



SALOMON LILIAN

OLD MASTERS

2014





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Acknowledgements

In our 21st year of producing an annual catalogue of Dutch and Flemish Old Master Paintings, we are delighted to have been able, once again, to present a very interesting collection of eighteen paintings, which are fresh to the market.

Amongst the new acquisitions, we re-discovered one of Gonzales Coques' finest paintings, *Family in an Interior, the Husband Playing a Harpsichord*, from a Swiss private collection.
We have also unearthed *The Holy Family* by Jan van Bylert, an interesting example of the Utrecht Caravaggist school, as well as a small, unpublished masterpiece by Adriaen van Ostade of *A Man Smoking at a Window*, from a French private collection.
A further revelation is the signed and dated *Psyche* of 1608 by Abraham Bloemaert, an important addition to his oeuvre. Another discovery is *A Violinist Singing* by Jacques des Rousseaux. This painting, unknown in literature, is a beautiful example of a Rembrandt School artist working in Leiden in 1631.
Finally, the portrait of *Dorothea Adriaensdr Keijser*, by Bartholomeus van der Helst, exemplifies portraiture at its highest point in Holland in the 17th century.

All in all, we have here a very pleasing mix of high quality Dutch and Flemish Art from the 17th century.

I would like to thank the restorers, Lara van Wassenaer and Gwendolyn Boevé-Jones for their fantastic restoration of these paintings.
I would also like to thank Fred G. Meijer who wrote the entry on the *Fruit Still Life* by Jan Davidsz De Heem. I am thankful to Wendela Wagenaar-Burgemeister and Jasper Hillegers, who conducted the entire project as well as thorough art historical research on the paintings before writing the entries, and to Natasha Broad, who edited them.

Salomon Lilian,
February 2014

cat. no.

1 Job Berckheyde

2 Jan van Bijlert

3 Abraham Bloemaert

4 Gonzales Coques

5 Jan Davidsz de Heem

6 Bartholomeus van der Helst

7 Adriaen van Ostade

8 Adriaen van Ostade

9 Isaac van Ostade

10 Bonaventura Peeters

11 Adam Pijnacker

12 Constantijn van Renesse

13 Jacques des Rousseaux

14 David Teniers the Younger

15 David Teniers the Younger

16 Gillis van Valckenborch

17 Hendrick van Vliet

18 Philips Wouwerman

cat. no. 1

Job Berckheyde
1630 – Haarlem – 1693

The Interior of St. Bavo Church, Haarlem, Looking North East Towards the Choir Screen

Signed and dated centre right *J Berckheijden fecit / A ° 1666* .
Oil on panel
44.3 x 36.8 cm.

Provenance:
Amsterdam, collection of Hans A. Wetzlar
Amsterdam, P. de Boer Gallery, 1951
Djursholm, collection of Anders T. Thustrup, 28 November 1951[1]

Literature:
Tentoonstelling van oude schilderijen : collectie C.V. Kunsthandel P. de Boer [aanvullingen op de catalogus der Zomer-tentoonstelling 1951 van C.V. Kunsthandel P. De Boer], exhib. cat. Delft, Museum het Prinsenhof, Amsterdam, P. de Boer Gallery 1951, cat. no. 59, illus.
P. Grate (ed.), *Holländska mästare i Svensk ägo*, exhib. cat. Stockholm, Nationalmuseum 1967, pp. 31, 122, cat. no. 12 (Thustrup collection)
W. Liedtke, *Architectural painting in Delft*, Doornspijk 1982, p. 74, note 67

Exhibited:
Delft, Museum het Prinsenhof, Amsterdam, P. de Boer Gallery, *Tentoonstelling van oude schilderijen*, 1951, no. 59
Stockholm, Nationalmuseum, *Holländska mästare i Svensk ägo*, 1967, no. 12

Baptised on 27 January 1630 in the Reformed Church in Haarlem, Job (or Hiob) Berckheyde was the eldest son of the butcher Adriaen Joppen Bergheyde from Katwijk aan de Rijn, and his wife Cornelia Gerritsdr Pancier.[2] Initially studying with a bookbinder, the 14-year-old boy was soon apprenticed, in 1644, to the Haarlem history painter Jacob de Wet (c. 1610-1691). How long Berckheyde stayed with De Wet remains unclear, but after a sojourn in Amsterdam, possibly to complete his training, Job established himself at the Grote Markt in Haarlem, in 1652. A year later he enrolled into the local Guild of St Luke. In the second half of the 1650s, the artist and his younger brother Gerrit (1638-1698), a painter like himself whom he possibly taught, embarked on a journey along the Rhine River. During their voyage, the brothers worked in several places, among them Heidelberg, where the Elector Palatine awarded them with gold medals. In 1666, the year in which the present work was executed, Job became a member of the local rhetoricians' chamber, *De Wijngaardranken*. In the following years Job held several official functions in the chamber, including that of *factor* (chief poet) between 1673 and 1682. During that year Job seems to have moved to Amsterdam again, as he is mentioned as being there in 1685 and 1688. Although it is unclear where he died, he was buried in the Janskerk in Haarlem, in 1693. Job Berckheyde was a versatile painter. A few history works in the vein of his master De Wet are known, among them his first dated work, the *Christ Talking to the Children* of 1661 in the museum in Schwerin. In addition, he painted several genre interiors and portraits. However, Job is best known for his architectural cityscapes and his church interiors, especially those of St. Bavo, Haarlem.

Soon enough Job Berckheyde's impressive qualities in the field of architectural painting were recognised by his contemporaries, the Haarlem poet Frans Snellinx (1627-1669) writing laudatory verse to accompany Job's *Self Portrait*, now in the Frans Hals Museum: 'This is Job Berckheyde, whose equal in the painting of buildings and churches will neither be found nor encountered.'[3] Indeed, Job seems to have even surpassed his renowned brother, Gerrit. For inspiration, Job turned to the work of his famous townsman and predecessor in architectural painting, Pieter Saenredam (1597-1665). Relatively early works such as the interiors





Fig. 1 Interior of St. Bavo, Brewers' Chapel, present day

of St. Bavo in Dresden and Haarlem, of 1665 and 1668 respectively, reflect in their frontal projection the lucid sense of space and balance of the older master's work.[4] In 1982 Walter Liedtke rightly remarked that the present work relies on a specific work by Saenredam. This latter work, a panel dated 1636 with almost the same dimensions as the Lilian work, now in the collection of the Fondation Custodia, shows the northern ambulatory and choir screen of St. Bavo, seen diagonally from the Christmas Chapel on the north side of the church.[5] Typical of Saenredam is its single vanishing point, which lends the work a serene and monumental dignity. Following Saenredam, Berckheyde chose a similar diagonal in the painting discussed here, but taking instead as his viewpoint the opposite south chapel of the church, the so-called Brewers' Chapel ('Brouwerskapel'). In mirror image to Saenredam, he also inserts the staffage of the old men before the choir screen. Yet as Liedtke points out, Berckheyde, in contrast, employs a more dramatic two point perspective, with which he was no doubt familiar from the work of the innovative architectural painters from Delft, Gerard Houckgeest (1600-1661), Hendrick van Vliet (1611/12-1675) and Emanuel de Witte (1617-1692). The effect is of a heightened sense of the architectural structure and space, convincingly constructed over the picture plane, in which the shadowy vault of the south ambulatory contrasts with the fresh whites of the South chapel's walls, and the view to the north wall of the nave. Wholly credible in its treatment of space, Berckheyde's delicate brush and sense of colour and detail effectively preserve the authentic atmosphere and character so intrinsic to the church.

Berckheyde's dependence on Saenredam's Custodia composition is apparent once more in a work of the 1670s, an image strikingly similar to the Saenredam and formerly in the collection of Martin Asscher, London, and which evidently shares the same approach with the present work. One might wonder why Berckheyde first tried a perspective view from the Brewer's Chapel on the south side of the church, only to turn to Saenredam's northern Christmas chapel several years later. Might it have had something to do with the remarkable cartouche hanging on the column? No doubt the most conspicuous single pictorial element in the picture, its inclusion might well point to a specific commission. However, evidence for such a hypothesis is lacking. In any case, its presence in the composition greatly adds to the distinctive character of the work. The memorial monument – for this is what it is – is dedicated to Nicolaes van der Leur (1550-1602), commanding military officer in the army of Prince Maurits of Orange. Van der Leur, who owned the estate Groot Bentveld just outside Haarlem, was appointed Commander General of Maurits's artillery in 1601. He died not long thereafter, on 7 January 1602, during the first massive Spanish attack of what would become the infamous, three year long siege of Ostend. Van der Leur was embalmed and brought back to Haarlem, where he was buried in St. Bavo.[6] His wife Aeghje van Hoorn (1549-16?), daughter of Haarlem magistrate Adriaen van Hoorn, subsequently ordered the cartouche to commemorate her deceased husband. Still *in situ* today, one can see how carefully Berckheyde executed the cartouche in paint (fig. 1). On the central black marble oval plaque of the memorial monument, a gilded Latin text, partly visible in Berckheyde's work, reads:

'In sacred memory Agatha Adriaensdr van Hoorn, to her husband, the worthy Nicolaes van der Leur, deceased after an honourable military career, with whom she stainlessly and without dispute lived for 28 years. *In deep sorrow she has ordered this commemorative stone. As a boy I spent my younger years, without fame yet, but my family name bestowed upon me a name and honest faithfulness. Fifty years [old], I fulfilled with bravery the function of commanding officer. I am proud to have succumbed as a hero in Ostend.* He died from the shot of a bronze canon, Anno 1602, January 7 [...]. '[7]

After being painted by Berckheyde in 1666, the cartouche underwent only a few minor alterations. The colour scheme has been slightly adjusted, replacing the lighter grey with a darker tone. In addition, the decorative ornaments above and below have been removed. Nowadays, the painted black area on the wall, feigning the shadow of the cartouche's mouldings, still indicates the cartouche's original form. It is uncertain if the panel with coats of arms on the right wall, now replaced by a list of names, bears any relation to the cartouche.

The significance of the cartouche and its inscription did not go unnoticed. Already before 1620, the famous Dutch humanist Aernout Buchelius (1565-1641) noted the text in his *Inscriptiones monumentaque in templis et monasteriis Belgicis inventa*, a handwritten manuscript now preserved in the library of Utrecht University.[8] The Salzburg professor Otto Aicher published it in 1675 in his elaborate study on epitaphs, the *Theatrum Funebre*. The location remained popular among artists; during the nineteenth century several artists depicted the church's interior with the cartouche, including Jan Jacob Schenkel (1829-1900).[9]

Relevant here is the existence of another version of the present work, now with the Amsterdam art trade.[10] Dendrochronology has shown that both panels were ready for use before 1666.[11] While it cannot be ruled out that the other painting is an autograph work by Job Berckheyde, certain elements in it, such as the rather formless panel with coats of arms on the right wall, and the somewhat clumsy play of light on the floor in the foreground, make clear that the work is a repetition after the Lilian painting, from which it only deviates in detail.[12] Moreover, infrared photography has revealed that the present work is endowed with a grid, whereas the other version is not. Turning to seventeenth century painting practice, Berckheyde must have drawn a preparatory sketch in the church, which he later worked up in his studio into a full design.[13] He then gridded his design and transferred the composition from paper to the present panel, with the aid of the grid we still see today with infrared light.

JH

1 Indicated by a stamped sticker on the back of the panel.

2 For biographical references, see: I. Van Thiel-Stroman, in N. Köhler et al., *Painting in Haarlem 1500-1850 : the collection of the Frans Hals Museum*, Ghent/Haarlem 2006, pp. 106109; and C. Lawrence, in J. Turner (ed.), *The Dictionary of Art*, 34 vols., New York 1996, 760-761.

3 'Dit 's Job Berckheiden, wiens gelyk men in gebouwen / En Tempelschild'ren niet zal vinden nog aanschouwen.', Snellinx poem is quoted by Arnold Houbraken in his biography of Job and Gerrit. See: A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, 3 vols., The Hague 1718-1721, 3, p. 196. For Job's *Self Portrait*, see: Köhler et al. 2006, cat. no. 26.

4 See for the Dresden and Haarlem works: J. Giltaij, G. Jansen (eds.), *Perspectiven : Saenredam en de architectuurschilders van de 17e eeuw*, exh. cat. Rotterdam, Museum Boijmans Van Beuningen 1991, pp. 274-277, cat. no. 58 and fig. 1.

5 Signed and dated 1636, oil on panel, 49 x 36.6 cm., Paris, Fondation Custodia. See: Rotterdam 1991, cat. no. 15; Q. Buvelot, in: idem., H. Buijs, *A Choice Collection : Seventeenth-Century Dutch Paintings from the Frits Lugt Collection*, exhib. cat. The Hague, Royal Cabinet of Paintings Mauritshuis 2002, cat. no. 28.

6 For Van der Leur and his wife Agatha van Hoorn, see: J.E. Elias, *De vroedschap van Amsterdam 1578-1795*, 2 vols., Haarlem 1903-1905, 1, pp. 129, 208. Agatha van Hoorn remarried Haarlem burgomaster Jan Michielsz de Wael in 1605.

7 The whole text reads as follows: 'Memoriae Sacru[m] Agatha, Hadriani Hornani F. coniugi benemerenti D. Nicolao van der Leur, omnibus honoribus militaribus defuncto, cum quo vixit sine macula et querela Ann. XXVII, lugens, moerensque posuit. Arma puer gessi primis inglorius annis Sed peperit nomen dextra fidesque mihi. Lustra decem implevi Dux et virtute Tribunus Glorior Ostendae sic potuisse mori. Ictus tormento aeneo occubuit MDCII VII. ID. IANTumulum marito condidi quocum tegor, una sub urna coniuges quiescimus mixtus est cineri cinis Haec summa lex est funeri si quis tamen Amor superstes quaeret in caelo Locum. Anno 1602'. For Van der Leur's cartouche in a broader cultural context, see: M.M. Mochizuki, *The Netherlandish image after iconoclasm, 1566-1672 : material religion in the Dutch Golden Age*, Aldershot 2008, pp. 199-201, fig. 4.9.

8 University Library Utrecht, hs 1648, p. 141. See: http://www.hetutrechtsarchief.nl/collectie/handschriften/buchelius/inscriptiones/141 (June 2013).

9 François Desterbecq after Hubert Willem Plaatzer van den Hull, *St Bavo, Haarlem, Brewers' Chapel ('Nicolaas van der Leur')*, c. 1850, engraving, Haarlem, Noord-Hollands Archief, inv. no. 53-003183 K; Jan Jacob Schenkel, *St Bavo, Haarlem, Brewers' Chapel with the cartouche for Nicolaas van der Leur*, c. 1850, pencil on paper, 31 x 27.5 cm., Haarlem, Noord-Hollands Archief, inv. no. 53-001742 M; Antony Hoeting, *St. Bavo, Haarlem, Brewers' Chapel with the cartouche for Nicolaas van der Leur*, c. 1865, indian ink on paper, 21.5 x 15.5 cm., Haarlem, Noord-Hollands Archief, inv. no. 53-001741 K; Pieter van Looy sr., *Cartouche for Nicolaes van der Leur*, mixed media on paper, 38.5 x 26 cm., Haarlem, Noord-Hollands Archief, inv. no. 53-000474 M.

10 Signed *J Berckheyde . 1666*, oil on panel, 45 x 41 cm., Amsterdam, private collection (prev. Bayreuth, V.J. Mayring Hollfeld, 1948, with label on the back, London, Brod Gallery).

11 Report RING, Dutch Centre for Dendrochronology, dd. June 24, 2013. Report no. 2013034.

12 The only difference is the inclusion of a tiny square wall element at the foot of the right column, which is lacking in the present work, but is present in the church.

13 See for instance: Rotterdam 1991, cat. no. 15 and The Hague 2002, cat. no. 28 for the way Pieter Saenredam used preparatory drawings for his paintings.

cat. no. 2

Jan van Bijlert
1597/98 – Utrecht – 1671

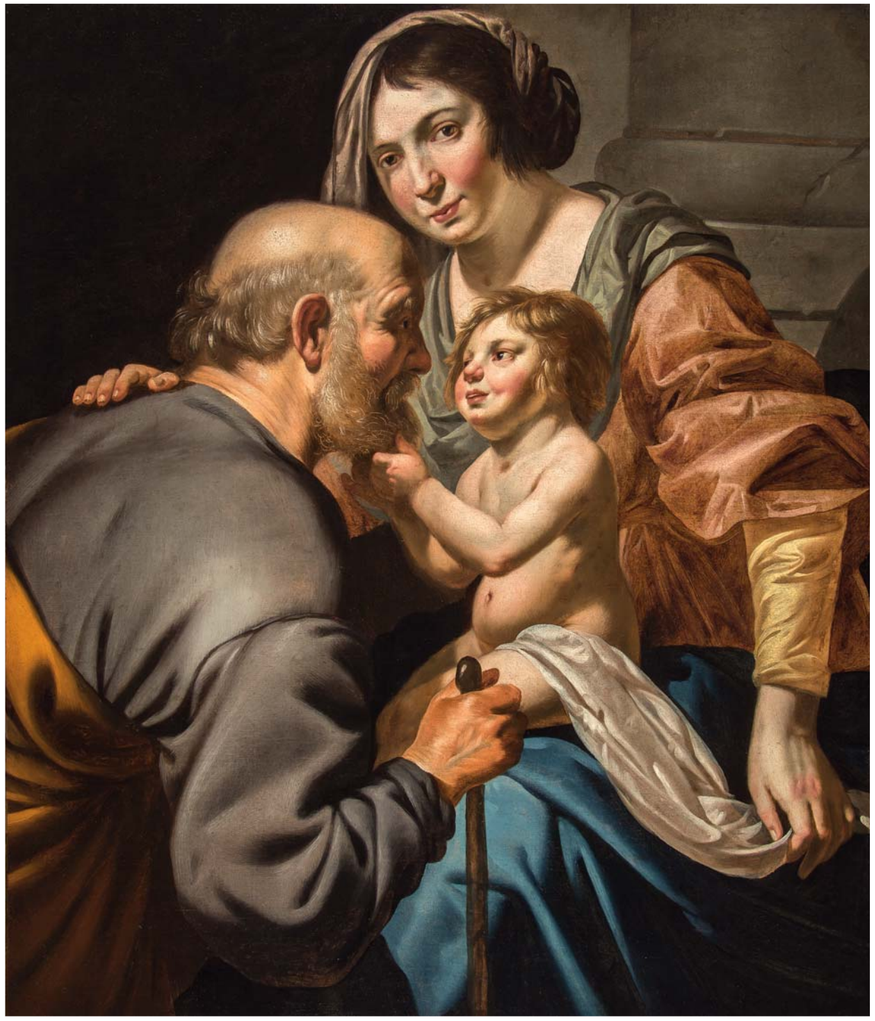
The Holy Family

Oil on canvas
101 x 87 cm.

Provenance:
Possibly identical with the painting mentioned in the sale of Maria Magdalena van Sluypwyk, Countess of Moens, Amsterdam, Schley, 20 April 1803, lot 11 (sold for 112 fl. to Willem Gruyter sr.)[1]
Rome, private collection

Jan van Bijlert was the third son of the Utrecht glass painter Herman Beerntsz van Bijlert (c. 1566-before 1615) and his wife Elisabeth Willemsdr van Laeckervelt.[2] His date of birth can be deduced from his prenuptial agreement of 1625, in which he is recorded as being 27 years old. After an initial training with his father, Van Bijlert was – as the painter Joachim von Sandrart (1606-1688) informs us in his *Teutsche Academie* – apprenticed to the famous Utrecht painter Abraham Bloemaert (1566-1651). In around 1617, Van Bijlert travelled to France and Italy. A few years later, in 1621, he is described in Rome as 'Giovanni Bilardo', where, as recalled once more by Sandrart, he 'practised painting half-length figures, conversation pieces and portraits for many years.' In all probability he is the 'Joan Harmans' nicknamed 'Aeneas' who is depicted in a drawing of members of the Bentveugels, a group of mostly Northern European artists in Rome. Van Bijlert was back in Utrecht in 1624, where he settled after marrying Margieta Kemings in Amsterdam in 1625. Five years later, in 1630, Van Bijlert became a member of the Reformed Church, but this by no means prevented him from taking on Catholic commissions. In the same year, the artist was registered as a member of the Guild of St Luke, where he served as dean during the years 1632-1636. In later years, he was to hold several other positions on the official board of the painters' guild. The fact that he joined the brotherhood governing the St Jobsgasthuis in 1634, a hospital for people with venereal diseases, gives us an indication of the artist's social stature. He was governor of the hospital in the years 1642-1643. After the death of his wife in or after 1657, Van Bijlert remarried Cecilia van Gelove in 1660. The artist died in 1671, and was buried in the Sint Nicolaas Kerk in Utrecht on 13 November of that year.

As a painter Van Bijlert is primarily known as one of the major Utrecht Caravaggists, together with Gerard van Honthorst (1592-1656), Hendrick ter Brugghen (1588-1629) and Dirck van Baburen (1594/95-1624). However, Van Bijlert was also a classicist and a painter of genre scenes and portraits.[3] Already by the early 1630s, his work was to be found in the collection of the princely court. Numerous commissions followed, indicating his lasting success, and prompting Von Sandrart to state that Van Bijlert had lived 'a very happy and prosperous life.'



The present work is an unusually intimate portrait of the holy family. Against the background of a grey stone column, the seated Mary holds the infant Christ on her lap. With her right hand poised upon the shoulder of her husband Joseph, she glances warmly at the beholder. Joseph, kneeling and supported upon his stick, occupies himself with the little child, who playfully grasps his beard as the elderly figure gazes at him with endearing tenderness. The pyramidal composition of the painting, already inclining to a somewhat classicist conception, lends it a monumental dignity, further enhanced by the subdued, yet powerful, tonal balance in the painter's use of colour. Such classicising tendencies culminated in Van Bijlert's work of the mid 1630s, as can be appreciated in his *Virgin and Child* in Braunschweig, long thought to be by Simon Vouet (1590-1649).[4] Both the composition and execution of the present work are rooted in Van Bijlert's Italian years, but the figure of Joseph in particular is also reminiscent of the Utrecht school and the early work of Jan Lievens (1607-1674) at the end of the 1620s (note too the scratching in the beard), pointing towards a probable date of execution of around 1628.

Van Bijlert painted the theme of the Holy family several times. In his 1998 catalogue raisonné on the painter, Paul Huys Janssen listed two autograph versions: a work on canvas, now in the Galleria Sabauda in Turin,[5] and a work on panel whose present whereabouts are unknown (Huys Janssen cat. no. 11).[6] While in 2012 a *Holy Family* by Van Bijlert surfaced in Spain,[7] the present Lilian work was recently discovered in Italy. Unrecorded until now, the Lilian painting is, as Huys Janssen has confirmed, a fully autograph work, very close in conception to his cat. no. 11.[8] The latter painting closely resembles the Lilian composition, though it lacks Mary's hand upon Joseph's shoulder. In addition, two somewhat weaker versions, again on panel and including Mary's hand gesture, testify to the considerable success of the composition.[9]

The attraction of Bijlert's Holy Family variations will no doubt have been greatly enhanced by the charming motif of the Infant Christ playing with Joseph's beard, also found in the Turin work. As stressed by Huys Janssen, the positive interaction between Joseph and the child should be seen within the context of the revaluation of Joseph's persona during the Counter-Reformation, after centuries of denigration during the middle ages. Indeed, in most representations of the subject, Joseph is a mere bystander in the background, whereas Van Bijlert emphasises the intimate relationship between him and the Infant Christ, and turns it into the main motif of the scene. Although other painters in Utrecht, such as Van Bijlert's former teacher Abraham Bloemaert and his competitor Gerard van Honthorst also took up the subject, none depicted it with such appealing charm. Van Honthorst's *Holy Family*, now in Alkmaar and dated 1632, shows the family comparably positioned, while the Infant Christ holds Joseph's hand.[10] The child, however, gazes at the beholder. Van Honthorst might have been inspired by Van Bijlert's work, but did not achieve the same quality of intimacy.



Fig. 1 Anthony van Dyck, *The Holy Family*, oil on canvas, 106 x 83,5 cm., Vienna, Kunsthistorisches Museum, Gemäldegalerie

In Holland, the motif of the child reaching out towards Joseph's beard seems to have been introduced by Van Bijlert and employed by him only; it is not to be found in the work of his contemporaries. Remarkably, the motif is also found in a *Holy Family* by Van Bijlert's Flemish colleague Anthony van Dyck (1599-1641), painted around 1626/28, now in the Kunsthistorisches Museum in Vienna and strikingly similar in its general approach (fig. 1). Note in addition how Mary holds the child's garment in both paintings. Van Dyck, Van Bijlert's junior by only one or two years, was also in Rome during the early 1620s. One wonders if the two young painters may have met, and whether they might have seen the same precedent. Guido Reni's *Joseph with the Infant Christ* in the Hermitage, probably executed in the 1620s, also features the child playing with Joseph's beard.[11] However, the close affinity between the compositions of Van Bijlert and Van Dyck may suggest another shared connection.

JH

1 Lugt no. 6605: 'This ordinance, with life-size figures to the knees, depicts the Holy family; Mary sits with the child on her lap, before her stands Joseph, looking at him attentively; the Characters are natural, the Composition and the Colouring appealing, and of a masterly brush handling' ('Deeze Ordenantie met leevensgroote Beelden tot aan de Knien; vertoont de Heilige Famielje: Maria zit met het Kindeken op de Schoot, voor deze staat St. Joseph, het met aandagt beschouwende; de Caracters zyn natuurlyk, de Teekening en het Coloriet bevallig, en van eene schoone meesterlyke penceelsbehandeling'), oil on canvas, 48 x 40 thumb = 123,4 x 102.8 cm. (Amsterdam thumb is 2.57 cm.). Paul Huys Janssen notices that the Van Sluypwyk work could be identical to another painting featuring the same subject by Bijlert, now in Turin, Galleria Sabauda. See: P. Huys Janssen, *Jan van Bijlert 1597/98-1671 : Catalogue Raisonné*, Amsterdam 1998, p. 96, cat. no. 10 (oil on canvas, 117 x 93 cm.).

2 For biographical references, see: Huys Janssen 1998, pp. 35-52, *Biography*.

3 Huys Janssen 1998, p. 9, *Introduction*, and chapter two, *The Art of Jan van Bijlert*.

4 Huys Janssen 1998, cat. no. 15, pl. 22. The painting was even 'brought back' to Paris by Napoleon's troops in 1807 as a French masterpiece.

5 Signed, oil on canvas, 117 x 93 cm., Turin, Galleria Sabauda, inv. no. 334. See: Huys Janssen 1998, pp. 96-97, 226, cat. no. 10, pl. 2.

6 Oil on panel, 120 x 191 cm. See: Huys Janssen 1998, pp. 97, 235, cat. no. 11, pl. 13. The provenance of Huys Janssen's cat. no. 11 in fact belongs to a copy which was with Gallerie Caretto, Turin (listed by Huys Janssen under cat. no. 11, as a 'Copy').

7 Signed, oil on canvas, 77.4 x 67.2 cm. (oval), sale, Cologne, Lempertz, 12 May 2012, lot 1259, from a private collection in Spain.

8 I thank Paul Huys Janssen for confirming the autograph status of the present work following first hand inspection, November 2013.

9 Oil on panel, 120 x 90 cm. See: *31a Mostra Maestri fiamminghi ed olandesi*, Gallerie Caretto, Turin 1990, no. 5, ill. (see: also Huys Janssen 1998, under cat. no. 11, as a 'Copy'). A weak copy was in a sale, Vienna, im Kinsky, 8 November 2011, lot 76, oil on panel, 107 x 89 cm.

10 Signed and dated 1632, oil on canvas, 167.5 x 130.2 cm., Alkmaar, Stedelijk Museum. See: J.R. Judson, R.E.O. Ekkart, *Gerrit van Honthorst 1592-1656*, Doornspijk 1999, p. 66, cat. no. 31.

11 Oil on canvas, 126 x 101 cm., St Petersburg, Hermitage.

cat. no. 3

Abraham Bloemaert
Gorinchem 1566 – 1651 Utrecht

Psyche

Signed and dated centre right *ABloemaert / 1608*
Oil on canvas
78.7 x 110.2 cm.

Provenance:
Asia, private collection

Abraham Bloemaert, whose rich, successful career spans some seven decades, was born on Christmas Eve, 1566.[1] In his 1604 *Schilder-Boeck*, the artist / biographer Karel van Mander (1548-1606) gives a detailed description of Bloemaert's early life, suggesting that he knew the artist personally. Son of the Dordrecht born Catholic sculptor Cornelis Bloemaert and his wife Aeltgen Willems, Abraham moved with his family from Gorinchem to 's-Hertogenbosch, returning however in 1571. By 1576, Aeltgen had died, and the family was living in Utrecht. After some short-lived apprenticeships with the painters Gerrit Splinter (active 1569-1589) and Joost de Beer (d. 1599), and failed efforts to become apprenticed to the famous Anthony van Blocklandt (1533-1583) as well as the unknown Rotterdam painter Hendrick Huytgenshoeck, Bloemaert went to Paris in 1581/82. He studied there with the otherwise unheard of 'Maître Henry' and Ambrosius Francken (1544/45-1618), and came into contact with the Mannerist painters of the Fontainebleau school. In around 1585, the artist was back in Utrecht, where his career began to take off. Six years later, in 1591, Bloemaert moved to Amsterdam, where he married the rich spinster Judith van Schonenburgh, twenty years his senior, the following year. Although he moved back to Utrecht in 1593, the Amsterdam period proved crucial, if only because it was there that he became acquainted with the painter Cornelis Ketel (1548-1616), the printmaker Harmen Jansz Muller (c. 1540-1617) and other artists of their circle. Moreover, he probably spent time in nearby Haarlem, for his work betrays an intimate knowledge of the work of Cornelis Cornelisz van Haarlem (1562-1638), Hendrick Goltzius (1558-1617) and Karel van Mander (1548-1606). After Van Schonenburgh's death in 1599, the artist married Gerarda de Roij in 1600. The couple had numerous children, four of whom became painters themselves. Bloemaert's style evolves from the stark mannerism inspired by Bartholomeus Spranger (1546-1611) and Goltzius evident in his work until the turn of the century, towards a more subdued mannerism, and ultimately a mature, naturalistic style in the following decades. Bloemaert, who was one of the founders of the Utrecht Guild of St Luke in 1611, played a key role in the formation of a distinct Utrecht school. His numerous pupils included his own children, as well as Gerrit van Honthorst (1592-1656), Hendrick ter Brugghen (1588-1629), Cornelis van Poelenburch (1594/95-1667) and Jan van Bijlert (1597/98-1671). Following their return from Italy, some of them, especially Honthorst, inspired their master in turn to create a number of Caravaggist works. In addition to painting, Bloemaert is known as a talented, prolific draughtsman. Many prints after his designs are known.



The Lilian work – background

The present painting, which recently surfaced in Asia, is an exceptionally ambitious work with a rather complex genesis. As will be demonstrated here, it can be related to several works by Bloemaert himself, as well as to those of other artists – both paintings and graphic works. Depicted here is a pale-skinned, sleeping female nude of breath-taking beauty, reclining upon the sumptuous pillows of a four-poster bed. She is painted with a smooth *sfumato* technique, emphasising the softness of her skin. All that covers her is a fully transparent veil over her pubic area. In the upper left corner, the opulent brocade bed curtain, green and gold and edged with red, is swept back to reveal the sleeping figure, cleverly enhancing the (male) viewer's sense of arousal at her exposure. Greatly adding to this feeling is the chubby putto on the right who stands beside the sleeping nude, the bed curtain in his hand, apparently admiring her diaphanous drapery. His left arm is flung outwards, as if he were inviting someone to approach. No further clues are given; no attributes direct us to the correct interpretation of this erotically charged work. Bloemaert has left us in the dark. Who is this sleeping beauty?

Although the present work is published here for the first time, a weak copy from a Swiss private collection was included in the 1993 catalogue raisonné on Bloemaert by Professor Marcel Roethlisberger.[2] Roethlisberger rightly assessed the Swiss painting as not being an autograph work. He catalogued it as an imitation after Bloemaert's marvellous *Danaë* (with the subject altered), known from an engraving by the Haarlem printmaker Jacob Matham (1571-1631) dated 1610 (fig. 1).[3] Indeed, although the Lilian original and the Swiss copy clearly do not depict Danaë – who is invariably shown at the moment she receives Jupiter in the form of a shower of gold – the parallels between Bloemaert's *Danaë*



Fig. 1 Jacob Matham after Abraham Bloemaert, *Danaë and Jupiter*, 1610, engraving, 196 x 254 mm., Amsterdam, Rijksmuseum



Fig. 2 Jacob Matham after Abraham Bloemaert, *Psyche and Cupid*, 1607, engraving, 444 x 306 mm., Amsterdam, Rijksmuseum

and the present work, with their closely corresponding, reclining nudes, are very clear. Moreover, based upon a stylistic comparison with the Matham print, the present work was arguably created during the same period, an assertion that was confirmed when Bloemaert's signature and the date 1608 were discovered during the recent cleaning of the work. As Roethlisberger remarks, the Swiss copy was listed as a *Sleeping Venus* when auctioned with Sotheby's, London, in 1986.[4] However, Roethlisberger himself labels the picture as *Psyche and Cupid*, pointing to Bloemaert's own rendering of that subject, again known from a print after his design engraved by Jacob Matham in 1607 (fig. 2).[5] 'By analogy with Matham's print', Roethlisberger states, 'Cupid is moved to the opposite side and enlarged [...] On the evidence of this print, the sleeper in the painting must likewise be interpreted as Psyche, not Venus.' Indeed, although other stories of sleeping reclining nudes were often depicted as well, it is clear from the iconography that Venus and Psyche are by far the most logical candidates. As we shall see, Bloemaert's dazzling image has its roots in the pictorial traditions of both subjects. For a better understanding, it would be of benefit to turn briefly to the pictorial traditions of both subjects, about which Bloemaert was very well informed.

Venus and Cupid

The theme of the reclining nude Venus and Cupid, the goddess of love and beauty, and the god of desire and erotic attraction, commonly thought of as mother and son, has been extremely popular in the visual arts since antiquity. Clearly in demand by patrons who wished to adorn their houses with sensuous, voyeuristic imagery, the theme also served as an excellent vehicle for artistic emulation. In Renaissance Italy, Venus and Cupid were immortalised by the most famous artists of their time, including Botticelli (1445-1510), Michelangelo (1475-1564), Palma Vecchio (c. 1480-1528), Lorenzo Lotto (c. 1480-1557) and Titian (c. 1488-1576). Though many variations in setting and rendering occur, the depiction of the subject seems to be generally characterized by three pictorial rules, or conventions. Firstly, mother and son are depicted as an adult and a child; secondly, Cupid can be identified from his standard attributes, the bow, quiver and arrows; thirdly, mother and child are either both awake (in most cases), or both asleep. In addition, a range of figures may join Venus and Cupid, including such male lovers as Adonis, Mercury and Mars, or one or two voyeuristic satyrs. Further, one or more anonymous putti, resembling Cupid but lacking his attributes, often enlivened the image. Whereas the first convention is barely ever contested, exceptions to the second and third convention sometimes occur, yet one seldom



Fig. 3 Paris Bordone, *Venus and Cupid*, c. 1540, oil on canvas, Venice, Galleria Franchetti, Ca' d'Oro

finds them concurrently, no doubt because most artists strived for a 'readable' image. For instance, a *Venus and Cupid* by Titian's pupil Paris Bordone (1500-1571) of around 1540 depicts Venus sleeping, while a little putto mischievously pulls away the bed drapery, which partially covers her (fig. 3). Still, this putto can safely be identified as Cupid, for his bow and quiver hang from a branch of a tree.

Clearly artists were not mere slavish followers of pictorial traditions. On the contrary, the more innovative could elaborate on and play with conventions and rules, deliberately move back and forth between pictorial traditions, their own intentions and the viewer's expectations. This is, for instance, the case with Titian and Annibale Carracci (1560-1609). Titian's famous *Pardo Venus* of around 1540 in the Louvre depicts Cupid flying above a sleeping nude, while a satyr is secretly lifting the bed drapery, partly covering her. In Carracci's well-known print of the same subject, Cupid is witness to the spying satyr, seemingly even acting as his collaborator (fig. 4). In both works, Cupid's identity is denoted by his bow and quiver. Yet despite the title of *Pardo Venus*, both Titian's painting and the Carracci print have often been interpreted as Antiope spied upon by Jupiter disguised as a satyr. Although both Titian and Carracci omitted an attribute specifically identifying the horned voyeur as Jupiter (and one could thus technically conclude that they merely depicted a satyr), the association with the iconographically adjacent theme of Jupiter and Antiope – as they surely knew and anticipated – would have been present in the informed beholder's mind.



Fig. 4 Annibale Carracci, *Venus with a Satyr (Jupiter and Antiope)*, 1592, etching and engraving, 153 x 221 mm., London, British Museum



Fig. 6 Hendrick Goltzius, *Jupiter and Antiope*, 1612, oil on canvas, 122 x 178 cm., private collection, on loan to The National Gallery, London



Fig. 5 Hendrick Goltzius, *Danaë*, signed and dated 1603, oil on canvas, 173 x 200 cm., Los Angeles, Los Angeles County Museum of Art

Netherlandish artists of the sixteenth and early seventeenth centuries responded to the imagery of their southern colleagues, often with their own iconographic adaptions. Several imposing pictures of Venus and Cupid have come down to us from such masters as Titian's pupil, Lambert Sustris (c. 1515-1591), and Maerten van Heemskerck (1498-1574), who both spent years in Italy. Yet it was clearly Hendrick Goltzius (1558-1617) and his Haarlem Mannerist circle – with whom Bloemaert had connections – who played a catalytic role in the depiction of the female reclining nude in the Northern Netherlands around 1600.[6] The erotically charged *Danaë* of 1603 (fig. 5) demonstrates Goltzius' huge ambitions, and must have made an enormous impact on art connoisseurs and colleagues alike, boosting artistic competition. Karel van Mander, for instance, describes a no longer known life-size painting of *Venus Spied upon by Satyrs* of c. 1604 by Jaques de Gheyn II (1565-1629), who worked as Bloemaert's engraver on various occasions during the 1590s.[7] In turn, Goltzius' masterly *Jupiter and Antiope* of 1612 (fig. 6) must have been a riposte to a work like that. Clearly owing much to Carracci's *Venus and a Satyr* print,[8] Goltzius' inclusion of Jupiter's attribute, the thunderbolt, and the name 'Antiopa' on the yellow drapery, left no doubt as to a correct identification of the subject, and again shows how artists were able to thematically interchange by omitting or including iconographical clues.[9]



Fig. 7 Jan Saenredam after Hendrick Goltzius, *Venus and Cupid with Putti*, engraving, 215 x 286 mm., Amsterdam, Rijksmuseum



Fig. 8 Hendrick Goltzius after Bartholomeus Spranger, *Venus and Mars*, 1588, engraving, 443 x 351 mm., Amsterdam, Rijksmuseum

As is so often the case, widespread print production in particular played a crucial role in the development of pictorial tradition. Many Dutch Mannerist prints from the period around 1600 (mostly by Goltzius and his circle) show a reclining Venus with Cupid, often surrounded by the ever-present putti. An engraving by Jan Saenredam (1565-1607), a pupil of both Goltzius and De Gheyn – after a design by the former – may serve as a fine example (fig. 7). In several instances too, a male lover accompanies Venus, as is the case in a *Venus and Mars* of 1588 by Goltzius after Bartholomeus Spranger (1546-1611) (fig. 8), which no doubt inspired Bloemaert's design for his *Cupid and Psyche* print of 1607 (fig. 2). The fascination of the period for all this explicitly amorous subject matter led artists to search for ways in which to expand its voyeuristic potential, in other words, to increase the direct involvement of the viewer with the image. An early but successful effort is a modest engraving by Jan Harmensz Muller (1571-1628), son of Bloemaert's Amsterdam friend Harmen Jansz Muller, a student of Goltzius and another of Bloemaert's engravers in around 1593 (fig. 9).[10] Muller's engraving, datable to precisely that period (c. 1592/94), depicts Venus reclining in the clouds, while Cupid looks out at the beholder and points his arrow directly at him.[11] A text (in reverse) reads: 'Quis Evadet', who can escape Cupid's arrows of love when seeing such an attractive female



Fig. 9 Jan Harmensz Muller, *Venus and Cupid in the Clouds*, c. 1592/94, engraving, 44 x 60 mm., Amsterdam, Rijksmuseum

nude? Although strictly not his own invention, Muller fully exploited the voyeuristic innuendo of this pictorial gimmick, and the motif was consequently taken over by, among others, De Gheyn, who employed it in his prints in c. 1605.[12] Moreover, De Gheyn's painting *Venus and Cupid* of c. 1605-1610 (fig. 10), in which the nude Venus seductively gazes at the beholder, arguably inspired Werner van den Valckert's (c. 1580/85-in or after 1627) masterly *Venus and Cupid* of c. 1612 (fig. 11). Likewise, Van den Valckert's print, dated 1612, of two satyrs spying upon a sleeping Venus and Cupid while urging the beholder not to awaken mother and son (fig. 12), was probably inspired on De Gheyn's take on the subject, described by Van Mander in 1604.[13]

When considering the broad pictorial tradition of Venus and Cupid as a whole, and specifically Dutch developments of the turn of the century from which Bloemaert would have drawn his main inspiration, one can claim that the pictorial conventions outlined above remained for the most part intact. Still, artists could adjust, clarify or even blur the exact subject of their work by means of adding or omitting pictorial motifs and attributes. Venus's explicit nudity lent itself perfectly to a voyeuristic approach, and a specific group of artists with whom Bloemaert was clearly connected, keenly aware of the pictorial possibilities, soon responded to this by emulating each other's work, actively involving the



Fig. 10 Jacques de Gheyn II, *Venus and Cupid*, oil on panel, 132 x 112 cm., Amsterdam, Rijksmuseum

(male) viewer in the action taking place within the picture plane, turning him into a voyeur himself.

Psyche and Cupid

Unlike the narratively rather diffuse and wide-ranging subject of Venus and Cupid, the theme of Psyche and Cupid is firmly cemented in a classical myth written down in the second century AD, when the Roman writer Apuleius included it in his *Golden Ass*, books 4-6. The princess Psyche was so beautiful, and for that reason so beloved, that her admirers began to neglect the worship of Venus herself. This of course infuriated Venus, who instructed Cupid to make Psyche fall in love with a hideous man. Cupid, however, fell in love with Psyche himself, and started paying her nightly visits. Curious about her the identity of her secret lover, whom she was unable to see in the darkness, Psyche held up an oil lamp



Fig. 11 Werner van den Valckert, *Venus and Cupid*, c. 1612, oil on panel, 103 x 76.5 cm., USA, private collection

above the sleeping Cupid, so that she could discover his true identity. Unfortunately she dripped oil on Cupid, who fled. The heartbroken Psyche wandered endlessly in search of her lover, and underwent several trials by Venus, the last of which caused her to fall into a deep torpor. When Cupid found her, he drew the sleep from her face, and the reunited pair then married before the assembled gods.

The various episodes of the myth have been often depicted, perhaps most famously by Raphael (1483-1520) in the *Loggia di Psiche* in the Villa Farnesina. Obviously, the episodes relevant to the present Bloemaert work are Cupid's nightly visits, and the iconographically adjacent moment of Cupid's finding the slumbering Psyche, both essentially voyeuristic in character.[14] Even taken together, these subjects do not appear quite as much as that of Venus and Cupid. In contrast with Cupid's depiction as a child when in the company of his mother Venus, the Cupid who visits Psyche at night is a sexually active youth. One would therefore expect that within that specific context, he would be depicted as an adolescent. Surprisingly, an early print series devoted to the story of Psyche by the Master of the Die (fl. c. 1530-c. 1560) after designs sometimes given to Raphael, but which are more probable by Michiel Coxie (1499-1592) and datable to c. 1535, presents Cupid – as always with his bow and quiver – as a small chubby putto, even when he sleeps with Psyche (fig. 13). We do find Cupid as an adolescent in the *Psyche and Cupid* print by Giovanni Giacomo Caraglio (c. 1500/05-1565) after a design by Perino del Vaga (1501-1547) of c. 1527, from the series *Love of the Gods* (fig. 14). Here, Cupid enters Psyche's bed while she is sleeping with her back turned towards the beholder, her right arm over her head. Bloemaert was no doubt familiar with this print given that it is a mirror image of Matham's *Psyche and Cupid* print of 1607, after his own design, mentioned above (fig. 3).[15]

Despite later depictions by Cornelis Cornelisz van Haarlem (1635), Anthony van Dyck (after 1635), Thomas Willeboirts Bosschaert (c. 1640) and Jacob Jordaens (c. 1645), the subject is surprisingly uncommon in



Fig. 12 Werner van den Valckert, *Sleeping Venus and Cupid Spied Upon by two Satyrs*, 1612, etching, 305 x 371 mm., London, British Museum



Fig. 13 Master of the Die after Michiel Coxie, *Psyche and Cupid*, c. 1535, engraving, 194 x 234 mm., London, British Museum

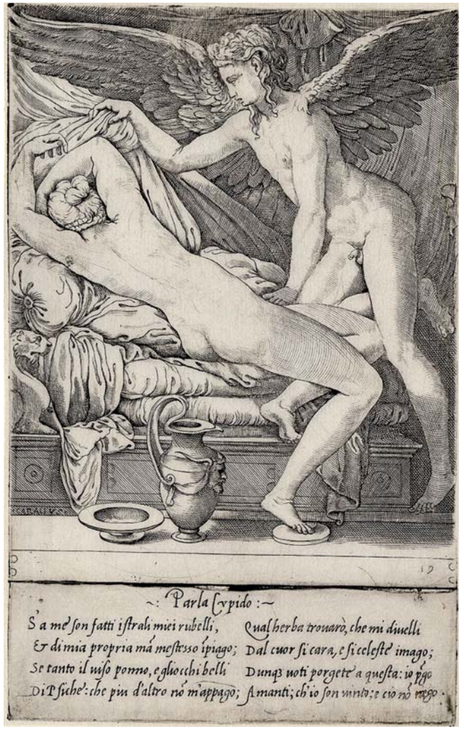


Fig. 14 Jacopo Caraglio after Perino del Vaga, *Psyche and Cupid*, c. 1527, engraving, 210 x 136 mm., Budapest, Museum of Fine Arts

the Netherlands around the turn of the century (especially considering the enthusiasm for the female nude). Except for Bloemaert's own design for the Matham engraving of 1607, the first and only significant example in print is the large scale *Cupid and Psyche* engraved in the 1590s by Jan Harmensz Muller after a design by Bartholomeus Spranger (fig. 15).[16] As the adolescent Cupid approaches the sleeping Psyche from the right foreground, a putto removes his quiver. While another putto to the left pours water on the torch on the ground – an obvious sexual innuendo which also draws attention to the darkness of the rendez-vous – a third putto lifts up the bed curtain, thus exposing Psyche to Cupid. Spranger's print must have made a huge impact on his colleagues. Bloemaert was keenly aware of it, for he included the figure of Cupid in his large painting *Wedding of Peleus and Thetis* of c. 1590/95 (fig. 16). An exceptional Mannerist painting depicting Cupid watching over the sleeping Psyche was long attributed to the circle of Spranger, until in 2000 Marcel Roethlisberger convincingly attributed it to none other than Abraham Bloemaert (fig. 17). Roethlisberger, describing Bloemaert as 'an emerging artist during his early twenties, confronted with Cornelis and the example of Spranger', regards it as his first ever painting, 'an ambitious effort of the young master to place himself into the

limelight.'[17] Indeed, the daring work seems to combine the pose of the Caraglio print after Perino (with Psyche's arm over her head), which Bloemaert, as we have seen, adopted for the *Psyche and Cupid* of 1607, along with the frontal nudity of Spranger's design. So as it turns out, it was Bloemaert who picked up on the theme more than any other artist in the Netherlands at the time.

The Lilian work – identification

As demonstrated, the themes of Venus and Cupid, and Psyche and Cupid, have distinct pictorial traditions. Still, artists could very well borrow motifs and compositions from one theme, and implement them in the other. That Bloemaert was more than familiar with this practice becomes clear from the *Psyche and Cupid* print of 1607 (fig. 3), for which he borrowed from both Goltzius's engraving of 1588, *Venus and Mars*, after Spranger (fig. 8), and the Caraglio *Psyche and Cupid* print after Perino (fig. 14). Partly overlapping as the themes are, their protagonists do have their specific attributes by which the beholder is able to distinguish them. Since artists were acutely aware of the necessity of providing clues, one must assume that in cases where those clues are missing, this was purposeful.

Such deliberate disguising of the theme is definitely what Bloemaert planned upon in the execution of the present work. The reason for doing so seems dual: on the one hand, Bloemaert could present himself as a learned and ingenious painter, while on the other hand interpretation of the painting became a kind of intellectual exercise for the beholder. Since no clues are given, the beholder is supposed to compensate for this lack himself. So on a basic level, Bloemaert did indeed leave the choice up to the beholder. The nude becomes whoever he – such a risqué picture was obviously foremost intended for a male audience – desires her to be, and differing interpretations are implicitly allowed. But for the informed connoisseur, who was able to truly appreciate Bloemaert's puzzle, such a diffuse conclusion would be too easy to settle for.

The initial identification that comes to mind is that of Venus and Cupid. After all, it was the more widespread subject, and the image concurs with its most basic pictorial convention, that Venus and Cupid are depicted as an adult and child. However, the supposed Cupid lacks his identifying bow and quiver, and is awake while the presumed Venus sleeps. This particular combination of missing conventions rarely occurs, and should thus leave the painting slightly ambiguous to the informed beholder. At this point another element demands attention. As noticed, the would be



Fig. 15 Jan Harmensz Muller after Bartholomeus Spranger, *Psyche and Cupid*, c. 1590/95, engraving, 388 x 530 mm., Amsterdam, Rijksmuseum



Fig. 16 Abraham Bloemaert, *The Wedding of Peleus and Thetis*, c. 1590/95, oil on canvas, 101 x 146.5 cm., Munich, Bayerische Staatsgemäldesammlungen, Alte Pinakothek, detail



Fig. 17 Abraham Bloemaert, *Psyche and Cupid*, c. 1590/95, oil on canvas, 127.7 x 174.7 cm., present location unknown

Cupid seems to remove the bed curtain and reveal the sleeping nude to us, the beholder, a popular motif among artists at the time. So as a voyeuristic innovation, Bloemaert includes us (the beholder) in the work, just as he had seen in Muller's *Venus and Cupid in the Clouds* ('Quis Evadet') (fig. 9), and more recently in De Gheyn's work, and just as his Amsterdam colleague Werner van den Valckert would soon do in painting and print (figs. 11, 12). If we were to accept the Venus and Cupid identification in the absence of further clues, we could imagine ourselves in the role of Mars, Vulcan or Adonis, or even a satyr. The beholder could, in fact, even imagine himself to be Jupiter spying on Antiope if he should so desire. Although it is by no means said that Bloemaert did not deliberately leave open all these options of interpretation, the fact remains that if he had solely intended it that way, the picture would not have suffered narratively at all had he simply added Cupid's bow and quiver. For had he done so, all these options of interpretation would still remain intact. Yet the fact that the clever Bloemaert did not, seems to point to another, ingenious and neater solution.

The theme of Psyche had a history in Bloemaert's work. His very first work, the ambitious *Psyche and Cupid* of 1590/95, harks directly back to Spranger's *Psyche and Cupid* (fig. 14), and that of Perino del Vaga, while his 1607 print owes much to Perino and Goltzius. If the present picture were to depict Psyche and Cupid, we would be presented with a problem. The presumed Cupid is a chubby child, while the Cupid in both Perino's design and in that of Spranger is an adolescent youth. Admittedly, the Master of the Die print cycle after Coxie (fig. 13) indeed renders Cupid as a chubby child. But in his two renderings of the subject, Bloemaert made it quite clear that in his view Cupid was an adolescent, to be depicted as Spranger and Perino had done. Moreover, if Bloemaert wanted to innovate and emulate – and the present picture surely attests to such aspirations – he would have looked to his direct examples and competitors, the Mannerist circle of Goltzius, Cornelis and Spranger. And so he did.

Spranger's *Psyche and Cupid* print had been a source of inspiration for Bloemaert's early *Psyche and Cupid*; he used it a second time for his *repoussoir* figure in his *Wedding of Peleus and Thetis*; and he used it again as his point of departure for the present work. For the present work is nothing less than a brilliant re-invention of the Spranger design. Everything falls into place when one reconsiders the painting in relation to the print. The nude clearly relates directly to Spranger's Psyche.[18] However, the virile Cupid in the Spranger print (note: with bow and quiver) is not comparable to the child in the present picture, which Roethlisberger assumed to be Cupid when discussing the Swiss copy. This is quite simply because he is not Cupid at all, but merely the little

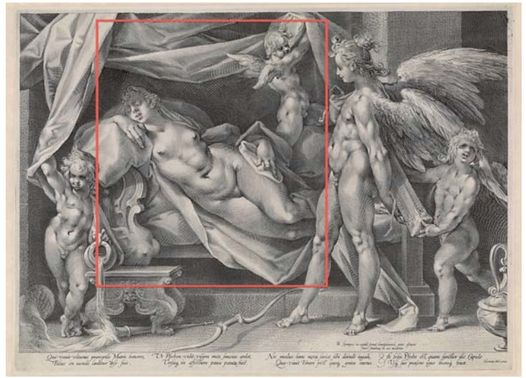


Fig. 18 Jan Harmensz Muller after Bartholomeus Spranger, *Psyche and Cupid*, suggested frame

anonymous putto in the background of Spranger's print, who uncovers and presents Psyche to Cupid; hence his lack of attributes, and hence his childish appearance. As for Cupid, about to enter the bed of his breath-taking princess, he is none other than the beholder himself, and herein lies the genius of the innovation. Bloemaert combines pictorial traditions here with the fashionable, voyeuristic concept of beholder participation. He fools the beholder by seemingly referring to the standard Venus and Cupid iconography. Yet in fact, Bloemaert simply took a frame out of the Spranger print (fig. 18) and zoomed in on the nude Psyche, who is being uncovered by one of the ever-present putti (note that both the putto in the print and the putto in the painting step forward in a similar motion), a function they – as pointed out above – have in many paintings and prints (e.g. figs. 1, 2, 7, 8), including Spranger's. Most ingeniously of all, Bloemaert deliberately excluded Spranger's voyeuristic, lustful Cupid, about to make love to Psyche. In doing so he gave that steamy role to the informed beholder, who – standing at Psyche's bedside – could quite literally picture himself (with Spranger's image in mind) as the divine lover, about to enter her bed.

JH

1 For biographical references, see M.J. Bok, in: M. Roethlisberger, M.J.Bok, *Abraham Bloemaert and his sons*, 2 vols., Doornspijk 1993, pp. 551-587; C.J.A. Wansink, in: J. Turner (ed.), *The Dictionary of Art*, 34 vols., New York 1996, 4, pp. 150-153.

2 After Abraham Bloemaert, oil on canvas, 75 x 104 cm., Switzerland, private collection. See: Roethlisberger/Bok 1993, I, p. 149, under cat. no. 106, no. 2, fig. 186.

3 No painting of the subject by Bloemaert is known. For the preliminal drawings, see: J. Bolten, *Abraham Bloemaert, c.1565-1651 : the drawings*, 2 vols., Leiden 2007, 1, pp. 176-177, cat. no's 492, 493, II, p. 223, illus.

4 Sale, London, Sotheby's, 29 October 1986, lot 31, *Sleeping Venus*, Prague School.

5 Roethlisberger/Bok 1993, I, pp. 145-146, cat. 102.

6 Essential reading on this topic is: E.J. Sluijter, 'Venus, Visus and Pictura', in: idem., *Seductress of Sight : Studies in Dutch Art of the Golden Age*, Zwolle 2000, pp. 86-159.

7 K. van Mander, *Het Schilder-Boeck*, Haarlem 1604, fol. 294v.

8 In addition, Goltzius must have looked at Agostino Carracci's Nymph and Satyr print of c. 1585-1600. See: Sluijter 2000, pp. 158-159, fig. 126.

9 Larry Nichols recently touched upon this confusion in his discussion of Goltzius' two large canvases depicting both themes. See: L.W. Nichols, *The paintings of Hendrick Goltzius 1558-1617: A Monograph and Catalogue Raisonné*, Doornspijk 2013, cat. nos. A37, A45.

10 Muller was responsible for engraving Bloemaert's influential *Raising of Lazarus*. See: Roethlisberger/Bok 1993, I, pp. 78-81, cat. no. 31.

11 J.P. Filedt Kok, *The New Hollstein : Dutch and Flemish etchings, engravings and woodcuts 1450-1700 : The Muller Dynasty*, 3 vols. (1999), II, p. 66. no. 11

12 Another early example of Cupid pointing an arrow at the beholder is an engraving of Jupiter and Cupid by Heinrich Aldegrever, dated 1533. See: for the De Gheyn print and other examples of archers pointing their arrows directly at the beholder: E. De Jongh, G. Luijten, *Mirror of everyday life : genre prints in the Netherlands 1550-1700*, exhib. cat. Amsterdam, Rijksmuseum 1997, cat. no. 21.

13 E.J. Sluijter, '"Les regards dards": Werner van den Valckert's Venus and Cupid', in A. Golahny et al. (eds.), *In His Milieu : Essays on Netherlandish Art in Memory of John Michael Montias*, Amsterdam 2006, pp. 423-439, p. 425.

14 Roethlisberger/Bok 1993, I, pp. 145-146, cat. no. 102, distinguishes two possible episodes for the Bloemaert/Matham *Psyche and Cupid* print of 1607: Cupid's nightly visit to Psyche, or their marriage. The latter option seems improbable.

15 A 1708 dated print by John Smith after a now lost, but very similar painting by (presumably) Titian resembles the Matham print even further, suggesting Bloemaert might have been familiar with that composition as well. The print forms part of a series of 9 mezzotints, commonly known as 'The Loves of the Gods': *Nine Prints From the Celebrated Paintings of Titian, in the Duke of Marlborough's Gallery, at Blenheim*, made after a series of leather wall-hangings formerly in the Titian Room at Blenheim, destroyed by fire in 1861. The attribution to Titian is uncertain, however, and was doubted as early as 1766 (see: G. Scharf, *Catalogue Raisonné: Blenheim Palace*, London, 1862, pp. 83-92).

16 J.P. Filedt Kok, 'Jan Harmensz Muller as a Printmaker – 1', in: *Print Quarterly* XI (1994), pp. 223-264, pp. 248-250, dates the print to c. 1600 on stylistic grounds. This dating, however, ignores the fact that Bloemaert used the figure of Cupid in his *Wedding of Peleus and Thetis* of c. 1590/95 (see: Roethlisberger/Bok 1993, I, pp. 62-65, cat. 12).

17 M.G. Roethlisberger, 'Abraham Bloemaert: Recent Additions to His Paintings', in: *Artibus et historiae : an art anthology* 41 (2000), pp. 151-169, 152-155, figs. 1, 2.

18 This becomes all the more clear when one takes into consideration Bloemaert's abovementioned *Danaë* (fig. 1), who comes extremely close to the present nude, but adopts the position of the left hand from Spranger's Psyche, instead of her right hand, indicating Bloemaert used Spranger's Psyche for both of them.

cat. no. 4

Gonzales Coques
c. 1614 – Antwerp – 1684

Family in an Interior, the Husband Playing a Harpsichord

Oil on panel
41 x 55 cm.

Provenance:
London, collection Mrs. White[1]
Sale, London, Christie's, 15 June 1816, lot 95
London, collection George Watson Taylor, Esq.
Sale, London, Christie's, 13 June 1823, lot 39
Collection James Stuart-Wortley (1776-1845), 1st Baron Wharncliffe
Stoke, collection Henry Labouchere, 1st Baron Taunton, 1850[2]
Quantock Lodge (Bridgewater, Somerset), collection E.A.V. Stanley
London, with Thomas Agnew and Sons, 1919
Maartensdijk, collection Frits Lugt, 1919
Collection Joseph Klever, by inheritance to his wife Mrs. Klever-Schmidt
Sale, London, Sotheby's, 3 December 1969, lot 68
Switzerland, private collection

Literature:
J. Smith, *A catalogue raisonné of the works of the most eminent Dutch, Flemish, and French painters*, 9 vols., London 1829-1842, IV (1833), p. 256, cat. no. 13
G.F. Waagen, *Treasures of art in Great Britain : being an account of the chief collections of paintings, drawings, sculptures, illuminated mss., etc.*, 3 vols., London 1854, II, p. 421
R. Witt et al., *Exhibition of Flemish and Belgian art 1300-1900*, exh. cat. London, Royal Academy of Arts 1927, cat. no. 312
F.-C. Legrand, *Les peintres flamands de genre au XVIIe siècle*, Brussels 1963, p. 98
A.P. de Mirimonde, 'Les sujets de musique chez Gonzales Coques et ses émules', in: *Bulletin des Musées Royaux des Beaux-Arts de Belgique* 16 (1967), pp. 179-208, p. 185
R.D. Leppert, *The Theme of Music in Flemish Paintings of the 17th Century*, Munich 1977, no. 135
L. van Dijck, T. Koopman, *Het klavecimbel in de Nederlandse kunst tot 1800 : The harpsichord in Dutch art before 1800*, Zutphen 1987, no. 139
P. Vandenbroeck, 'De salette of pronkkamer in het 17de-eeuwse Brabantse burgerhuis', in: *Monumenten & Landschappen* 9/6 (1990), pp. 41-62, p. 50
J.F. Heijbroek, *Frits Lugt 1884-1970 : Living for Art : a Biography*, Bussum/Paris 2012, p. 264
M. Lisken-Pruss, *Gonzales Coques (1614-1684) : der kleine Van Dyck*, Turnhout 2013, pp. 106-107, 229, 356, 388, cat. no. 8, ill.

Exhibited:
Exhibition of Flemish and Belgian art 1300-1900, London, Royal Academy of Arts 1927, no. 312

Copy:
Oil on panel, 31 x 40.5 cm., formerly Amsterdam/Sankt Gilgen, collection Frans Butôt (1967)[3]



There has been some debate amongst scholars concerning the birth year of Gonzales Coques, son of Peeter Willemsen Cocx and his wife Anna Beys, alias Jacobs.[4] According to contemporary writers, Coques was born in 1618, and in 1666 he himself stated that he was 48 years old. Yet a birth certificate published by Van Lerius in 1863 indicates that Coques was baptised on 8 December 1614. Since this date coincides more readily with the start of his apprenticeship in 1626 – making him 12 rather than 8 years old – with Pieter Bruegel the Younger (1564-1638) (or his son Pieter III? (1589-after 1640)), a birth year of 1614 seems probable. Soon after his apprenticeship, Coques started studying under his future father-in-law, David Ryckaert II (1586-1642), whose daughter Catharina Ryckaert he would marry in August 1643, two months after their daughter Catharina Gonzala was born. Remarkably, he only registered as a master of the Guild of St Luke in 1640/41. Given Coques' intimate knowledge of the work of Anthony van Dyck (1599-1641) from the 1630s, and his general indebtedness to him, the possibility of an apprenticeship or even a stay with Van Dyck in England should be seriously considered. Coques is best known for introducing a new type of cabinet sized group portrait in the Southern Netherlands in the early 1640s, bestowing upon him his contemporary nickname 'The Little Van Dyck.' Sometimes referred to as conversation pieces, these works depict prosperous, usually family groups, and the subtleties of their interactions, in an increasingly elegant setting, initially indoors, but from about 1645 onwards in landscapes or against an architectural backdrop. In addition, Coques painted picture galleries, small portraits and self-portraits, and allegorical scenes. He acquired considerable success, and was soon commissioned by the House of Orange, and subsequently by Archduke Leopold Wilhelm and other princes. Coques, who was most productive during the 1650s, was a well-respected Antwerp burgher, a member of two rhetoricians' chambers, and twice dean of the Guild of St Luke.

In a genteel, yet rather austere wooden floored interior, lit through the partially shuttered windows on the left, a family is portrayed around a centrally positioned, lavishly decorated harpsichord. Beneath the window the husband, wearing a fashionable hat and a slashed doublet lined with red silk over a white undershirt, is seated at the harpsichord upon a red Spanish leather chair. Both his hands rest upon the keys as he turns towards the beholder. His wife, standing in front of the harpsichord, glances in his direction. She is dressed in black silk with a white, organza and lace collar, lace ruffs, pearl earrings, a delicate necklace and gold bracelets set with precious stones. In her left hand, she holds the bridles of her small child's red dress. The child looks up to its mother, with right hand outstretched. To the child's right a fire glows in a fireplace with a brass grate. Its mantelshelf is decorated with a green fireplace rug, above which a painting is partly visible. The back wall of the interior is adorned with two paintings, a seascape and a landscape with figures.

Having inspected the present picture in the collection of Henry Labouchere, Lord Taunton, in Stoke, in the year 1850, the German art historian, Gustav Waagen, noted that it 'shows the comfortable circumstances of a family of the wealthier classes.'[5] Unfortunately, the identity of this young family remains unknown;[6] though judging from their appearance they must indeed have been well off. The interior, although by no means lavish, is more or less in keeping with the sort of intimate 'salette' or state room one would expect to see in Brabant half way through the seventeenth century.[7] Above all, the costly single manual harpsichord around which the family proudly gathers is plainly a status symbol. It can be identified as an instrument made by the Ruckers of harpsichord and virginal makers in Antwerp, founded by Hans Ruckers (c.1550-1598), and continued by his sons Johannes (1578-1642) and Andreas I (1579-c.1652).[8] Although several other harpsichord makers were active in Antwerp at the time, the Ruckers dynasty succeeded in achieving an unparalleled status and reputation for itself. The Ruckers production was considerable – estimates have been made of between 35 to 40 instruments per year, per workshop – yet today no more than about 60 harpsichords and 40 virginals remain. The instrument depicted here features some typical Ruckers trademarks. The decorations lining the key well – in Ruckers instruments usually printed on paper and glued to the wood – resemble a type used by Hans and Johannes, but most of all the type used by by Andreas Ruckers.[9] The same goes for the decoration of the case interior, above the soundboard.[10] Most notably, the strap work painting on the instrument's outer case – a ruddy brown marbling with a luxurious trompe l'œil iron mounting – is very close to that of three instruments known nowadays, in particular the single harpsichord of 1637 by Andreas I in the Germanisches Nationalmuseum, Nuremberg (fig. 1).[11] The interior lid of the harpsichord in our painting is decorated with paintings of musical scenes, making the instrument even more valuable.[12] The main lid depicts a bagpipe player in a landscape, followed by one or more figures. The motif seems to suggest such subjects as *The Return from the Kermesse*, *The Wedding Procession to the Church* and *The Procession of the Groom*, all popularised by Pieter Brueghel the Younger (1564-1638). The elaborate lid well painting shows *The Musical Contest Between Apollo and Pan*, and is close in design to a representation of that subject by Coques' contemporary, the Antwerp painter Frans Wouters



Fig. 1 Andreas Ruckers, Single-Manual Harpsichord, 1637, Nuremberg, Germanisches Nationalmuseum

(1612-1659) (fig. 2).[13] A favoured theme for harpsichord decoration, it occurs again on the entire interior lid of an instrument in another work by Coques, *The Young Scholar and his Wife*, now in Kassel (fig. 3).[14] Moreover, exactly the same compositions encountered in the present work also adorn a double manual harpsichord depicted in an *Interior near the Antwerp Wharf*, formerly attributed to Gonzales Coques and Pieter Neefs the Elder (c. 1578-after 1656), but recently ascribed to the latter and Gillis van Tilborch (c. 1625-c. 1678).[15] The outer case decoration on that instrument, too, is strongly comparable to that of the present work, suggesting that Ruckers worked with a standardised painting program. Yet although at least fourteen surviving Ruckers harpsichords have finely painted, contemporary lids, two of which depict the contest between Apollo and Pan, neither the specific compositions nor their combination are to be found in any of them.[16]

If Coques set out to paint an actual Ruckers harpsichord – and given the various resemblances it seems he did – he also took some artistic liberties, mostly consisting of inaccuracies in rendering technical



Fig. 2 Frans Wouters, *The Musical Contest Between Apollo and Pan*, oil on panel, 38.5 x 55.5 cm., present whereabouts unknown



Fig. 3 Gonzales Coques, *The Young Scholar and his Wife*, oil on panel, signed and dated 1640, oil on panel, 41 59.5 cm., Kassel, Museumlandschaft Hessen Kassel

details.[17] It thus follows that Coques, rather than meticulously 'portraying' the instrument, was more concerned with convey the associations attached to the instrument. In addition to its luxurious status as an object mentioned above, it is particularly the theme of music making that fitted well with the subject, engendering familial harmony. Likewise, the fireplace with its burning fire evoked associations of



Fig. 4 Crispijn de Passe after Maerten de Vos, *Concordia*, 1589, engraving, 220 x 243 mm., London, British Museum

homeliness and female virtue. It is surely no coincidence that the fireplace in the present work is close to that of a print by Crispijn van de Passe (1564-1637) after Maerten de Vos (1532-1603) representing 'Concordia', or the Good Household (fig. 4).[18] This print, as opposed to its negative counterpart 'Discordia' or the Bad Household, emphasizes the virtues of marital harmony and the ideal of social concord. The general layout of the present interior, the position of the father sitting on his chair on the left and that of the child looking upward on the right clearly echo the corresponding features in the print.

Family in an Interior, with its refined, delicate execution and balanced composition, can be placed in the early phase of Coques' career, in the first half of the 1640s. It is closely connected with the aforementioned *Young Scholar and his Wife* of 1640 in Kassel and *The Duo*, now in the Royal Museum of Fine Arts in Brussels, both on panel and of similar dimensions.[19] Like the present work, the Kassel and Brussels paintings portray figures making music in a comparable small interior, lit through identical high windows on the left. These two interiors convince the viewer as plausible contemporary 'salettes', yet their considerable mutual overlap, and the fact, for instance, that both are adorned with identical gilt-tooled leather wall covering, hints at their in fact more fanciful character. This consideration, taken with the aforementioned closeness of our painting to the *Concordia* print, inevitably brings into question – and undermines – the level of realism of the present interior as well. In this case one may wonder if the harpsichord is really the family's own instrument, or rather an ideal agent to promote their social status and ambition. Of the three works, *Family in an Interior* seems to be the most mature, marrying a tendency towards a comparatively looser brush style (which would become typical of Coques' work from the second half of the 1640s), with an increased interaction between the figures lacking in the Kassel and Brussels works. Remarkably, it is Coques' last family portrait in an interior. From 1645 onwards, he exclusively chose an external, architectural or landscape setting as the most fitting environment in which to portray his clientele.[20]

Having formed part of several stately English collections for at least over a century, the present painting was bought from the London art dealership Thomas Agnew and Sons on July 4, 1919 for £ 650[21] by the famous Dutch collector, scholar and connoisseur Frits Lugt (1884-1970). The acquisition was advanced by Lugt's father-in-law, Mr. Joseph Klever. Lugt often operated in this way, paying back Klever later on. For reasons unknown, the ownership of the work was – as becomes clear from Lugt's cashbook – officially transferred to Klever on 1 January 1921. However, when the painting was exhibited at the Royal Academy of Arts in London in 1927, it was, as the catalogue states, lent by Lugt himself, suggesting the 1921 transfer of ownership in 1921 to be a mere technicality of a financial nature. In October 1931, Klever divorced his wife Rara Klever-Kemps, and immediately married the much younger piano teacher of Lugt's children, Marta Schmidt from Vienna, with whom he had embarked on an affair. A contract dated 19 November 1931 mentions, among others, 18 paintings Klever was to receive from Lugt.[22] Although the present work is not mentioned in the contract – no doubt because Klever's ownership was already established in 1921 – Klever must have received the present work as well. Soon thereafter the newlyweds took off to Vienna. After Klever's death in 1935, his widow Martha Klever-Schmidt gradually started selling the art she inherited from her late husband. In the period between 1943 and 1948, she tried to sell back numerous works to Lugt with the aid of the New York based art dealer, Frederic A. Stern.[23] The Coques is discussed several times in letters exchanged between Stern and Lugt dating from March to September 1947.[24] The widow wished to sell the work for $6000, but all of a sudden a crucial problem occurred: on September 7, Lugt writes: 'The Coques, I am sorry to say, doesn't tempt Mrs. L. The subject reminds her too much of the "lady friend" [the widow was ironically referred to as such by Lugt and Stern]. I can understand this. Although I am very fond of the picture, I write it off. But if I can buy it in Dutch money, say something like fl. 6000, I'll buy it as a commercial object!' Clearly Lugt's love for the painting fell victim to his wife's aversion for the woman who had broken up her parents' marriage. In later communication nothing is heard about the Coques anymore, so apparently Lugt's proposition was not accepted. In 1969 the painting appeared at auction in London, and from then on remained in Switzerland until now.

JH

1 As noted in the 1816 Christie's catalogue, the seller was Mrs. White, Lincoln's Inn Fields.
2 Waagen 1854, p. 417. The painting was published as in the collection of Labouchere by Waagen in 1854, yet the visit took place in 1850: 'My earnest wish to view the collection here preserved was kindly gratified by Mr. Labouchere in the summer of 1850, when, after luncheon, he did me the favour to escort me himself around, and thus gave me the opportunity of fitly estimating his great enjoyment and refined knowledge of the works of art under his roof.'
3 Correspondence of Bütot with RKD, see: RKD, image number 0000145145. Formerly London, Gallery Lasson, 1966. See: *Gallery Lasson : Exhibition of 16th, 17th and 18th century old masters*, exhib. cat. London, Gallery Lasson 1966, cat. no. 13. See also: Lisken-Pruss 2013, p. 229, cat. no. 8a, as follower of Gonzales Coques and as on canvas.
4 For biographical references, see: Lisken-Pruss 2013, pp. 25-41; V. van Passel, in J. Turner (ed.), *The Dictionary of Art*, 34 vols., New York 1996, 7, pp. 832-833.
5 Waagen 1854, p. 421, after a visit in the summer of 1850.
6 Lisken-Pruss 2013, p. 229 erroneously states that Jan Kosten (RKD) identifies the man as the Antwerp harpsichord maker Johannes Couchet (1610-1655), descendant of the famous musical instrument maker family Ruckers who took over the family business around 1645 in his 2007 article on Couchet's portrait, which he attributes to Coques. However, Kosten merely refers to (and depicts, fig. 4) the copy version of the present work (mentioned here under Copy) to illustrate the sort of Ruckers harpsichord Couchet would have produced, and does not identify the man portrayed. See: J. Kosten, 'Het portret van de Antwerpse klavecimbelbouwer Johannes Couchet I (1610-1655)', in: S. Craft-Giepmans et al. (eds.), *Portret in beeld : Collegiale bijdragen voor Karin Schaffers-Bodenhausen* (RKD-Bulletin July 2007, extra edition), The Hague 2007, pp. 15-20. See: for the Couchet portrait: Lisken-Pruss 2013, pp. 310-311, cat. no. F 57 (as false attribution to Gonzales Coques).
7 Vandenbroeck 1990, p. 50.
8 After Johannes' death, his nephew Johannes Couchet (1615-1655) successfully took over his workshop. See: among the extensive literature on the Ruckers dynasty: G. O'Brien, *Ruckers : A harpsichord and virginal building tradition*, Cambridge 1990; E.L. Kottick, *A History of the Harpsichord*, Bloomington 2003, pp. 103-131, chapter 5, 'The Ruckers-Couchet Dynasty.'
9 See: O'Brien 1990, pp. 138-139, type 12, or possibly type 5. I thank Edward Kottick for his expert analysis of the harpsichord in the present painting. The following depends heavily on his elucidating insights. E mail communication November 2013.
10 O'Brien 1990, p. 139, type 6.
11 O'Brien 1990, pp. 264-265, 1637 AR. Kottick 2003, p. 125 underlines the expensiveness of the iron strapwork decoration compared to the normal marbling.
12 From the correspondence of 1638 between the English representative at the Brussels court Balthasar Gerbier and Sir Francis Windebank, secretary to king Charles I, about a Ruckers harpsichord with a lid painted by Rubens, it becomes clear that the painting added double value to the instrument, raising its price from £15 to £30. See: O'Brien 1990, p. 304, appendix 16.
13 Oil on panel, 38.5 x 55.5 cm., sale, Cologne, Van Ham, 7 April 2001, lot 1286.
14 Lisken-Pruss 2013, pp. 226-227, cat. no. 4.
15 Sale, London, Christie's, 4 April 1999, lot 55; With Johnny van Haeften in 2000. See: Lisken-Pruss 2013, pp. 308-309, cat. no. F 51 (attrib. to Pieter Neefs I or II and Gillis van Tilborch (?)).
16 O'Brien 1990, pp. 165-167, 236-276 (*Catalogue of Ruckers instruments*), IR (Ioannes Ruckers): cat. no. 1612 IR, main lid: attr. to Jan Brueghel the Elder and Hendrick van Balen, *The Contest Between Apollo and Pan*, lid flap: attrib. to Paul Bril, *Orpheus Enchanting the Animals*; cat. no. 1627 IR, interior lid: anonymous, *Coastal Scene*; cat. no. 1628b, interior lid: anonymous, *Pastoral Scene*; cat. no. 1632, interior lid: anonymous, *Landscape*; cat. no. 1638b IR (Edinburgh, Russel Collection), interior lid, unspecified fine painting; cat. no. 1640b IR, main lid: attrib. to Artus Wolfort, *The Contest Between Apollo and Pan*, lid flap: attrib. to Artus Wolfort, *Apollo and the Muses*; cat. no. 1642b IR, main lid and lid flap: anonymous, *Mythological Scenes*; AR (Andreas Ruckers): cat. no. 1608 AR, monogrammed *P.C. IV*, unspecified fine paintings on lid; cat. no. 1614 AR, interior lid: attrib. to Adam Frans van der Meulen, *Avila, Hometown of St Theresa, with the Cathedral*; cat. no. 1628 AR, interior lid: anonymous, *Pastoral Landscape*; cat. no. 1636 AR, interior lid anonymous, *Pastoral Scene*; cat. no. 1646b AR, main lid and lid flap: attrib. to Artus Wolfort, *Mythological Scenes*; IC (Ioannes Couchet): cat. no. 1646 IC, main lid: H. Gosselin, *Landscape*, lid flap: H. Gosselin, *Bouquet of Flowers*, both dated 1646; 150a IC, interior lid: anonymous, *Skittles-Players with a View of Antwerp and the Scheldt River*.
17 Tuning pins indicate that the instrument has a 4' set of strings (the normal Ruckers disposition), but there is no indication of a 4' nut on the instrument's wrest plank. Furthermore, the 8' nut slopes upward to the treble dramatically, leaving no room for a 4' nut. Coques painted 24 or 25 8' strings and the same number of 4' pins. On a standard Ruckers harpsichord the number of pins, strings, and keys would be 45. While it is impossible to count the actual number of keys on the instrument depicted here, it is certainly not a full complement. I am indebted to Edward Kottick for supplying me with these insights.
18 As noted by Lisken-Pruss 2013, p. 106.
19 Lisken-Pruss 2013, pp. 101-106, 226-227, cat. nos. 4 (Kassel, 41 x 59.5 cm), 5 (Brussels, 39 x 57 cm.).
20 Lisken-Pruss 2013, pp. 106-108.
21 Paris, Fondation Custodia, Frits Lugt Archive (FLA), black cashbook. I wish to thank Hans Buijs and Cécile Tainturier for their kind help with finding the relevant documents in the FLA.
22 FLA no. 1308. See further: Heijbroek 2012, pp. 223-225.
23 Heijbroek 2012, pp. 264, 338.
24 FLA no. 23.

cat. no. 5

Jan Davidsz de Heem
Utrecht 1606 – 1683/84 Antwerp

A Still Life of Fruit on a wooden Table, partly covered by a blue Tablecloth, with a half-peeled Lemon on a pewter Dish, surrounded by Bunches of Grapes, Plums, Apricots, Walnuts and Hazelnuts

Signed and dated, upper right *J.D.De.heem f / 1654*
Oil on canvas
48 x 64 cm.

Provenance:
Collection Mme de V(ermeulen)
Her sale, Paris, Galerie Georges Petit, 6 May 1909, lot 20, illustrated, as dated 1659 (2900 FF to Sartan)

Lush still lifes of fruit such as this one must have inspired the painter and author, Joachim von Sandrart, to conclude in 1675 that Jan Davidsz. de Heem had moved to Antwerp because "there one could have rare fruit of all kinds and sizes, plums, peaches, cherries, oranges, lemons, grapes, and others in finer condition and state of ripeness to portray from life". However, it was only during the second half of the 1640s, more than a decade after his move to Antwerp, that De Heem actually began to demonstrate a vivid interest in fruits and flowers and to create still lifes of the kind shown here. In his earlier works, objects such as silver *tazzas*, silver-gilt cups and covers, or Chinese porcelain bowls tend to hold the most prominent positions. Others are dominated by a large, bright red lobster. The first example of a painting in which fruit is the primary subject can be dated to 1649, and is in the Staatliche Kunsthalle in Karlsruhe (inv. no. 362).

During the first half of the 1650s in particular, Jan Davidsz. de Heem dated many of his still lifes, which allows us to follow his development closely. Throughout his career de Heem constantly tried new approaches to composition, choice of still-life subjects, and the rendering of details. He continuously experimented with the use of glazes, loose and tight brushwork, impasto and smoothness, light and colours. The painting shown here is the only dated example from 1654 known at present, but it fits perfectly in between the nine known dated paintings from 1653 and the only known dated example from 1655, a large outdoor still life in the Hermitage, St. Petersburg (inv. no. 1107). De Heem's use of forceful brushwork, combined with multiple fine glazes, is at its height here. The glazes create an impression of the translucency of the fruit, particularly on the white grapes. De Heem's mastery of rendering and juxtaposing different textures is fully evident in this still life. For instance, the rigid skin of the pomegranate contrasts with the brilliant grapes and the heavy, soft table cloth, while the lemon, with its thickly painted peel, stands out against the hard, shiny metal of the pewter plate. Such features are handled in much the same manner in his famous large still life with a macaw in the collection of the Akademie der bildenden Künste in Vienna (inv. no. 612), which must date from the same year.



It is apparent that other artists appreciated this still life by de Heem, as there are several copies of it that we know of. In a painting attributed to the French painter François Habert, who was active around the middle of the seventeenth century, the artist included de Heem's pomegranate and the grapes surrounding it in a still-life composition of his own. This points to the possibility that de Heem sold the painting to a French client and that it remained in the country until it reappeared in a Paris auction of 1909.

Jan Davidsz. de Heem is one of the most important, and probably the most influential, of seventeenth-century Netherlandish still-life painters. He was born in Utrecht into a family of Flemish descent in 1606. In 1626 he moved to Leiden, where his career as a painter began. He stayed there until 1631, and may subsequently have spent a few years in Amsterdam. By early 1636, he had settled in Antwerp, where he became very successful, painting still lifes of various kinds. After his move to Antwerp, his still lifes manifest the ideal amalgam of Dutch fascination with detail and Flemish baroque. During the second half of the 1650s, de Heem probably spent periods of time back in his native city of Utrecht, where he appears to have re-settled in the early 1660s. In 1672, after the Dutch economy had collapsed, the artist moved back to Antwerp, where he died some twelve years later. Jan Davidsz. de Heem's productivity appears to have dwindled during the last decade of his life. A last dated work is known from 1675, after which de Heem appears to have produced only a few paintings.

FGM



Detail of cat. no. 5

cat. no. 6

Bartholomeus van der Helst
Haarlem c. 1613 – 1670 Amsterdam

Portrait of Dorothea Adriaensdr Keijser (1599-1675), Wife of Dammas Jansz Pesser

Signed and dated centre left *B vander.helst / 1647 / AEta.47*
Oil on panel
63 x 47 cm.

Provenance:
Paris, Sedelmeyer Gallery, 1901[1]
Collection of D. Heinemann
Paris, Schloss collection, 1921[2]
Paris, confiscated by the Nazi authorities, 1943, no. 110
Munich, 1943, no. 92; stored in the Munich Führerbau, destined for the Hitler Museum in Linz
Munich Central Collecting Point (MCCP), 1946; restituted to the Schloss family, October 30, 1946
Sale, Paris, Charpentier (Schloss collection), 25 May 1949, lot 24
France, private collection

Literature:[3]
The seventh hundred of paintings by old masters belonging to the Sedelmeyer Gallery, Paris 1901, p. 22, cat. no. 16
J.J. de Gelder, *Bartholomeus van der Helst : een studie van zijn werk, zijn levensgeschiedenis, een beschrijvende catalogus van zijn oeuvre, een register en 41 afbeeldingen naar schilderijen*, Rotterdam 1921, p. 211, cat. no. 567
J.J. de Gelder, in: U. Thieme, F. Becker, *Allgemeines Lexicon der bildenden Künstler von der Antike bis zur Gegenwart*, 37 vols., Leipzig 1907-1950, 16 (1923), p. 357
J. van Gent, *Bartholomeus van der Helst : Een studie naar zijn leven en werk*, Zwolle 2011, pp. 64, 191, cat. no. 36

The son of a merchant of Flemish descent, Lodewijck van der Helst (1578/79- after 1638) and his wife Aeltge Bartels (d. 1636), Bartholomeus van der Helst spent his youth in Haarlem.[4] Documents referring to his age contradict each other, but point to a year of birth between 1611 and 1615. Although Frans Hals (c. 1582-1666) is sometimes said to be his first teacher, there is no evidence to support this. Towards the end of the 1620s, Van der Helst seems to have moved to Amsterdam, where his father was an innkeeper during the years 1625-1627, and his older brother Lodewijck was active as a silk merchant. After arriving in Amsterdam, Van der Helst was probably apprenticed to the famous Nicolaes Eliasz Pickenoy (1588-c. 1653), the leading portraitist in Amsterdam at the time. Like his teacher, Van der Helst chose to specialise in portraiture, a lucrative market for a talented young painter in a booming city. He must have finished his training before 1637, the year of his first signed and dated work. In 1636 he married Anna du Pire (1617-1679) and settled at the 'St Anthonis Marckt', now 19 Nieuwmarkt. In around 1639, Van der Helst was commissioned to paint the militia piece of captain Roelof Bicker (1611-1656) for the Kloveniersdoelen, which formed part of the same series as Rembrandt's *Nightwatch*. The Bickers were the most influential family in Amsterdam at the time, and it was with this painting, now in the Rijksmuseum, that Van der Helst established himself as the favourite portraitist of the Amsterdam élite. Numerous portrait commissions followed from all the prominent regent families in the city. By 1646-1647, Van der Helst's fame had spread beyond the bounds of the city of Amsterdam, and he portrayed several members of important Rotterdam families – among them the woman portrayed in the present work. It was then that the artist arrived at a highpoint in his career. A year later, he painted what was to become his absolute masterpiece, the *Banquet at the Crossbowmen's Guild in Celebration of the Treaty of Münster, 1648*, in the Rijksmuseum. The painting, often regarded as the only work of the Dutch Golden Age to rival the *Nightwatch*, caused Sir Joshua Reynolds, a huge admirer of Rembrandt, to state that 'This is perhaps, the first picture, of portraits, in the world, comprehending more of those qualities which make a perfect portrait, than any other I have seen. [...] Of this picture I





Fig. 1 Bartholomeus van der Helst, *Portrait of Dammas Jansz Pesser*, signed *B. vander. helst*, oil on panel, 63 x 47 cm., present whereabouts unknown



Fig. 2 Bartholomeus van der Helst, *Portrait of Jacob van Couwenhoven*, 68.6 x 55.9 cm., Toronto, private collection



Fig. 3 Bartholomeus van der Helst, *Portrait of Maritge Jansdr Pesser, aged 54*, signed and dated *B. Vander. helst / 1647 / Ae.ta.54*, 71.2 x 59.1 cm., Dublin, National Gallery of Ireland

had before heard great commendations; but it as far exceeded my expectation, as that of Rembrandt fell below it.'

After the triumph of 1648, many commissions for group portraits followed during the 1650s, all of them characterised by their impeccably smooth style and execution, the trademark of Van der Helst. In addition, he painted over a hundred individual portraits, often pendants. As the painter-biographer Joachim von Sandrart (1606-1688) remarks in his *Teutsche Academie* of 1679, Van der Helst did not only 'paint perfect, but also fast, earning considerable money with it.' Up until his death in 1670, Van der Helst remained at the top of Dutch portrait market, leading Arnold Houbraken in his *Groote Schouwburgh* of 1718 to name him 'The Phoenix of Dutch Portrait Painters.'

The portrait

The present work depicts the bust of a sympathetic looking, middle-aged woman with blue eyes, gazing directly at the beholder. Positioned against the dark brown background of the oval picture plane, she is turned in three quarter view to the left. The woman's scraped back brown hair hides under a simple lace cap adorned with a pearl, which gently presses into her cheek. Around her slender neck she wears a delicate pearl necklace – hinting at her wealth – over a lace collar, and a grand millstone ruff reflecting beautifully upon the delicate silk embroidery on the bust of her black dress, and beneath her chin. For all its sobriety, the portrait exudes a dignified grandeur. An inscription underneath Van der Helst's signature gives the woman's age as 47, indicating that she was born in 1599 or 1600. The work is painted with masterly technique and astonishing refinement, the trademark of this artist who dominated the Dutch portraiture market from the early 1640s, the period in which Rembrandt (1606-1669) – whose portraits were in extreme demand during the preceding decade – virtually turned away from it. In format, size and composition the work echoes several oval portraits executed by Rembrandt in the 1630s. The present portrait used to be accompanied by a male pendant, undoubtedly depicting the woman's husband (fig. 1). Unfortunately, this work has been missing since the end of the Second World War. From the time the pendants were first published 113 years ago, the sitters have always remained anonymous. Yet their specific context has provided new insights into the identity of the woman and man portrayed.

Identification of the sitter

In her monograph of 2011 on Van der Helst, Judith van Gent lists a group of eleven portraits painted by the artist in 1646 and 1647, depicting prominent citizens of Rotterdam. The core of this group consists of eight identified portraits, whose sitters are connected both through kinship and the Remonstrant faith.[5] The sitters of the other



Fig. 4 Rembrandt, *Portrait of Aechje Claesdr aged 83*, signed and dated 1634, oil on panel, 71.1 xx 55.9 cm., London, National Gallery



Fig. 5 Rembrandt, *Portrait of Dirck Jansz Pesser*, signed and dated 1634, oil on panel, 64.8 x 50.5 cm., Los Angeles, Los Angeles County Museum of Art



Fig. 6 Rembrandt, *Portrait of Haesje Cleyburgh*, signed and dated 1634, oil on panel, 68.6 x 53.4 cm., Amsterdam, Rijksmuseum

three portraits remain unidentified, yet they clearly belong to this group on the basis of their dating, size, format and shared iconography. One of the three is the *Portrait of a 62 Year Old Man*, dated 1647, now in the Metropolitan Museum in New York; the other two are the present Lilian work and its lost male pendant.[6] Any quest for identification of the unidentified sitters should thus focus on the circles surrounding the sitters of the core group. When comparing the present work and its pendant to that group, the closest affinity is with two pendant portraits of comparable size, dated 1647 and which – in contrast to the other works of the core group – are oval. These two portraits depict the rich brewer and leader of the Remonstrants in Rotterdam, Jacob Jacobsz van Couwenhoven (1592-1661), and his wife Maritge Jansz Pesser (c. 1593-1649) (figs. 2 and 3). The couple were deeply rooted in Dutch Remonstrant life, particularly through the kinship network of the mighty Pesser family. Maritge Pesser's parents were Jan Dammasz Pesser (d. 1619), a Rotterdam beer brewer who made his fortune in the herring trade, and his wife Aechje Claesdr (1551-1636). The couple had five children (see Genealogy). In 1992, S.A.C. Dudok van Heel convincingly identified Aechje as the woman depicted in Rembrandt's oval portrait, dated 1634, of an 83 year old woman in the National Gallery, London (fig. 4).[7] Aechje Claesdr's portrait was part of a larger commission from the Pesser family to Rembrandt, who in the same year painted the – again oval – pendant portraits of Aechje's eldest son, the Remonstrant leader Dirck Jansz Pesser (1587-1651), and his wife, Haesje van Cleyburgh (1583-1641), now in the L.A. County Museum of Art and the Amsterdam Rijksmuseum, respectively (figs. 5 and 6). Taking this into account, one might conclude that in 1647 Van der Helst – the most celebrated portraitist of Holland at the time – as Rembrandt had been a decade earlier – was commissioned with the oval Van Couwenhoven/Pesser pendants, expressly to continue a family portraiture tradition which started with the three oval Rembrandts of 1634.

It would not be surprising, therefore, if the lady depicted in the present portrait, and her husband in the lost pendant portrait – so close to Van der Helst's Couwenhoven / Pesser pendants – would also be Pesser family members. The most concrete fact available about the sitter of the present portrait is her year of birth, as 1599 or 1600, known through her age (47 in 1647). As it turns out, an extremely suitable candidate is available within the immediate Pesser family. Maritge's second brother, the prominent Remonstrant beer brewer Dammas Jansz Pesser (1590-1670), was married to Jacob van Couwenhoven's sister, Maria van Couwenhoven (1591-1625). However, Maria died at the untimely age of 34. A year after her passing, in 1626, Dammas Jansz Pesser then re-married the younger Dorothea Adriaensdr Keijser (1599-1675). She came from a wealthy background, her father Adriaen Cornelisz Keyser (1565-1624) being a prosperous wood merchant, a member of the Rotterdam

City Council (Vroedschap) and burgomaster of the city, who married Neeltje Pietersz Halling (d. 1611) in 1592.[8] The couple had three children, of whom Dorothea was the second. Born in 1599, she was 47 years old in 1647, and thus the perfect candidate to be the sitter in the present portrait. Following this identification, the lost pendant depicts her husband, Dammas Jansz Pesser, who would have been 56 or 57 at the time, a very suitable age for the sitter.[9]

The Pesser family: prominent Remonstrants in Rotterdam

The Remonstrant faith played a crucial role in the lives of Dammas Jansz Pesser and Dorothea Keijser. Since the synod of Dordrecht, the national congregation of the Dutch Reformed or Calvinist Church held in Dordrecht in 1618-1619, the position of the Remonstrants – the followers of the Dutch theologian Jacobus Arminius (1560-1608) – who held a diverging view from Calvinist doctrine on the topic of predestination – became increasingly precarious, and it was not long before hostilities broke out. From the beginning, the Pesser family opened the attics of their breweries to their fellow Remonstrants to join in illegal gatherings, even causing Dammas Jansz Pesser and his brother-in-law Jacob van Couwenhoven to be briefly arrested in 1622. Their brother-in-law, the Remonstrant minister Petrus Cupus (c. 1580-1646), who was married to the oldest sibling Meijnsje Pesser (15??-1657), was also arrested, and imprisoned in the Castle of Loevestein until 1631, when he escaped. From 1632 – the year Dammas Jansz Pesser and Jacob van Couwenhoven bought an old brewery at the Vissersdijk to facilitate Remonstrant services[x] – until his death in 1646, he was a remonstrant minister once more in Rotterdam. Other Remonstrant ministers, too, were closely connected to the Pesser family. In 1626 – the year of the marriage between Dammas and Dorothea, when the violence of the Arminian controversy began to abate following the death of Prince Maurits of Orange (1567-1625), Arminius' celebrated pupil, Simon Episcopius (1583-1643), who had lived in Paris after being expelled in 1619, arrived in Rotterdam. He was soon followed by his friend and colleague in exile, the famous Johannes Wtenbogaert (1557-1644). Upon their return, the two ministers were warmly welcomed by the Pesser family, in whose houses they lodged for a considerable time. In 1630, Simon Episcopius married the youngest Pesser sibling, Maertje (c. 1595-1641), whose late husband had been the Remonstrant minister Hendrick Niellius (1581-1621). Two years later Episcopius was installed as the first professor at the Remonstrant seminary in Amsterdam. Johannes Wtenbogaert moved to The Hague in 1631, and was soon to be immortalised by Rembrandt in the famous portrait of 1633, now in the Rijksmuseum.



Fig. 7 Jan Daemen Cool, *Portrait of the Family of Ewout Ewoutsz Prins and Catharina Adriaensdr Keijser*, c. 1634/35, oil on panel, 170.5 x 221.5 cm., Rotterdam, Rotterdam Museum



Fig. 8 Detail fig. 7, Catharina Keijser

Dorothea Adriaensdr Keijser, a central member of the Rotterdam élite

As said above, Dorothea was born in 1599 as the child of the wood merchant, City Council member and Rotterdam Burgomaster, Adriaen Cornelisz Keijser (1565-1624) and his spouse Neeltje Pietersdr Halling (d. 1611), daughter of Pieter Fransz Halling, himself a member of the City Council.[11] Dorothea's brother was Cornelis Adriaensz Keijser (d. 1624), a wood merchant like his father, trading with Moscow.[12] Her older sister was Catherina Adriaensdr Keijser (c. 1597-1665), who married the wealthy beer brewer Ewout Ewoutsz Prins (1590-1636) in 1618. Catharina Keijser and Ewout Prins were painted amidst their children Anna, Ewout and Adriaen by the Rotterdam artist Jan Daemen Cool (1589-1660) in around 1634/35 (fig. 7). Tellingly, Catharina's facial features as recorded by Cool (fig. 8) show a remarkable likeness with those of her sister Dorothea in the present portrait. Whereas Dorothea's niece Anna married Rotterdam City Council member Willem Bisschop in 1649, her nephew Adriaen would serve in many public offices, before finally becoming burgomaster in 1667. He married Laurentia Visch, daughter of the influential merchant Willem Visch (1602-1668), also a burgomaster of Rotterdam. In 1647, it was none other than Bartholomeus van der Helst who depicted Adriaen amongst his family-in-law in a monumental family portrait, now in the Hermitage.[13]

Dorothea's name turns up in the Rotterdam archives on several occasions. On 19 January 1625 she is mentioned as 'Dorothea Adriaensz Keiser, jongedochter, van Rotterdam', the bride of Jan Adriaensz Niesen, 'jong man, van Sciedam', a young man from the nearby town Schiedam.[14] Apparently Dorothea was first married to this young man, who died less then half a year later and was buried on 22 June 1625.[15] On 28 June of the next year Dorothea, a widow in her mid twenties, married the wealthy brewer and widower, Dammas Jansz Pesser.[16] After his father's death in 1619, Dammas had taken over the family brewery 'De Witte Leeuw', The White Lion, on the Schiedamsche dijk.[17] In 1621, he helped his brother-in-law Jacob van Couwenhoven by selling him property, after which the latter set up his own brewery 'De Twee Klimmende Leeuwen', The Two Climbing Lions. During the following years, various family members established themselves as brewers as well, making the Pesser / Van Couwenhoven clan a dominating force in the business. In 1647, the year of Van der Helst's Van Couwenhoven and Pesser portraits, Jacob van Couwenhoven sold 'De Twee Klimmende Leeuwen' for the impressive amount of fl. 85,000, a very lucrative deal which added to his status as one of the richest men in the Republic.[18] Two years later, Dammas Jansz Pesser sold 'De Witte Leeuw' to his older sister Meijnsje Pesser and one of her sons, Tielman Cupus. After her wedding to Dammas Pesser, Dorothea soon gave birth to her only child, Johan Dammasz Pesser (1627/28-1678). His date of birth can be deduced from his *Liber Studiosum* from Leiden, where he studied law.[19] Back in Rotterdam he fulfilled several public services, until becoming burgomaster of the city in 1671. A fierce anti-Orangist, he was banned from this post in the Disaster Year 1672, when the Republic was attacked by France, England and Prussia, and William III of Orange took hold of his position as Stadhouder again.

Dorothea is mentioned again in a document of 1654. On 10 February of that year, she was witness at the baptism of her nephew, Pieter Bisschop, the grandson of her sister Catherina.[20] On 22 June 1655 Dorothea was again witness, this time at the double baptism of Abram and Dammes van Gerven, the sons of her stepdaughter Lysbeth Pesser, the daughter of Dammas Pesser from his first marriage to Maria van Couwenhoven.[21] The other witnesses were her husband Dammas, and her sister Catharina (Trijntje) Keijser. Ten years later, Dorothea and Dammas were witnesses at the baptism of Lysbeth's third son, again named Abraham.[22] In October of the year 1665, Dorothea and Dammas witnessed the baptism of their granddaughter Dorothea Pesser, named after her, the only child of Johan Pesser and his wife Adriana van der Aa.[23] After Adriana's death in 1667, Johan Pesser re-married Geertruijd van Nieuwenhoven in 1670, the year of his father's death. Five years later Dorothea passed away too, having lived for three quarters of a century in the midst of the Rotterdam upper class.

A note on the painting's provenance

During the first decennia of the twentieth century, the present work and its male pendant formed part of the internationally renowned collection of the Jewish art collector, Adolphe Schloss (d. 1911), and his wife Lucie Schloss (1858-1938). With war looming in 1939, the Schloss heirs decided to hide the collection in the castle of Château de Chambon, near Tulle. Their efforts were in vain. When confiscated by the Nazi authorities in April 1943, the collection was first taken to Tulle. The French authorities immediately claimed the collection back and deposited it in the vaults of the Banque de France in Limoges. Yet soon thereafter the collection was again handed over to the German occupiers, who transported it to the cellar of the Banque Dreyfus in Paris, serving as the storehouse of the *Commissariat aux Questions juives*. It was there that the collection was inventoried during August 13th to the 23rd, 1943. The present work was then listed no. 110, its male pendant no. 109. After being transferred to the Paris Jeu de Paume Museum, the majority of the collection was transported to Munich on November 27, 1943 (the transport being handled by the firm Pusey, Beaumont, Crassier). Destined for the infamous Führer Museum in Linz, the works were stored in the Munich Führerbau. The present work appears as no. 92 in a German list ('Verzeichnis der Gemälde aus Sammlung Schloss') found by allied forces in the Führerbau in May 1945.[24] During the final days of the war both works were stolen. In 1946, art historian Edgar Breitenbach, researching the whereabouts of misappropriated Nazi art, was able to trace the present work, which was restituted to the Schloss family that same year. In 1947, the male pendant was published by the *Bureau Central des Restitutions* in a list of French war spoils looted by the Germans.[25] The pendant has not surfaced, up until the present day.

JH

1 Three handwritten labels on the back of the panel mention '21 / Van der Hals / Femme Colle…', '285 / Mê Lebaudy / Ref …' and '285 / Mê Lebaudy'. The pendants presumably once belonged to the Lebaudy family of French sugar refiners.

2 In 1921 the work was listed as with Schloss by Van Gelder, cat. no. 567 (see literature). Van Gent 2011, cat. no. 36, erroneously lists the painting as being with Mme Schloss as early as 1901, the pendant (cat. no. 35) in 1921 (when it is listed in Van Gelder's catalogue). Adolphe Schloss did not die until 1911.

3 Inscriptions in pencil on old photographs of the pendants in the photo collection of the Institute of Art History of the University of Amsterdam confirm the numbering of the August inventory of 1943. They further mention the numbers 'Lemare 111' for the present work, and 'Lemare 105' for the male pendant. The present author has not been able to trace this reference further.

4 For a thorough biographical survey, see: Van Gent 2011, pp. 22-35.

5 *Portrait of Willem Allertsz van Couwenhoven* (1592 –1659), signed and dated *B.vanderh[…] / 1646*, oil on canvas, 74.2 x 63.5 cm., Rotterdam, Museum Boymans Van Beuningen, inv. no. 1294 (Van Gent 2011, cat. no. 30); *Portrait of Aefje Cornelisdr Briel, gezegd Welhouck* (1597 – 1651), signed and dated *B.vanderhelst / 1646*, oil on canvas, 74 x 63.4 cm., Rotterdam, Museum Boymans Van Beuningen, inv. no. 1295 (Van Gent 2011, cat. no. 31); *Portrait of Samuel van Lansbergen* (1589–1669), 1646, oil on panel, 68 x 58 cm., Amsterdam, Rijksmuseum, inv. no. SK-A-143 (Van Gent 2011, cat. no. 32); *Portrait of Maria Pietersdr de Leest* (? – 1652), signed and dated *B.vanderhelst 1646*, oil on panel, 68 x 58 cm., Amsterdam, Rijksmuseum, inv. no. SK-A-144 (Van Gent 2011, cat. no. 33); *Portrait of Jacob Jacobsz van Couwenhoven* (1592 – 1661), 1647, oil on panel (oval), 68.6 x 55.9 cm., Toronto, private collection (Van Gent 2011, cat. no. 38); *Portrait of Maritge Jansz Presser* (c. 1593-1649), signed and dated *B.vander.helst / 1647 / Ae.ta.54*, oil on panel (oval), 71.2 x 59.1 cm., Dublin, National Gallery of Ireland, inv. no. 65 (Van Gent 2011, cat. no. 39); *Portrait of Aechte Cornelisdr Briel, gezegd Welhouck* (1587 – 1657), signed and dated *B.vanderhelst / 1647*, oil on panel, 68 x 56 cm., Netherlands, private collection (Van Gent 2011, cat. no. 40); *Portrait of Cornelis Jansz Hartigsvelt* (1587 – 1641), signed and dated *B.vanderhelst 1647*, oil on panel, 70x 58 cm., Netherlands, private collection (Van Gent 2011, cat. no. 41).

6 *Portrait of a Man*, signed and dated centre right *Aeta.62 / B. vander. Helst / 1647*, New York, Metropolitan Museum, inv. no. 71.73 (Van Gent 2011, cat. no. 37). See also: W. Liedtke, *Dutch Paintings in the Metropolitan Museum of Art*, 2 vols., New York 2007, I, 324-327, cat. no. 70. For the lost pendant of the present work, see: Van Gent 2011, cat. no. 35.

7 See: S.A.C. Dudok van Heel, 'Remonstrantse portretopdrachten voor Rembrandt: bij de portretten van Aechje Claesdr en ds. Johannes Wtenboogaert', in: idem., *De jonge Rembrandt onder tijdgenoten*, diss. Nijmegen, Radboud University 2006, pp. 238-267, esp. pp. 239-241.

8 E.A. Engelbrecht, *De vroedschap van Rotterdam, 1572-1795 (Bronnen voor de Geschiedenis van Rotterdam V)*, Rotterdam 1973, pp. 101-102, no. 85. See further: J.H. Scheffer, *Genealogie van het geslacht Prins*, Rotterdam 1878, p. 14.

9 The Amsterdam born Remonstrant draughtsman and painter Jan Stolker (1724-1785), who had an interest in the history of his church, made a reproductive drawing after a now lost portrait by Rubens, dated 1621, to which he added the name Dammas Jansz Presser. Stolker's identification of the man as Dammas is erroneous. Not only is the man in the portrait much older than 31 (the age of Dammas in 1621), numerous examples of fictive attributions by Stolker exist (among them wrong identifications of Aechje Claesdr as Françoise van Wassenhoven, and of an unknown man portrayed by Ludolf de Jong as Jacob van Couwenhoven), giving insight into his fanciful method of working. See for an account of Stolker's fanciful identifications: Dudok van Heel 2006, pp. 241-247. For the fictitious portrait of Dammas Jansz Presser by Stolker, see: H.C. Hazewinkel, *Geschiedenis van Rotterdam*, 4 vols., Zaltbommel 194-1975, 4, opp. p. 1012, illus.

10 This modest house church was replaced by a new church in 1645, which remained in use until 1897. See: Dudok van Heel 2006, p. 249.

11 R. Bijlsma, 'Oud Rotterdamsche buitenplaatsen', in: *Rotterdamsch Jaarboekje* 2 (1914), pp. pp. 65-95, p. 78, no. 10.

12 Together with his brother-in-law, Pieter Coornhert from Amsterdam. See: Engelbrecht 1973, p. 102, no. 85.1 and note 2.

13 Van Gent 2011, p. 225, cat. no. 63, dates the painting c. 1652, although acknowledging the date 1647 on the painting.

14 Stadsarchief Rotterdam (Rotterdam municipal archive), DTB, wedding registers, 119593.

15 Stadsarchief Rotterdam, DTB funerary registers, 93308.

16 Stadsarchief Rotterdam, DTB, wedding registers, 113152.

17 Dammas's brother Dirck Jansz Presser had established his own brewery, 'De Zwarte Leeuw', The Black Lion, in 1619. For the brewing activities of the Presser and Van Couwenhoven families, see: R. Bijlsma, 'De brouwerij "De Twee Witte Klimmende Leeuwen"', in: *Rotterdamsch Jaarboekje* 9 (1911), pp. 127-138.

18 Jacob Jacobsz van Couwenhoven is listed as no. 216 in a list of the wealthiest people of the Dutch Golden Age. See: K. Zandvliet, *De 250 rijksten van de Gouden Eeuw*, Amsterdam 2006, pp. 353-354, no. 216.

19 For Johan Dammasz Presser, see: J. van der Aa, *Biographisch woordenboek der Nederlanden*, 21 vols., Haarlem 1852-1878, 15 (1872), p. 217-218; P.C. Molhuysen, P.J. Blok (ed.), *Nieuw Nederlandsch Biografisch Woordenboek*, 10 vols., Leiden 1911-1937, 5, p. 493-494.

20 Stadsarchief Rotterdam, DTB, baptism registers 354461 (Remonstrant).

21 Pieter Bisschop was the son of Willem Bisschop and Anna Ewoutsdr Prins (see Genealogy). The other witness was Maria van der Aa, no doubt a relation of Dorothea's future daughter-in-law, Adriana van der Aa.

22 Stadsarchief Rotterdam, DTB, baptism registers, 277515 (Remonstrant). The document refers to the mother Lysbeth as having passed away.

23 Stadsarchief Rotterdam, DTB, baptism registers, 315237 (Remonstrant). For the wedding of Johan Presser and Adriana van der Aa, see: Stadsarchief Rotterdam, DTB, wedding registers, 113153.

24 For the pendant, listed as no. 91, see: M. Hamon-Jugnet, *Collection Schloss : oeuvres spoliées pendant la deuxième guerre mondiale non restituées (1943-1998)*, Paris 1998, pp. 3-11, 86; see also: http://www.diplomatie.gouv.fr/fr/sites/archives_diplo/schloss/sommaire_ang.html, website visited July 2013.

25 R. Valland, *Répertoire des biens spoliés durant la guerre 1939-1945*, various vols., Paris 1947, vol. 2 (*Tableaux et tapisseries*), pp. 62, 96b, cat. no. 900, illustrated).

Presser/Keijser Genealogy



Jan Dammasz Presser (15??-1619)
x 1583
Aechje Claesdr (1551-1636)







- Meijnsje Presser (15??-1657) x 1605 Petrus Cupus (c. 1580-1646)
  - Adriaen Cornelisz Keijser (1565-1624) x 1592 Neeltje Pietersdr Halling (d. 1611)
    - Catharina Adriaensdr Keijser (c. 1597-1665) x Ewout Ewoutsz Prins (c. 1590-1636)
      - Anna Ewoutsdr Prins (1619-1677) x 1649 Willem Bisschop (16??-16??)
        - Eewoudt Bisschop (b. 1651)
        - Arend Bisschop (b. 1652)
      - Ewout Ewoutsz Prins (1622-1662)
      - Adriaen Ewoutsz Prins (1625-1668)
        - Pieter Bisschop (b. 1654)
    - Cornelis Adriaensz Keijser (d. 1624) x Christina Coornhertsdr (d. 1661)
- Dirck Jansz Presser (1587-1651) x 1612 Haesje van Cleyburgh (1583-1641)
- **Dammas Jansz Presser (1590-1670)** x 1st 16?? Maria Jacobsz van Couwenhoven (1591-1625)
  - Aechje Dammasdr Presser (d. 1703)
  - x 2nd 1626
  - **Dorothea Adriaensdr Keijser (1599-1675)**
    - Mr. Johan Dammasz Presser (c. 1627/28-1678) x 1st 1664 Adriana van der Aa (1628-1667)
      - x 2nd 1670 Geertruijd van Nieuwenhoven (16??-?)
    - Dorothea Presser (1665-1695) x 1683 Godert Willem van Tuyll van Serooskerken (1647-1708)
- Maritge Presser (1593-1649) x 16?? Jacob Jacobsz van Couwenhoven (1592-1661)
  - Lysbeth Dammasdr Presser (16??-before 1665) x 1653 Johannes van Gerven (16??-?)
    - Abram van Gerven (1654-?)
    - Dammes van Gerven (1655-?)
    - Abraham van Gerven (bapt. 1665)
- Maertje Presser (1595-1641) x 1st 1615 Hendrick Niellius (1581-1621)
  - x 2nd 1630 Simon Episcopius (1583-1643)

cat. no. 7

Adriaen van Ostade
1610 – Haarlem – 1685

A Man Smoking at a Window

Signed lower middle *AV. Ostade (interlaced)*
Oil on panel
27 x 22 cm.

Provenance:
France, private collection

According to Arnold Houbraken, the Haarlem painter and etcher Adriaen van Ostade became a pupil of Frans Hals (1582-1666), together with Adriaen Brouwer (1605-1638). It was Brouwer, however, who exerted the most decisive influence on the evolution of Adriaen van Ostade's portrayal of peasant life. In 1634, Van Ostade entered the Guild of St. Luke in Haarlem, where he was elected a *hoofdman* (leader) both in 1647 and 1661, and *deken* (dean) in 1662.[1]

In the present painting, a man with a moustache and a little beard leans out of an open window, holding a white clay pipe in his right hand. A vine grows over the fanlight above, while the wooden shutter opens to the right. The figure wears a blue waistcoat over a brown jacket, a white collar and a grey conical hat. Van Ostade incorporated great detail in his depiction of windows with their small glass panes, in this instance broken and cracked in places. The open window in this composition has a number of purposes: firstly, it gives the picture a spatial reference. The figure leans out of the window into the viewer's space, setting up an interaction between himself and us. The window also separates the shared space of figure and viewer from the deep space behind. The brushwork is painterly, but nonetheless precise, which is typical of the artist's middle period, 1655-1660, when his creativity was at its height.[2] The man's jacket is broadly rendered, while his facial features are rather more defined. The artist's naturalistic approach was greatly admired in his own lifetime, and beyond. As Arnold Houbraken's put it a century later, Van Ostade's 'Taverns and inns, in their complete attire, he had painted in such a witty and natural way, as ever one has accomplished. As also with the figures in their clothing, and in all kinds of activities, in such as natural and witty way.'[3]
Two comparable paintings of the same dimensions are in the collection of the Musée du Louvre in Paris, *The Drinker at the Window* and *The Reader at the Window* (figs. 1 and 2). In addition to treating the same subject of a man within a *trompe l'œil* window frame, in all three paintings the loose brushwork of the timber window frame contrasts with the more detailed finish of the glass panes.

Adriaen van Ostade carefully studied the compositions of his figures and their interrelationships in his numerous drawings and etchings. In his print of *The Smoker at a Window*, datable to 1667, the window also serves as a framing device, which unifies the composition and draws the viewer's attention to the figure (fig. 3).[4] Other contemporary painters also





Fig. 1 Adriaen van Ostade, *The Drinker at the Window*, oil on panel, 27 x 22 cm., Paris, Musée du Louvre



Fig. 2 Adriaen van Ostade, *The Reader at the Window*, oil on panel, 26 x 21 cm., Paris, Musée du Louvre

used the motif of the window. Rembrandt (1606-1669) incorporated a window in some of his paintings to create space and depth, for example in his *Girl at a Window* of 1645, in which a young girl, leaning out of a window, looks out from beyond the frame.[5] Gerrit Dou (1613-1675) was also known for his *trompe l'œil* paintings, for example *A Girl with a bunch of Grapes at the Window*, which also features a window.[6] All of these paintings suggest that the window had a meaning for Dutch painters and etchers beyond the merely pictorial; indeed, art has been described as a window to the world and to life.

The custom of smoking tobacco, still a novelty in Van Ostade's time, elicited diverse responses from seventeenth century Dutchmen. It is uncertain whether paintings of this kind were intended to convey an underlying, moralising message; some attributed medicinal properties to the weed and composed songs and poems praising its powers, but most condemned it as a harmful intoxicant, and equated smoking with excessive drinking. Images of smokers evoked various associations, such as the sense of Smell in compositions representing the Five Senses. Dissipating smoke juxtaposed with a human figure served as a *memento mori* too, and pictures of low-life types in tobacco dens, like the closely related tavern scenes with drinkers, satirised the immoderate pursuit of sensual gratification.[7]

WWB



Fig. 3 Adriaen van Ostade, *The Smoker at the Window*, etching, 199 x 155 mm., Amsterdam, Rijksmuseum

1 For a complete biography on Adriaen van Ostade, see: B. Schnackenburg, in: J. Turner, *The Dictionary of Arts*, 34 vols., New York 1996, 23, pp. 609-612.
2 By this time, Van Ostade was regarded as an established painter of peasant scenes.
3 A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*. The Hague 1718-1721, 1, p. 348.
4 L. Godefroy, *The Complete Etchings of Adriaen van Ostade*, Amsterdam 1990, cat. no. 10.
5 Signed and dated 1645, oil on canvas, 81.6 x 61 cm., London, Dulwich Picture Gallery.
6 Signed, oil on panel, 38.1 x 29.1 cm., c. 1660 in The Royal Collection Her Majesty Queen Elizabeth II.
7 W. Robinson in: P. Sutton et al., *Masters of Seventeenth century Dutch Genre Painting*, exhib. cat., Philadelphia, Berlin, London 1984, p. 164.



Detail of cat. no. 7

cat. no. 8

Adriaen van Ostade
1610 – Haarlem – 1685

Two Peasants at an Inn

Signed and dated lower right *AV Ostade 1661 (AV* interlaced*)*
Oil on panel
18.5 x 17 cm.

Verso: Three seals, one of which dated '2 DIC 1968' and a customs seal (illegible)

Provenance:
Amsterdam, collection Pieter Locquet (d. 1781)
His sale, Amsterdam, September 22, 1783, lot no. 277, sold to Jan Yver[1]
Shillinglee Park, West Sussex, collection Earl of Winterton, c. 1940-1947
Sale, London, Christie's, 12 December 1947
London, Kunsthandel M.B. Asscher, 1947-1949
London, Eugene Slatter Gallery, 1950
Amsterdam, Kunsthandel Peter de Boer, 1952, 1958-1959, 1962[2]
Schweinfurt, collection Ernst Wilhelm Sachs, 1962-1963
Sale, London, Sotheby's, June 24, 1970, lot no. 97
Switzerland, private collection

Literature:
Catalogus van schilderyen, als meede zeer fraaye rariteiten [...] uitmakende het beroemd en uitmuntend kabinet van wylen den wel ed. Heer Pieter Locquet, Amsterdam 1783, p. 21, cat. no. 277
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century : based on the Work of John Smith*, 10 vols., London 1907-1928, 3 (1910), p. 218, cat. no. 255

Exhibited:
1950 Exhibition of Dutch and Flemish Masters, exhib. cat. London, Eugene Slatter Gallery, London 1950, cat. no. 21
Wintertentoonstelling 1958-1959, exhib. cat. Amsterdam, Kunsthandel P. de Boer, Amsterdam 1958, illus.



The present painting was executed in the same year –1661- that Adriaen van Ostade became a *hoofdman* (leader) of the Haarlem's painters' guild, for the second time. The following year he was to become *deken* (dean). By that point, his career in Haarlem had been established for thirty years. As Schnackenburg notes in his book on the artist, Adriaen van Ostade developed an interest in finely detailed depiction during the 1660s[3], and this can be seen particularly in the still life on the table of the Lilian painting, of a terracotta ash pot, clay pipe and covered pewter vessel, possibly a tinderbox. Viewed three-quarter length, from close by, two peasants are seated at a table. The foremost peasant, seen in profile and sitting on a rush seated chair, is dressed in a red waistcoat, black jacket, white collar and tall grey conical hat. As he smokes, he clasps his clay pipe with one hand, and the arm of the chair in the other. His companion, clad in a dark grey coat and black cap, appears to make an utterance as he is about to pour some brew from a terracotta jug into a glass. Above him, to the left, an illegible broadside is affixed to the wall, as well as some hand tool.

A comparable painting of the same dimensions, *Peasants Smoking and Drinking in a Tavern*, which has been in the Carmen Thyssen-Bornemisza collection in Madrid since 1999, features two peasants smoking and drinking at a table, another figure in the background behind them, and a broadside attached to the wall at the right (fig. 1).

WWB



Fig. 1 Adriaen van Ostade, *Peasants Smoking and Drinking in a Tavern*, c. 1645-1655, oil on panel, 19 x 17.2 cm., Carmen Thyssen-Bornemisza collection, on deposit at Madrid, Museo Thyssen-Bornemisza

1 Based on Hofstede de Groot 1910, who states that the present work is identical to lot 277 in the Locquet sale catalogue: '277. *Ostade, (A. van)* Een Boertje zittende in een stoel, *Yver* – 212: –'. It is unclear what the basis is for Hofstede de Groot's assumption. Possibly the lot number must have been 274 because the description better matches the present work: '274. *Ostade (. Van)* In een Boere Binnenhuis zitten twee Huislieden by een Tafeltje, *Dito* – 400: –'..Nevertheless, both lots were sold to Yver. The 'Yver' mentioned in the catalogue was no doubt Jan Yver, who co-conducted the sale.

2 A certificate on the painting by Walther Bernt, dated, 10 July 1959, is available on request.

3 B. Schnackenburg, *Adriaen van Ostade, Isack van Ostade : Zeichnungen und Aquarelle : Gesamtdarstellung mit Werkkatalogen*, 2 vols., Hamburg 1981, I, p. 32.



Detail of cat. no. 8

cat. no. 9

Isaac van Ostade
1621 – Haarlem – 1649

The Horse Stable

Signed and dated lower centre *Isack . van . Ostaden . 1641*
Oil on panel
58.5 x 86.5 cm.

Provenance:
Probably sale, London, Christie's, 12 April 1827, lot 108 (seller Reinagle)[1]
Probably sale, London, Christie's, 10 May 1828, lot 66 (seller Reinagle)
France, private collection
New York, private collection, 2008

Isaac van Ostade was the son of the linen weaver Jan Hendricx van Eyndhoven, and Janneke Hendriksen, who had moved to Haarlem from the Eindhoven region.[2] His brother Adriaen (1610-1685), Isaac's senior by eleven years, was one of the most prolific painters of the peasant and low life genre in the Netherlands during the seventeenth century, and was probably Isaac's first teacher. In contrast, a profound predilection for landscape features in Isaac's oeuvre, a genre his brother rarely practised. Since in the year 1640 Adriaen – by then an established painter – was sued by Salomon van Ruysdael (1600/03-1670) for 'sums due for board and tuition', one may conclude that he owed the said some for the continued education of his younger brother. In any case, this date roughly coincides with Isaac's first known works, dating from 1639. Isaac registered as a member of the guild of St Luke in 1643. In the eleven years spanning his career, up until his untimely death in 1649 at the age of 28, Isaac proved himself to be among the most talented and productive painters and draughtsmen of his generation, who in turn influenced his older brother. His oeuvre mostly consists of peasant interiors and exteriors, halts at the inn, and predominantly winter landscapes.

The Horse Stable, painted in 1641, offers the beholder a peek into the daily, rustic pursuits of the seventeenth century. In the golden brown, semi-darkness of the cavernous interior, a stable hand in a white shirt, seen from the back, is pumping water into a bucket, his hat propped up beside him. A boy holds an earthen bowl, from which he seems to be eating. Both are occupied, and all attention is drawn to the three horses eating from the manger; foremost the beautiful white horse, who gazes back at the beholder, just like the dog in front of him. Van Ostade creates such a palpable atmosphere that one could almost hear the squeaking of the water pump and the snorting of the horses. Still, this seemingly naturalistic, casual image depends upon a cleverly constructed *clair-obscur*, which young Isaac had recently picked up from Rembrandt's (1606-1669) innovations in that field.[3] While Isaac's masterly variety of transparent brown and ochre tonalities and his extensive use of the



ground of the painting to define form and unify the interior space, the emphasis on the foreground is established through an undefined and remarkably vehement light source, coming from behind the *repoussoir* on the left. Within a limited space, background elements such as the wicker basket and the covered wagon are merely delineated, while details like the pump, the saddle or the iron chain are clearly defined. While the white of the horse and the peasant's shirt bring highlights to the scene, it is the patch of blue formed by the boy's jacket that naturally enlivens it.

Van Ostade revisited the subject several times during the following years, although never in the imposing format of the present panel. His *Barn Interior with a Horse* dated 1642, a year after the present painting, is now in the Wallraf-Richartz Museum in Cologne,[4] while a signed but undated variant of that work was recently at auction.[5] The following year, in 1643, Isaac took up the subject once more in his *Boor and a Horse in a Stable*, now in the collection of the Netherlands Institute for Cultural Heritage (ICN).[6] Lastly, a *Horses in a Stable with a Boor and Two Goats* is dated 1645.[7] While the works of 1642 and 1643 seem to rely on a more natural lighting falling through a visible door or window, the work of 1645 harks back to the present painting, adopting the same arrangement of the horse, the manger and the saddle hanging over its wooden struts. Testifying further to the composition's success is a copy of the present work on a panel of unknown size. Signed *A. Cuyp*, it was last recorded in Vancouver in 1967.[8]

JH

1 The sale descriptions of 12 April 1827 (Lugt no. 11414, lot bought in) and 10 May 1928 (Lugt no. 11740, lot withdrawn) doubtlessly refer to the same painting, the seller of which was in both cases a certain Reinagle (possibly the British landscape painter Phillip Reinagle (1749-1833)?), and concur with the present work: 'Isaac van Ostade: Interior of a Stable, with a white Horse and other Figures' and 'Ostade: The Interior of a Stable, with a white Horse, a Man at a Pump, and Animals'.

2 For an extensive biography on both Van Ostade brothers, see: B. Schnackenburg, in: J. Turner (ed.), *The Dictionary of Art*, 34 vols., New York 1996, 23, pp. 609-616.

3 See: R. Klessman, 'Die Anfänge des Bauerninterieurs bei den Brüdern Ostade', in: *Jahrbuch der Berliner Museen* 2 (1960), pp. 92-115, esp. pp. 96-98, fig. 5. Klessman highlights the first real influence of Rembrandt on Isaac's treatment of light in a *Peasant Interior* dated, like the present work, 1641.

4 Signed and dated 1642, oil on panel, 48 x 70 cm., inv. no. WRM 3154. See: H. Vey, 'Ein neuer Isack van Ostade im Wallraf-Richartz-Museum', in: *Museen in Köln : Bulletin* 3 (1963), pp. 190-192.

5 Signed, oil on panel, 44.5 x 60 cm., sale, Cologne, Van Ham, 15 November 2013, lot 541.

6 Signed and dated 1643, oil on panel, 41 x 58 cm., Amsterdam, Instituut Collectie Nederland, inv. no. Nk 1926.

7 Signed and dated 1645, oil on panel, 30.8 x 42.7 cm., sale, Amsterdam, Christie's, 6 May 1998, lot 126.

8 Vancouver, collection of Mrs. S. Inman, May 1967. Photo RKD. The work is clearly a weaker copy after the present painting. The signature *A. Cuyp* appeared during cleaning.



Detail of cat. no. 9

cat. no. 10

Bonaventura Peeters
Antwerp 1614 – 1652 Hoboken

Sailing Ships near a Jetty, in a Fresh Breeze

Signed centre left *BP*
Oil on panel
41.6 x 65.8 cm.

Provenance:
Sale, Brussels, Palais des Beaux Arts, 24/26 April 1956, lot 583
Sale, Amsterdam, Frederik Muller et Cie, 11/14 December 1956, lot 92
Brussels, Alex Finck Gallery (according to a seal on the reverse)

Not much is known of the Flemish marine painter Bonaventura Peeters. Born in Antwerp into a prominent artistic family, he was the younger brother of artists Gillis (1612-1653), Catharina (1615-after 1676) and Jan Peeters (1624-c. 1678). Comparatively little is known about his early life. Early on in his career, Peeters seems to have been resident in the Northern Netherlands.[1] However, the artist's intimate knowledge of ships, evident in his many marine paintings, also hints at an early life spent at sea. De Bie commended Peeters on his delicate and convincing treatment of seas, calms and tempests, while Houbraken succinctly described the artist as a proficient and naturalistic master of 'air, water, rocks and beaches.' In 1634, Peeters became a master of the Antwerp Guild of St Luke, continuing to live and work in the city until the early 1640s. He died at the young age of 38, in 1652.

The present painting, which can be dated to the 1640s, depicts a jetty and Dutch ferryboats in a fresh breeze, on choppy seas beneath an expanse of cloudy sky, which takes up two thirds of the painting. The foreground vessel is moored to the jetty, and it appears that it is has just unloaded or loaded its cargo, as a man holds the gangplank, and a woman is seen taking, or handing a bundle to another figure in a cabin. Another boat, probably a Kaag – a light cargo craft used to carry people and provisions – sails downwind, beyond. The stilt on the right, surrounded by wheeling sea gulls, suggests the presence of another jetty.

A dark storm cloud sits over the centre of the scene, with streams of rain lashing down from behind the clouds onto the water. The artist achieves a palpable sense of shifting weather conditions; sunlight shines down at intervals between the cumulus clouds, which cast shadows on the rough surface of the water. The shaft of light on the choppy waves, stretching between the foreground vessel and the sloop to the right heading in the viewer's direction, greatly enhances the painting's depth and atmosphere. The brown ground of the painting showing through lends translucency to the waves, and unifies the tonality of the painting.





Fig. 1 Bonaventura Peeters, *Arrival of the Boat*, signed and dated lower right *B. Peeters 1637*, oil on canvas, 101 x 157 cm., Budapest, Museum of Fine Arts, inv. no. 582

Peeters was commissioned to paint harbour views by several city authorities. They had a reason to be proud, since Holland's wealth hinged on the pursuit and defense of global shipping. There was also a demand for such scenes from the Dutch merchant classes, though in the form of smaller cabinet pictures, which were suitable to hang in domestic interiors.

This work can be related stylistically to the painting *Arrival of the Boat*, although the latter is of larger size, in the collection of the Museum of Fine Arts in Budapest (fig. 1). This work, signed and dated 1637, shares the same naturalistic approach. Another comparable painting can be found in the collection of the Rijksmuseum in Amsterdam, although this features more activity – as well as buildings on the shore – compared to the present painting.[2]

A drawing in the collection of Museum Plantijn-Moretus in Antwerp depicts a similar view. The location has been identified as the river Maas near Dordrecht.[3]

WWB

1 For a brief biography on the artist see: M. Russell, in: J. Turner, *The Dictionary of Arts*, 34 vols., New York 1996, 24 (1996) pp. 323-324.
2 Bonaventura Peeters, *Ships off a pier*, signed with monogram, oil on panel, 36.5 x 69 cm., inv. no. SK-A-1949.
3 This is written on the back of the reproduction in the RKD, The Hague.



Detail of cat. no. 10

cat. no. 11

Adam Pijnacker
Schiedam c. 1620 – 1673 Amsterdam

Italian River Landscape with a Bridge

Signed lower right APynacker (AP interlaced) / *APynacker* (*AP* interlaced)
Oil on panel
73.3 x 90.2 cm.

Provenance:
Possibly Garscube, collection Sir A. Campbell 6th Baronet of Succoth (1825-1866)
Possibly collection Sir George Ilay Campbell, 6th Baronet of Succoth (1894-1967), by descent
Possibly his sale, London, Christie's, 19 July 1946, to W.G. Smith
Farmington Lodge (Gloucestershire), collection of the Hon. Bobby Wills
Bloemendaal, private collection

Literature:
Possibly G.F. Waagen, *Treasures of art in Great Britain : being an account of the chief collections of paintings, drawings, sculptures, illuminated mss., etc., etc.*, 3 vols., London 1854, 3, p. 292
Possibly C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke des hervorragendsten holländischen Maler des XVII. Jahrhunderts*, 10 vols., Esslingen 1907-1928, 9 (1926), p. 554, no. 146
Possibly L.B. Harwood, *Adam Pynacker (c. 1620-1673)*, Doornspijk 1988, p. 164, cat. no. D53 *(Italian Landscape)*[1]

Adam Pijnacker was probably born between 23 January 1620 and 22 January 1621.[2] Although Arnold Houbraken (1660-1719) mentions the village of Pijnacker as being the artist's place of birth, he was undoubtedly born in nearby Schiedam, adjacent to Rotterdam. Pijnacker was the son of the prosperous wine merchant and member of Schiedam town council, Christiaen Pijnacker, and his wife Maria Jansdr Graswinckel. Not much is known about Pijnacker's upbringing, but according to Houbraken, he spent three years in Italy. Although there is a lack of archival evidence for this, Pijnacker's work does attest to first hand knowledge of the topography and customs of Italy. Assuming that he travelled to Italy at a young age, as was customary, such a sojourn could be dated to c. 1645-1648. This coincides with Pijnacker's documented presence in Delft from 1649 onwards, mostly in the company of wine merchant, art dealer and painter Adam Pick (1621/22-1665/66), who might have inspired him to launch his own career. During the 1650s, Pijnacker is recorded as being in Schiedam on several occasions, but he also worked in Germany for the Brandenburg court in c. 1654. Four years later, in 1658, he married Eva de Geest, daughter of the portraitist Wybrand de Geest (1592-1661/65), in Friesland. A son and a daughter were baptised in Schiedam in 1660 and 1661, but soon afterwards the artist seems to have moved to Amsterdam.[3] He is recorded as being in Schiedam once more in 1670, but his documented presence in Amsterdam during the years 1669, 1671 and 1672 indicates that he lived there. Pijnacker was buried in Amsterdam on 28 March 1673. At the time of his death he was living on Rozengracht, the artists' quarter at the time.

Of about hundred accepted works, Pijnacker only dated six, the earliest in 1650, the latest in 1670.[4] It is generally assumed that the artist's earliest works date from c. 1648.[5] Several of his paintings appear in Delft inventories of the early 1650s, and the Delft painter Leonaert Bramer (1596-1674) made three drawings after his works in or before 1653. It was in around 1655 that the artist arrived at his mature style. While Pijnacker mainly took his inspiration from his immediate Dutch Italianate predecessors, Jan Both (c. 1615-1652) and Jan Asselijn (1610/15-1652), he



developed a preference for more complex compositions, and above all excelled in his use of cool light and brilliant tonality. The atmosphere, effect and contemporary appreciation of Pijnacker's paintings is strikingly articulated by Pieter Verhoek (1633-1702), the brother of Pijnacker's pupil Gijsbert Verhoek (1644-1690), in an ode in praise of the artist's work in the Amsterdam canal house of Cornelis Backer, regent and director of the East India Company:

'And green woods, on which shines a morning sun, / Which brilliantly dawns from the horizon / And creates the day so anyone who understands Art stands enraptured / And fancies that he beholds Italy with his own eyes [...] Receding for miles as far as where the pale azure / Of the mountains is painted with the gleam of the sun's fire. [...] Here can Lord Backer, when the trees are devoid of leaves / And the barren field is overwhelmed with dunes / Of drifting snow, contemplate these leafy crowns, / The green of the foliage, a Summer for the eye. / Here, worn out by the cares of State, he can unstring / his bow, revelling in this contemplation.'[6]

In the present painting, Pijnacker clearly strives for precisely that effect. Bathed in the light of dawn, a majestic river landscape unfolds under a magnificent, pale blue sky. On the wooded river bank to the left, a road,



Fig. 1 Jan Both, *View on the Tiber*, c. 1650, etching, 198 x 276 mm., Amsterdam, Rijksmuseum



Fig. 2 Adam Pijnacker, *River Landscape with Laden Barge*, signed, oil on canvas, 43.5 x 35.5 cm., St. Petersburg, Hermitage

and an old fortress with a tower are seen. Beyond, while the yellow light of sunrise floods the somnolent mountains seen through hazy atmospheric perspective, the viewer's attention is led to the old bridge in the centre of the composition, whose arches are quietly reflected in the water's smooth surface. Collapsed on the left, the bridge leads the eye to the right, to a rustic village on the riverbank. A *campanile*, recalling that of the church of Santa Francesca Romana at the Forum Romanum, Rome, crowns its skyline. In the foreground, a dark rocky outcrop with overgrowth serves as a *repoussoir*. Dominating the right side of the picture, it overlooks the activity in the foreground; boats a are being loaded, a horse packed. Fishermen prepare their net, a ferry is about to set out, and beside it two men bathe in the refreshing water. Following Verhoek's eloquent verses, the work truly transports the beholder, in dreamy contemplation, to the Italian peninsula.

Italian River Landscape with a Bridge, painted in the Schiedam and Delft era, is Pijnacker's largest work on panel, which by itself is a clear indication of the painter's lofty ambitions. The painting shares several motifs with Pijnacker's *Harbour Scene*, one of the three works drawn by Bramer and therefore datable to before 1653.[7] Both feature the stone bridge with several arches, a rocky *repoussoir* to the right and similar, somewhat scattered activity in the foreground. The present work shares the X formation diagonal scheme with two other river views by Pijnacker, one of them in the collection of the Prince of Liechtenstein, and both datable to the early 1650s.[8] In addition, Pijnacker was surely familiar with a print by Jan Both that had been published around 1650. Part of a series depicting Rome and its surroundings, the print, too, features a meandering river, a ruined arched bridge in the distance, and a ferry with cows and a helmsman in the foreground (fig. 1).[9] Yet what really sets the present work apart from these earlier examples is the overwhelming grandeur and the sophisticated harmony of composition and lighting. Executed with such satisfying finesse, it bears strong affinities to the marvellous *River Landscape with Laden Barge* of around 1655, now in the Hermitage (fig. 2). In that work the painter reaches a first zenith in terms of luminosity, leading Pijnacker specialist Laurie Harwood to praise its 'sublime classical calm and balance [and] the fantastic quality of light.'[10] The present work, unknown to Harwood at the time of writing her catalogue raisonné on Pijnacker, has since been inspected by her at first hand; endorsing the attribution to the painter, she proposes a date similar to that of the Hermitage work, of c. 1655.

JH

1 Harwood gives no support, but the measurements (73.6 x 89 cm.) and subject matter are similar to those of the present painting. She refers to the work mentioned by Waagen in 1854 and Hofstede de Groot in 1926 (see Literature), whose descriptions both lack measurements (Waagen: 'A landscape; carefully executed, and unusually warm in colour.'). In addition she mentions the sale of George Ilay Campbell, London, Christie's, 19 July 1946 (no lot), at which occasion the painting was apparently sold to Smith (see Provenance). Harwood presumably took the measurements from the Christie's catalogue, which the present author was unfortunately unable to retrieve.

2 This appears from the painter's own statement of 22 January 1652, that he was 31 years of age. For a biographical account on Pijnacker, see: L.B. Harwood, *Adam Pynacker (c. 1620-1673)*, Harwood 1988, pp. 13-23.

3 Archival evidence for this assumption seems to be lacking. A poem by Pieter Verhoek (1633-1702) published by Houbraken in 1718, on several paintings by Pijnacker executed for a house in Amsterdam that was completed in 1665, is hardly proof for his presence there. His large and abundant works from the period, however, seem a good indication he was working for a wealthy (Amsterdam) upper class clientele.

4 Harwood 1988 lists 98 autograph works.

5 A no longer known work is apparently dated 1646. See: Harwood 1988, p. 169, cat. no. D77.

6 First published in: A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, 3 vols., The Hague 1718-1721, 2, pp. 97-99. Translation based on the that offered by Harwood 1988, p. 32.

7 Harwood 1988, p. 47, cat. no. 10, illus. Harwood dates the work to c. 1649.

8 Harwood 1988, pp. 51-52, cat. nos. 16 (Liechtenstein), 17 (present whereabouts unknown), illus.

9 E. Runia, *The Glory of the Golden Age : Dutch Art in the 17th century: drawings and prints*, exhib. cat. Amsterdam, Rijksmuseum 2000, pp. 86-87, cat. no. 62, dates the print to c. 1650. Interestingly, under-drawing visible in the present work reveals Pijnacker initially intended the bridge to be undamaged.

10 Harwood 1988, p. 70, cat. no. 45, interprets the light as evening light. Albert Blankert, correctly to my mind, is of the opinion that the Hermitage work depicts morning light. See: A. Blankert, *Nederlandse 17de eeuwse Italianiserende landschapschilders*, exhib. cat. Utrecht, Centraal Museum 1965, pp. 185-17, cat. no. 106.

cat. no. 12

Constantijn van Renesse
Maarssen 1626 – 1680 Eindhoven

An Old Woman Reading a Book

Oil on panel, oval
26 x 21.4 cm.

Provenance:
Paris, Jean Dollfus (1823-1911)[1]
Paris, Adrien Dollfus (1858-1921)
Paris, sale, Collections Jean Dollfus, Galerie Georges Petit, 20 May 1912, lot 44
Berlin, collection Marcus Kappel (1839-1919)
His deceased estate sale, Berlin, Cassirer & Helbing, 25 November 1930, lot 6
The Hague, collection A.W. Volz, 1936
Amsterdam, Paul Cassirer art trade, 1949
Netherlands, private collection, 1953

Literature:
Exposition de tableaux, statues et objets d'art au profit de l'œuvre des orphelins d'Alsace-Lorraine au Louvre, exhib. cat. Paris, Musée du Louvre 1885, cat. no. 215, as Gerard Dou
W. Martin, *Het leven en de werken van Gerrit Dou beschouwd in verband met het schildersleven van zijn tijd*, Leiden 1901, pp. 34, 211, cat. no. 184, as Gerard Dou
C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke des hervorragendsten holländischen Maler des XVII. Jahrhunderts*, 10 vols., Esslingen 1907-1928, 1 (1907), pp. 454-455, no. 355, as Gerard Dou
W. Martin, *Gerard Dou : sa vie et son œuvre : Étude sur la peinture hollandaise et les marchands au dix-septième siècle*, Paris 1911, p. 178, cat. no. 90, as Gerard Dou
W. Martin, *Gerard Dou : des Meisters Gemälde in 247 Abbildungen*, Stuttgart 1913, p. 41, as Gerard Dou
W. von Bode, *Die Gemäldesammlung Marcus Kappel in Berlin*, Berlin 1914, p. 13 and cat. no. 6, as Gerard Dou
Oude kunst uit Haagsch bezit, exhib. cat. The Hague, Gemeentemuseum 1936-1937, p. 25, cat. no. 64, as Gerard Dou
M. Huber et al., *Rembrandt und seine Zeit*, exhib. cat. Schaffhausen, Museum aller Heiligen 1949, p. 38, cat. no. 21, as Gerard Dou
R. Baer, *The paintings of Gerrit Dou (1613-1675)*, diss. New York University 1990, under cat. no. 7 as a version[2]

Exhibited:
Paris, Musée du Louvre, *Exposition de tableaux, statues et objets d'art au profit de œuvre des orphelins d'Alsace-Lorraine au Louvre*, 1885, no. 215, as Gerard Dou
Rotterdam, Museum Boijmans, *Kersttentoonstelling*, 1931[3]
The Hague, Gemeentemuseum, *Oude kunst uit Haagsch bezit*, 1936-1937, no. 64, as Gerard Dou
Schaffhausen, Museum aller Heiligen, *Rembrandt und seine Zeit*, 1949, no. 21, as Gerard Dou



An old, fragile woman is seated on a chair. In her hands she holds a folio size book, which she reads attentively. Her costly fur-lined crimson cloak, adorned with a heavy golden chain, the ornate purse and delicate silver tazza which has toppled over on the table next to her, all testify to her considerable wealth, which seems to contrast with her concentrated reading of what is doubtlessly a religious text. What is more, the woman's wrinkles and the warm cloak allude to 'the winter of life' in which she finds herself.[4] The image thus juxtaposes the transience of earthly life and all its riches – hence the fallen tazza – versus eternal, spiritual life. The work's significance becomes all the clearer when considering another painting of an old woman reading a book and featuring the same model, by Gerard Dou (1613-1675) in around 1631 (now in the Rijksmuseum.[5]) In this work, the woman reads a text recognisable as the 19th chapter from the Gospel of Luke, describing Christ's entry into Jericho. Of specific interest is the passage dealing with the wealthy tax collector Zacchaeus (Luke 19:8), who, after meeting Christ, repented of his corruption and renounced his riches. The opened page shows an illustration of Christ reaching out to Zacchaeus.[6] Essentially, the iconography of an old woman reading a book derived from Rembrandt's (1606-1669) iconic *Prophetes Hanna* of 1631, also in the Rijksmuseum.[7] Yet Dou transformed the image of the Biblical seer into a more universal depiction of human piety.

The present painting is another version of a work by Rembrandt's famous Leiden pupil, Gerard Dou, which has been in the collection of the Gemäldegalerie in Dresden since 1722.[8] The work depicts a model traditionally recognised as 'Rembrandt's mother', an identification going back to the 1679 inventory of the Amsterdam art dealer, Clement de Jonghe (1624/25-1677), in which a Rembrandt print depicting the same old woman is thus entitled.[9] Although the identification of the old lady with Rembrandt's mother seems doubtful, if not fanciful,[10] the model does appear in the work of Rembrandt and his circle in around 1630, amongst them Jan Lievens (1607-1674) and Gerard Dou. In the old literature, the work discussed here is without exception listed as an earlier version of the Dresden work, by Dou himself (see literature). Current scholarly opinion, however, while acknowledging the quality of the present work, has expressed reservations concerning the attribution to Dou. Interestingly, the high quality of the painting, its brushwork and manner of execution very much resemble two paintings with a similar history, now in the Portland Art Museum. These works, also oval panels and with comparable dimensions, form a pair, and depict a man and a woman better known as 'Rembrandt's father' and – again – 'Rembrandt's mother' (figs. 1, 2).[11] The male portrait, moreover, is another version of a work by Dou, now in the Gemäldegalerie, Kassel.[12] Like the present work, the pendants were formerly thought to be by Dou, and were exhibited as such at the beginning of the 20th century.[13] Yet they bore a monogram which was difficult to read, leading Dou expert Willem Martin to say in 1913: 'The painting style is very close to Dou. Yet the doubtlessly original signature cannot possibly be read as that of Dou. Apparently it concerns the work of an as yet unknown, very talented Rembrandt pupil around 1630.'[14] It was not until 1948, when the pendants were part of the famous Schloss collection, that art historian Walther Bernt deciphered the monogram as that of Constantijn à Renesse, who was a talented pupil of Rembrandt in around 1649.[15]

The present painting, too, seems to be from Van Renesse's hand. In addition to the similar form, size and conception of all three works, the style and treatment of paint validate this conclusion. When comparing the delicacy and finesse of the applied technique shared by all the works, one observes that the finished detail in the wrinkles of the skin, the shadows and folds of the silken headscarf recur in all three works. Though slightly more pronounced, the technique closely matches Dou's; the masterly rendering of the silver tazza shows once more how Van Renesse fully masters Dou's idiom, on a level other artists could not achieve.[16] Another indication of Renesse's authorship is the crimson hue of the old woman's cloak, bordering on fuchsia (quite different from the more bluish purple of the Dresden cloak – or what is left of it, as the paint layer seems to be considerably abraded), which is also found in the beret of Renesse's *Portrait of a Man*.



Fig. 1
Constantijn van Renesse, *Portrait of a Man, traditionally called Rembrandt's Father*, signed *CaR*, panel, 22.2 x 17.2 cm., Portland, Portland Art Museum



Fig. 2
Constantijn van Renesse, *Portrait of a Woman traditionally called Rembrandt's Mother*, signed *CaR*, panel, 22.2 x 17.2 cm., Portland, Portland Art Museum

Constantijn van Renesse (or Constantijn à Renesse) was born in Maarssen, the son of Lodewijk van Renesse, a theologian, minister and military chaplain of Frederik Hendrik of Orange.[17] In 1639 Van Renesse went to university in Leiden, and a year later he made his first documented drawing, now lost. In the following years he adapted a minutely detailed technique with which, for example, he executed a drawing inspired by Jacques Callot (1592-1635). Still employing a detailed technique in some of his later works, Van Renesse was a versatile artist, who worked most often in Rembrandt's manner. An inscription on a sheet dated 1652 and depicting *Daniel in the Lion's Den*, now in the Boijmans van Beuningen Museum in Rotterdam, reads: 'the first drawing shown to Rembrandt on 1 October 1649', thus suggesting an apprenticeship during that period. In addition to drawings, several paintings and etchings by his hand are known. In 1653 he was unexpectedly appointed Town Clerk of Eindhoven, an office he kept for the rest of his life. Following his appointment, he practised his art infrequently.

SL

1 Jean Dolffus (1823-1911) was an industrialist and famous art collector from Alsace. He was married to Ida van Kattenwyke (1831-1897), of Dutch descent. Their son Adrien (1858-1921) was a well known carcinologist. Willem Martin locates the painting with Adrien Dolffus in 1901 and 1911, just as Cornelis Hofstede de Groot did in 1907. In 1913, Martin lists the painting as being with Jean Dolffus. However, in 1912, the painting was in the sale of the collection of Jean Dolffus, who had passed away the year before. Since the painting was in Bode's catalogue of the Kappel collection in 1914, it must be assumed that Kappel (1839-1919) bought the painting in or just after the Dolffus sale.

2 Baer 1990 lists the painting under cat. no. 7 (the Dresden work) as version, but later in the entry adds that 'from the photo, the work appears to be a copy'. Baer knew the painting only from an old black and white photo at the RKD.

3 According to a note in the catalogue of the The Hague 1936-1937 exhibition (see literature). However, neither the Boijmans 1930-1931 nor the 1931-1932 Christmas Exhibition catalogues list the present work, so the work was probably included in the exhibition at the last moment.

4 See: A. Janssen, 'De iconografie van de ouderdom en het werk van de jonge Rembrandt', in: Chr. Vogelaar, G. Korevaar, *Rembrandts moeder: mythe en werkelijkheid*, exhib. cat. Leiden, Stedelijk Museum de Lakenhal 2006, pp. 53-66, p. 57.

5 Gerard Dou, *Old Woman Reading a Book*, oil on panel, 71 x 55.5 cm., Amsterdam, Rijksmuseum, inv. no. SK-A-2627.

6 See: Vogelaar in: Leiden 2006, pp. 119-120. As Vogelaar rightly points out (p. 120, note 9), Laab's interpretation of the old woman as a depiction of the 'Lesson of the Widow's Mite' (Luke 21: 1-4) is unconvincing, for the widow in that story is poor. See: A. Laabs, *De Leidse fijnschilders uit Dresden*, exhib. cat. Leiden, Stedelijk Museum de Lakenhal 2001, pp. 53-54.

7 Rembrandt, *Old Woman Reading a Book (The Prophetes Hanna)*, signed and dated 1631, oil on panel, 59.8 x 47.7 cm., Amsterdam, Rijksmuseum, inv. no. SK-A-3066.

8 Gerard Dou, *Old Woman Reading*, oil on panel, oval, 24 x 19.5 cm., Dresden, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, inv. no. 1720.

9 Bartsch no. 351. For an overview of the history of the identification of certain models as Rembrandt's family members, see: G. Korevaar, 'Rembrandts moeder : Ontstaan, ontwikkeling en ontmanteling van een mythe', in: Leiden 2006, pp. 33-52, esp. pp. 36-37.

10 Korevaar, in: Leiden 2006, p. 52, note 114 does not completely exclude the possibility that Rembrandt used his mother as the model for a small number of works.

11 Constantijn van Renesse, *Portrait of a Man, traditionally called Rembrandt's Father*, signed *CaR*, oil on panel, 22.2 x 17.2 cm.; *Portrait of a Woman Commonly Called Rembrandt's Mother*, signed *CaR*, panel, 22.2 x 17.2 cm., Portland, Portland Art museum, inv. nos. 2005.65.01/02. See also: *Richard Green At Three London Galleries: Art without borders: European Old Master Paintings 1600-1820*, London 2002, cat. no. 2.

12 Gerard Dou, *Old Man Wearing a Gorget and a Beret*, monogrammed *GD*, oil on panel, 24.3 x 19 cm., Kassel, Gemäldegalerie Alte Meister, inv. no. GK257. See: Leiden 2006, cat. no. 31.

13 Sedelmeyer Gallery, *The Tenth Hundred of Paintings*, Paris 1906, cat. nos. 10, 11, as Gerard Dou; Frederik Muller, *Tricentenaire de Rembrandt*, Amsterdam 1906, cat. no. 31, as Gerard Dou.

14 Martin 1913, p. 181: 'Die Malweise ist Dou sehr nahe verwandt. Die unzweifelbar echte Bezeichnung last sich unmöglich als diejenige des Dou deuten. Offenbar handelt es sich hier um die Arbeit eines bis jetzt unbekannten, sehr begapten Rembrandtschülers um 1630.'

15 W. Bernt, *Die Niederländischen Maler des 17. Jahrhunderts*, 3 vols., Munich 1948, 2, p. 97, as Constantijn à Renesse.

16 Another, much inferior square version of the present *Old Woman Reading a Book* proves this once more. Oil on panel, 21.5 x 25.5 cm., collection of McCormack. Photo RKD.

17 B. Broos, in: J. Turner, *The Dictionary of Art*, 34 vols., New York 1996, 26, pp. 194-195.

cat. no. 13

Jacques des Rousseaux
Tourcoing c. 1600 – 1638 Leiden

A Violinist Singing

Signed and dated lower right *JR A 1631* (JR interlaced)
Oil on canvas
94.2 x 79 cm.

Provenance:
France, private collection

In an article of 1922 in the Gazette des Beaux-Arts, the famous art historian Abraham Bredius published several documents he had found in the Leiden municipal archives concerning the then unknown Leiden painter, Jacques des Rousseaux.[1] From these documents it emerged that the Rousseaux family originated from Tourcoing in West Flanders, but were living in Leiden from the early seventeenth century.[2] In 1627 the painter, absent from Leiden at that time, is mentioned alongside his brothers Pierre, Guiljaume and his sister Susanna, as the children of the late Guiljaume Desrouseau and his widow Jhenne de Forest. Jacques appears in the document as 'presently residing in Tourcoing [...] after having spent several years in Italy', suggesting he was born in about 1600 when the family still resided in Tourcoing. He no doubt moved back to Leiden shortly after 1627, where he married Cateline van Biervliet of Rotterdam in the Wallonian Church on the 13th or 14th November, 1636. Rousseaux is at this point referred to as a painter, and living on the Oude Vest. On 20 September 1637, their daughter Jacomyntgen was baptised in the Hooglandse Church. Both parents attended the baptism, but by 5 March the following year, the painter's brother Pieter de Rousseaux was appointed guardian of the little girl, whose father had just passed away.

In addition to publishing these archival sources, it was Bredius' main purpose to shed some light upon Rousseaux' paintings. His point of departure was the *Head of a Greybeard*, which he himself had bought some 20 years earlier, signed and dated *IDR fecit 1630*. Attributed until then to the Monogrammist IDR, this work, now in the Bredius museum, The Hague, turned out to be the painter's earliest work known thus far.[3] In the following pages, Bredius assembled an additional number of similar head studies by the same hand, mostly of old men and women, of which some were also signed, thus making a first attempt to reconstruct the artist's forgotten oeuvre. In these works, Rousseaux appears as a painter in the manner of Rembrandt (1606-1669) and Jan Lievens (1607-1674). Although probably a few years older than Rembrandt and Lievens, he may well have been apprenticed to one of these artists in around 1630. Be this as it may, Rousseaux surely took inspiration from their work, at times even using the same models, such as the figure commonly known as 'Rembrandt's father.'[4]

In 1989, Werner Sumowski's welcome revision of of Rousseaux's oeuvre, at that point consisting of close to 20 works, still listed almost exclusively *tronies* of single men and women.[5] This was with the exception of one painting, a *Lute Player with an Old Man Singing*, which the author had previously given to Gerrit Willemsz Horst (c. 1612-1652).[6] During cleaning, this work turned out to bear Rousseaux's monogram, and the date 1631. That the theme of the work – a musical scene – was not merely an incidental digression, but a fine example of a veritable specialism of Rousseaux, has become increasingly clear since then. In addition to the *Lute Player*, at least four other paintings by Rousseaux depicting musical scenes have been discovered in the last decades. An almost identical sized *Men and Women Making Music*, also monogrammed and dated 1631, was auctioned in 1997 (fig. 1).[7] Although *The Concert*, a work again of comparable dimensions in the Hannema-de Stuers Fundatie, was long attributed to Hendrick ter Brugghen (1588-1629), it is in fact undoubtedly by Rousseaux.[8] Likewise, a *Woman Playing a Lute*, formerly attributed to Ter Brugghen as well, and of similar size as the present work, must also be given to Rousseaux, betraying all the elements so typical of his work.[9] In July 1979, a *Musical Group Around a Barrel* was auctioned in London as Salomon Rombouts (1655-before 1702), but turned out to bear Rousseaux's monogram.[10]

The present Lilian painting, then, is the sixth and latest addition to this group. The work, never published before, is fully monogrammed and dated *JR A 1631*, corresponding neatly with his other paintings dating to the same year. Depicted here is a young man, dressed in a red jacket and

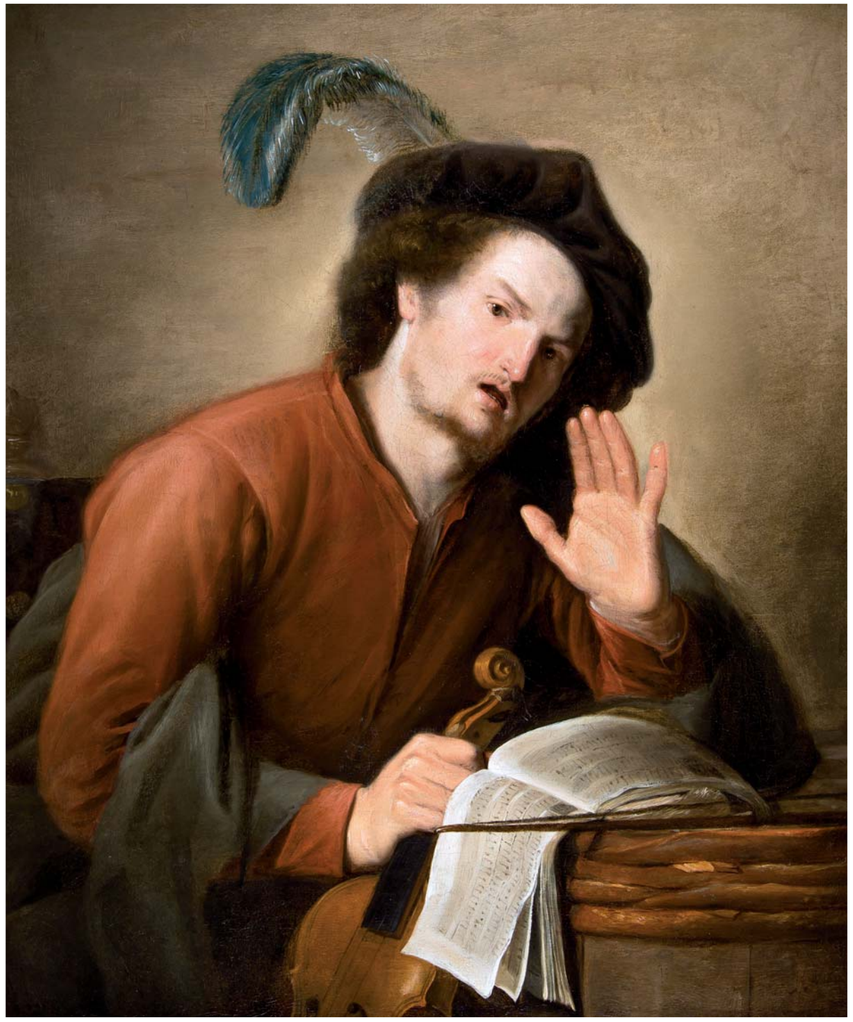




Fig. 1 Jacques des Rousseaux, *Men and Women Making Music*, monogrammed and dated *JR 1631*, oil on canvas, 118.1 x 104.1 cm., present location unknown

a black plumed beret. He is seated upon a chair, with his left elbow leaning on the barrel beside him. While holding a violin in his right hand, he raises his left hand in a cantatory gesture, his mouth open in song. In front of him are a music book and a bow. While we recognise the barrel and the violin in some of the other paintings of the group, the model appears to be the same young man seen in *The Lute Player* and *Men and Women Making Music*, in which we see one of the women performing a similar hand gesture. This gesture became popular amongst a variety of artists in the 1620s, among them Pieter de Grebber (c. 1600-1652/53) in Haarlem,[11] and Rembrandt and Lievens in Leiden. A painting such as Lievens' *Man Singing* of around 1624 in Kingston, a monumental half-length bust, may have particularly inspired the musical scenes of Rousseaux.[12] Moreover, a so-called *Apostle* raising his right hand was long thought to be by Lievens, but has rightly been given to Rousseaux.[13] In all probability, the supposed apostle is the same model as the present singer, with his frizzy brown hair, scant beard and straight nose.

Although Rousseaux to a certain extent relied on motifs encountered in the work of other artists, he was a highly talented, creative artist in his own right, who combined appealing and powerful imagery with sound technique. Recent discoveries prompted Werner Sumowski to revise his opinion on Rousseaux, stating that placing him in the same category as Rembrandt's other Leiden pupil Isaac de Jouderville (1612/13-1645/48) 'was evidently a misjudgement, based on insufficient knowledge of his work. An excellent *Musical Allegory* of 1631 shows him to be far more talented than was previously thought.'[14] Clearly, Rousseaux, who had probably just finished his apprenticeship with the Rembrandt school, aspired to put himself on the map as a painter of imposing musical scenes during the year 1631. Given the works that have come down to us in the last 20 years, one can safely say that he succeeded. The 1663 inventory of Jan de Forest, without any doubt a family member of his mother Jhenne (see above), lists six works by 'Rosiau.'[15] Alongside two *tronies* for 15 florins and 8 florins, an unspecified work for 6 florins and a *Magdaleen* for 8 florins, one finds two works both referred to as 'The big piece by Rosiau', for 30 florins and 60 florins, respectively. Not only do these considerable amounts of money testify to the enduring appreciation of Rousseaux as an artist, they also indicate the significant relative difference in contemporary valuation between the less expensive *tronies* versus the costly large works, i.e. the musical scenes we still know. The painter's untimely death halted what would surely have been a prosperous career.

JH

1 A. Bredius, 'Le Peintre Jacques des Rousseaux', in: *Gazette des Beaux-Arts* 64 (1922), pp. 1-12. See also Bredius' 1919 article in which he first published documents referring to Rousseaux: A. Bredius, 'Twee onbekende schilders', in: *Verslagen en Mededeelingen van de Koninklijke Academie van Wetenschappen* 1919, p. 368ff.

2 In addition, see: J. Briels, *Vlaamse schilders en de dageraad van Hollands Gouden Eeuw*, Antwerp 1997, p. 374.

3 A. Blankert, *Museum Bredius : Catalogus van de schilderijen en tekeningen*, Zwolle/The Hague 1991, p. 176, cat. no. 139. In addition, Werner Sumowski published a *Young Man Wearing a Gorget*, monogrammed and dated *JR 1630* as well. See: W. Sumowski, *Gemälde der Rembrandtschüler*, 6 vols., Landau/Pfalz 1983-1994, 4 (1989), p. 2506, cat. no. 1675b.

4 Chr. Vogelaar, in: idem., G. Korevaar, *Rembrandt's moeder : Mythe en werkelijkheid*, exhib. cat. Leiden, Municipal Museum, the Lakenhal 2006, pp. 198, 201, cat. no. 62.

5 Sumowski 1983-1994, 4 (1989), pp. 2501-2525, cat. nos. 1675-1689.

6 Monogrammed and dated *JR.F.A.1631*, oil on canvas, 118.1 x 104.1 cm. See: Sumowski 1983-94, 4 (1989), pp. 2501-2502, note 3a, and p. 2506, under cat. no. 1675b. For the attribution to Horst, see: Sumowski 1983-94, 2, pp. 1390, 1394, cat. no. 904 (the work was first attributed to Horst by Wilhelm Valentiner in 1956). In 2006, the work was exhibited in the Lakenhal, Leiden, where it was erroneously dated as c. 1631. See: Leiden 2006, pp. 198-199, cat. no. 62.

7 Sale, New York, Sotheby's, 30 January 1997, lot 23, monogrammed and dated *JR 1631*, oil on canvas, 118.1 x 104.1 cm.

8 Signed (?), oil on canvas, 100 x 115 cm., Raalte, Hannema-De Stuers Fundatie, kasteel het Nijenhuis.

9 Oil on canvas, 99.1 x 78.8 cm. See: *In the Light of Caravaggio*, exhib. cat. London, Trafalgar Galleries 1976, as Hendrick ter Brugghen. Attribution to Rousseaux by Werner Sumowski. See: Amsterdam, Rembrandt House, Werner Sumowski Archive, folder Rousseaux, color photo. From an included letter it appears that the work was with Trafalgar Galleries in 1998. With kind regards to Jaap van der Veen for his cooperation, January 2014.

10 Sale, London, Christie's, 13 July 1979, lot 159 (plate 60), as Salomon Rombouts, monogrammed and dated 1637, oil on canvas, 106 x 88.9 cm. Rousseaux's *JR* monogram is clearly visible, see photo RKD (Rousseaux). From the photos the date 1637 seems also readable as 1631.

11 *Musical Company*, monogrammed and dated 1623, oil on canvas, 95 x 80 cm. See: Briels 1997, p. 101, fig. 138.

12 D. de Witt, *The Bader Collection : Dutch and Flemish Paintings*, Kingston 2008, pp. 184-186, cat. no. 111.

13 Sumowski 1983-1994, 3, pp. 1798, 1885, cat. no. 1246, as Lievens. See also: sale Amsterdam, Sotheby's, 17 November 2007, lot 21 (as Lievens). The work is now at Whitfield Galleries, London, as Jacques des Rousseaux.

14 W. Sumowski, 'In Praise of Rembrandt's Pupils', in: idem., P. Huys Janssen, *The Hoogsteder Exhibition of Rembrandt's Academy*, exhib. cat. The Hague, Hoogsteder & Hoogsteder 1992, pp. 36-85, p. 45.

15 A. Bredius, 'Waardeschattingen van schilderijen in de XVIIe eeuw', in: *Oud Holland* 25 (1907), pp. 242-246.

cat. no. 14

David Teniers the Younger
Antwerp 1610 – 1690 Brussels

A Lady and Gentleman Entering a Stable

Signed and dated lower left *D. TENIERS 1647*
Oil on copper
40.5 x 52 cm.

Provenance:
Cologne, collection Baron Oppenheim, 1904, no. 260
Amsterdam, sale, Frederick Muller & Cie., Amsterdam, 30 November 1909, lot 50
Philadelphia, collection Joseph E. Widener
Vienna, collection Oscar Bondy, inv. no. 499
Confiscated by the Nazi authorities following the Anschluss in 1938 at the Ferdinandeum Landesmuseum, Tirol, until restituted in 1947 to Mrs. E. Bondy, New York
Sale, New York, Kende Galleries, 3 March 1949, lot 65
Sale, New York, Christie's, 12 June 1981, lot 32
Greenwich, private collection

David Teniers the Younger has always been looked upon, rightly, as the most accomplished painter of the Flemish dynasty of painters. He was a prolific artist with over two thousand pictures attributed to him, of which many of the greatest works were completed in the ten year period between 1640 and 1650. A century later, a number of his most decorative paintings were made into designs for tapestries manufactured in Brussels.

The artist painted almost every genre of picture, though in much of his work he favoured the subject of peasant life. At the beginning of his career he was most influenced by his father David Teniers the Elder (1582-1649) and by the peasant painter, Adriaen Brouwer (1605/6-1638). In 1637, at the age of 27, David Teniers married Anna Brueghel, daughter and heiress of Jan Breughel I (1568-1625). In 1644/45, when Teniers was elected dean of the Antwerp Guild, his fame was reaching its peak. During these years he enjoyed the patronage of the art lover and connoisseur, Antonius Triest, Bishop of Ghent (1577-1657). It was through him that, in 1647, Teniers' work came under the attention of the newly appointed governor of the southern Netherlands, Archduke Leopold Wilhelm of Austria (1614-1662), who was an ardent collector of paintings.[1] The aquaintance with Teniers' work at Triest's house aroused the Archduke's instant enthusiasm, and important commisions followed that same year, leading to his official appointment as court painter in 1650. His new role in these surroundings palpably influenced Teniers' choice of subject matter, as he began to paint mainly scenes of fashionable life.

Significantly, the present painting derives from exactly this crucial period in Teniers' career. The work depicts a kind of equestrian portrait, an aristocratic art form, presented in the guise of a scene from every day life. An elegant couple is poised on a flight of steps leading down to a stable, the gentleman leading the lady by the hand.[2] It seems that the



gentleman, possibly an officer, is about to inspect his horses, perhaps to show them off to the lady. Behind them, a servant boy, the only figure looking out at the viewer, kneels as he ties up a greyhound, a hunting dog which tradition has always associated with nobility and the yacht. The man's brown velvet tunic, his elegant fur-lined blue jacket and plumed fur hat typify him as Eastern European, or Polish.[3] In contrast, the lady's dress is as commonplace and contemporary as her companion's attire is exotic; her yellow skirt, silk jacket and short white cape are typical of the Netherlandish fashion of the period. In the mid ground of the painting, a group of four gentlemen clad in robes of various colours, stands conversing beside a white horse, which stands out against the dark recesses of the stable as he grazes on hay. In the background behind him, a brown horse with a white blaze on his face is led in by a groom. In an old image of the painting, one can see that a yellow blanket was once painted on the white horse's back. A landscape by Teniers in the Dulwich Picture Gallery features a white horse in exactly the same attitude.[4] In another stable interior by the artist in the collection of the Prince of Liechtenstein, dated 1645, Teniers portrays himself and his son together, both finely dressed and inspecting a pony.[5]

Although it's tempting to associate the present work's rather distinguished subject matter, the choice of copper as a support, its refined technique and the year of execution, 1647, specifically with Teniers' introduction to the court that year, no archival evidence supports such a hypothesis. Nonetheless, the work – like the Liechtenstein self portrait in a stable – clearly typifies Teniers' new taste of subject matter and testifies of his huge social ambitions. It is only logical to presume that such a precious work was either a commision from a high placed individual (possibly a high foreign representative at the court), or that – just as likely – Teniers wanted to gain with it the attention of the highest social circles in the Southern Netherlands, both as a social and a commercial strategy.

WWB

1 In 1647 Archduke Leopold-Wilhelm succeeded Cardinal-Infante Ferdinand as governor of the Netherlands, which he ruled in the name of King Philip IV of Spain. See: H. Vlieghe, *David Teniers the Younger (1610-1690) : A Biography*, Turnhout 2011, pp. 27, 29-34.

2 According to the text in Kende Galleries' sales catalogue in 1949, there was an engraving after the painting's pendant: *The Renowned Painting Collection of the late Oscar Bondy*, Kende Galleries Inc., New York, 3 March 1949, p. 46, lot 65. Apparently there was a certificate signed by Cornelis Hofstede de Groot, dated September 1908, with the engraving, nevertheless this engraving has unfortunately not been found.

3 Strikingly similar is the Polish dress featured in the artist's painting *The Rich Man being led to Hell* in the National Gallery, London, executed around the same time: David Teniers the Younger, *The Rich Man Being Led to Hell*, c. 1647, oil on panel, 48 x 69 cm., inv. no. NG863.

4 David Teniers the Younger, *The Chaff-Cutter*, signed, oil on canvas, 58.6 x 84.1 cm., inv. no. 142.

5 David Teniers the Younger, *Horse Trading*, signed and dated 1645, oil on copper, 25 x 34.7 cm., inv. no. 553.



Detail of cat. no. 14

cat. no. 15

David Teniers the Younger
Antwerp 1610 – 1690 Brussels

A Tavern Interior with Peasants

Signed lower right *D Teniers*
Oil on panel
25.5 x 19.5 cm.

Provenance:
France, private collection

Copy:
Oil on copper, 22.5 x 17.5 cm., present whereabouts unknown[1]

In this small, colourful tavern interior, Teniers depicts several peasants gathered around a barrel, serving as a table, before a fireside. Behind them, a figure in a grey jacket, seen from the back, appears to be urinating in the shadows of the far corner. The focus of attention is on the smoker seated on the barrel in the foreground. This figure, attentively lighting his clay pipe with a match, is beautifully rendered, full length and clad in red trousers, brown jacket, white shirt and feathered hat. The still life elements of the stoneware flask on the ground beside him, as well as the charcoal brazier on the footstool to the right, are painted with great finesse. The eye of the viewer is led from this figure to that of the bowed man amidst the huddle of peasants, seen from behind and wearing a blue jacket, and finally upwards to the man's head poking through the brightly lit window at the upper left. The beam of light shining in lights the face of the peasant standing before the fireplace with beautiful effect – while the warm light emanating from the fire reinforces the depth and perspective of the painting. Teniers effects a smooth transition between the loose brushwork of the background of the painting, to the defined brushwork of the foreground. The peasants are probably playing dice, since there are no visible clues suggesting a game of cards or backgammon.

This is a fine example of the tavern scenes with smokers, drinkers and card players which Teniers painted during the 1630s. He began by adopting figures by his teacher, Adriaen Brouwer (1605/1606 - 1638), which were his inspiration in composing these scenes. Teniers uses the same kind of overall colour scheme, but his scene setting and dynamism are greater than those of his teacher.

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1 Sale, London, Sotheby's, 4 April 1984, lot 149. In the copy, the smoking peasant in the lower left, as well as the still life in the lower foreground, are lacking.



cat. no. 16

Gillis van Valckenborch
Antwerp 1570 – 1622 Frankfurt am Main

The Marriage of Peleus and Thetis

Signed lower right *Gilis v Valk.*.
Oil on canvas
77 x 120 cm.

Provenance:
Belgium, private collection
Germany, private collection

This signed and previously unknown work by Gillis van Valckenborch is a beautiful addition to his small oeuvre, consisting of only *circa* 50 paintings.[1] Gillis van Valckenborch was born in Antwerp as the son of the painter Marten van Valckenborch (1535-1612), brother to the painter Frederick van Valckenborch (1566-1623), and nephew of the painter Lucas van Valckenborch (1535-1597). He travelled to Rome in 1591-1592 and returned to Frankfurt, where he died in 1622. In Frankfurt the artist became the teacher of Hendrick van der Borcht the Elder (1583-1651).

The scene depicted here is the marriage table of King Peleus and the sea nymph Thetis, parents to Achilles, set in a pastoral landscape by night. All of the gods of Olympus were invited to the wedding banquet, except for Eris, the goddess of discord. The offended goddess avenged herself by appearing nonetheless and, in a fit of rage, threw the famous 'apple of discord' among the guests, an action whose consequences are well known: the dispute among the goddesses, the Judgement of Paris, and, ultimately, the Trojan war. The subject of the present heavenly scene instructs the viewer that even a trivial disagreement can cause devastating wars. Eris, holding the apple, is placed in the centre background of the painting, seated in the dark, voluminous clouds above the despondent Peleus and Thetis. To the left, the Muses, seated upon the clouds, make music. Prominent among the throngs of gods is Bacchus, god of wine, standing at the left, with a tiered still life of elaborate drinking vessels towering in the background. Behind Bacchus, to the right, Cupid and Mars are seen at the banquet table. Amongst the beautifully observed flowers and foliage of the foreground, the bearded river god Neptune reclines upon a tilted urn, while Pan, god of shepherds, flocks and forests, part human and part goat, reclines with a female reveller to the right. Beyond him in the mid ground, Mercury, messenger of the gods, is seen from behind, wearing his winged cap and seemingly holding a caduceus. Above the diagonally placed banquet table, the threatening clouds are lightened by a distant, supernatural vision of the Three Graces, one about to be crowned with a laurel wreath. On the hill to the right of the composition, a vision of the Judgement of Paris is seen.

Van Valckenborch represented the assembled gods as brawny men and pearly, soft-skinned women, all nearly nude and in endlessly varied poses. This so called Feast of the Gods is one of Valckenborch's most frequently depicted subjects, as we know of two other examples. *The Banquet of the Gods* by Van Valckenborch, signed and dated 1597, formerly in Turin in the Pogatschnig collection, was recently sold in Vienna.[2] The other is in the Schönborn collection in Pommersfelden.[3] The artist's interpretation of motifs and models of Northern Mannerism, which flourished at the end of the sixteenth century in Germany, the Netherlands, as well as in Prague, is particularly evident in his treatment





Fig. 1 Hendrick Goltzius after Bartholomeus Spranger, *The Feast of the Gods at the Marriage of Cupid and Pysche*, engraving, 430 x 854 mm., New York, Metropolitan Museum of Art

of form, brushwork and use of lurid colour in this painting. The graceful figures are particularly reminiscent of those of Bartholomeus Spranger (1546-1611), whose influence during the period cannot be overestimated. Contemporaries like Cornelis van Haarlem (1562-1638) also treated this subject. Van Haarlem's impressive *Wedding of Peleus and Thetis* of around 1592/93, now in the Frans Hals Museum in Haarlem, shows remarkable similarities with the present work, specifically in depicting the motif of the Judgement of Paris on the hill to the right. Although no documents refer to Van Valckenborch's presence in Haarlem in the 1590s, the possibility that he knew Cornelis' design cannot be excluded. In any case, Van Valckenborch was surely familiar with the period's print production of the theme. Clearly, Hendrick Goltzius' (1558-1617) famous engraving of 1587 after Spranger's design of the adjacent subject of the *Mariage of Cupid and Pyche* (fig. 1) was a major inspiration for many artists. Subsequently at least two prints depicting the marriage of Peleus and Thetis were published – one in 1589 executed by Jaques the Gheyn II (c. 1565-1629) after a design by Crispijn van den Broeck (c. 1524-c. 1591), the other by De Gheyn himself in 1597 – both relying on Spranger's design.[4] Valckenborch's *repoussoir* figures as well as the figure of Eris offering the apple from the clouds seem to derive from these prints. Taken with the abovementioned large scale works by Van Valckenborch depicting the banquet of the Gods, datable to c. 1597, these pictorial borrowings point towards a date of execution of the present work in the second half of the 1590s.

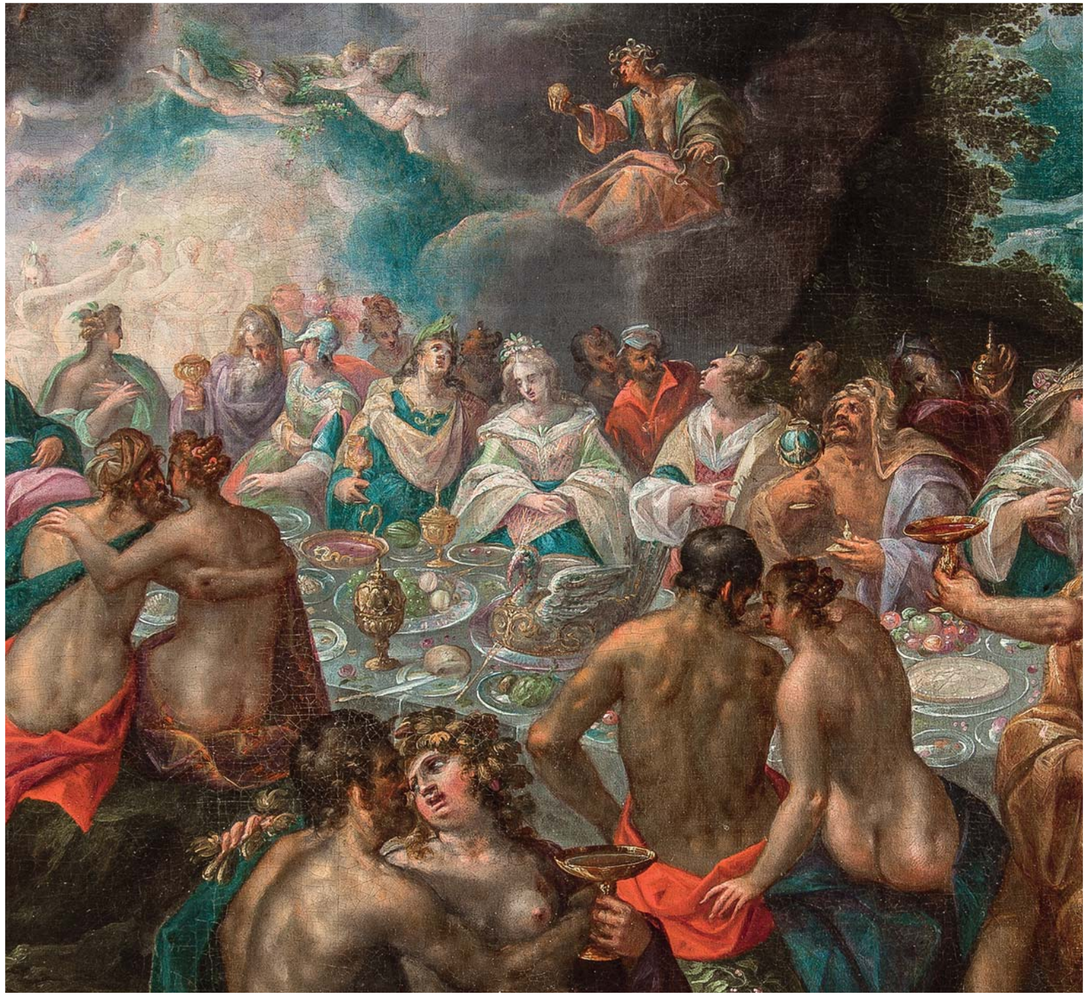
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1 Attributions included. We are thankful to Prof. Alexander Wied for sharing this information in an e-mail, dated 29 January 2014

2 Gillis van Valckenborch, *Banquet of the Gods*, signed and dated 1597, oil on canvas, 135 x 274 cm., Vienna, Palais Dorotheum, 15 October 2013, lot 549.

3 G. Faggin, "De gebroeders Frederick en Gilles van Valckenborch", in: *Bulletin Museum Boymans-van Beuningen*, XIV, 1963, p. 12, no. 12.

4 Jacques de Gheyn II after Crispijn van den Broeck, *Banquet of the Gods at the wedding of Peleus and Thetis*, 1589, engraving, 328 x 476 mm. and Jacques de Gheyn, *Banquet of the Gods at the wedding of Peleus and Thetis*, 1597, engraving, 42 x 64 mm. See: J.P. Filedt Kok et al., *The new Hollstein : Dutch and Flemish etchings, engravings and woodcuts 1450-1700 : The De Gheyn family*, 2 vols., Rotterdam/Amsterdam 2000, 1, pp. 220-221, cat. no. 147, 148.



Detail of cat. no. 16

cat. no. 17

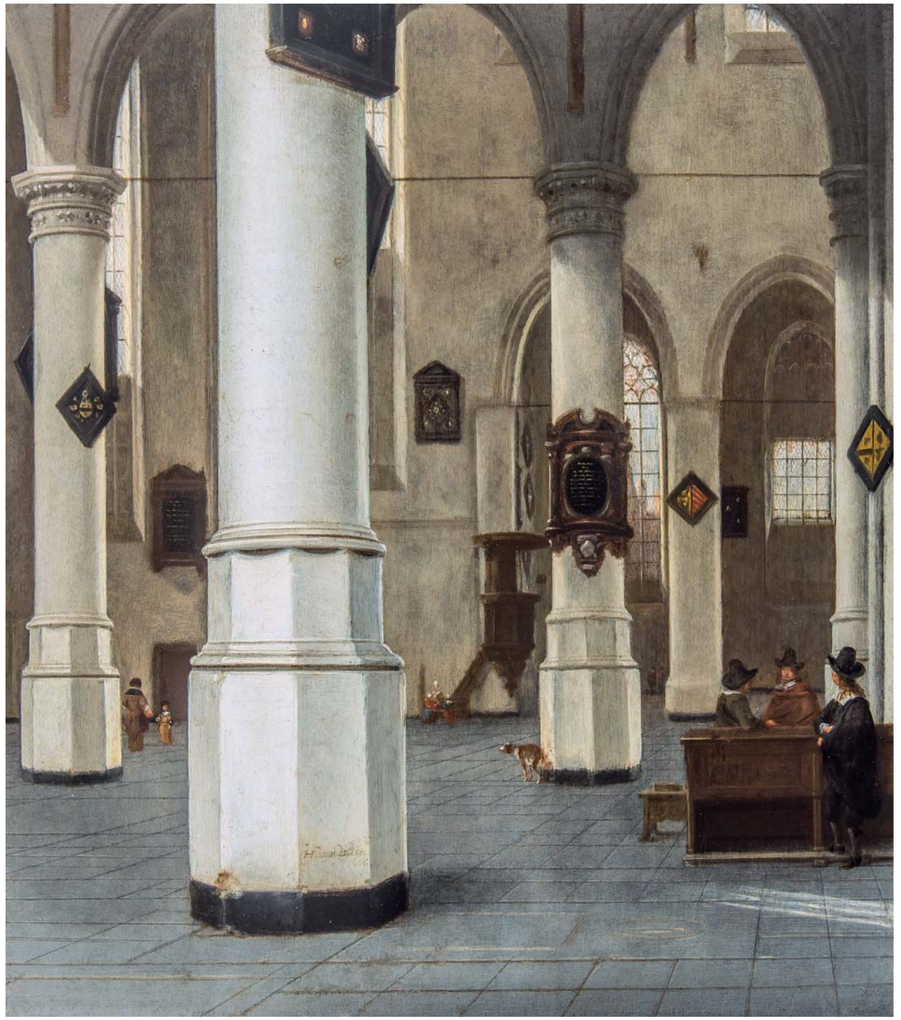
Hendrick Cornelisz van Vliet
1611 – Delft – 1675

View of the Interior of the Oude Kerk, Delft

Signed and dated lower centre *H. Van Vliet / 1666*
Oil on panel
41.5 x 36 cm.

Provenance
France, private collection, by inheritance over several generations

In his *Beschryvinge der Stadt Delft* ('Description of the city of Delft') published in 1667, the year after the present work was painted, the writer Dirck van Bleyswijck, when recalling the portrait painter Willem van der Vliet (c. 1584-1642), remarks: 'His brother's son Hendric van der Vliet first studied with him and then with the famous Miereveld. He has now become a good portraitist as well, and is also not unlucky in mythologies and histories, both in day and night lighting. He understands perspective well, which may be seen in his modern or contemporary temples. When he has made them at his best they are very well foreshortened and illusionistic, as well as coloured naturally.'[1] Van Vliet has the honour of being the only living Delft artist to be discussed by Van Bleyswijck, who does not, for instance, mention Johannes Vermeer (1632-1675). The artist became a member of the Guild of St Luke in 1632. Initially he specialised in portraiture, but in around 1651/52 he made the transition to the church interiors for which he is best known. In his approach Van Vliet followed his direct Delft predecessor, Gerard Houckgeest (1600-1661), who had suddenly turned from painting fantastical architectural works to realistic church interiors in 1650, and whose work had instigated a new demand. Like his contemporary, the third great Delft painter of church interiors, Emanuel de Witte (1617-1692), van Vliet adopted Houckheest's two point perspective. Unlike Houckgeest, Van Vliet did not always strive for accurate representation, and his tonality is often cooler than that of his two colleagues. Van Vliet's shift of subject matter might well have been motivated by Houckgeest's move to Steenbergen in 1651, and De Witte's departure to Amsterdam in 1652. Whatever the case, he held a virtual monopoly, for more than twenty years, over the portrayal of the two Delft churches, the Oude Kerk and the Nieuwe Kerk. Although Van Vliet also painted some churches outside Delft, the vast majority of his oeuvre consists of ever varying perspectives of the interiors of these two churches in his hometown. Van Vliet had a successful career, and his paintings were held in high esteem, as appears for instance from the 1657 inventory of the Amsterdam art dealer Johannes de Renialme, which lists a 'perspectieff' by his hand for the exceptional sum of 195 florins.



The work discussed here, never published before, depicts the interior of the Oude Kerk in Delft, the church in which Van Vliet was to be buried himself on 28 October 1675. A large column, dividing the picture plane at about one third from the left, sets up the predominant recession into space, and dominates the view. On its plinth, upon which Van Vliet painted some eroded spots for an illusionistic effect, he put his signature and the date, 1666. Adding to the impression of spatial division is the fact that, due to Van Vliet's chosen framing, the capital of the column, the vaulting and thus the connection with the overall architecture remains outside the beholder's scope. Behind the column, the church space opens up, defined by intersecting columns at a measured pace. The column on the left, separated from the rest, nonetheless belongs to the inherent repetition of receding diagonals, verticals and horizontals – enhanced by the iron tie rods between the columns' capitals – which make for a varied, intersecting rhythm. Van Vliet's colours emphasise the church's atmosphere; not so much the light, but its age-old, damp walls and musty vapour, or what the painter and art theorist Samuel van Hoogstraten (1627-1678) once called the 'thickness of the air.' A few well-dressed men converse around a pew on the right. A dog pees on a plinth, and in the distance to the left a mother and child are seen. Under the pulpit, a mother breastfeeds her youngest, while a girl stands beside her. Far away in the aisle, two men stand under the window.



Fig. 1 Interior of the Oude Kerk, Delft, present day

Although Van Vliet's interiors are known to sometimes deviate from reality, the present work depicts an actual true to life location in the church, and although nowadays the plaster on the columns has been removed and the windows have stained glass, the situation *in situ* remains largely intact (fig. 1). Seen from the wall column just around the corner from the north transept, the view is directed to the south aisle. In this painting, Van Vliet revisited a view he selected eight years before, in 1658, when he was commissioned to paint the tomb of one of the republic's greatest naval heroes, Admiral Maerten Harpertsz Tromp, in a painting now in the Toledo Museum of Art (fig. 2).[2] Whereas the Toledo work directs all attention to the Tromp monument on the left (and even gives view to the tomb of another naval admiral, Piet Hein, in the distance), Van Vliet now turns to the right and focuses on the spatial interplay of the columns in a north to south orientation. As a result, Van Vliet abandons his beloved two point perspective, exchanging it for a single point perspective instead, the vantage point being right in front of the face of the man leaning on the pew and dressed in black. Interestingly, Van Vliet, while turning away from Tromp, unknowingly focuses special attention on the exact spot – the location of the pew – where barely two months after his own passing, on 15 December 1675, Delft's most famous resident and one of The Netherlands' all time heroes would be buried, none other than his colleague, Johannes Vermeer.

JH



Fig. 2 Hendrick van Vliet, *Interior of the Oude Kerk, Delft, with the Tomb of Admiral Tromp*, signed and dated 1658, oil on canvas, 124 x 111 cm., Toledo, Toledo Museum of Art

1 Dirck van Bleyswijck, *Beschryvinge der Stadt Delft*, Delft 1667, p. 852. Translation quoted from W. Liedtke, *A View of Delft: Vermeer and his Contemporaries*, Zwolle 2000, p 127. For a thorough discussion of Van Vliet and his art, see: Liedtke 2000, pp. 127-135, and W. Liedtke, *Architectural painting in Delft : Gerard Houckgeest, Hendrick van Vliet, Emanuel de Witte*, Doornspijk 1982, pp. 57-68.

2 For a discussion of the Toledo painting, see: J. Giltaij, G. Jansen, *Perspectiven : Saenredam en de architectuurschilders van de 17e eeuw*, exhib. cat. Rotterdam, Boijmans Van Beuningen Museum 1991, pp. 214-217, cat. no. 43.

cat. no. 18

Philips Wouwerman
1619 – Haarlem – 1668

Drinking Rider With Two Horses and a Peasant Family

Monogrammed lower left *PHLS W* (*PHLS* interlaced)
Oil on panel
34 x 36.5 cm.

Provenance:
Belgium, private collection

Drinking Rider With Two Horses and a Peasant Family, with an extensive, hilly landscape beyond, is a beautiful and characteristic addition to the oeuvre of Philips Wouwerman (1619-1668). The painting, which can be dated to *circa* 1650,[1] is a fine example of the artist's cabinet-sized paintings, in which horses play a prominent role. The primary source of inspiration for these scenes featuring horsemen in the neighbourhood of roadside inns, may have been the paintings and drawings of the Haarlem painter Pieter van Laer, also known as *Bamboccio* (1599-after 1642), which Wouwerman may have known through engravings and drawings.[2] Such a painting of a drinking man at horseback by Van Laer is in the collection of the Galleria Spada in Rome (fig. 1).[3] Although unknown to Birgit Schumacher when compiling her recent monograph on the artist, the composition of the present painting may be compared to *The Halt of a Hawking Party at a Wayside Inn*.[4] The compositional scheme in the present work features the dark, foliage-covered wall on the left acting as a repoussoir, while the centrally placed white horse, with its rider seen in profile, dominates this hill top scene. To their left a traveller lies on the ground behind a young peasant woman holding a child, while to the right, two figures, facing the viewer, are about to crest the brow of the hill, the depth of an extensive landscape beyond them. Three dogs surround the company, one of them climbing up to sniff a basket on a table. The white horse is monumentally placed in the heart of the scene, beside a brown pack horse; the whole scene is set against a luminous sky, the strong daylight casting brilliant highlights on the white horse. At second glance, one sees that the white horse is urinating, a motif also featuring in other paintings by Wouwerman.[5]

Philips Wouwerman was a prolific artist, producing more than one thousand paintings. Although he had a successful career as a painter during his lifetime, his works enjoyed even greater popularity in the eighteenth and early nineteenth century amongst aristocratic collectors, and were acquired by important museums in St. Petersburg, Dresden and The Hague, all of which hold a large number of his works. The artist is particularly associated with painting horses, which feature in hunting





Fig. 1 Pieter van Laer, *Halt at the Inn*, oil on panel, 35.5 x 49.5 cm., Rome, Galleria Spada

scenes, cavalry battles and views of army camps amongst others. Philips Wouwerman was the eldest son of Pouwels Wouwerman (d. 1642) – from whom he may have received his first lesson in painting – and his fourth wife, Susanna van den Bogert. According to the writer Cornelis de Bie (1627-1711/16), Philips was next apprenticed to Frans Hals' (1581/5-1666) studio, although there is no visible influence of Hals' style in Wouwerman's work. According to the German painter Mathias Scheits (1625/30-c.1700), Philips worked for some weeks in Hamburg in 1638 or 1639, in the studio of the German history painter, Evert Decker (d. 1647). In 1640, the artist returned to Haarlem, where he entered the Guild of St Luke.

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1 With thanks to Mr. F.J. Duparc who confirmed this date after first hand inspection of the painting on 18 December 2013.
2 According to Houbraken, Wouwerman acquired sketches by Van Laer after the latter's death.
3 S. Briganti et al., *The Bamboccianti*, Rome 1983, p. 48, fig. I.II.
4 B. Schumacher, *Philips Wouwerman. The Horse Painter of the Golden Age*, Doornspijk 2006, p. 244, cat. no. A 186; plate 175: oil on panel, 57.8 x 62.2 cm., London, Buckingham Palace, collection of Her Majesty Queen Elizabeth II.
5 For example in *Cavalry at a Sutler's Booth*, oil on panel, 49.5 x 44.4 cm., London, Buckingham Palace collection of Her Majesty Queen Elizabeth II. See: Schumacher 2006, pp. 288-289, cat. no. A293, plate 274.
6 See: F. J. Duparc, 'Philips Wouwerman, 1619-1668', in: *Oud Holland* 107 (1993), pp. 257-286, no. 3.



Detail of cat. no. 18

Colophon

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