh is most famous for employing the young Rembrandt in the corner house studio in the beginning of the 1630s, soon giving him control over the painting workshop he set up there, sometimes referred to as the 'Uylenburgh Academy'.[27] From this perspective, Brusewisz's hypothesis that Helmich van Twenhuijsen eventually set up a similar 'Academy' in Danzig is to be taken seriously. If so, he possibly collaborated with his brother Arent, who after all was a painter too.

Van Twenhuijsen's *Man in a Fur Overcoat* and the Rembrandt School

The present painting was recently discovered in France without a fair attribution. The Lilian gallery attributed it to Van Twenhuijsen, mainly upon the basis of iconographic similarities with the painting in Wroclaw [28] During cleaning, this attribution was confirmed by the discovery of the monogram *HvT*. The only other painting known by Van Twenhuijsen, presumably a portrait of the same figure depicted in the Wroclaw work, shows a sash identical to the one worn by the sitter in the present painting. Given the scarcity of known works, the present *Portrait of a Man in a fur Overcoat* is an important addition to Van Twenhuijsen's extant oeuvre. Depicted is a middle-aged man in a luxurious fur garment of an Eastern European appearance.[29] It is painted in a free and vigorous manner, befitting the monumental pose of the sitter. The man's typically Rembrandtesque chains, rendered suggestively with yellow, ochre and hints of red for rubies, further indicate his wealth. Although his face shows individualised features, the sitter should be looked upon as a genre figure. While holding the arm of his chair with his right hand, the sitter holds his left hand upright, in a gesture somewhat similar to that of Rembrandt's *Portrait of Eleazar Swalmius* of 1637, now in Antwerp, which

depicts the reformed minister in a comparable pose, making a rhetorical gesture.[30] Since it does not seem that the sitter in the present work is about to speak, and as there are no visual signs which identify him as a clergyman, the gesture should be understood as signifying a generalised communication between sitter and viewer.

Although there is a lack of evidence, it seems plausible that Helmich spent time in Amsterdam during the 1630s. His male figures clad in fur coats, fur caps and jewellery are obviously derived from Rembrandt's imagery, especially his production of the 1630s. A characterful accessory, the cap occurs many times as a headdress for bearded peasants and beggars, as well as for bearded old men or scholars, in numerous paintings, drawings and etchings by Rembrandt and his pupils. In relation to Twenhuijsen's painting in Wroclaw, Steinborn rightly points to a *Bust of an Old Man with a Cross Pendant* attributed to Rembrandt's workshop, now in Kassel and datable to the early 1630s.[31] Within Rembrandt's circle other painters, too, were producing similar works. Among them, Salomon Koninck (1609-1656) comes closest perhaps to Van Twenhuijsen. A *Head of an Old Man* by Koninck or his immediate circle has been in the museum in Wroclaw since the beginning of the 19th century, just like the Twenhuijsen work, with which it has a strong affinity.[32] One wonders how it got there, and if Van Twenhuijsen and Koninck were indeed in contact with each other.

Another work that comes to mind is Rembrandt's *Portrait of a Polish Nobleman* of 1637 in Washington.[33] In this work, the costume seems to refer explicitly to Poland. Thought to portray the Polish nobleman Andrzej Rej, the figure might be better understood as a genre figure, like the Van Twenhuijsen sitter under discussion here.[34] This might present the beholder with a cross-cultural conundrum. Helmich no doubt painted the work in Danzig, apparently depicting an at least apparently Baltic figure, while the source of its inspiration derived from 1930s Amsterdam, where such pictures were meant to convey an exotic association. But what were the implications of such a painting in Danzig, and for whom did Van Twenhuijsen produce his paintings? One might conjecture that his work was foremost appreciated and bought by the numerous expat Dutch merchants in Poland, who formed a considerable colony there. The only contemporary reference to works by Van Twenhuijsen is in the death inventory of the Amsterdam merchant David d'Orville, dating from September 1699, which included two male portraits of men, a boy, six *tronies*, and a painting called *The Jew*. Significantly, d'Orville, who lived in Amsterdam, was one of the most renowned traders in Norway and the Baltic region.[35] Did d'Orville buy his paintings while he was in Danzig for business? And could his most expensive work, *The Jew*, which at 80 guilders was twice as costly as the second-most expensive Twenhuijsen picture, possibly be identical with the present work? It is only a hypothesis, but judging from the estimates, *The Jew* must have been a large picture, probably depicting a Baltic type who was – at least for the Dutch beholder of the latter seventeenth century – no doubt reminiscent of what how Ashkenazi Jew was perceived. The tendency to interpret these characterful genre figures from the Rembrandt School as Jews started at exactly around that time, and has proven immensely persistent up to the present day.[36] David d'Orville's painting could have very well depicted a figural type much like the present *Man in a Fur Overcoat*.

JH

1 L. Brusewicz, 'Zagadka tzw. *Ecce Homo* z kosciola sw. Piotra na Helu: Studium recepcji sztuki Rembrandta w siedemnastowiecznej rzeczypospolitej', in: *Zabytkoznawstwo I Konserwatorstwo* XXV, Torun 1994, pp. 59-83 (with German abstract), p. 82.; M. Roscam Abbing, *Rembrandt 2006 : New Rembrandt Documents*, Leiden 2006, pp. 24-25, NRD12.

2 See: B. Steinborn, *Catalogue of the collection of Netherlandish painting, Muzeum Narodowe we Wroclawiu*, Wroclaw 2006, cat. no. 61.

3 Both works were engraved by Jeremias Falck, who was in Danzig until 1649, when he moved to Sweden. See: J.C. Block, *Jeremias Falck, sein Leben und seine Werke*, Danzig 1890, pp. 7-8.

4 Brusewicz 1994, p.82.

5 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, IV, p. 1251.

6 K.E. Kandt, 'Netherlandish Artists in 17th Century Danzig: New Evidence from Archival Sources', in: M. Kapustki et al. (eds.), *Niderlandyzm na Slasku i w krajach osciennych*, Wroclaw 2003, pp. 304-321.

7 '...und mein Seel: vatter und sein Bruder Lambert von Twenhusenn Weÿlandt Kauffmann Zur Amsterdam [...] ich und mein Bruder helmich vonn Twenhusenn...'. That Arent was a painter becomes clear from another document. See: Kandt 2003, p. 316.

8 '...das sein Seel: Vater Helmich von Twenhusen, weilandt Bürgermeister Zu Schwollen, mit Maria von Callen seiner auch Seel. Mutter daselbst seindt Eheleüte gewesen'.

9 See: J. Elferink, *Lambert van Tweenhuysen 1565-1627: Een markant buitenbeentje in de Amsterdamse koopmanswereld*, unpublished thesis, University of Amsterdam 1995, specifically pp. 1-9, and appendix with pedigree. See also J. Seekles, 'De handelsgeslachten van de handelsstad Zwolle', in: *Genealogie en de Canon : Deel 1* (*Jaarboek van het Centraal Bureau voor Genealogie* 62), The Hague, 2008, pp. 27-44, p. 39; Elferink mentions three brothers: Lambert, Helmich and Sygemunt. Seekles further mentions three sisters, all dead before 1582. Although referring to Elferink, he fails to list Sygemunt.

10 S. Hart, 'De eerste Nederlandse tochten der walvisvaart', in: *Jaarboek Amstelodamum* 49 (1957), pp. 27-64, esp. pp. 54-59; E. Pelinck, 'De portretten van Lambert van Tweenhuysen en Janneken Campherbeke', in: *Maandblad Amstelodamum* 46 (1959), pp. 63-66; S. Hart, 'Lambert van Tweenhuysen (1565-1627)', in: L.M. Akveld et al. (eds.), *Vier eeuwen varen : Kapiteins, kapers, kooplieden en geleerden*, Bussum 1973, pp. 67-79; Elferink 1995.

11 Elferink 1995, p. 8, with reference to Stadsarchief Amsterdam (SAA), NA 32 f. 305, September 19, 1595; NA 23 f. 114v, October 16, 1596. This confirms that he is the man discussed in the Danzig document.

12 SAA, DTB, 138, p. 16, 11-14-1596.

13 SAA, DTB, 138, p. 20, 05-04-1598.

14 See: J. van der Veen, 'Hendrick Uylenburgh, factor van de Poolse koning en kunsthandelaar te Amsterdam', in: F. Lammertse, J. van der Veen, *Uylenburgh en zoon : Kunst en commercie van Rembrandt tot De Lairesse* 1625-1675, exh. cat. London, Dulwich Picture Gallery, Amsterdam, Museum het Rembrandthuis 2006, pp. 13-59, p. 32, where it is explained that according to various documents the year of birth of the Amsterdam art trader Hendrick van Uylenburgh ranges between 1585 to 1589. Another possibility is that the child Helmich, baptised on April 5, 1598, passed away, and that another son was born in c. 1604, again named Helmich.

15 Seekles 2008, p. 39. Elferink 1995, p. 3 mentions Helmich in Lübeck in 1599. For Sara, see: E. Schavemaker, *Eglon van der Neer : zijn leven en werk*, diss. Utrecht, University of Utrecht 2009, appendix II, documents, no. 12. On her marriage in 1633, Sara van Twenhuijsen states that she is 32 years old and from 'Swol', Zwolle.

16 SAA, DTB, 138, p. 66, 06-14-1606; p. 90, 06-22-1608.

17 Elferink 1995, pp. 8, 82, n. 56. Lambert, Magdalena, Margrita, Sara, Susanna and Rebecca.

18 Oberschleissheim, Staatsgalerie Schleissheim, inv. 1284, 1285. See Pelinck 1959.

19 J. Briels, *Vlaamse schilders en de dageraad van Hollands Gouden Eeuw*, Antwerp 1997, p. 368, no. 4 (Pickenoy).

20 W. Del Court, J. Six, 'De Amsterdamsche Schutterstukken', in: *Oud Holland* 21 (1903), pp. 65-84, p. 69 and pl. X. See further: S.A.C. Dudok van Heel, *De jonge Rembrandt onder tijdgenoten*, diss. Nijmegen, Radboud University 2006, p. 311, note 4.

21 Den Haag, Koninklijke Bibliotheek, KW 131 E 25, Olim AA 228.

22 SAA, DTB, no. 688/388, April 9, 1621.

23 Elferink 1995, pp. 7-9.

24 Sara was married in 1633 to Aernout van Wagensfelt. See: Elferink 1995, p. 8, no. 56 (ref. to SAA, DTB. No. 673/35, August 20, 1633). See also Schavemaker 2009, p. 248, doc. 12, ref. to Gemeentearchief Rotterdam (GAR), DTB, 15, Stadstrouw Rotterdam, index no. 087 (YP), September 13, 1633. Apparently the intended marriage was to take place in Amsterdam, while the actual wedding was in Rotterdam.

25 Brusewicz 1994, p. 82.

26 See: Van der Veen, op. cit. (note 14) and idem, 'Het kunstbedrijf van Hendrick Uylenburgh in Amsterdam. Productie en handel tussen 1625 en 1655', in: London/Amsterdam 2006, pp. 117-205.

27 See: Van der Veen, in: London/Amsterdam 2006, pp. 202-205.

28 See: W. Sumowski, *Gemälde der Rembrandtschüler*, 6 vols., Landau/Pfalz 1982-1994, pp. 3734, 4004, no. 2389, as Monogrammist HvT. See further: Steinborn 2006, cat. no. 61, where the painting is rightly given to Helmich van Twenhuijsen.

29 Steinborn 2006, cat. no. 61 interprets the dress of the sitter in the Woclaw painting as Greek, in accordance with the old title of the work, *A Greek Priest*.

30 Antwerp, Museum voor Schone Kunsten Antwerpen, inv. no. 705.

31 Br. 141. See: J. Bruyn et al., *A Corpus of Rembrandt Paintings*, vol. 1, The Hague/Dordrecht 1982, I (1982), C26. The sitter of the Kassel work wears a costume similar to that of the Wroclaw painting, including a tall fur cap and a double chain with a cross pendant. E. van de Wetering remarks that, in his opinion, the painting might be by Rembrandt after all.

32 Steinborn 2006, cat. no. 39. Attibution by R.E.O. Ekkart.

33 A.K. Wheelock, Jr., *Dutch Paintings of the Seventeenth Century : The Collections of the National Gallery of Art Systematic Catalogue*, New York 1995,pp. 222-226, inv. no. 1937.1.78.

34 Wheelock 1995, pp. 224-225.

35 J. E. Elias, *De vroedschap van Amsterdam 1578-1795*, 2 vols., Haarlem 1903-1905, II, p. 960. His son Frederick (b. 1664) focused entirely on the Baltic and Russia.

36 On this subject see: M. Alexander, J. Hillegers, E. Van Voolen, *The 'Jewish' Rembrandt : The Myth Unravelled*, Zwolle 2008.

cat. no. 20

Otto van Veen
Leiden 1556 – 1629 Brussels

Bust of the Roman Emperor Nero

Oil on panel
66 x 50.1 cm.

Provenance:
Paris, private collection

Painted over the yellow inscription 'Nero' on the feigned grey stone frieze beneath the present *Bust of the Roman Emperor Nero* (reigned 54-68) one could until recently see an apocryphal inscription in black, reading '. Nero . 6'. Removed during the recent restoration of the painting, this title and number indicate that the bust was once part of a series of the Roman emperors. No other works of this specific series have come to light, but two closely related, if incomplete, series of busts of the early Roman emperors have survived, which are nearly identical to each other. In its present form, one of these series, now in the Staatsgalerie, Stuttgart, consists of eleven busts of Roman emperors in oval medallions (starting chronologically with Julius Caesar (? 44 BC) and ending with Commodus (177-192)), and has been attributed to the studio of Peter Paul Rubens (1577-1640).[1] Following historic imperial succession, this series would have once consisted of eighteen busts. The other series, referred to here as the Vervoordt series, consists of fifteen busts in oval medallions, starting (as they are in their current form) with Augustus (27 BC-14 AD), and ending with Antoninus Pius (138-161). This series is attributed to Rubens' teacher, Otto van Veen (1556-1629).[2] Both series closely correspond to the present work in measurements (Stuttgart: 67 x 52 cm., Vervoordt: 71 x 54 cm.), and both include busts of Nero. Although slightly different from one another, their design is generally similar to that of the present work. The two series, painted in Antwerp in the last decade of the sixteenth century, furnish the direct artistic context for the present *Nero*.

Series of emperors were all the rage in the Netherlands during the second half of the sixteenth century. Undoubtedly one of the major catalysts for this was the much admired, now lost series of twelve three-quarter length Roman emperors, which Titian (1488/90-1576) had painted in around 1537-1538 for Federigo Gonzaga's *Gabinetto dei Cesari* in the Palazzo Ducale, Mantua. Painted copies after the Titian series must have existed, as becomes clear from the set of engravings by Aegidius Sadeler the Younger (c. 1570-1629) of 1622, produced after a set of copies at Ferdinand II's court in Prague.[3] Yet Titian's series was not unique: at around the same time, the German engraver Virgil Solis (1514-1562) produced a series of full-length Roman emperors in print,[4] and preceding even the Solis series was the engraved series of emperor busts in profile, framed in medallions, by Marcantonio Raimondi (1480-1534).[5] A series of 24 stone busts of emperors was engraved by Martino Rota (c. 1520-1583), while in 1592, Giovan Battista Cavalieri published a book featuring busts of the emperors with accounts of their lives.[6]

These international developments were not lost on the artists in Antwerp, where interest in classical culture rose to unprecedented heights during this period.[7] The well-known Frans Floris (1519/20-1570), who lived in Italy for years, painted various busts of Roman emperors,[8] and a series of Roman kings by this artist is known through engravings.[9] In 1557, the painter/engraver Hubert Goltzius (1526-1683) published an ambitious numismatic volume of woodcuts of Roman emperors and their successors up until the contemporary Holy Roman Emperors, depicted within round medallions based on old Roman coins.[10] And around about the same time the artist Lambert Suavius (c. 1510-1567) engraved two series of portraits of the Roman emperors and empresses in oval and round medallions.[11] Somewhat later, around 1588, Philips Galle (1537-1612) published a series of twelve equestrian portraits of emperors by Adriaen Collaert (1560-1618) after designs by Stradanus (1523-1605).[12]

Not surprisingly, Antwerp inventories from the (early) seventeenth century cite a truly impressive amount of emperors – all of anonymous authorship, many of them doubtlessly produced during the sixteenth century.[13] They are mostly series of twelve, i.e. the emperors up until the Flavian dynasty, but series of other quantities also occur. Single emperors are rare, but more than one series per household is no exception. A 1631 inventory mentions 48 emperors and empresses distributed over the house, while a 1657 inventory even contains 58 individual emperor



portraits.[14] In addition, one finds busts of emperors made of 'gepapt pampier' (papier-mâché), twelve emperor heads cut from German agate, and twelve silver statuettes of the emperors.[15] In 1650, a certain Jan Alexander van den Broecke bequeathed no less than 412 antique silver medals of emperors to his friend; one comes across emperors painted in water colour, a series of twelve emperors on plates, and twelve emperors on one panel.[16] A volume of emperor busts was also in the possession of the widow of the painter Hendrick van Balen (1573-1632).[17] In contrast to the innumerable quantity of series of twelve emperors, a series of eighteen – as the Vervoordt and Stuttgart series originally were – is only mentioned once, in Charlotte Schenaerts' grand inventory of 1695, wife of schepen (alderman) Engelbert Zegerus Borrekens. The inventory gives a rare insight into the original hanging display. In the Grand room adjoining the courtyard, decorated with gold leather, with a *bataille* by Rubens above the fireplace, one finds: 'Above the leather, eighteen portraits round, being emperors.'[18]

Rubens expert Michael Jaffé was the first to seriously consider the Vervoordt and Stuttgart series in his article of 1971, 'Rubens's Roman Emperors' in *The Burlington Magazine*.[19] Jaffé states that 'even before he [Rubens] rode from Antwerp to Italy in May 1600, a master of two years' standing in his own right but still manifestly under the influence of Otto van Veen, he appears to have been responsible for a longer series, the problems of which have scarcely been regarded.' Pointing to a lost set, presumably by Rubens himself, of which he identifies a *Nero*,[20] he considers the Stuttgart and Vervoordt series to be replicas after the lost Rubens originals. That the Vervoordt series was not in fact made after the young Rubens, but conceived by his teacher Otto van Veen himself, was only asserted as recently as 2004 by professor Hans Vlieghe. Dating the Vervoordt series towards the end of the 1590s, he specifically recognised the hand of Van Veen in the Augustus, Nero, Galba, Vitellius, Vespasian and Hadrian busts.[21]

Son of a Catholic Leiden burgomaster, Otto van Veen's early life was divided between Latin school, and his instruction as a painter with Isaac Claesz van Swanenburgh (1537-1614), a pupil of Frans Floris (1519-1570).[22] After emigrating to Catholic Antwerp in 1572, and a stay in Liège, Van Veen went to Italy for at least five years. Back in Flanders by the early 1580s, he only set up his studio in Antwerp in around 1592, where Rubens was his pupil from about 1594 until 1600. Van Veen – or Vaenius – was the prototype intellectual painter, the *pictor doctus*, with a vast preference for the classics.

Jaffé's suggestion that Rubens might have seen the Goltzius volume with woodcuts of emperors should surely be credited to Van Veen instead. Comparing the Vervoordt series with the book, it becomes clear that Van Veen's Claudius, Otho, Domitian and Nerva were directly inspired by the same emperors in Goltzius' volume. Interestingly, the Vervoordt Hadrian derives pictorially from Goltzius' emperor Theodosius III,[23] while for his Trajan, Van Veen used the iconography of helmet, spear and shield found in Goltzius' portrayals of some of the late soldier emperors, the emperors of the Tetrarchy, and those of the Constantinian and Valentinian dynasties. Van Veen used the (in imagery partly overlapping) Cavalieri book of 1592 for his Tiberius, while his Vitellius seems inspired by the Titian series.

The Lilian *Nero*, clearly matching Van Veen's Vervoordt *Nero* (fig. 1), is framed within a feigned oval brown marble or porphyria medallion, and depicted against a plain dark grey background. He wears a red toga around his shoulders, and a laurel wreath tied with a red ribbon upon his curled reddish-brown hair. As opposed to some of the other emperors' clear iconographic sources, Nero seems to be Van Veen's own invention. He did, however, endow Nero with some established pictorial features, such as the beard, and pronounced nose and eyebrows. But whereas in the earlier medallions the Roman emperors were mostly seen in profile, Nero now has his head half turned towards the viewer, whom he regards with a fierce glare. This glare corresponds to Nero's perceived persona, thought to be forceful, irate and brutal. Nero was known for his many executions, including that of his mother Agrippina. Tellingly, Collaert's equestrian portrait print of Nero, of 1588, depicts him with a lyre against the background of burning Rome, which he set afire in 64 AD. The Lilian Nero, it is fair to say, looks rather disquieting.

Comparing the work with the Vervoordt Nero, one clearly sees the affinities in the treatment of the aquiline nose and nostril, the shadow around the eyes and the locks of curled brown hair, highlighted with touches of yellow and red paint. While in the Vervoordt Nero the hairs of the beard are merely painted, Van Veen went one step further in the Lilian work and suggests the curly hairs of the beard by scratching in the wet paint, a very early use of this technique.

JH

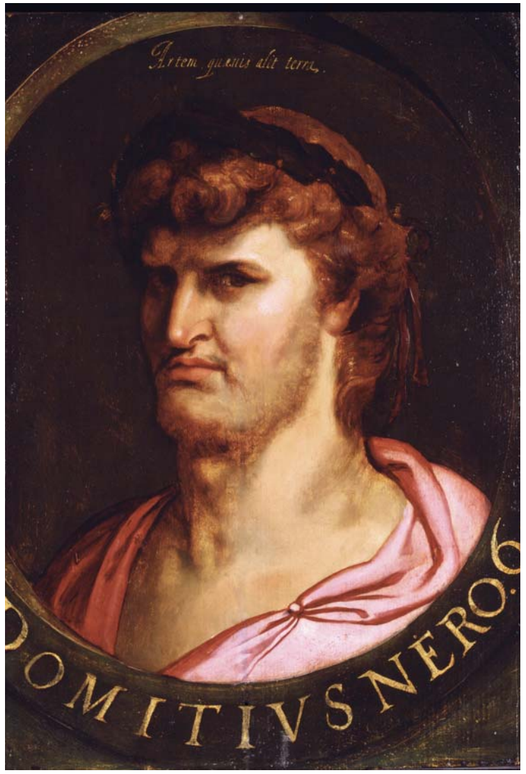


Fig. 1 Otto van Veen, *Bust of the Roman Emperor Nero*, oil on panel, 71 x 54 cm., present location unknown

1 B. Bushart, *Katalog der Staatsgalerie Stuttgart : Alte Meister*, Stuttgart 1962, p. 171, inv. nos 2241, 2257-2266.
2 The series, known in earlier literature as the Brussels series, was auctioned in 2004 in collaboration with art dealer Axel Vervoordt: sale Antwerp, Christie's, Kasteel van 's-Gravenwezel, 10-12 May 2004, lot 143.
3 D.A. Limouze, *Aegidius Sadeler (c. 1570-1629): drawings, prints and art theory*, Ann Arbor 1990, pp. 273-276, makes clear that Sadeler engraved the series in 1622 after copies in Prague, and not during his travels in Italy in 1593, as is often assumed.
4 F.W.H. Hollstein et al., *Hollstein's German engravings, etchings and woodcuts 1400-1700*, vol. 1-, Amsterdam etc. 1954-, 64, Virgil Solis, II (2004), pp. 12-17, nos. 298-309.
5 W.L. Strauss et al (ed.), *The illustrated Bartsch*, vol. 1-, New York 1978-, 27 : The works of Marcantonio Raimondi and his school (1978), pp. 174-185, nos. 501-1 – 512-1.
6 Ibid., 33 (1979), pp. 39-63; Giovan Battista Cavalieri, *Romanorum imperatorum effigies*, Rome 1592.
7 See for example: B. Ramakers (ed.), *Understanding art in Antwerp : classicising the popular, popularising the classic (1540-1580)*, Leuven 2011, esp. the contribution of D. Rijser, 'After the Flood : Luxurious Antwerp and Antiquity', pp. 25-35.
8 See for instance: Frans Floris, *Portrait of a Roman Emperor*, oil on panel, 46 x 32.5 cm., sale London, Sotheby's, 30 October 2008, lot 7. Somewhat later, David Teniers I seems to have painted two emperor series too. See lot notes Christie's, 10-12 May 2004, lot 143 (see note 2).
9 H. Wouk, G. Luijten (eds.), *The new Hollstein : Dutch and Flemish etchings, engravings and woodcuts 1450-1700 : Frans Floris* (2 vols.), Ouderkerk aan den IJssel 2011, II, pp. 214-216.
10 H. Goltzius, *Vivae omnium fere imperatorum imagines*, Antwerp 1557.
11 See F.W.H. Hollstein et al., *Dutch and Flemish etchings, engravings and woodcuts c. 1450-1700*, 72 vols., Amsterdam 1949-2007, XXVIII, pp. 181-185. Interestingly, Frans Floris, Hubert Goltzius and Lambert Suavius were all students of the painter from Liège, Lambert Lombard.
12 M. Leesberg, A. Balis (eds.), *The new Hollstein Dutch & Flemish etchings, engravings and woodcuts 1450-1700 : The Collaert Dynasty*, 8 vols., Oudekerk aan den IJssel 2005-2006, 5 (2005), pp. 150-167, nos. 1178-1190.
13 E. Duverger, *Antwerpse kunstinventarissen uit de zeventiende eeuw*, 14 vols., Antwerp 1984-2009, 14 (2009), p. 175, gives a list of references of the subject in Antwerp inventories.
14 Ibid., III, pp. 98-99, 303-304, VII, pp. 413, 415.
15 Ibid., I, p. 355 (1612), V, p. 420 (1648), VI, p. 89 (1650).
16 Ibid., VI, p. 119, VII, pp. 246, 398, 468.
17 Ibid., IV, pp. 209. Worth mentioning is a copy of Hubert Goltzius' aforementioned book with heads of emperors in the Amsterdam Rijksmuseum library (310 B 4), which, according to an inscription was in the possession of the Dutch painter Pieter Saenredam, who inherited it from the painter Cornelis Cornelisz van Haarlem, who in turn inherited it from Maerten van Heemskerck.
18 Duverger, op. cit., XII, pp. 382-385, p. 384: 'Boven het goude leir achtien Pourtraiten ront wesende Keijsers.'
19 M. Jaffé, 'Rubens's Roman Emperors', in: *The Burlington Magazine* 113 (1971), pp. 300-303.
20 Jaffé 1971, fig. 8. See also: M. Jaffé, *Rubens : Catalogo completo*, Milan 1989, cat. no. 4. The work was recently auctioned: Peter Paul Rubens, *Portrait of the Emperor Nero*, oil on panel, 64.1 x 49.5 cm., sale London, Christie's, July 7, 2010, lot 133, present whereabouts unknown.
21 See sale catalogue, Antwerp, Christie's, Kasteel van 's-Gravenwezel, May 10-12, 2004, lot 143.
22 For biographical references, see: C. van de Velde, in: J. Turner (ed.), *The Dictionary of Art*, 34 vols., New York 1996, 32, pp. 114-116.
23 Another version of the Vervoordt *Hadrian* (oil on panel, 65 x 54.5 cm., New York, private collection) was with Jack Kilgore & Co., New York, in 2011. Peter Sutton, attributing this work to Rubens, interpreted it as Commodus on the basis of the iconography of a lion skin. The Vervoordt series lacks a Commodus. However, Commodus's image is known through the Stuttgartt series, which is pictorially similar to the Vervoordt series. The Stuttgart Commodus, also with lion skin (similar to Jaffé 1989, cat. no. 5, *Commodus*), does not correspond with the Vervoordt *Hadrian* and the former Kilgore work.

cat. no. 21

Jan Vermeulen
Active in Haarlem between 1638 and 1674

Vanitas Still Life with an Hourglass, Books, a Globe, Flutes and a Lute on a Draped Table

Signed upper right *J. v. Meulen*
Oil on panel
21.6 x 27.6 cm.

Provenance:
Antwerp, O. Nottebohm
Amsterdam, Kunsthandel P. de Boer

Contemporary evidence relating to Vermeulen's life is scarce, and nothing is known about his training. He was first recorded in Haarlem, in 1638. Thirteen years later, in 1651, he is found in the records of the Guild of St. Luke as a member; and in 1674 he married for the second time, after which no further documents relating to his biography have been recovered.

Vanitas paintings by Vermeulen are found in Haarlem inventories from 1652 onwards.[1] This genre of still life painting flourished in the Netherlands from the early 1600s until the third quarter of the century. A *Vanitas* painting contains collections of objects symbolic of the inevitability of death, and the transience and vanity of earthly achievements and pleasures; it invites the viewer to consider mortality. Although a few *Vanitas* pictures include figures, the vast majority are pure still lifes, containing certain standard elements: objects emblematic of the arts and sciences such as books and musical instruments, wealth and power, and earthly pleasures; as well as symbols of death or transience like hour glasses. The earliest *Vanitas* pictures were somewhat monochromatic compositions of great power, containing only a few objects (usually books and a skull), executed with elegance and precision. As the century progressed, other elements were included, the mood lightened, and the palette became diversified.

The present *Vanitas Still Life* can be dated to *c.* 1660. An hourglass, several books, a globe, two flutes, a recorder and a lute are set on a table, draped with a luxuriant blue cloth. The object-laden table is set at a diagonal to the shadowy background. The base of a stone pilaster at the upper right corner gives a sense of a solid base for the standing book, and stands as a metaphorical contrast to the *Vanitas* idea of the instability of life.

The artist's very similar painting of a *Still life with books, a globe and musical instruments* in The Mauritshuis, The Hague, features the same attributes in an almost identical composition (fig. 1).[2] Both paintings are strongly lit from the right, leaving part of the table and the background in shadow. The dark swathe of curtain hanging at the upper left of the Mauritshuis work marks the most obvious change, while some small differences can be seen in the shape of the flutes, and in the present painting a small vase with two pink flowers has been added. Both paintings feature an open book on the lower right, inscribed '*Cantor.*' ('singer', in Latin).

WWB

1 A. van der Willigen, F. G. Meijer, *A Dictionary of Dutch and Flemish Still-life Painters Working in Oils, 1525-1725*, Leiden 2003, p. 206.
2 The Mauritshuis painting was until 1946 in the collection of Abraham Bredius.



Fig. 1 Jan Vermeulen, *Still life with Books, a Globe and Musical Instruments*, signed J. v. Meulen, oil on panel, 30 x 38.5 cm., The Hague, Mauritshuis, inv. no. 662



cat. no. 22

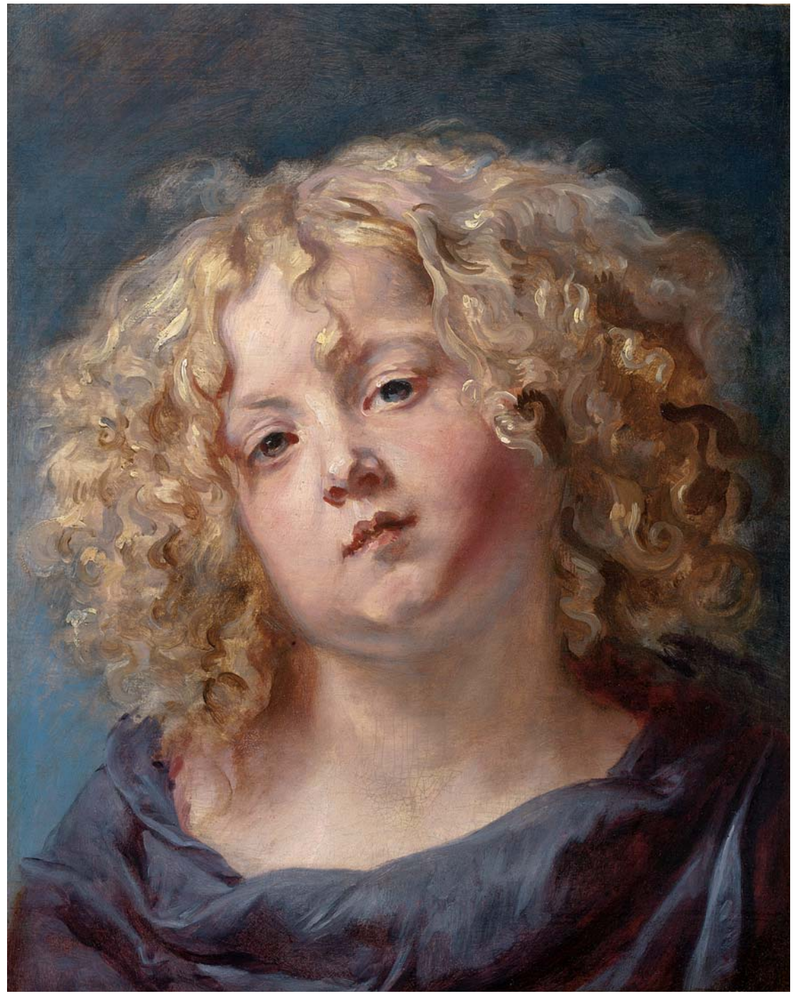
Thomas Willeboirts Bosschaert
Bergen op Zoom 1613 – 1654 Antwerp

Study of a Boy's Head

Oil on panel
37.8 x 29 cm.
with two red wax seals on the reverse

Provenance:
Stirling (Scotland), Keir House, acquired at an unknown date, probably by Charles Stirling (1771-1830) or Sir William Stirling-Maxwell (1818-1878)
Lt. Colonel William Joseph Stirling of Keir (1911-1983), by descent
His sale, London, Sotheby's, July 3, 1963, lot 57 (as Sir Anthony van Dyck)
London, Leonard Koetser Gallery, 1963 (as Sir Anthony van Dyck)
Sale Paris, Palais Galliéra, June 20, 1966, lot 20 (as Sir Anthony van Dyck)
London, Leonard Koetser Gallery, 1975 (as Jacob Jordaens)
Austria, private collection, whence acquired by the former owner

Literature:
The Connoisseur 154 (October 1963), advertisement pl. 49 (as Anthony van Dyck)
L. Koetser, *Flemish, Dutch and Italian Old Masters*, Exh. cat. London, Koetser Gallery 1963, cat. no. 28 (as Anthony van Dyck)
R.-A. d'Hulst, 'Over een schilderij en een schets van David III Ryckaert', in: *Gentse Bijdragen tot de Kunstgeschiedenis en de Oudheidkunde* XIX (1962-1966), pp. 95-101, pp. 100-101 (as David Ryckaert III, copy?)
Z.Z. Filipczak, 'Multiplied quotations of an oil sketch from the Hamburg Kunsthalle', in: *Gentse Bijdragen tot de Kunstgeschiedenis en de Oudheidkunde* XXII (1969-1972), pp. 199-210, p. 199
R.-A. d'Hulst, 'Nog over een olieverfstudie van een knaap uit de Kunsthalle te Hamburg', in: *Gentse Bijdragen tot de Kunstgeschiedenis en de Oudheidkunde* XXII (1969-1972), pp. 211-218, p. 211
M. Diaz Padron, 'Thomas Willeboirts Bosschaert, Pintor en Fuensaldana, Nuevas Obras Identificados en Amberes en Estocolmo', in: *Archivo Español de Arte* XLV (1972), pl. VI, fig. 15, p. 99
Leonard Koetser Gallery, *Exhibition of Fine Old Master Paintings: 6th May-21st June 1975*, London 1975, no. 3 (as Jacob Jordaens)
A. Blankert, *Museum Bredius : Catalogus van de schilderijen en tekeningen*, Zwolle 1991, pp. 195-196, under no. 142
B. van Haute, *David III Ryckaert : A Seventeenth Century Flemish Painter of Peasant Scenes*, Turnhout 1999, p. 131, cat. no. 117 (as David Ryckaert III)
A. Balis, 'Working it out: Design Tools and Procedures in Sixteenth and Seventeenth Century Flemish Art', in: H. Vlieghe, A. Balis, C. van de Velde (eds.), *Concept, Design and Execution in Flemish Painting*, Turnhout 2000, pp. 143-144, fig. 14, p. 150, note 74
T. Ketelsen et al., *Die niederländischen Gemälde 1500-1800 (Die Sammlungen der Hamburger Kunsthalle, 2)*, Hamburg 2001, pp. 312-314, under no. 382, p. 313, notes 2, 3
A. Heinrich, *Thomas Willeboirts Bosschaert (1613/14-1654): Ein flämischer Nachfolger Van Dycks*, Turnhout 2003, p. 219, no. A44a



Exhibited:
London, Leonard Koetser gallery, *Autumn Exhibition of Flemish Dutch and Italian Old Masters*, 1963, no. 29 (as Anthony van Dyck)
London, Leonard Koetser gallery, *Exhibition of Fine Old Master Paintings*, 1975, no. 3 (as Jacob Jordaens)

Thomas Willeboirts Bosschaert was born in Bergen op Zoom, as the son of the Catholic Pieter Willeboirts Bosschaert and his wife Cornelia Thomassen.[1] His background was a wealthy one. Leaving for Antwerp in 1628, he received his education in the studio of Gerard Seghers (1591-1651). Eight years later, in 1636, he registered as a master of the Guild of St Luke, and was invited shortly thereafter by Peter Paul Rubens (1577-1640) to join him in his *Torre de la Parada* project. It was nonetheless the work of Anthony van Dyck (1599-1642), from his second Antwerp period (1627-1632), which most inspired Willeboirts Bosschaert. Tellingly, the Dutch painter and art theorist Samuel van Hoogstraten (1627-1678) mentions him in his *Inleyding tot de Hooge Schoole der Schilderkonst* directly after Rubens, Van Dyck and Jacob Jordaens (1593-1678) as 'de graselijken Willeboorts' ('the gracious Willeboorts'), thus capturing at once the essence of his art. The elegant style of Willeboirts Bosschaert found great success in Antwerp. In addition, he received numerous commissions from Prince Frederick Hendrick of Orange, who saw in him a second Van Dyck. Willeboirts Bosschaert reached the high point of his career in around 1650. In 1652 an illness set in, which eventually led to the painter's death in January, 1654.

The present work is a fine example of Willeboirts Bosschaert's elegant style. It depicts the slightly tilted head of a young boy with beautifully abundant, curly blonde hair down to his shoulders, painted in a spectacularly virtuoso, playful manner. The boy has a small, rosy mouth, chubby cheeks and a firm chin; his dark, bluish eyes, with which he gazes at the beholder with an unflinching directness, match his blue shirt and the grey-blue tones of the background. Another version of the boy's head is in the Hamburg Kunsthalle. The Hamburg work was once thought to be by Rubens, was then attributed to Van Dyck, and subsequently given to Jordaens since 1905.[2] When the present work appeared in auction in 1963, it was ascribed to Van Dyck. In 1966, Jordaens expert Roger-Adolph d'Hulst made the astute observation that the boy with the curly hair appears in paintings by the Antwerp artist David Ryckaert III (1612-1661). On the basis of his observation, he gave both studies to Ryckaert. Satisfactory as it seemed, d'Hulst's attribution was nonetheless questioned by Zirka Zaremba Filipczak, who pointed out the boy's appearance in the oeuvre of two other seventeenth century Antwerp painters, Jan van den Hoecke (1611-1651), and Thomas Willeboirts Bosschaert. Based on a stylistic comparison, she concluded that it was not Ryckaert, but rather Willeboirts Bosschaert who painted the boy's head. When subsequently d'Hulst endorsed Filipczak's attribution, the problem seemed to be solved. However, the museum in Hamburg initially maintained the old attribution to Jordaens, and consequently the present work appeared in the Leonard Koetser gallery in 1975 with an attribution to Jordaens.

In her monograph on Ryckaert of 1999, Bernadette van Haute focuses specifically on the present work. While accepting the attribution of the Hamburg study to Willeboirts Bosschaert, she proposes an attribution to Ryckaert for the present work, which she views as a copy by that artist of the Hamburg work. A year later, professor Arnout Balis, director of the Rubenianum, touches upon the question, proposing once again that both works are attributable to Willeboirts Bosschaert. The essential question remaining, Balis remarks, is which one is the prime version?[3] His



Fig. 1 Thomas Willeboirts Bosschaert, *The Coronation of the Virgin*, oil on canvas, 383 x 229 cm, Antwerp, Museum voor Schone Kunsten, inv. no. 17

conclusion is that the present work should be viewed as such, rather than the Hamburg painting, which traditionally received most attention. Axel Heinrich, in his monograph on Willeboirts Bosschaert of 2003, follows tradition by focusing on the Hamburg work. Apparently unaware of Balis's insight, he lists the present work as 'Zweitfassung', a copy by Willeboirts Bosschaert's hand.[4]

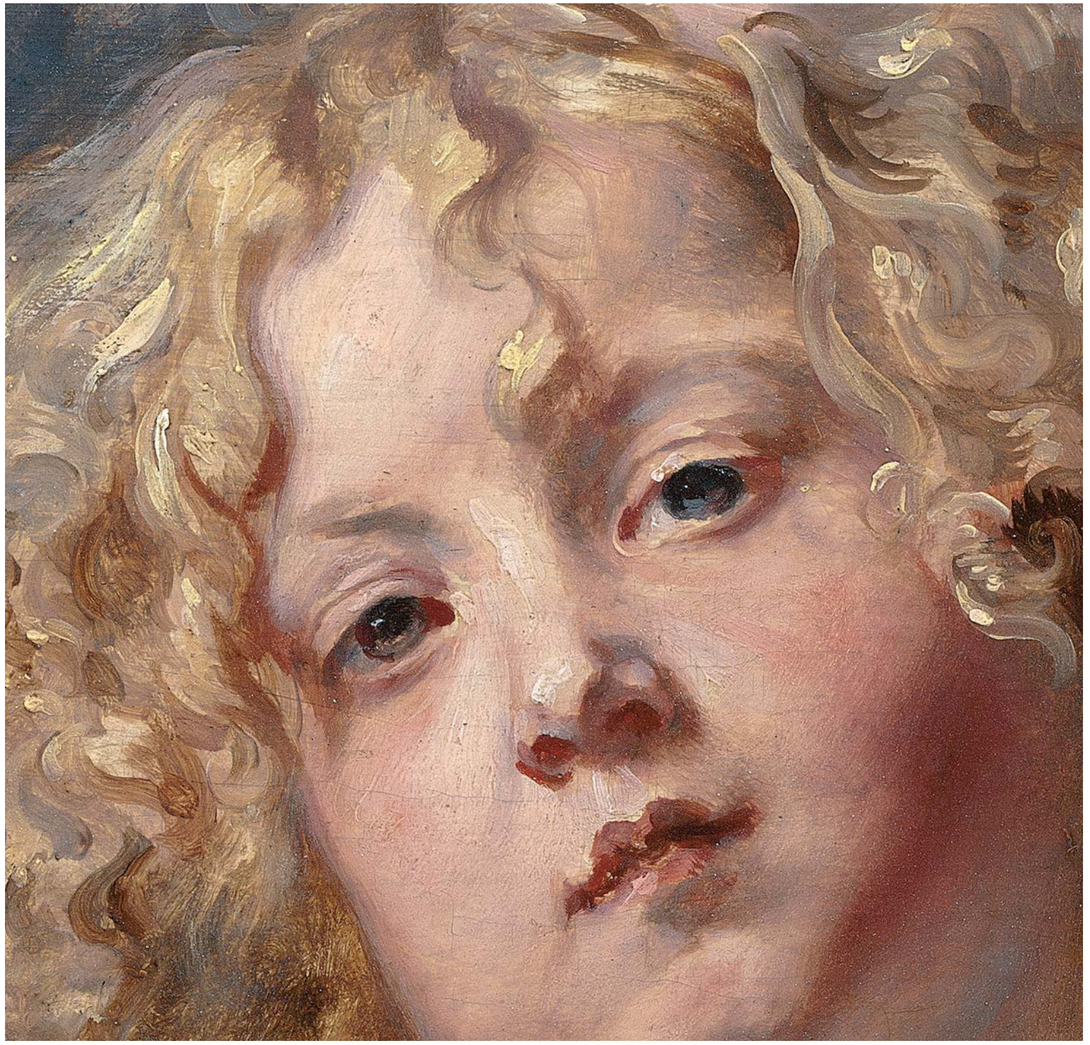
The attribution to Willeboirts Bosschaert is no doubt correct. Although Haute rightly refers to the fact that Ryckaert and Willeboirts Bosschaert were friends – the latter even acted as godfather at the baptism of Ryckaert's son, Thomas Willeboirts Ryckaert, in 1650 – this merely explains Ryckaert's borrowing of the boy's head as a motif in his own work. However, further points in common with Ryckaert's style and oeuvre are lacking.[5] The oeuvre of Willeboirts Bosschaert, in which the boy's head features eight times, including his prominent presence in the monumental Coronation of the Virgin now in the museum in Antwerp (fig. 1), 6 does show strong affinities, especially in the masterfully free rendering of the hair, as Heinrich points out.7 The fact that the boy's head features in so many paintings might suggest the present work and the Hamburg version were preparatory studies. However, loose as the brushwork may be, their considered, finished quality does not necessarily point to such a proposition. Rather, these elaborate depictions of this popular model – whose curly hair was tailor-made for Willeboirts Bosschaert's swift brush – seem to stand up in their own right. When with Koetser in 1975, the present painting surprisingly presented the boy with an altered appearance. His chin had been severely retouched, apparently in an unfortunate effort to lend the work more charm. Furthermore, the characteristic lock of hair on the forehead was over painted. This retouching has only recently been undone, restoring the original appeal of the work. Comparing it with the Hamburg version, it seems that both works are of a high quality. That said, the present work seems to depict the boy's direct gaze and the curls of his hair with greater intensity and definition, making Balis's proposal that the present work is the prime version the likeliest.

JH

1 For further biographical references, see: A. Heinrich, 'Thomas Willeboirts Bosschaert', in: P. Huys Jansen (ed.), *Meesters van het zuiden : Barokschilders rondom Rubens*, exh. cat. 's-Hertogenbosch, Noordbrabants Museum 2000, pp. 119-144; Heinrich 2003, pp. 15-35.
2 Ketelsen 2001, p. 313; Heinrich 2003, p. 218.
3 Balis 2000, p. 150, note 74.
4 A third, weaker version on canvas, is listed by Heinrich as autograph. See: Heinrich 2003, cat. no. A44b. See also sale New York, Christie's, April 19, 2007, lot 227 (as Willeboirts Bosschaert).
5 Haute signals Ryckaert's delight in depicting children, and points to the *Portrait of an Old Man*, oil on panel, 19 x 17 cm., her cat. no. 157, as a reference. The comparison is unconvincing.
6 See Heinrich 2000, pp. 137-139, fig. 111, and cat. no. 66; Heinrich 2003, cat. no. A55.
7 Heinrich 2003, p. 218.



Detail of fig. 1



Detail of cat. no. 22

Colophon

Texts by:
Jasper Hillegers
Gwendolyn P. Boeve-Jones
Wendela Wagenaar-Burgemeister

Catalogue Editor:
Natasha Broad

Design:
Annelies Mikmak

Photography:
Pieter de Vries, Texel
Bob Strik Fotografie
Prudence Cumming, London

Printed by:
Ecodrukkers

New Salomon Lilian iPad App
These fast-loading, high quality images are zoomable, allowing the fine detail and brushwork of each painting to be seen clearly. The Salomon Lilian iPad App can be downloaded free from itunes.

© Authors and Salomon Lilian, Amsterdam