OLD MASTERS

2015

SALOMON LILIAN

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2015

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Acknowledgements

In our 22nd year of producing an annual catalogue of Dutch and Flemish Old Master Paintings, we are pleased to have been able, once again, to present an intriguing collection of paintings, which are fresh to the market.

Amongst the new acquisitions, the *Portrait of a Young Woman* by Cornelis de Vos is the most exciting. This unlined painting (with seventeenth century stretcher and nails) was over-painted in the eighteenth century. After cleaning, an iconic painting appeared with a landscape background. A masterpiece by the artist revealed.

A further revelation is the rediscovered *Adam and Eve in Paradise* by Roelant Savery. This painting, signed and dated 1617, is an important addition to Savery's oeuvre.
Another important work is the *Emperor Galba* by Sir Peter Paul Rubens, an early work by the artist before he made his trip to Italy.

Further, an early work by Salomon van Ruysdael, a fantastic garden architecture painting by Hans Vredeman de Vries, an oil study by Thomas Willeboirts Bosschaert and a winter landscape by Esaias van de Velde make this catalogue a pleasing mix of high quality Dutch and Flemish art from the 16th and 17th centuries.

I would like to thank Lara van Wassenaer for her fantastic restoration of these paintings.

I would also like to thank Peter Sutton who wrote the entry on the *Emperor Galba* by Peter Paul Rubens. 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. And I would like to thank Natasha Broad, who edited the catalogue.

Finally, I want to commemorate my dear friend Walter Liedtke, curator of the Metropolitan Museum in New York, who tragically passed away earlier this month. I will always remember his eminent connoisseurship, and our many pleasurable discussions on art, attributions and the art world. Most of all, I miss his warm friendship.

Salomon Lilian
February 2015

cat. no.

1 Anonymous Netherlandish, after 1567

2 Quiringh Brekelenkam

3 Gerrit Donck

4 Joost Cornelis Droochsloot

5 Cornelis Dusart

6 Abel Grimmer

7 Aert van der Neer

8 Guilliam van Nieulandt

9 Clara Peeters

10 Jan van Ravesteyn

11 Peter Paul Rubens

12 Salomon van Ruysdael

13 Roelant Savery

14 Jan Steen

15 Esaias van de Velde

16 Simon Verelst

17 Cornelis de Vos

18 Hans Vredeman de Vries

19 Thomas Willeboirts Bosschaert

20 Philips Wouwerman

cat. no. 1

Anonymous Netherlandish, after 1567

The World on a Foot with the Seven Deadly Sins

Oil on panel
47.5 x 33.5 cm.

Provenance:
Switzerland, private collection

Inscribed below:
'. *De Werelt is op eenen goeden voet gestelt . / . Maer daer is noch eene exterooge die haer quelt.*' ('The world is set on a good foot / but there is always a corn which bothers her.')

A profoundly enigmatic picture, the present work depicts a *Globus Cruciger*, a cross-bearing or imperial globe, set on a left foot, which stands upon a ledge. Within this transparent globe we see a landscape with seven animals. A bear and a pig, a frog, a donkey and a goat are gathered around a peacock, which stands on a little hump. Beneath the ledge, on the stone wall, a *trompe l'œil* inscription in the stone wall, a Dutch rhyme in Gothic font, reads '. *De Werelt is op eenen goeden voet gestelt . / . Maer daer is noch eene exterooge die haer quelt .*', which literally means 'The world is set on a good foot / but there is always a corn which bothers her'. This rhyme elaborates on the Dutch saying '*op goede voet staan*', meaning to get along or to do fine. An '*eksteroog*' is the common Dutch term for a corn or clavus, a painful callus mostly found on one's foot. The text should thus be interpreted as follows: the world (and in a broader sense earthly existence) is fine in general, but there are always flaws or imperfections that excruciate her. This inscription then, in the context of the image, can be understood as a clever reference to (human) folly and shortcomings. Quite literally the image matches the rhyme, for indeed we see a globe representing the world, which stands on a proper foot. However, the foot does not have a real corn, it is the world that bothers it, and something bothers the world. Given their prominence, it seems logical to assume that somehow the seven animals have something to do with it.

The painting belongs to a category of allegorical representations of the world depicted by means of a transparent imperial globe with figures, accompanied by a pithy, witty or ironical text or rhyme. This particular kind of representation became popular in sixteenth century Flanders. One comes across it, for instance, in an *Allegory of Worldly Justice* by the workshop of Joachim Patinir (1475/80-1524), painted around 1515, which depicts a young man with a straight stick about to enter the globe, and an old man with a bent stick coming out (fig. 1). The accompanying rhyme says '*Met recht soudic gerne doer de werelt commen / ic bender doer maer ic moet crommen*', meaning 'I wish to enter the world living an upright life / I am out again but I was forced to twist and turn'. A variation of this theme is found in Pieter Bruegel the Elder's (c. 1526-1569) *Proverbs* painting of 1559 in Berlin. The proverb '*Men moet zich krommen, wil men door de wereld kommen*', or 'one has to stoop to get on in the world', is illustrated by a man crouching inside a transparent, imperial globe (fig. 2). Bruegel's *The Misanthropist*, now in Naples, shows an old man,



Fig. 1 Workshop of Joachim Patinir, *Allegory of Worldly Justice*, oil on panel, 28 x 43.5 cm., Anhold, Museum Wasserburg Anhold





Fig. 2 Pieter Bruegel the Elder, *The Proverbs*, 1559, oil on panel, 117.5 x 163.5 cm., Berlin, Staatliche Museen zu Berlin, Gemäldegalerie, detail



Fig. 3 Pieter Bruegel the Elder, *The Misanthropist*, 1568, tempera on canvas, 86 x 85 cm, Naples, Museo Nazionale di Capodimonte

shrouded in black, who bitterly renounces the world, while behind him a thief in an imperial globe – personifying the world – steals his purse (fig. 3).[1] The inscription underneath the image, written in a gothic font similar to that of the rhyme in the present work, reads '*omdat de werelt is soe ongetru / daer om gha ik in den ru*', meaning 'because the world is faithless, I cover myself in mourning'. The subtle irony is that had the old man really renounced the world, he would have also given up his earthly possessions. A seventeenth century allegorical representation of the world is found in an etching after David Teniers the Younger (1610-1690) in which the globe contains monkeys. The etching, the title page of a set of six etchings in which monkeys mimic reprehensible human behaviour such as drinking, music making and playing board games, carries the inscription '*het Apespel inde werelt*', 'the monkey-play in the world', and gently mocks the foolishness of the world and mankind (fig. 4). As these examples make clear, the genre is characterised by a word-image relationship, and a comment on the world that is both humorous and moralising. In that sense, these depictions belong to the widespread genre of allegorical prints with captions and the emblem books that became popular during the second half of the sixteenth century, in which allegorical images were combined with a complementary motto or poem.

With regard to the present work, in which the seven animals are so prominently featured, one must also consider animal fables, exemplary stories in which errant human behaviour is transferred to animals and used to convey a moral lesson. Indeed the Lilian painting is directly related to the realm of emblem and fable books. In 1567 an important emblem book of fables was published in Bruges, entitled *De Warachtighe fabulen der dieren*.[2] The book, based on the 1547 edition of the fables of Aesop by Gilles Corrozet, but much more ambitious in its scope, is neatly issued in quarto format, containing 107 emblematic fable texts written by the Bruges rhetorician Edewaerd de Dene. Yet the *Warachtighe fabulen* no doubt owed most of its success to the many beautiful etchings by Marcus Gheeraerts (c. 1520-c. 1590), which illustrate every single fable. It would not be unfair to say that Dene's and Gheeraerts' collaboration elevated the fable genre to a new intellectual standard. In 1578 the book was published in a French translation, followed by a Latin edition a year later and a German edition in 1608. Gheeraerts' copperplates then came into the possession of the Amsterdam publisher Dirck Pietersz Pers, who approached Joost van de Vondel to re-translate the French text, which resulted in the publication of the highly successful *Vorsteliicke Warande der Dieren* in 1617, of which five re-prints were published until 1786.



Needless to say the animal imagery found in the *Warachtighe fabulen* and all subsequent editions became well known in the later sixteenth and seventeenth centuries. Clearly, the painter of the Lilian work must have known it as well. For as it turns out, all the animals found in the work are taken – some more precisely, others more loosely – from Gheeraerts' etchings (fig. 5). This observation provides a solid *terminus post quem*, namely that the painting was executed in or after 1567. Still, the rhyme is not to be found in the *Warachtighe fabulen*, nor in Vondel's *Vorsteliicke Warande*. If it had been, we could have considered the painting to be a *pars pro toto* representation of all the fable animals in the book, and in effect of all the moral lessons conveyed in it. But the punch line seems to lie elsewhere.

Fig. 4 Coryn Boel after David Teniers the Younger, *The Monkey-play in the World*, etching, 10.8 x 14.3 cm., title print of a series of 6

Fig. 5 Comparison of the animals with those in Edewaerd de Dene's *De warachtighe fabulen der dieren*, Bruges 1567, with illustrations by Marcus Gheeraerts



In 1627 a number of senior students of the class of humanities of the Jesuit order in Antwerp published together an emblem book called *Typus Mundi*, meaning '*Image of the World*'.[3] The book contains thirty emblems, consisting of a Latin motto, a Latin poem, and two small poems in Dutch and French. The images were etched by Philips de Mallery (1598-after 1634), no doubt in consultation with the authors. As the title already suggests, many of the images in *Typus Mundi* deal with the world, and use the imperial globe as the visual frame for the ideas the authors project onto it. One emblem in particular – the second one – draws attention here (fig. 6). It depicts Adam standing next to a globe representing the world, while he holds an apple and casts its seeds over the world. In the globe the heads of seven animals are depicted; the same seven animals seen in the Lilian picture. Underneath the image a



Fig. 6 Philips de Mallery, 'Sic Malum crevit unicum in omne malum', etching, in: *Typus Mundi*, Antwerp 1626

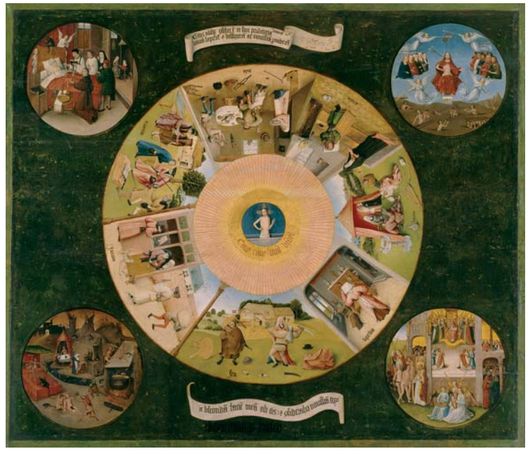


Fig. 7 Hieronymus Bosch, *The Seven Deadly Sins*, oil on panel, 120 x 150 cm, Madrid, Museo del Prado

Latin motto provides some insight: '*Sic malum crevit unicum in omne malum*' which means 'And so one single apple has bred all misfortune' (note that '*malum*' means both apple and evil). Adam holds the forbidden fruit in his hand, and by throwing its seeds over the world thus plants the seeds of evil, clearly referring back to original sin. This idea is once more paraphrased in the Dutch caption, which, in translation, says 'O Adam, what evil has this seed done to us! Nobody is free from it, no one can escape. The fire, the air, the sea, the earth is hostile towards us; This seven-headed animal devours us with its evil. With great lust you have once sowed this thing; but we with diligence and sweat have continually reaped it.'[4] So, the seven-headed animal represents the evils of this world. More specifically, the seven animals are the allegorical representations of the seven deadly sins. Exactly thus are they found in Cesare Ripa's 1593 allegorical handbook *Iconologia*.[5] Equally, the animals in the Lilian painting as well are allegorical representations of the seven deadly sins. *Superbia* (Pride), considered as the worst of the deadly sins, is represented by the peacock, which accordingly stands in the middle. The dog represents *Invidia* (envy), the bear *Ira* (wrath). The pig stands for *Gula* (gluttony), while the toad is associated with Avaritia (greed). The donkey is connected with *Acedia* (sloth) and the goat with Luxuria (*lust*). While the animals usually merely accompany the (female) personification of the sin – as seen in printed series of the seven sins, like that of Hieronymus Cock (1518-1670) after Jan Bruegel the Elder of 1558, or Jacob Matham's (1571-1631) series after Hendrick Goltzius (1558-1617) from 1593[6] – the animals here represent the sins themselves.

Now the subject of the painting has been established, it becomes clear that it fits within a painting tradition of depicting the seven deadly sins together, which famously includes Hieronymus Bosch's *Seven Deadly Sins* in the Prado in Madrid (fig. 7); Gillis Mostaert's *Haywagon* in the Catharijneconvent, Utrecht, of which another version in the Louvre, Paris, is set in an imperial globe (fig. 8); and a picture from the circle of Bosch, also depicting the seven sins in a globe, now in the Fine Arts Foundation, Geneva (fig. 9).[7] However, these paintings show the sins by their actions, rather than by symbolic representation. The highly original and witty way the painter of the Lilian work approached his subject therefore stands out all the more as a marvellous testament of his idiosyncratic artistic imagination.

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Fig. 8 Gillis Mostaert, *The Haywagon in a Globe, with the Seven Deadly Sins*, oil on panel, 104 x 139 cm., Paris, Musée du Louvre



Fig. 9
Follower of Hieronymus Bosch, *The Seven Deadly Sins in a Globe*, oil on panel, 86 x 56 cm, Geneva, Fine Arts Foundation

1 See for the *Proverbs* and the *Misanthropist* M. Sellink, *Bruegel: The Complete Drawings, Paintings and Prints*, Ghent 2007, cat. nos. 76, 164.
2 For a discussion of the book, see D. Geirnaert, P.J. Smith, 'Tussen fabel en embleem: De warachtige fabulen der dieren (1567).', in: *Literatuur* 9 (1992), pp. 22-33; P.J. Smith, *Het schouwtoneel der dieren: embleemfabels in de Nederlanden (1567-c. 1670)*, Hilversum 2005, chapter one.
3 The book is available online through the Utrecht University's Emblem Project Utrecht: www.emblems.let.uu.nl (*Typus Mundi*, 1627). Website visited January 2015.
4 Various authors, *Typus Mundi*, Antwerp 1627: 'O Adam, wat een quaet heeft ons dit saet ghedaen! Niemant en isser vry / niemant en kan 't ontgaen. Het vyer / de locht / de zee / de aerde draeght ons haet; Dit seven-hoofdich dier / door-eet ons met sijn quaet. Ghy hebt met groot lust dit saeyk eens gesaeyt; Maer wy met druck en sweet / geduerigh dat ghemaeyt.'
5 The edition used here is the Dutch translation of 1644: C. Ripa (transl. D.P. Pers), *Cesare Ripa's Iconologia of Uytbeeldinghen des Verstants*, Amsterdam 1644, pp. 143 (Luxuria – goat), 170 (Avaritia – toad), 186 (Ira – bear), 190 (Gula – pig), 207 (Superbia – peacock), 351 (Invidia – dog), 519 (Acedia – donkey).
6 The Bruegel print series depicts the same animals, except for the goat, which is only visible in the background of the Luxuria print. See Sellink 2007, cat. nos. 52-59.
7 See for Mostaert's *Haywagon*, E. Mai, 'De 'Hooiwagen': Mostaert in de context van Bosch en Bruegel', in: idem., *Gillis Mostaert (1528-1598) : Een tijdgenoot van Bruegel*, Wolfratshausen 2005, pp. 126-141.

cat. no. 2

Quiringh Gerritsz van Brekelenkam
Probably Zwammerdam after 1622 – after 1669 Leiden

Woman Making Lace

Signed lower centre *QB. 1657*
Oil on panel
41.5 x 32.3 cm.

Provenance:
London and Waltham St. Lawrence (Berkshire), Billingbear Park collection Charles T. D. Crews
His sale, London, Christie's, 1 July 1915, lot 9
A.P. Holland Esq (according to a label on the reverse of the old frame)

Many of Van Brekelenkam's paintings executed between 1650 and 1660 illustrate domestic virtue, in which a woman is the central focus. Domestic order and virtue were considered of the highest priority for society. As opposed to the vain woman who wasted her time in idleness, spinning and sewing were considered to be embodiments of feminine virtue, and a woman at her needlework was the symbol and exemplar of decorum and virtue.[1] In the present upright composition (signed and dated 1657) a woman in a red dress and white apron is making lace upon a stand, which rests on her knees. She is seated before an open window, with an open book lying on the window ledge. She is surrounded by carefully depicted utensils arranged in the fashion of a still life, including her two isolated slippers on the floor. Her feet probably rest on a stove.

Two years previously, Nicolaes Maes (1634-1693) painted *A Virtuous Woman*, now in the Wallace Collection, London. Although Maes' approach to the representation of interior space differed since he depicted the interior as a suite of rooms (with views into adjoining rooms), he influenced such painters as Pieter de Hooch (1629-1684) and Johannes Vermeer (1632-1675), as well as Brekelenkam. The present painting also demonstrates the influence of the early work of the artist's fellow Leiden painter Gabriel Metsu (1629-1667), in its palette, composition and figure type. In the view of Adriaan Waiboer (author of the catalogue raisonné on Metsu), Brekelenkam in turn inspired Metsu by placing his figures in domestic interiors.[2] The subject of the present work is most closely related to Brekelenkam's later *Woman making lace, with a little girl*, signed and dated 1663, in a private collection in Texas, although the artist's brushwork is less fluent in the Texas painting.[3]

We do not have a precise date for Brekelenkam's birth, but he was probably born in Zwammerdam like his sister, Aeltje, who was the wife of the painter Johannes Oudenrogge (1622-1653). Brekelenkam was a founder member of the Leiden Guild of St Luke in 1648, the year in which he married his first wife, Maria Jansdr. Carle. Having given birth to six children in six years, Maria died in 1655. The following year, Brekelenkam married the widow Elisabeth van Beaumont, with whom he had three more children. He probably trained in Leiden, possibly under Gerrit Dou (1613-1675). Brekelenkam's artistic career spanned two decades, from 1648 to 1668. Like many of his contemporaries, Brekelenkam was prolific, producing several hundred paintings. He was mainly known for his genre scenes, showing domestic interiors, workshops and family scenes. Although he is associated with the Leiden school of fine painting – the *Leidse Fijnschilders* – his brushwork is not so meticulous as that of Gerrit Dou (1613-75) for example, but broader and more fluent. The artist's style is more reminiscent of Gabriel Metsu's (1629-67). The artist's main interest is principally to emphasise the individuality of his figures, and for this reason he never depicted more than two or three figures in one composition.

WWB

1 A. Lasius, *Quiringh van Brekelenkam*, Doornspijk 1992, pp. 58-59.
2 A.E. Waiboer, *Gabriel Metsu : Life and Work : A Catalogue Raisonné*, New Haven/ London 2012, p. 25.
3 Lasius 1992, cat. no. 146, plate IX.



cat. no. 3

Gerard Douwesz Donck
c. 1609 – 1641 Amsterdam

Portrait of Nicolaes Willemsz Lossy (c.1604-1664), City Organist of Amsterdam, and his Wife Marritgen Pieters

Signed and dated on the virginal *G Donck Ao 163*.
Oil on panel
47.7 x 62.9 cm.

Provenance:
Collection Wayne Charfield-Taylor (1883-1967)
By inheritance in a private collection, USA
On loan to the Indianapolis Museum of Art, inv. no. TR 5872, until 2010

Literature:
S. Craft-Giepmans, 'De Amsterdamse organist Nicolaes Willemsz. Lossy (c. 1604-1664), door Gerrit Donck geportretteerd', in: *Amstelodamum* 98 (2011), pp. 122-129

Gerard Donck was probably active as a painter in Amsterdam in the 1630s. His name is not mentioned in any artist biography until 1817, when the Italian abbot Pietro Zani (1748-1821?) listed him in his *Enciclopedia metodica critico-ragionata delle belle arti* as Gherardo Donck, art dealer and engraver.[1] While not mentioning his activities as a painter, Zani no doubt referred to the present Gerrit Donck, who collaborated on the engravings in Jan Harmensz Krul's volume of poetry *Minnelycke Sangh-Rympies*, published in Amsterdam in 1634.[2] Signed works by Donck are known from 1630 (and not from 1627, as is often stated) until 1640.[3] After that nothing further is heard of him. His painted oeuvre consists of several history pieces, about ten portraits and a similar number of kitchen and market genre scenes. His work is sometimes mistaken for that of the Amsterdam painters Thomas de Keyser (c. 1596-1667) and Pieter Codde (1599-1678), with whom Donck shared a predilection for immaculate, somewhat stiff figure types.

Until now Donck's identity remained somewhat of a mystery. As Sabine Craft-Giepmans points out, several persons with the name Gerrit Donck are known from documents, including two silver/goldsmiths active in The Hague and Delft (the same person?) and a certain Gerrit Douwesz Donck of 'about 25 years old' in Amsterdam in 1634.[4] However, in the words of Craft-Giepmans, it is 'very unlikely that the painter and the silver/goldsmith are the same person'. A newfound document from the Amsterdam City Archive, cited here for the first time, indicates that the identification with the Amsterdam Gerrit Douwesz Donck is in fact extremely likely. On 17 August 1641 a man named Gerrit Douwesz Donck was buried in Amsterdam.[5] If this man were the same person mentioned in the 1634 document (and with that specific name in that specific period he almost certainly is), this would fit exactly with both the appearance of his work in the 1630s – when he would have been about 21 years old; the sudden cessation of production after 1640; and the fact that several of his works are associated with Amsterdam, including the present double portrait.

The present work stands out because of its remarkably clean cut, clear appearance, which gives it an almost 'modern' quality. A double portrait, it depicts a woman and a man – no doubt wife and husband – seated in an interior with a cool grey shadowed wall and a spectacular black and white



marble tiled floor. While the woman rests her elbow on a table covered with a costly red oriental carpet, sheet music and a wooden flute, the man poses his left hand on a precious virginal, the lid of which depicts a burnt offering scene and a family coat of arms. The lady is dressed in a fine lace cap, flattened collar and long, laced cuffs with gold buttons. Her stomacher, decorated with similar gold buttons, is made in the same fashion as that of her husband, striped in dark burgundy and black velvet, also echoed in her damask skirt. The man, equally finely dressed, wears a black embroidered jacket over his black striped burgundy shirt, silk patterned stockings and black rosette garters matching the bows on his heeled shoes. Since costumes, poses and the chequered floor strongly remind one of Thomas de Keyser's *Portrait of a Scholar*, dated 1631, in the Mauritshuis, The Hague (fig. 1), Donck might well have been aware of De Keyser's work. Again, this points to an Amsterdam connection. The date 1631 makes clear that the present painting, of which the last digit of the date 163[.] is missing, also comes from the early 1630s.



Fig. 1 Thomas de Keyser, *Portrait of a Scholar*, signed and dated 1631, oil on panel, 82.5 x 61 cm., The Hague, Mauritshuis

Traditionally, the couple were considered to be unidentified members of the Lossy de Wariné family from Tournai, present day Belgium, on the basis of the coat of arms on the virginal.[6] The portrait was thought to be a wedding portrait, underlined by the emphasis on musicality, a well-known metaphor for a harmonious marriage during the 17th century. However, as Craft-Giepmans has pointed out, the Lossy de Wariné family only started using the coat of arms in the early 19th century, while during the 17th century it was in fact used by the Lossy family. The couple's identity should thus be looked for in that family instead. As it turns out, the Lossy family played a seminal role in Amsterdam's musical life for at least three generations, indicating that the musical features in the painting in this case were not merely referring to the couple's harmonious marriage, but specifically to the identity of the sitters. Given the date and the sitters' presumed age, only one couple qualify as possible sitters, Nicolaes Willemsz Lossy (c.1604-1664) and his wife Marritgen Pieters.

Nicolaes Willemsz Lossy, the man portrayed here, was the son of Willem Jansz Lossy and Haesgen Willems. Willem was a pupil of the Amsterdam city organist Willem Aertsz, whose daughter he married in May 1604. When Aertsz died in 1607, Willem replaced his father-in-law and became city organist in the Nieuwe Kerk, a job he kept for more that 30 years until his death in 1639. Willem must have taught his son Nicolaes the art of the organ as well. And so, just after marrying Marritgen on 29 November 1926 (in the Nieuwe Kerk, where his father no doubt played the organ that day), Nicolaes started working as an organist himself, initially in the smaller Nieuwezijds Kapel. After his father's death in 1639, Nicolaes succeeded him in the Nieuwe Kerk. After Nicolaes' death in 1664, both his sons Pieter (1627-1674) and Johannes Lossy (1629-1668) played the organ of the Nieuwe Kerk, thus keeping the family tradition alive for another generation.

The present work, executed in the early 1630s, thus portrays Nicolaes and Marritgen during the period that Nicolaes played the organ of the Nieuwezijds kapel. The pretty virginal Nicolaes lays his hand on, truly the eye-catcher of the painting, can without doubt be identified as an instrument from the Ruckers dynasty of Antwerp, harpsichord and virginal builders, founded by Hans Ruckers (c. 1550-1598), and continued by his sons Johannes (1578-1642) and Andreas I (1579-c. 1652).[7] Although several other harpsichord builders were active in Antwerp at the time, the Ruckers dynasty managed to establish an unrivalled reputation and status for itself. The pattern on the present harpsichord (fig. 2) is from a specific kind that the Ruckers family – more specifically Johannes Ruckers – used in the first decades of the 17th century (fig. 3).

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Fig. 2 Cat. no. 3, detail



Fig. 3 Pattern used by Johannes Ruckers on instruments dated 1618, 1624, 1627, 1628, 1637, 1638

1 See Craft-Giepmans 2011, pp. 123, 128, note 8.
2 See J. Hillegers, L. Jaeger, 'Salomon Saverij, een plaatsnijder en zijn vrienden', in: E. Kolfin et al., *Gedrukt tot Amsterdam : Amsterdamse prentmakers en -uitgevers in de Gouden Eeuw*, exh. cat. Amsterdam, Rembrandthuis 2011, pp. 120-163, p. 132.
3 Two pendant portraits signed and dated 1627, formerly in the Liechtenstein Collection and auctioned at Christie's London, 1 April 2008, lot 132, are in all probability not by the present Gerrit Donck, as Craft-Giepmans rightly remarks.
4 Craft-Giepmans 2011, pp. 123, 128, note 6.
5 Amsterdam City Archive (SAA), Baptism, Marriage and Burial Registers (DTB) 1054, p. 139vo-140.
6 See Craft-Giepmans 2011. The following identification is the essence of Craft-Giepman's article.
7 After Johannes' death his nephew Johannes Couchet (1615-1655) successfully took over his workshop. See among the extensive literature on the Ruckers dynasty: E.L. Kottick, *A History of the Harpsichord*, Bloomington 2003, pp. 103-131, chapter 5, 'The Ruckers-Couchet Dynasty.' For the pattern see G. O'Brien, *Ruckers: A harpsichord and virginal building tradition*, Cambridge 1990 p. 142, types 21, 22.

cat. no. 4

Joost Cornelisz Droochsloot
c. 1586 – Utrecht – 1666

Ice Skating on the Utrecht Stadsbuitengracht with a View of the Weerdpoort

Signed and dated *JC.DS.1643*.
Oil on panel
55.5 x 91.5 cm.

Provenance:
Sale Paris, Drouot, 26 April 1907, lot 13[1]
Paris, private collection

Joost Cornelisz Droochsloot was born in Utrecht, the son of the carpenter Cornelis Petersz Droochsloot and his wife Aeltgen Beerntsdr Coop van Groenen. His year of birth is traditionally given as in 1586, although there is no concrete evidence for this.[2] In any case, Droochsloot is not recorded until 1616, when he became a master of the Guild of St Luke. In 1618 he married Agnietgen van Rijnevelt in the Reformed Church. The couple had no less than thirteen children, of whom only one, the painter Cornelis Droochsloot (1640-after 1673), reached maturity. In contrast with these personal disappointments, Droochsloot's professional career met with considerable success. He received commissions from several public institutions, and in 1623 he was appointed dean of the guild, a function he fulfilled in 1641 and 1642. In 1624 he was able to buy a comfortable house at the Plompetorengracht. In addition to selling paintings, Droochsloot augmented his income by taking in various pupils. From 1638 onwards he was a lifelong regent of St Job's Gasthuis (hospital), Utrecht, in 1642 he was made deacon of the Reformed Church, and in 1650 and 1651 he served as a sergeant of the local militia. In the last years of his career his workshop declined and he was forced to take mortgages on his house. In 1665 Agnietgen died, followed by her husband a year later. Both were buried in the Buurkerk. In addition to various representations of charity and a number of history paintings, Droochsloot is best known for his vast production of village scenes, often adopting the perspective of a main street lined with buildings on each side, crowded with staffage. He used the same pictorial scheme for a number of winter scenes, produced throughout his career.

The present work is such a winter scene, depicting a frozen canal alongside an imposing city wall with a tower. In the left foreground a building with a bare tree and a group of well-heeled figures form a *repoussoir*, behind which the wintery view unfolds. People from all levels of society enjoy themselves on the ice, some skating, some sleighing or playing kolf. Others, looking down from the city wall or standing on the right bank, observe these activities. Visible in the background are some houses and another part of the city wall with a windmill rising above it. Yet the main architectural structure is a town-gate with two small towers, from which a bridge leads to the other side of the canal. Unrecognised until now, this



Fig. 1 Joan Blaeu, *Trajectum Wttrecht*, 1649, 38.5 x 50 cm., Utrecht, Atlas van Loon, detail with Droochsloot's house and the chosen perspective (map east/west orientated)





Fig. 2 Joost Cornelisz Droochsloot (?), *View of the Weerdpoort, Utrecht*, pen in grey brown, wash in colour, white paint, 201 x 312 mm., Utrecht, Het Utrechts Archief



Fig. 3 Joost Cornelisz Droochsloot, *Ice Skating on the Utrecht Stadsbuitengracht with a view of the Weerdpoort*, signed, oil on panel, 50.5 x 74.5 cm., St Petersburg, State Hermitage Museum



Fig. 4 Joost Cornelisz Droochsloot, *Ice-Skating Near the Utecht Weerdpoort*, signed and dated 1622, oil on panel, 53.5 x 68.5 cm., Neuss, Clemens-Sels-Museum

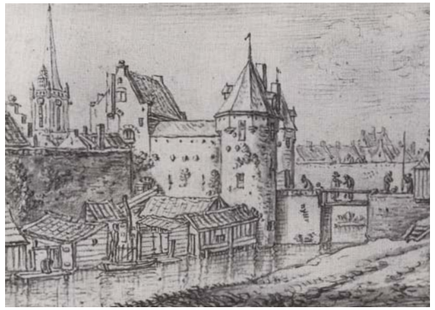


Fig. 5 Herman Saftleven, *View of the Weerdpoort*, Utrecht, c. 1670, black chalk, grey wash on paper, dimensions unknown, Utrecht, Het Utrechts Archief

gate can be identified as the Utrecht Weerdpoort. Until its final demolition in the mid 19th century, the Weerdpoort was one of Utrecht's four entranceways, located in the north of the city, where the Oude Gracht, the Stadsbuitengracht, and the Utrechtse Vecht merged. Droochsloot must have stood on the frozen Stadsbuitengracht, less than 150 metres from his house as the crow flies, looking westward towards the gate and bastion of Sterrenburgh, with the Klaarwater windmill beyond (fig. 1).

A picturesque landmark, the Weerdpoort was frequently depicted by artists. Although most renditions show the gate from the north – enabling a view past the Oude Gracht to the Dom tower – several views towards the west are known as well. An anonymous drawing of around 1615, part of a series of five views of the Utrecht city walls preserved in the Utrecht Municipal Archive, depicts such a westward view (fig. 2). The Utrecht series was recently ascribed to the young Joost Cornelisz Droochsloot, although truly substantial evidence for this is lacking.[3] This tentative attribution was in part prompted by Droochsloot's signed *Winter Scene with a View of the Weerdpoort* in the Hermitage, St Petersburg (fig. 3). This panel, datable to the 1620s, shows a view quite similar to that of the Utrecht drawing and the present work. Droochsloot's apparent preference for the Weerdpoort is underlined by another signed work, dated 1622 and preserved at the Clemens-Sels-Museum in Neuss, which again shows the Weerdpoort, this time seen towards the East (fig. 4). In both the drawing and the three paintings, the rendering of the Weerdpoort is fairly consistent and observed from life. This is once more substantiated by a detailed drawing of the gate made by Herman Saftleven (1609-1685) in around 1670, also preserved in the Utrecht Municipal Archive (fig. 5). The perspective of Saftleven's drawing makes clear that the artist chose to stand somewhat closer to the gate than Droochsloot, on the north bank of the Stadsbuitengracht. Nonetheless one clearly recognises the same architectural outlines, the pointed roof, the chimney, the towers and even the arched doorway in the turreted building abutting the city wall, framed by wooden sheds.

In contrast with his fairly accurate renderings of the Weerdpoort, Droochsloot permitted himself some artistic liberty in his various depictions of the city wall. Whereas the eastward view of the Neuss work is completely fanciful (the Sterrenburgh bastion would have been in the way, and there was no wall tower there, see fig. 1), the wall towers in the Hermitage and Lilian works, too, are different from one another, and in turn differ from the wall tower depicted in the Utrecht Archive drawing. Moreover, the present work shows the wall as having a corner, while in reality it was straight (fig. 1).

Winter scenes by Droochsloot are known from the 1620s onwards. Throughout his career, Droochsloot kept endowing them with similar staffage. For instance, the main repoussoir figure of the woman wearing a black 'huik' (a mantle), a flat hat with a feather and a muff appears in various works, such as the *Winter Scene on a Market Day in a Town* dated 1624, or the imposing *Ice Scene* of 1632, now in the Centraal Museum, Utrecht.[4] Whereas the location of Droochsloot's winter scenes is often fanciful, several works, like the present one, depict the Utrecht moat. A work from the 1630s, formerly titled *Ice Skating on a Frozen Canal before a City Wall*, was identified in 2005 as depicting the Stadsbuitengracht, between Manenburg and Zonnenburg.[5] Of the same width and with a pictorial scheme remarkably similar to that of the present work, this painting might have inspired the present composition.

JH

1 According to a label on the back of the panel. This paper was cut out from a later sale catalogue written in French, in which the present work was listed as lot 8 ('L'hiver en Hollande'). Sale not identified.

2 1586 was almost certainly the year of marriage of the artist's parents. For an accurate biography, see: M.J. Bok, in: J. Spicer et al., *Masters of Light : Dutch painters in Utrecht during the Golden Age*, exhib. cat. San Francisco, Fine Arts Museums of San Francisco, Baltimore, The Walters Art Gallery, London, The National Gallery 1997-1998, pp. 380-381.

3 M.J. Bok, 'Joost Cornelisz Droochsloot (na 1585-1666) als landschapstekenaar', in: J.E. Abrahamse et al. (eds.), *De verbeelde wereld : Liber amicorum voor Boudewijn Bakker*, Bussum 2008, pp. 56-64.

4 Signed and dated 1624, oil on panel, 49.6 x 68 cm., sale New York, Christie's, 19 April 2007, lot 234; signed and dated 1632, oil on panel, 111.2 x 173.9 cm., Utrecht, Centraal Museum, inv. no. 11053.

5 Joost Cornelisz Droochsloot, *Ice-Skating on the Stadsbuitengracht, Utrecht, between Manenburg and Zonnenburg*, signed and dated 163(?), oil on panel, 70.5 x 91.6 cm., sale London, Sotheby's, 3 July 1997, lot. 34. Identification by L.M. Schoemaker (2005). See: website RKD, http://explore.rkd.nl/explore/images/34593 (erroneously as lot 23). Website visited 12 March 2014.

cat. no. 5

Cornelis Dusart
1660 – Haarlem – 1704

A Smoker Seated Before an Inn

Signed and dated lower centre *C. Dusart 1684*
Oil on canvas
48 x 40 cm.
Inscribed upper right: *T NIUWE TROFFELTYE*

Provenance:
Brussels, Cabinet of Baron Liedts
Sale Antwerp, G. Berré de Haen, 1833
Valenciennes, Charles Piérard
His estate sale, Paris, Hôtel Drouot, 20 March 1860, lot 19
Valenciennes, collection J.B. Foucart (1823-1898)
His deceased sale, Valenciennes, Gostieau, October 12, 1898, lot 41
France, private collection

In this upright genre painting a smoker, wearing a waistcoat of an intense light blue is seated astride a wooden chair beside a low table, on top of which stand a copper pan of ashes, a *roemer* of beer and a clay pipe. A wooden flagon of beer stands behind him on the ground, before an open trapdoor, which gives access to a cellar. Above him a wooden beam, jutting out of a wall framing the picture, has lost its inn sign. However, the name of the inn, ''t Niuwe Troffeltye' meaning 'the new Trowel', is written on the beam itself. Beyond the man, in the shadows to the left, a group of peasants gather round the door of a thatched inn, drinking and carousing; behind them a peasant woman hangs up washing. In the background behind the seated smoker, a little boy stands looking at a covered cart, beside a seated old man smoking. In this lively village scene dominated by earth tones, full attention is given to the strongly lit foreground figure with his colourful attire, smoking and regarding the viewer with a knowing smile. He is seated astride his chair in a nonchalant attitude, leaning towards the table with pipe in mouth, his right hand crooked beneath his blue waistcoat. The still life details, as well as his rather dishevelled clothing, are extremely closely studied. The man's bare knee and shin with its rolled down sock attracts the viewer's eye, a typical feature which Dusart also incorporated in an earlier *Tavern Scene*.[1] The present painting seems purely anecdotal and it is doubtful that there is any moralising purpose here.

Of exactly the same format and painted in the same year is the *Pipe Smoker* in a private collection in America (fig. 1). Similar to the present work is the somewhat caricatured expression of the smoker, the strong





Fig. 1 Cornelis Dusart, *Pipe Smoker*, 1684, oil on canvas, 47.6 x 40 cm., United States, private collection

divisions of light and shade, as well as the colour scheme and painterly execution.[2] Also painted in 1684 is the famous *Village Feast* in the collection of The Frans Hals Museum, Haarlem.

The painter, draftsman, and printmaker Cornelis Dusart was born in Haarlem on April 24, 1660, the son of the organist at the cathedral of St. Bavo. He became one of Adriaen van Ostade's (1610-1685) last apprentices, and is regarded as his most talented pupil. Dusart entered the Guild of St. Luke in Haarlem in 1679. Three years later, in 1682, he is recorded as an unmarried member of the Reformed Church in Haarlem. Ten years later he was appointed a *hoofdman* (leader) of the painter's guild. Cornelis Dusart died unmarried in 1704, and was buried in his native city. In July of that year, his art collection was auctioned in The Hague. It included a number of paintings by Adriaen van Ostade, and possibly some by Isaack van Ostade (1621-1649), which were completed by Dusart. Apparently the artist had inherited the unfinished works at the time of his master Adriaen van Ostade's death in 1685. Dusart's paintings and drawings from 1679 to 1682 so closely resemble those of Adriaen van Ostade, that connoisseurs still have difficulty in distinguishing their authorship at times. However, after 1682, Dusart developed a more distinct and personal style, inspired by the paintings of Jan Steen (1626-1679), of which he owned a few. According to Abraham Bredius' *Künstler-Inventare* of 1915-22, Cornelis Dusart was in the possession of four paintings by Jan Steen when he died in 1704. Dusart probably inherited them from Adriaen van Ostade, who appears to have bequeathed his studio estate including paintings and drawings to the artist in 1685.[3]

WWB

1 This painting, datable to circa 1680, is in The JTI Tobacco Collection in Vienna.
2 P.C. Sutton, *Masters of Seventeenth Century Dutch Genre Painting*, exh. cat. Philadelphia, Philadelphia Museum of Art, Berlin, Staatliche Museen zu Berlin, Gemäldegalerie, London, Royal Academy of Arts 1984, p. 197, cat. no. 41, plate 36.
3 M. Westermann, *The Amusements of Jan Steen*, Zwolle 1997, p. 66.



Cat. no. 5, detail

cat. no. 6

Abel Grimmer
1570/73 – Antwerp – after 1620

The Interior of a Gothic Church with a Franciscan Preaching

Signed and dated on a tomb lower centre, upside down *ABEL GRIMER FECIT 160.*
Oil on copper
22 x 27 cm.

Provenance:
Stockholm, Björcks Konsthandel, bought 14 April 1937

Literature:
R. de Bertier de Sauvigny, *Jacob et Abel Grimmer: catalogue raisonné*, Brussels 1991, p. 208, cat. no. 27 (described as being on panel and as a mirror image)

In the present painting, Abel Grimmer's main interest seems to be the portrayal of the interior space. Grimmer uses a rigorous perspective scheme, with a vanishing point at the main altar in the background. The floor's strict chequer board design, however, is broken up by an irregular pattern of gravestones. As in his other church interiors, Grimmer has incorporated his signature as an inscription on one of them. A variety of triptychs are spread throughout the church, illustrating major events in the life of Christ. To the right, a Franciscan preaches from a pulpit to a group of nuns gathered underneath him, shrouded in their black habits. Two latecomers shuffle towards him from the left foreground, in front of a column. The interior is seen from the North entrance, looking towards the East end.

Grimmer's landscapes are typified by a certain linearity, and church interiors like the present work recurred throughout most of Abel Grimmer's career.[1] Two autograph architectural drawings even led earlier scholars to believe that he was an architect as well. The architecture appears to be the artist's own invention, and his interest in perspective is beautifully illustrated here.

Grimmer's paintings were sometimes inspired by prints by Pieter Bruegel the Elder (c. 1525/30-1569) and Hans Bol (1534-1593).[2] An engraving entitled *Faith* by Hieronymus Cock (c. 1510-1570), after Bruegel, might well have been a source of inspiration for the present painting (fig. 1).[3] The engraving was based on Bruegel's drawing, executed with pen and





Fig. 1 Hieronymus Cock after Pieter Bruegel the Elder, *Faith*, c. 1560, engraving, 22.5 x 29.5 cm.



Fig. 2 Pieter Bruegel the Elder, *Faith*, 1559, pen and brown ink on paper, 22.5 x 29.5 cm., Amsterdam, Rijksmuseum

brown ink, signed and dated 1559 (fig. 2).[4] It was part of the series of *The Seven Virtues*, in which Bruegel represents a female personification of a Virtue in the centre foreground, inspired by late medieval art and particularly by French and Flemish miniatures of the fifteenth and early sixteenth centuries.[5] Faith should be seen here purely in a religious context. The Latin text in the margin translated reads: 'Above all we keep faith, particularly in respect to religion, for God comes before all, and is mightier than Man.' Particularly close to the present work is the Franciscan standing in the pulpit overlooking the group of congregants.

Almost identical, although on panel, was a painting offered for sale in London in 1983, signed and dated 1604.[6] Only the arrangement of the tombs is different here, and the dog, as well as the little boy, are missing.

Abel Grimmer was admitted to the Guild of St. Luke in Antwerp, in 1592. His father, Jacob Grimmer (1526-c. 1590), can be viewed as a pioneer of a new approach to landscape painting, as he typified the age of transition between the panoramic mountain landscapes by Joachim Patinir (c. 1480-1524) and the Dutch landscape painters. Abel Grimmer is mainly known for his small landscapes, sometimes illustrating biblical themes. It is known that he collaborated on some of his paintings with other artists who were more specialised in figures, such as Gillis Mostaert (1528-1598), Martin van Cleve (c. 1527-c. 1581) and Frans Francken the Younger (1581-1642).

WWB

1 See: F.C. Legrand, 'Abel Grimmer, peintre d'architectures', in: *Revue Belge d'archéologie et d'histoire de l'art*, 1957, 26, nos. 3-4, pp. 163-167.
2 Grimmer's series of the Twelve Months from 1592 are exact copies of Adriaen Collaert's prints after Hans Bol. See: Hans Devisscher on Abel Grimmer in J. Turner (ed.), *The Dictionary of Art*, 34 vols. New York 1996, vol. 13, pp. 664-665.
3 Amsterdam, Rijksmuseum, inv. no. RP-T-1919-35.
4 M. Sellink, *Bruegel : the complete paintings, drawings and prints*, Ghent 2007, pp. 134-145, cat. nos. 80, 87.
5 Sellink 2007, p. 134.
6 Sale London, Sotheby's, 9 March 1983, lot 3.



Cat. no. 6, detail

cat. no. 7

Aert van der Neer
Gorinchem 1603 – 1677 Amsterdam

A River Landscape by Moonlight

Signed lower left[1]
Oil on panel
18.5 x 26.8 cm.

Provenance:
Paris, private collection

Aert van der Neer was born as the son of Egerom van der Neer and his wife Aeltge Jansdr in the village of Gorinchem, situated on the Waal River, close to Dordrecht.[2] Little is known about his upbringing. According to Arnold Houbraken, Aert spent his younger years as a servant (‘*majoor*’) at the estate of the ‘*Heeren van Arkel*’, the Lords of nearby Arkel. He must have left there at some point and gone to Amsterdam, where he married, in March 1629, 20 year old Lijsbeth Govaerts from Bergen op Zoom. His marriage certificate records him as a painter, which implies that by that time he had finished his education. In 1634, the couple’s eldest son Eglon (1634-1703) was born, who was to become a famous genre painter. Several more children were baptised until the year 1650. Although Aert’s first dated picture, of 1632, is a genre work, he soon decided to specialise in landscape painting, a genre in which he became very prolific and in which he acquired – certainly through the eyes of later generations – tremendous success. In addition, he seems to have been active as an innkeeper in the Kalverstraat between the years 1659-1662. By the end of that year, however, the artist was declared bankrupt. Nonetheless, he kept on painting and died in considerable poverty in 1677. Initially inspired by the Gorinchem landscape artists Rafael (1597/98-1657) and Joachim Camphuysen (1601/02-1659), the echo of the work of such artists as Esaias van de Velde (1587-1630) and Jan Van Goyen (1596-1656) is also recognisable in his oeuvre, which consists of hundreds of works. Aert’s best works – often depicting receding waters in a wide landscape – date from his mature middle period of around 1645, until his bankruptcy in 1662. His finest contribution to landscape art is his treatment of colour and light, which he rendered with endless variations. Among the many summer and winter landscapes, which vary in hue from dark grey to bright pink, from clear blue to warm orange, the theme of the moonlit landscape – one of Aert’s unique specialisms – deserves particular praise.

A preferred scheme of Van der Neer’s, the present, intimate work gives view onto a perspectival river landscape with a vanishing point to the far left of the low horizon, The scene is lit by a full moon under a dark, semi clouded sky. The *repoussoir* in the foreground consists of a rickety wooden fence in backlight, reeds on the river bank and some sloops in the quiet water. To the left of the river we see some houses, a moored boat and the vague contours of a windmill in the distance. The right bank, where a boat is about to dock, is more elaborate. Delicately rendered trees, and gateways leading to rustic country houses flank a little bridge, spanning an inner channel. In front of the bridge a little boat passes a ‘*trekschuit*’, pulled by a horse with its rider on the far right.

The real subject here, of course, is the atmosphere, the moonlight and its shimmering reflections in the water, the indolent activity under the mesmerising cloudy evening sky; in short, the aesthetics of stillness. Van der Neer mastered this idiom like no other. As Wolfgang Schulz eloquently articulates: ‘In its distribution of light and shade, the moon’s radiance imbues reality with a sense of mystery; the scene becomes spiritual. Light, like its reflection, is not only used as a device to unify composition, but it connects the visible with the invisible world. [...] Tree,





Fig. 1 Aert van der Neer, *Landscape with River at Twilight*, signed lower left, oil on panel, 18.4 x 26.6 cm., Philadelphia, Philadelphia Museum of Art, The William L. Elkins Collection, 1924



Fig. 2 Aert van der Neer, *A River Landscape at Dusk*, oil on panel, 46 x 63.5 cm., The Hague, Mauritshuis

house, boat, man are all part of nature; they are kindred spirits.'[3] The colouristic intensity of the night with dark black, grey and blue – only interrupted by some dots of red for the boatmen's jackets – is balanced by the browns, beige and the clear white of the moon.

This little and never before published panel is small even in Van der Neer's oeuvre. Yet, one work of the exact same size is to be found in the collection of the Philadelphia Museum of Art (fig. 1).[4] Although the Philadelphia work depicts a daytime scene, both compositions are remarkably kindred. Would the two works have once been day and night pendants? Although this is very possible, it seems difficult to substantiate for now. As Peter Sutton rightly pointed out, the composition of the Philadelphia work is rather analogous to Aert van der Neer's *River Landscape at Dusk* in the Mauritshuis (fig. 2), itself one of a pair of pendants.[5] Just as it has an affinity with the Philadelphia work, the wonderful Mauritshuis river nightscape is close to the present work as well. Above all, both works share a nearly identical colour palette. The Philadelphia work is thought to have been painted in the late 1640s or early 1650s. The Mauritshuis work, with its cows in the foreground, was painted in the 1650s.[6] The present work should likely be dated within this period as well, to around 1650.

JH

1 Dr. Wolfgang Schulz confirms the works' authenticity on the basis of a photo.
2 Biography based on L. Harwood, in: J. Turner (ed.), *The Dictionary of Art*, 34 vols., New York 1996, 22, pp. 719-720; W. Schulz, *Aert van der Neer*, Doornspijk 2002, pp. 9-17.
3 Schulz 2002, p. 47.
4 P.C. Sutton, *Northern European Paintings in the Philadelphia Museum of Art*, Philadelphia 1990, pp. 215-216, cat. no. 77. See also Schulz 2002, cat. no. 462. Also note the present work's similarities with the *River Landscape by Moonlight* in the Gemäldegalerie Berlin, Schulz 2002, cat. no. 273. See also F. Bachman, *Aert van der Neer 1603/04-1677*, Bremen 1982, pp. 120-121, fig. 94, as 1650s.
5 Schulz 2002, cat. no. 357, ill. 189. The pendant, Schulz 2002, cat. no 356, ill. 188 is identical in size and also in the Mauritshuis.
6 Schulz 2002, p. 52.



Cat. no. 7, detail

cat. no. 8

Guilliam van Nieulandt the Younger
Antwerp 1584 – 1635 Amsterdam

Adoration of the Magi

Signed lower right *GVIL°. VAN . NIEVLANT .*
Oil on panel
67.9 x 106.5 cm.

Provenance:
Brussels, Laurent Meeus (1872–1950)
From whom acquired by the father of the previous owners

The versatile artist, poet and playwright Guilliam van Nieulandt the Younger was born in Antwerp in 1584.[1] His parents were salesman Adriaen van Nieulandt the Elder (c. 1562-1603?),[2] and his wife Geertruyd Loyson. After Guilliam's brother the painter Adriaen van Nieulandt (c. 1586-1658) was born, the family moved to Amsterdam in 1589, probably for religious reasons. In Amsterdam, Van Nieulandt received his education from Jacob Savery (1565/67-1603), in whose studio he worked in 1599.[3] During the year 1601 he must have taken off to Rome, where he became a pupil of his eponymous uncle, the painter Guilliam van Nieulandt the Elder (1560-1626), with whom he is mentioned in a document of 1602. In addition, Guilliam studied for at least a year with another Antwerp émigré in Rome, the painter Paul Bril (1553/54-1626), before his return to Amsterdam in 1604.[4] There he married, in February 1606, Anna Pietersdr Hustaert, of Antwerp descent. After declaring to the city government that Guilliam had converted to Catholicism, the couple soon relocated to Antwerp, where Van Nieulandt became a member of the guild. During the following years four children were born, of whom Constantia (1611-1657) survived. In 1628 she would marry the painter Adriaen van Utrecht (1599-1652). Besides his activities as a painter, Van Nieulandt was an active member of the local chamber of rhetoric, *De Olyftak*. Among its most productive and celebrated contributors, his classical, Senecan oriented plays were all performed by the chamber with great success, and subsequently published.[5] In addition, Van Nieulandt painted the chamber's theatre stage, and its coat of arms. In 1620, disagreements there led to Van Nieulandt switching to *De Violieren*, another chamber of rhetoric, where four more plays saw the light, the last two with a Biblical theme.[6] In 1629 Van Nieulandt and his wife moved back to Amsterdam, where his brother Adriaen had built up a prosperous painting career. Was the move back to the city of his youth family related, or motivated by its increasingly more tolerant religious climate? Or was it motivated by Amsterdam's prosperity and its booming artistic climate? From the beginning, Van Nieulandt specialised in Roman land- and cityscapes, often with recognisable architecture. One might assume that early seventeenth century Catholic Antwerp provided a more suitable market for this genre; but during the second half of the 1620s, artists like Cornelis van Poelenburch (1594/95-1667) and Bartholomeus Breenbergh (1598-1657), who had just returned from Italy, achieved great success with their Italianate work in the North. In any case, a few exceptions aside, Van





Fig. 1 Peter Paul Rubens, *The Adoration of the Magi*, oil on canvas, 355.5 x 493 cm., Madrid, Museo del Prado

Nieulandt's Amsterdam output largely followed that of his Antwerp period. However, his further career was short-lived. On 24 October 1635, Guilliam drew up his will from the house *In de vergulde engel* in the Nieuwezijds Achterburgwal (now Spuistraat), and soon after he died.

Van Nieulandt's three year stay in Rome was of paramount effect on his artistic output. One only has to look at his subject matter – he drew, painted and etched almost exclusively Roman *Vedute* – and his style, which are clearly reminiscent of the meticulous, somewhat graphic style with tiny figures of his Roman teachers Guilliam van Nieulandt the Elder and Paul Bril, as well as the latter's brother Mattijs Bril (1550-1583). During his entire career, he relied on the imagery of the many drawings that he made in his Roman period, of which several remain. In endless variation he used and re-used the motifs – often recognisable Roman monuments, ruins and other architecture – that he recorded in those early years, either drawing from nature or by copying after the work of his masters. Architectural elements are frequently mirrored or re-composed, and topographical accuracy was evidently not his most urgent concern. Sometimes his Roman views functioned as scenery for stories from Classical mythology or the Bible, but just as often he populated his work with anonymous *staffage*. Signed and dated works are known from at least 1604 until 1635, the year of his death.[7] Although a gradual development in Van Nieulandt's oeuvre seems hard to discern, a limited number of works – dating from 1610 and the following years – clearly show an enormous potential not encountered in the rest of his oeuvre.[8] They differ from the other works in the richness of their composition, their careful, neat execution of detail, and the more prominent role for the figures, which are portrayed larger than usual.

The present work, in all its abundance and display, surely ranks among these select most ambitious works. Depicted is the *Adoration of the Magi* (Matthew 2: 1-22), the three Kings who, with a full-blown entourage, have come to worship the Christ child. Set against a sumptuous collage of antique Rome, the Holy Family resides in the shelter of a classical ruin in the lower right corner of the picture. Kneeling before the Christ Child is Melchior, the oldest Magus, who offers the child gold. Right behind him, dressed in a lavishly embroidered red robe and arrayed with golden jewelry, stands Balthazar with the gift of myrrh. The black King, Caspar,



Fig. 2 Cat. no. 8, detail



Fig. 3 Fig. 1. detail



Fig. 4 Guilliam van Nieulandt, *The Departure of the Israelites from Egypt*, signed and dated *GVILʌMO VAN NIEVLANT FEC 1612*, oil on panel, 69 x 110 cm., Vienna, Kunsthistorisches Museum

dressed in a heavenly blue robe with golden trim, set with precious stones and a splendid feathered turban, bears the gift of frankincense. Around them a motley crew of bystanders enlivens the scene. Some carry golden candlesticks, another holds aloft a magnificent blue and golden amphora. While the Roman monuments provide an outstanding perspective into the hazy background, the second plane features a lively scene of smaller figures, camels and cattle, grouped around a towering Roman Victory column, which serves as a breaking device in the composition. Van Nieulandt depicted the subject at least once more, but in a less elaborate fashion.[9]

As will be demonstrated, the present work was probably painted in around 1612. Several leads, although none of them conclusively, suggest this. Firstly, the main group of figures is no doubt inspired by the great *Adoration of the Magi* that Sir Peter Paul Rubens (1577-1640) executed for the Antwerp City hall, where it was to decorate the rooms in which the peace negotiations for the Twelve Year Truce (from 1609 until 1621) took place (fig. 1).[10] The most emphatic parallel is found in the two figures of the black King Caspar, with their remarkably identical feathered turban and blue and gold bejeweled robes (fig. 2, 3). Yet also the inclusion of the multitude of figures, of the two bare breasted gift-carriers, the helmeted soldier, the black and white children and the lighted torches (in the daytime), excludes the possibility of a coincidental use of similar iconography currently in circulation by the two artists. On the contrary, the similarities further underline Van Nieulandt's indebtness to Rubens' magnificent work, which must have been a true spectacle for everyone at the time. Unfortunately, it was only in Antwerp for a short while. In place at the latest in April 1610, the City Council decided already in August 1612 to offer the painting – for diplomatic reasons – to Don Rodrigo Calderón, Count of Oliva, special envoy of the Spanish King Philip III. Calderón took the work to Spain, where it remains up to the present day. The commission for the present work to Van Nieulandt (such an outstanding work would not have been painted for the free market) could well have been catalysed by Rubens's masterpiece, or by the work leaving the city. For the work did not only have a religious meaning, the subject also contained a worldly parallel for the Antwerp merchants: the Magi who came to adore the Christ child – the Prince of Peace – were comparable to the negotiators who came to Antwerp to discuss a truce, and with it more favourable economic conditions.

Looking at Guilliam van Nieulandt's oeuvre, there is one painting particularly that comes close to the present work, both in general ambition, size, scale, composition, and suggested dating. It is the spectacular *Departure of the Israelites from Egypt*, now in the Kunsthistorisches Museum, Vienna, signed and dated 1612 (fig. 4). Nearly identical in size, the works look very much like pendants. Like the present painting, the Vienna work depicts a Biblical story, set against the grandiose décor of a broad perspective of classical Roman ruins, with a vanishing point left off centre. The narrative takes place in the foreground, where larger figures, treated with remarkable attention to detail, occupy the lower regions of one half of the picture plane, while behind them the agitated activities of the Egyptians can be seen. In addition, some pictorial elements in the Vienna painting recur in the present work. To the left one recognises – in mirror image – the



Fig. 5 Cat. no. 8, detail



Fig. 6 Fig. 4, detail



Fig. 7 Fig. 4, detail





Fig. 8a-b Giorgio Ghisi after Raphael, *The School of Athens*, engraving, 52 x 82 cm., details (mirrored)



Fig. 9 Cat. no. 8, detail



Fig. 10 Giorgio Ghisi after Raphael, *The School of Athens*, engraving, 52 x 82 cm., detail



Fig. 11 Cat. no. 8, detail

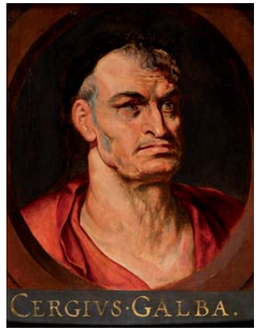


Fig. 12 Peter Paul Rubens, *Portrait of the Emperor Servius Sulpicius Galba*, oil on panel, 66.7 x 52.2 cm., Amsterdam, Salomon Lilian Dutch Old Master Paintings

columns of the Antoninus and Faustina temple, surmounted by the little bell tower, seen in the right of the present work. In the foreground, the frontally seen sheep is identical to the sheep in the present work (figs. 5, 6). Yet there is more to connect the two paintings. The figures of Moses and the man next to him in the Vienna painting are derived (in mirror image) from that of Plato and Zeno in Raphael's (1483-1520) *School of Athens*, while the figure looking over the shoulder of King Melchior in the present work strongly resembles that of a philosopher from the same fresco, believed to be Anaximander looking over the shoulder of Pythagoras. Naturally, Van Nieulandt could have seen the famous fresco in Rome, if he had been granted access to the Vatican's Apostolic Palace. But even if not, he still could have used the print after it by Giorgio Ghisi (1520-1582) (figs. 7, 8a-b, 9, 10). The implementation of these figures of antiquity must have held a twofold function. On the one hand they added to the picturesque quality of the works, and their accurate sense of era; on the other hand their semi-hidden status would have entertained an audience of connoisseurs, able to recognise them and their source. Another, quite humorous example of such a secret cameo again makes this clear, and is found in the person of King Balthazar himself. His rather forbidding looks are hardly appropriate for such a peaceful *Adoration*, but are better



Fig. 13 Cat. no. 8, detail



Fig. 14 Guilliam van Nieulandt, *View of Rome, seen from Monte Pincio*, etching, 10.6 12.7 cm.



Fig. 15 Guilliam van Nieulandt, *The Pyramid of Gaius Cestius*, etching, 10.6 12.7 cm.



Fig. 16 Cat. no. 8, detail



Fig. 17 Santa Maria Loreto, Rome



Fig. 18
Guilliam van Nieulandt, *Roman Capriccio*, signed and dated 1629, oil on panel, 48 x 64 cm., Pommersfelden, Schloß Weißenstein, detail

appreciated when realising his features are those of the ruthless Roman Emperor Galba, as depicted by Rubens once more, before his trip to Italy, in around 1600 (figs. 11, 12).[11]

Over and over again one detects this recycling of figures and other pictorial motifs which characterises Van Nieulandt's method throughout his oeuvre. Some of these motifs – if used infrequently or appearing in undated works – cannot easily be pinned down to certain years. Such is the case with several architectural elements in the present work, like the anonymous wall ruin on the left and the adjacent pyramid, in which we recognise that of Gaius Cestius. They are assembled quotations from Van Nieulandt's own prints (figs. 13, 14, 15), or more probably the drawings brought back from Rome upon which these prints were based. One example that exposes the methodological precariousness of dating works on the basis of recurring pictorial motifs is the church on the right, without question the 16th century San Maria Loreto in Rome. The church appears again – the adjacent building complete with earthenware pots included, and in mirror image – on a painting by van Nieulandt in Pommersfelden, dated 1629, 17 years after the suggested dating of the present work (figs. 16, 17, 18). Meanwhile – and in the absence of more



Fig. 19 Cat. no. 8, detail



Fig. 20 Antonio Tempesta, *The Colossus of Rhodes*, 1608, etching, 21.9 x 28.4 cm., detail

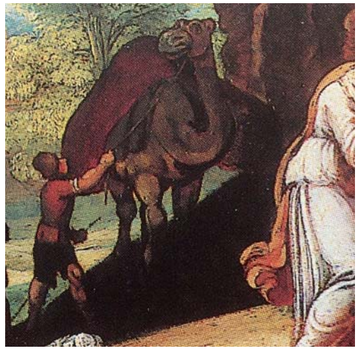


Fig. 21 Guilliam van Nieulandt, *Rebecca and Eliezer at the Well*, 1610, oil on copper, 47.6 x 64.8 cm., sale New York, Sotheby's, 28 January 2000, lot 58. detail

solid ground – we once more turn to three examples of motifs occurring in other works of the 1610 period. The first is the camel driver with his animal, standing before the column (fig. 19). Copied from a print by Antonio Tempesta (1555-1630) (fig. 20), the camel and its driver are again encountered in two paintings dated 1609 and 1610 (fig. 21).[12] The horse in the foreground is taken from a Tempesta print as well, dated 1612 (figs. 22, 23). Still, the strangest motif of the whole painting, not mentioned so far, is doubtlessly the statue group right above the adoration itself (fig. 24). Seemingly irrational and bizarre, the exact same statue was used by Van Nieulandt in a dated *Annunciation to the Shepherds* of 1607 now in Berlin (fig. 25).[13] It is only after the source of the intriguing collective sculpture is revealed, that one learns that it is an ancient trophy sculpture. Van Nieulandt copied this sculpture, one of the two so-called *Trophies of Marius*, from a book of prints featuring antique Roman sculpture, published in Rome in 1584, which he might have taken back from his sojourn himself (fig. 26).



Fig. 22 Cat. no. 8, detail



Fig. 23 Antonio Tempesta, *The Batavi Destroy the Bridge over the River IJssel*, 1612, etching, 16.2 x 20.9 cm., detail



Fig. 24 Cat. no. 8, detail



Fig. 25 Guilliam van Nieulandt, *Adoration of the Shepherds*, 1607, oil on copper, 52 x 64 cm., Berlin, Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Gemäldegalerie



Fig. 26 *Trophy of Marius*, engraving, in: *Antiquarum statuarum urbis Romae, Quae in publicis privatisque locis visuntur, Icones*, Rome 1584

In all these eloquent ways, the Lilian work exposes itself as a true picture puzzle, filled with both more obvious and less apparent quotations and references. If well understood, these bits and pieces of information enable the viewer to contextualise the painting, and fully appreciate its ambitious scope. Van Nieulandt himself must have been particularly satisfied with this work. He not only signed the work beautifully on the top of the base of the Ionic column, in the lower right of the picture; to underline his exceptional pride over his masterpiece, he painted himself – something unique in his oeuvre – behind the column, right by his signature, wearing a painter's turban headdress and looking with self-assurance at the beholder (fig. 27). Indeed, Guilliam's portrait, with his trademark goatee beard, resembles the only other portrait we know of him, executed by the Antwerp painter-engraver Jan Meysssens (1612-1670), for his book *Images de divers hommes d'esprit sublime*, published in Antwerp in 1649, with engraved portraits of famous men, including many painters (fig. 28). On which (painted) portrait Meyssens based himself is not known, but the selfportrait in the Lilian work shows Van Nieulandt considerably younger. We could well imagine him to be about 28, his age in the year 1612.

JH

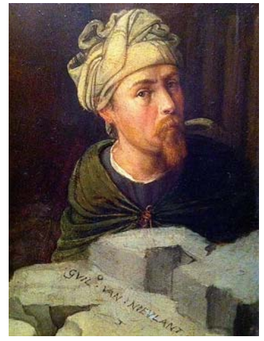


Fig. 27 Cat. no. 8, detail



Fig. 28 Jan Meyssens, *Portrait of Guilliam van Nieulandt*, engraving, in: idem., *Images de divers hommes d'esprit sublime*, Antwerp 1649

1 Until recently Guilliam van Nieulandt was referred to in art historical literature as Willem van Nieulandt. The name Guilliam, however, seems more appopriate since he signed with that name, as is also demonstrated in the present work. Moreover, his plays are also published under that name. See for this and further biographical surveys: A.A. Keersemaekers, *De dichter Guilliam van Nieuwelandt en de Senecaans-classieke tragedie in de Zuidelijke Nederlanden*, Ghent 1957, ch. 2, pp. 27-50; J. Briels, *De Zuidnederlandse immigratie in Amsterdam en Haarlem 1572-1630*, diss. Rijksuniversiteit Utrecht 1976, pp. 263-273; J. Briels, *Vlaamse schilders en de dageraad van Hollands Gouden Eeuw*, Antwerp 1997, p. 364; and E.J. Sluijter, 'Rembrandts Jeremia treurend om de verwoesting van Jeruzalem en een tragedie van Guilliam van Nieuwelandt', in: J.E. Abrahamse (ed.), *De verbeelde wereld : Liber amicorum voor Boudewijn Bakker*, Bussum 2008, pp. 127-140. I wish to thank Eric Jan Sluijter for allowing me to use his draft article on the Van Nieulandt brothers: 'Career choices of migrants between Amsterdam and Antwerp: the Van Nieulandt brothers', to be published in *De Zeventiende Eeuw* in 2015.

2 Briels 1976, p. 264 gives a precise burial date of 24 April 1603 in the Oudezijds Kapel, but fails to provide a source. Since the burial books of the Oudezijds Kapel only start in 1619, and no mention is made of Van Nieulandt's burial in other burial registers, nor in the archives of the Orphan's Chamber, one wonders where Briels got his information from. Still, 1603 seems plausible; in 1602 Adriaen van Nieulandt invested fl. 300 in the V.O.C. See: J.G. van Dillen, *Het oudste aandeelhoudersregister van de Kamer Amsterdam der Oost-Indische Compagnie*, The Hague 1958, pp. 180-181, who states that it concerns the son. However, it probably concerns the father (who was thus still alive at the time), for the son would have been only 15 or 16 years old at the time.

3 This is first stated in the text beneath Van Nieulandt's picture done by Jan Meyssens and published in his *Images de divers hommes illustres of esprit sublime*, Antwerp 1649. Meyssens' engraving was later reused in C. de Bie, *Het gulden kabinet vande edel vry schilder konst*, Antwerp 1662, p. 63. A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, 3 vols., The Hague 1718-1721, I (1718), pp. 121-122, states that Guilliam was apprenticed in Amsterdam to Jacob Savery's brother Roelant Savery (1576-1639) from 1594 on. However, considering Houbraken's subsequent errors on Van Nieulandt's biography, this information seems to be based on confusion.

4 K. van Mander, *Het schilder-boeck*, Haarlem 1604, fol. 292r.

5 *Livia* (1617), *Saul* (1617), and *Claudius Domitius Nero* (1618). See Keersemaekers 1957, pp. 283-284 for an overview.

6 *Ægyptica* (1624), *Sophonisba* (1626), *Salomon* (1628) and *Ierusalem's Verwoestinghe* (c. 1628, published 1635).

7 *Landscape with Shepherd and Goats*, signed and dated 1604, oil on copper, 14.6 x 22 cm., Amsterdam, Salomon Lilian 1995 (see S. Lilian, B. Koenen, *Drs Salomon Lilian : Old Master Paintings : Nineteenth Century Paintings 1995*, Zwolle 1995, pp. 28-29); *Christ Ministered by Angels*, signed and dated 1635, oil on panel, 54.4 x 71.5 cm, The Netherlands, private collection.

8 In addition to the present work: *Allegory of the Consequences of War*, signed and dated 1610, oil on panel, 61 x 83. 5 cm., Zürich, Galerie Bruno Meissner (1977); *The Departure of the Israelites from Egypt*, signed and dated 1612, oil on panel, 69 x 110 cm., Vienna, Kunsthistorisches Museum; *Paul and Barnabas at Lystra*, signed and dated 1614, 67 x 97 cm., London, Moatti Fine Arts (2010); *Mercury abducts Contento*, signed and dated 1616, oil on panel, 74 (?) x 99 cm., sale New York, Sotheby Parke-Bernet 1982, lot 54. The 1616 work is a partial, subject altered repetition of the 1614 work.

9 Oil on panel, signed, 50 x 66 cm., London, Trafalgar Galleries (2000).

10 See H. Devisscher, *Peter Paul Rubens : Aanbidding der koningen*, Bloemendaal 1992, esp. pp. 31-42.

11 The *Galba* once formed part of a whole series of the Roman Emperors, after which copy series were made. See for Rubens's *Galba* P.C. Sutton, *Rubens : Siegen 1577 – 1640 Antwerp : Portrait of the Emperor Servius Sulpicius Galba (3 BC – 69 AD)*, brochure Salomon Lilian Dutch Old Master Paintings, Amsterdam 2014.

12 *Campo Vacchino*, signed and dated 1609, oil on panel, 80 x 119 cm., sale Paris, Drouot Montaigne, 23 March 1998, lot 5; *Rebecca and Eliezer at the Well*, signed and dated 1610, oil on copper, 47.6 x 64.8 cm., sale New York, Sotheby's, 28 January 2000, lot 58.

13 See B. Lossky, 'Une <Annonce aux Bergers> de Willem II van Nieulandt au Musée de Tours', in: *Revue du Louvre* 12 (1962), pp. 57-62. The shield with head is taken from the other print of the Trophies of Marius.



Cat. no. 8, detail

cat. no. 9

Clara Peeters
1594 – Antwerp – after 1657

A Falcon Surveying its Prey

Signed lower left *CLARA P.*
Oil on panel
32 x 44 cm.

Provenance:
France, private collection

Dated works by the Flemish female painter Clara Peeters range from 1607 to 1621.[1] The artist was mainly known for her banquet pieces and flower and fruit still lifes. Unfortunately not much is known about her life, except that she was probably trained in Antwerp in the early 1600s, was married there in 1639, and spent some years in The Hague as well as Amsterdam.

In the present painting the composition is brought parallel to the picture plane, seen from a low vantage point and set against a dark background, which are typical features of the artist's work. A peregrine falcon with long talons is perched atop a dead partridge next to a wicker basket full of dead songbirds, including a starling, on a stone ledge. A colourful bullfinch and kingfisher, as well as a sandpiper with an extremely long beak, are delicately rendered in front. Although there are no signs of violence besides the three loose feathers, we may readily assume that the falcon caught the game during the hunt. The live falcon is surveying the dead birds, which seems to represent its 'victory'. The sport of hunting with falcons has been long associated with the nobility in Europe, Japan, and China, where falcons symbolised keen vision, boldness, and swiftness.

The composition and subject matter of the present still life seem to be derived from works by the painter Frans Snyders (1579-1657), who frequently combined live and dead fowl, piles of dead birds, and wicker baskets.[2] Snyders was the most important master of the Flemish game piece in the southern Netherlands in the first quarter of the seventeenth century.

The present painting is the only known signed work by the artist featuring a falcon and dead birds. According to Hibbs Decoteau, author of the 1992 monograph, there are at least four other related paintings of the same subject, all of which however lack the quality of Peeters' work. Fred G. Meijer suggests that these versions were based on an unknown composition of Peeters;[3] and it is the present painting which must be this previously unknown work. Peeters explored the theme of the victory of the falcon on another occasion, in her *Game Piece with Poultry* in the Museo del Prado in Madrid, signed and dated 1611 and one of a series of four (fig. 1). However, the Prado work features the falcon less prominently.

WWB

1 A. van der Willigen, F.G. Meijer, *A Dictionary of Dutch and Flemish Still-life Painters Working in Oils 1525-1725*, Leiden 2003, p. 159.
2 P. Hibbs Decoteau, *Clara Peeters 1594-c. 1640 and the development of still-life painting in Northern Europe*, Freren 1992, p. 65.
3 Hibbs Decoteau 1992, pp. 64, 175, note 118.



Fig. 1 Clara Peeters, *Game Piece with Poultry*, 1611, oil on panel, 51 x 71 cm., Madrid, Museo del Prado



cat. no. 10

Jan van Ravesteyn
c. 1572 – The Hague – 1657

Portrait of Catharina van Beverwijck (1613-1691)

Oil on panel
65 x 55 cm.

Inscribed on the reverse of the panel:
'Vrouwe Katarina van Beverwijck / Dogter van de Heer Philips van Beverwijk / En van Vrouwe Engeltie van der Burch / Huijsvrouw van de Heer Jan van Mewen / Van Hijnsbrigh, Mijn Groodtmoeder, / Jan van Mewen van Hijnsbrigh / No. 18'

Provenance:
Dordrecht, Van Beverwijck family, c. 1629
Hence by descent with the Van Beverwijck/Van Mewen family, at least until Johan van Mewen van Heijnsberch (1681-after 1740)
Sale Amsterdam, Mak van Waay, 13 February 1934, lot 72 (as Paulus Moreelse)
Sale Dordrecht, Mak, 1936[1]
The Hague, art trade, T. Hermsen, 1936
The Netherlands, collection Van Maane de Hoog
France, private collection

Literature:
C.H. de Jonge, *Paulus Moreelse : Portret- en genreschilder te Utrecht 1571 – 1638*, Assen 1938, p. 134, no. 35 (as not by Paulus Moreelse)

Jan van Ravesteyn, the son of the glass painter Anthonie van Ravesteyn and elder brother of the painter Anthonie van Ravesteyn the Younger (c. 1580-1669), became a member of the Guild of St Luke in The Hague in February 1598.[2] He is known exclusively as a portrait painter. Although a few early works survive – among them the famous dated *Portrait of Hugo Grotius* of 1599, now in the Fondation Custodia, Paris – the vast majority of his work is datable between 1610 and 1640. Jan's mature output shares a clear affinity with that of Michiel van Mierevelt (1566-1641), active in Delft, who is sometimes thought to be his master. Such an assumption might be supported by Jan's documented presence in Delft in October 1597, when he appeared twice as a witness before a notary.[3] In any case, Jan's style seems more elegant than Van Mierevelt's, and is characterised by a slight inclination to flatter his sitters. Van Ravesteyn's clientele counted many prominents, among them Prince Frederik Hendrik of Orange and high-ranking officer-noblemen at his court. Van Ravesteyn must have painted hundreds of portraits during his career, and his workshop was no doubt responsible for an extended production of smaller replicas of portraits of well-known sitters. In addition, several imposing group portraits of The Hague Militia Companies from his hand are known. Ravesteyn's son-in-law, the portrait painter Adriaen Hanneman (1603/04-1671), was not taught by him however, but by his brother Anthonie.



In the present work Jan van Ravesteyn portrayed an appealing teenage girl from an upper class Dordrecht family, whose coat of arms appears to the left, beside her.[4] Due to an elaborate inscription on the reverse of the panel (see transcription above), we are particularly well informed about her identity. The girl's name is Catharina van Beverwijck, born in 1613 as the daughter of Philips van Beverwijck Apersz and his wife Engeltje Jansdr van der Burgh. Catharina regards the beholder with an inviting smile. Her brown eyes are almond shaped, her face is rosy and her lips are full. Her hair is swept back under a translucent linen cap embellished with beautifully painted lace. Around her neck she wears a large millstone collar. In addition to a drop pearl earring, she wears a double strand of pearls strung between a jewel on her chest and her left shoulder, where they are fixed with another precious stone. The black dress she wears, with its tight fitting bodice, is known as a 'bouwen.' Van Ravesteyn used the brown and green ground tones beautifully to render the seamed sleeves, which are decorated with a floral motif. Around her waist Catharina wears a precious golden chain.

The portrait's earliest known recent provenance dates from 1936, when it was auctioned in Amsterdam, wrongly attributed to Paulus Moreelse (1571-1638) from Utrecht. Despite De Jonge's immediate de-attribution from Moreelse as early as 1938 (see Literature), the authorship of Moreelse was maintained until now. However, as will become clear, it was not Paulus Moreelse but Jan van Ravesteyn who was the painter of this important portrait.[5]

Catharina's family background (see the Genealogy for all following family ties)[6] was impressive. Daughter, wife and mother of Dordrecht burgomasters, she was part of a kinship network consisting of all the important Dordrecht families – Van der Lindt, Oem, Van Beveren, Van der Burch, De Witt, Van Neck, Ruysch, Van Meewen and Van Beverwijck – and thus belonged to the absolute ruling class of the city. Catharina's father, Philips van Beverwijck Apersz, was burgomaster of Dordrecht in 1631 and 1634, a position his family held for generations.[7] Even more distinguished was Catharina's maternal lineage. Her mother Engeltje was a Van der Burch. Engeltje's parents – thus the grandparents of our Catharina – were Jan van der Burch and his wife Catharina de Witt, after whom our Catharina was no doubt named. Jan van der Burch's parents in turn were Pieter van der Burgh and Sophia Oem, whose mother Engeltje van der Lindt was the sister of the famous Willem van der Lindt, better known as Wilhelmus Lindanus, first bishop of Roermond and second bishop of Ghent. Catharina de Witt's brother, Cornelis de Witt, was burgomaster of Dordrecht many times between 1586 and 1620. In addition, he took on several important public offices in the governance of the State of Holland. There was none higher, however, than his grandsons Cornelis and Johan de Witt – our Catharina's second cousins – of whom the latter was for nearly 20 years (between 1653 and 1672) the Grand Pensionary of Holland (Raadspensionaris), the highest public office in the Republic. Engeltje van der Burch's brother – thus the uncle of our Catharina – was Francois van der Burch. He was a burgomaster of Dordrecht in 1622, and held several public functions in the governance of Holland. He was married to Diana de Both.



Fig. 1 The house *De Gulden Os*, Groenmarkt 153, Dordrecht

Catharina would therefore have had a more than respectable upbringing, about which, unfortunately, we are not well informed. From the wedding registers of the Dutch Reformed Church in Dordrecht we learn that her parents, Engeltje and Philips, married in the Augustijnenkerk on 22 February 1609.[8] Soon after, two sons were born, Aper in 1610 and Wouter in 1611, respectively.[9] But since we do not hear of them any further, we must assume that they died young. We also find out that Philips was a brewer in the 'Voetboog', for he is mentioned as such in a document dated 30 December 1613, the year Catharina is born.[10] Around about the same time, in 1612, Catharina's future father-in-law Jacob van Leeuwen bought the house *De Gulden Os*, a magnificent late Gothic structure built in the 15th century, located at the Groenmarkt, opposite the Visbrug (current day Groenmarkt no. 153). One of Dordrecht's landmark buildings, it is now the Dordrecht Public Library (fig. 1). Jacob van Mewen and his wife Machteld van Scharlaecken had numerous children, among them Johan van Mewen – their fifth-born, but their first son to survive childhood.[11] This Johan married, on 2 October 1635, our Catharina. Being the eldest son, the newlyweds moved into the *Gulden Os* immediately after. Through the years, the marriage produced no less than 13 children. While Johan performed various public functions and was a Dordrecht burgomaster in 1657 and 1658, we can picture to ourselves what Catharina's role as the *Mater Familias* in the *Gulden Os* would have been like. Some of her children died young – Johanna, baptised 17 December 1651,[12] died in 1654 – but she also saw her son Jacob (1643-1702) become a burgomaster of Dordrecht like his father and grandfather, in 1676. By that time Johan van Mewen was long dead – he died in 1666 – but Catharina lived a long life. Matthijs van Balen, in his *Beschrvvinge van Dordrecht* (1677), in fact mentions the *Gulden Os*, stating that it is 'a big house, of bluestone [...] which now belongs to Katarina van Beverwijk, sir Philip's daughter, widow of the late sir Johan van Mewen, burgomaster'.[13] The present portrait must have still hung in the house long after Catharina's death in 1691, when her son Johan van Mewen lived there with his wife Emmerentia Droste, daughter of Matthijs Droste, Governor of Heusden.[14] Their son, Johan van Mewen van Heijnsbergh, still owned the portrait, for it is he who wrote the inscription on the reverse of the panel about his grandmother, whom he must have known fairly well, since he was ten years old when she died. Johan sold de *Gulden Os* in 1721, and what happened to the painting thereafter remains unanswered.

We should not be too surprised to find a Dordrecht girl portrayed by The Hague's society portraitist. Clearly Van Ravesteyn's reputation exceeded The Hague's city limits, and among his clientele we thus find prominent


Fig. 2, 3 Jan Anthonisz van Ravesteyn, *Portraits of Francois van der Burch and Dina de Both*, 1609, oil on panel, 62 x 50 cm., Dordrecht, Museum Simon van Gijn, on loan from the Collot d'Escury Foundation since 1952

citizens of other cities in Holland, many of them from Dordrecht.[15] The Dordrecht museum Simon van Gijn holds four portraits by Van Ravesteyn. As it turns out, all four sitters are related to Catharina: we already mentioned burgomaster Francois van der Burgh and his wife Dina de Both, the brother and sister-in-law of Catharina's mother Engeltje, Catharina's uncle and aunt. They had themselves portrayed by Van Ravesteyn in 1609, no doubt on the occasion of their marriage (figs. 2, 3). Since Francois regularly held office in The Hague, he and his wife probably had their portraits made while they were there. The two other pendants, dated 1612, depict Regent Adriaen van Blijenburch and his wife Carolina van Beveren, who was a niece of Alida van Beveren, the grandmother of Catharina's husband Johan van Mewen. Moreover, Carolina and Catharina's mother Engeltje shared the same great-grandfather, Pieter van Beveren.[16] And we find more Dordrecht relatives of Catharina among Van Ravesteyn's clients. Burgomaster Cornelis van Beveren – a full cousin of Cornelia's grandmother Catherina de Witt – and his wife Alida van Barendrecht had their portraits done by Van Ravesteyn in 1639 and 1636 respectively.[17] The likeness of Maria van Beveren, wife of burgomaster Coenraed Ruysch and grandmother of Catharina's daughter-in-law, was painted by Van Ravesteyn in 1613, and is now in the Dordrechts Museum.[18] Not included in the Genealogy, but also within the kinship network was Cornelia van Grijp (c. 1584-1657), the wife of timber merchant Johan van Oem, who was portrayed by Van Ravesteyn around 1610.[19]



Fig. 4 Jan Anthonisz van Ravesteyn, *Portrait of an Unknown Girl*, oil on panel, 1636, 66.7 x 53 cm., sale London, Phillips, 6 July 1999, lot 27



Fig. 5 Jan Anthonisz van Ravesteyn, *Portrait of an Unknown Girl*, oil on panel, 1631, 63.8 x 57.8 cm., sale London, Christie's, 13 September 2011, lot 154

By sending his daughter to Van Ravesteyn, Catharina's father thus followed in the tradition of what many family members were doing. As mentioned above, Van Ravesteyn's portraits – note that they are all of a similar size of about 65 x 55 cm. – tend to slightly standardise the sitter's features. And so we find that that Catharina's likeness somehow matches those of others portrayed by van Ravesteyn, such as the unknown woman portrayed by him in 1636 (fig. 4). Although facially similar, both their outfits indicate that the woman on the 1636 work is an adult married woman, while Catharina is a girl. The fact that Catharina wears a 'bouwen', a dress with a tight bodice and sleeves, unambiguously makes clear that she was still unmarried at the time.[20] As far as type and composition are concerned, the present portrait closely matches that of another unknown girl, painted by Van Ravesteyn in 1631 (fig. 5). A comparison of the lace work in both paintings neatly showcases that the present work was painted just a few years earlier, in or around 1629, when Catharina was sixteen of seventeen years old. While the lace in the present portrait is open-work and more geometrical in design, that of the 1631 portrait is of a different structure altogether, being much more dense and undulating. This is no coincidence. Rather, it reflects a change of fashion, datable to 1630, and noticeable (for those who know it) in all female portraits of the period.[21]

JH

1 Date unknown. As indicated on the RKD mount, folder Moreelse. Not in sales Dordrecht, Mak, 25/26 February 1936 and Dordrecht, Mak, 10/11 November 1936.

2 For biographical references, see A. Bredius, E.W. Moes, 'De schildersfamilie Ravesteyn', in: *Oud Holland* 9 (1891), pp. 207-220, 10 (1892), pp. 41-52, esp. pp. 42-47; R.E.O. Ekkart, in: J. Turner (ed.), *The Dictionary of Art*, 36 vols., New York 1996, 26, pp. 37-38.

3 Ariane van Suchtelen, in: G. Luijten et al., *Dawn of the Golden Age: Northern Netherlandish Art 1580-1620*, exh. cat. Amsterdam, Rijkmuseum 1993-1994, p. 314, rightly points out that the similarities in style chiefly appear in Van Ravesteyn's later work.

4 The coat of arms consists of an oval escutcheon surmounted by a crown, supported by a rampant lion and griffin, party per pale. I: the coat of arms of the Van Mewen family (Balen 1677, p. 1123). II: the coat of arms of the Van Beverwijck family, quartered; I and IV a black field with three silver saltires; II and III a golden field with a red bend. The coat of arms was probably added in the early 19th century. With thanks to Dr. Bas Dudok van Heel for his advice.

5 A handwritten note on the RKD mount, folder Moreelse, signed with initials A.S., also states the painting is by Ravesteyn.

6 I wish to thank Dr. Bas Dudok van Heel for his more than patient help in constructing the Van der Burch / Van Beverwijck Genealogy.

7 M. Balen, *Beschryvinge der stad Dordrecht*, Dordrecht 1677, p. 980. He was a grandson of Philips Ogiersz van Beverwijck, a sail maker who was burgomaster of Dordrecht in 1559. Philip Ogiersz's children included Josina (the mother of Philip van Beverwijck Apersz) and Dirck van Beverwijck, burgomaster in 1593. The famous Dordrecht physician Johan van Beverwijck (1594-1647), author of immensely popular medical books such as *Schat der Gesontheyt* (1634) and *Schat der ongesontheyt* (1642), was Dirck's grandson.

8 Regionaal Archief Dordrecht (RAD), 11 (baptism-, marriage- and funeral registers, DTB), 1.1.2.17 (Dutch Reformed Church, Augustijnenkerk, marriage register 1604-1618), fol. 78v, 22 February 1609. Available online. Website visited January 2015.

9 RAD, 11 (DTB).1.1.1.3 (Dutch Reformed Church, baptism register 1587-1604), 1 May 1610 (Aper); 1 September 1611 (Wouter). Available online. Website visited January 2015.

10 RAD, ONA (Oud Notarieel Archief), inv. 52, fol. 36ff. Reference to www.andredenhaan.ismijnpassie.nl. Website visited January 2015.

11 Balen 1677, p. 1128.

12 RAD, 11 (DTB).1.1.1.5 (baptism registers 1642-1662), 17 December 1651).

13 Balen 1677, p. 814. Van Balen makes his remark in the context of his description of the visit of the Danish king Christian II (1481-1559) to Dordrecht, who saw across de Visbrug to the *Gulden Os* and remarked something about the house.

14 On Matthijs Droste, see F.G.L.O. van Kretschmar, 'Een "portret historie" in zijn historiciteit hersteld : een mariniersportret Droste', in: *Jaarboek van het Centraal Bureau voor Genealogie en het Iconographisch Bureau* 33 (1979), pp. 214-225.

15 An impressive example is the epitaph in honour of his deceased wife Anna Elant, which the wealthy Dordrecht lawyer Adriaen van Maeusyenbroeck ordered from Van Ravesteyn in 1618, now in the Catharijneconvent, Utrecht. See X. Van Eck, in: C.J.F. van Schooten, W.C.M. Wüstefeld (eds.), *Goddelijk geschilderd: honderd meesterwerken van Museum Catharijneconvent*, Zwolle 2003, pp. 138-140, no. 40. Anna Elant was the daughter of the former burgomaster of Dordrecht Jan Elantzen.

16 Dated 1612, oil on panel, 67.5 x 57.5 cm., Dordrecht, Museum Simon van Gijn, on loan from the Collot d'Escury Foundation since 1952.

17 Dated 1639, oil on panel, 70 x 62 cm.; signed and dated 1636, oil on panel, 70 x 62 cm., both Netherlands, private collection (1932).

18 Signed 1613, material and dimensions unknown, Dordrecht, Dordrechts Museum.

19 Oil on panel, 66,5 x 57 cm., sale Amsterdam, Mak van Waay, 30 October 1973, lot 675.

20 See M. de Winkel, in: R.E.O. Ekkart, Q. Buvelot, *Dutch Portraits : The Age of Rembrandt and Frans Hals*, exh. cat. The Hague, Mauritshuis, London, National Gallery 2007-2008, p. 67.

21 I thank Dr. Marieke de Winkel for pointing out this revealing insight to me.

Van der Burch / Van Beverwijck Genealogy

Engeltje van der Lindt
.... -1573
x 1st
Jan Oem
.... -1540
x 2nd 1541
Pieter van Beveren
.... -1554
x 1st 1520
Alid Muys van Holy
....-1538

Wilhelmus Lindanus
1525-1588
First bishop of Roermond
Second bishop of Ghent

Lydia van Beveren
1522-1557
x 1539
Frans Cornelisz de Wit
1516-1565

Sophia Oem
..... -.....
x
Pieter van der Burch
.... -1558

Jan van der Burch
.... -1601
x

Philips van Beverwijck
.... -1570
x
Alida van Neck
... -1574

Josina van Beverwijck
... -....
x
Aper Mattheusz
.... -....

Cornelis van Beveren
1524-1586
x 1548
Maria van der Valck
... .-1576

Alida van Beveren
1552-1606
x 1577
Johan van Mewen
1550-1608

Willem van Beveren
1556-1631
x
Emerentia van der Eynde
1565-1632

Jacob van Beveren
.... -1585
x
Reynsburg van Driel
.... -1605

Cornelis van Beveren
1568-1641
x
Alida van Barendrecht
1582-1638

Cornelis de Witt
1545-1622
x 1568
Johanna Heymans
1547-1602

Mr. Jacob de Witt
1589-1674
x 1616
Anna van den Corput
1599-1645

Catharina de Witt
1543-1605

Francois van der Burch
.... -....
x 1609
Dina de Both
1587-....

Philips van Beverwijck Apersz
.... -1646
x 1609

Engeltje van der Burch
.... -1646

Catharina van Beverwijck
1613 - 1691
x 1635

Johan van Mewen
1610-1666

Jacob van Mewen
.... -1625
x 1601
Machteld van Scharlaecken
.... -1638

Maria van Beveren
1585-... .
x
Coenraad Ruysch
1586-1656/60

Emerentia Ruysch
1614-....
x
Matthijs Droste
1600-1667

Carolina van Beveren
1589-1625
x
Adriaen van Blijenburch
1589-....

Cornelis de Witt
1623-1672

Johan de Witt
1625-1672
Grand Pensionary
of Holland
1653-1672

Johan van Mewen
1654-in or before 1702
x

Jacob van Mewen
1643-1702

Emmerentia Droste
1658-1727

Johan van Mewen van Heijnsbergh
1681-after 1740

= Portrait painted by Jan van Ravesteyn



Cat. no. 10, detail

cat. no. 11

Peter Paul Rubens
Siegen 1577 – 1640 Antwerp

Portrait of the Emperor Servius Sulpicius Galba (3 BC – 69 AD)

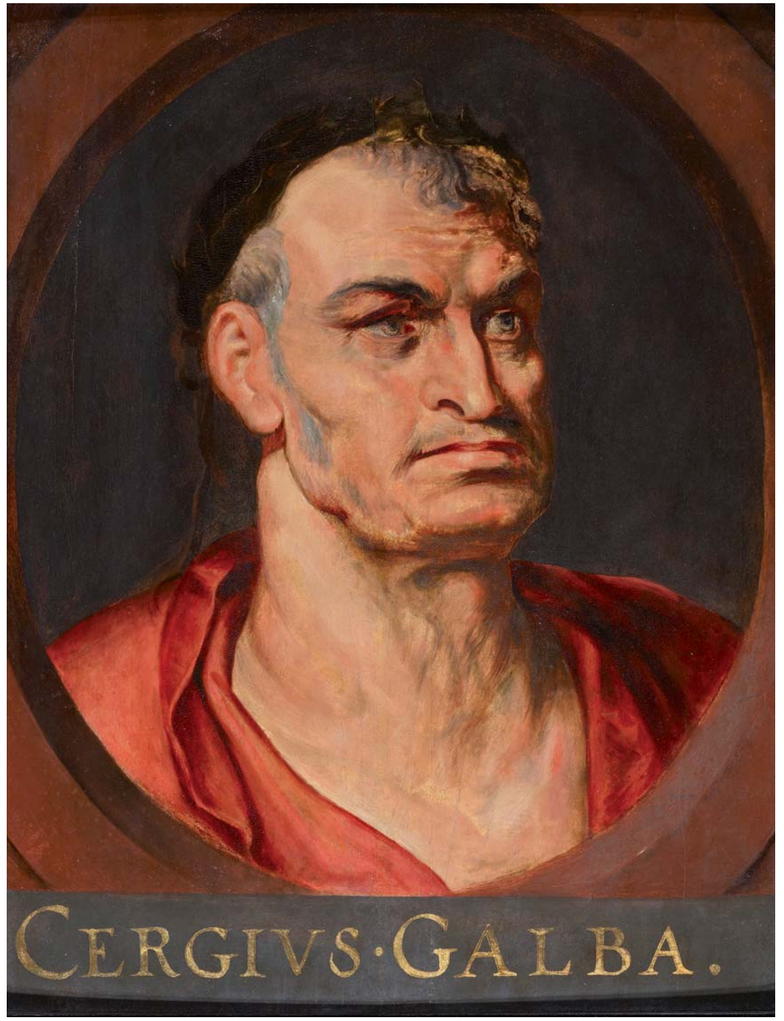
Oil on panel
66.7 x 52.2 cm.
Bears an inscription lower edge *CERGIVS GALBA*

Provenance:
England, private collection
Sale London, Christie's, 20 July 1990, lot 169
England, private collection (on loan to the Musée d'Art Classique de Mougins, Mougins)

Literature:
E. McGrath, ''Not even a Fly' : Rubens and the Mad Emperors', in: *The Burlington Magazine* 133 (1991), pp. 699-703, fig. 39
E. McGrath, *Rubens : Subjects from History* (*Corpus Rubenianum Ludwig Burchard* 13.1), 2 vols., London 1997, II, pp. 55-57, note 21
D. Jaffé et al., *Rubens : A Master in the Making*, exh. cat. London, National Gallery 2005-2006, p. 54, fig. 35
M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins 2011, pp. 292-293, fig. 2

Throughout his career, the erudite painter Peter Paul Rubens took a keen interest in antiquity. Even as a youth he was fascinated by the Roman Emperors, seeking to capture their different characters and likenesses in paint, and subsequently he returned to the subject on multiple occasions. The present portrait of the Emperor Galba is one of the artist's earliest known paintings of a Roman Emperor. With its bold brushwork, it can be dated on stylistic grounds to c.1598, just before the newly minted young master departed for Rome in May of 1600. Wearing an open collared red tunic and a laurel wreath, Galba is depicted as a powerful figure with a thick neck, menacing glare, protruding brow and chin, and the suggestion of a drooling mouth.

The Galba portrait is one of three surviving original paintings by Rubens depicting bust length emperors in a feigned oval frame, with an inscription identifying the subject below. It once formed part of a series of the Caesars. The shadow on the upper edge of each of the painted frames implies that the series was originally designed to be hung high. We do not know for whom the series was painted, but given the painted frame it may have once been installed in a paneled library or study. The second original, a *Nero* was first published by Michael Jaffé and the third, an unpublished portrait of the megalomaniac emperor *Commodus as Hercules and a Gladiator* (fig. 1) was with Jack Kilgore before entering the Leiden Gallery, New York. Two incomplete sets of damaged copies by Rubens's workshop are in the Staatsgalerie, Stuttgart (including 11 panels depicting Julius Caesar, Octavian, Caligula, Nero, Otho, Vitellius, Nerva, Trajan, Anthoninus Pius, Marcus Aurelius and Commodus)[2] and formerly in the R. van der Broeck Collection in Brussels (fifteen in total, including Octavian, Tiberius, Caligula, Claudius, Nero, Galba, Otho, Vitellius, Vespasian, Titus, Domitian, Nerva, Trajan, Hadrian and Antoninus Pius).[3] The present painting surfaced in a sale at Christie's in London in July 1990 and was first published by Elizabeth McGrath the following year in *The Burlington Magazine*.



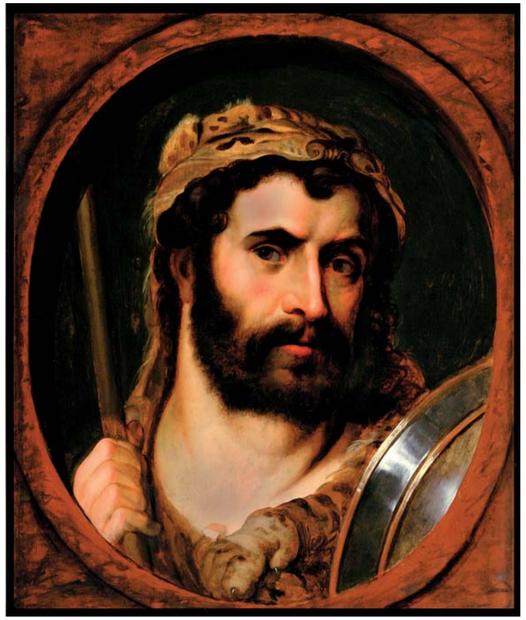


Fig. 1 Peter Paul Rubens, *Commodus as Hercules and a Gladiator*, oil on panel 65 x 54.6 cm., New York, Leiden Gallery

The lives of the Caesars were chronicled in many classical sources, including Juvenal and Tacitus, but most memorably in the firsthand historical account by Gaius Suetonius Tranquillus. Filled with gossip and lively anecdote, Suetonius's text was probably the most widely read series of biographies from the Roman world and undoubtedly piqued the young Rubens's curiosity about the Caesars. Indeed the mottoes attached to the set of replicas formerly in the Brussels private collection are mostly taken from a sixteenth century edition of Suetonius.[4] Whether Rubens himself chose these imperial mottoes is uncertain, but he certainly read Suetonius closely, as McGrath has proven, citing the recto and verso of a sheet of pen drawing studies of the "Mad Emperors," now preserved in Berlin (Staatliche Museen zu Berlin, Preussischer Kulturbesitz).[5]

Born in Westphalia, the son of a well-to-do lawyer and former alderman in Antwerp, Rubens grew up in Cologne. When his father died in 1587, his mother returned to Antwerp with her three children and Peter Paul, then aged 11, was enrolled in the local Latin School to continue his classical education. He remained there until he was fourteen when he was sent as a page to a noblewoman with a castle in Oudenaarde, his first exposure to aristocracy, which undoubtedly prepared him for his second career as a diplomat. After only a year he returned to Antwerp where he was briefly apprenticed to the landscapist, Tobias Verhaecht, before switching to the studio of Adam van Noort and finally joining that of the figure painter, Otto van Veen or Vaenius. The last mentioned had the most influence on the young artist and undoubtedly fired his interest in classical subjects. At age 21 Rubens became a free master in the guild, and remained in Antwerp for two years before, in the prescient words of his nephew, he was "seized with desire to see Italy and view at first hand the most celebrated works of art, ancient and modern, in that country, and to form his art after these models." Works by Rubens from his juvenilia and early years are exceedingly rare, and include drawn copies of sixteenth century Northern prints[6] and a handful of rare paintings, including the *Portrait of a Young Man Holding a Watch* of 1597 (Metropolitan Museum of Art, New York), *Bacchanal with Silenus* (Graf von Schönborn, Pommersfelden), *Battle of the Amazons*, (Sansoucci, Potsdam), *The Judgment of Paris* (National Gallery, London), and *Adam and Eve* (Rubenshuis, Antwerp). The last mentioned is based on a print by Marcantonio Raimondi after Raphael, thus attesting to his interest in Italian art even before his departure for Italy, but employs figure types that are clearly reliant upon Otto Vaenius.

Series representing the Roman Emperors, based on Suetonius's *Lives*, appear regularly in Italian princely collections in all media from the Renaissance on. For their patrons they undoubtedly not only evoked a fictional ancestry but also conjured genealogical and ideological associations with past imperial power. Among the earliest was a series of eight emperors by Mantegna in the Camera degli Sposi, Mantua. But the most famous series was the one executed by Titian in 1537-1538 for the Duke Federigo Gonzaga, ruler of Mantua. The set was destroyed by fire in 1734 but are known through a series of engravings of half-length figures by Aegidius Sadeler of 1622, including an image of a muscular Galba wearing a breastplate with a medusa-head medallion, holding a commander's staff, and wearing a laurel wreath as a victor's crown. One of the most interesting series of Roman imperial portraits was probably commissioned by the Dutch Stadholder, Maurits of Orange, or his



Fig. 2 Peter Paul Rubens, *Julius Caesar*, 1619, oil on panel, 68 x 52 cm., Stiftung Preussischer Schlösser und Gärten Berlin-Brandenburg (Jagdschloss Grunewald)



Fig. 3 Peter Paul Rubens, *Julius Caesar* c. 1626, oil on oval panel, 33 x 26.6 cm., New York, Leiden Gallery

stepbrother and successor, Frederick Hendrick, between about 1615 and 1625.[7] A dozen leading painters from the Northern and Southern Netherlands – including Rubens (fig. 2), Abraham Janssens, Hendrick Goltzius, Gerard van Honthorst, and Dirck van Baburen – each contributed a bust-length likeness of an emperor. Rubens's bust of Julius Caesar dated 1619 is the most successful in the series. Although he has characteristically modeled the likeness on an antique portrait bust in his own collection, there is nothing stiff or congealed from stone in this intense and penetrating visage (for Rubens's thoughts on the proper use of prototypes of human forms in ancient sculpture, see his *De imitatione statuarum* from his lost Pocketbook, mentioned below, and first published by Roger de Piles).

Rubens executed yet another series of six and possibly twelve bust-length portraits of Roman emperors in about 1626. These are oval panels, all measuring about 33.3 x 26.5 cm., and may be identical with a series of six busts, said to be by Rubens when in the Ghellinck collection in Ghent in c. 1790 and/or in the manner of Rubens in his sale in Ghent in 1821,[8] and included images of Vespasian, Julius Caesar (fig. 3), Vitellius, Nero and Galba.[9] The series may have been painted as a result of Rubens having met in Paris three eminent antiquaries in the suite of Urban VIII's special legate, Cardinal Francesco Barberini: Ghirolamo Aleandro, Giovanni Doni and Cassiano dal Pozzo, the Cardinal's secretary. There also were two oval portraits of Nero and Galba, with the latter's head turned farther to the right, in the D'Oultremont Sale, Paris, June 27th, 1889, ills. Rubens returned one last time to the concept of a series of archaeological antique portraits when he designed a series of Twelve Famous Greek and Roman Men that were finally engraved by various printmakers and published in 1638.[10]

Servius Sulpicius Galba (December 24, 3 B.C. – January 15, 69) was Roman Emperor for only seven months in 68 and 69 and was the first emperor of the tumultuous Year of the Four Emperors, followed by Otho (69), Vitellius (69) and Vespasian (69-70). He was born near Terracina. His grandfather rose no higher than praetor but was a productive historian and advocate, while his father was the consul, Servius Sulpicius Galba, his mother Mummia Achaica. His was a noble family and enjoyed great wealth but was unconnected by birth to any of the first six Caesars. In his youth Galba was regarded as remarkably promising; it was reported that both Augustus and Tiberius prophesied his eminence. Suetonius, in characteristically gossipy but surprisingly frank terms, reported that Galba "In sexual matters was more inclined to males, and then none but the hard bodied and those past their prime." Nonetheless he married the well-born Aemilia Lepida and had two sons. His public service was distinguished; he rose to praetor in 20, to consul in 33, and earned a reputation for military capability and impartiality as commander of the upper German army in 40-42, proconsul in Africa in 44-45, and governor of nearer Spain in 60-68. However, hearing of Nero's intention to put him to death in the spring of 68, he decided to join the ill-fated insurrection of Julius Vindex in Gaul. At last notified of Nero's death, he assumed the title of Caesar and marched on Rome.

During his brief reign Galba sought to restore the state's finances following Nero's excesses but became unpopular for his ruthlessly vindictive style of rule, putting many to death without trial, lacking any interest in pomp and ceremony, and increasingly given to indolence and manipulation by self-promoting advisors. The historian Tacitus famously reported that everyone pronounced him worthy of the empire until he actually became emperor. Galba's gravest error was his refusal to pay the Praetorian Guards the reward that they had been promised for installing him in office. Otho approached the discontented Praetorians and led a rebellion in which Galba was killed, succeeding him as emperor, only to be displaced shortly thereafter by Vitellius, who in turn was rapidly succeeded by Vespasian.



Fig. 4 Engraving of bovine types from Giambattista della Porta, *De humana physiognomonia libri IIII*, Vico Equense 1586

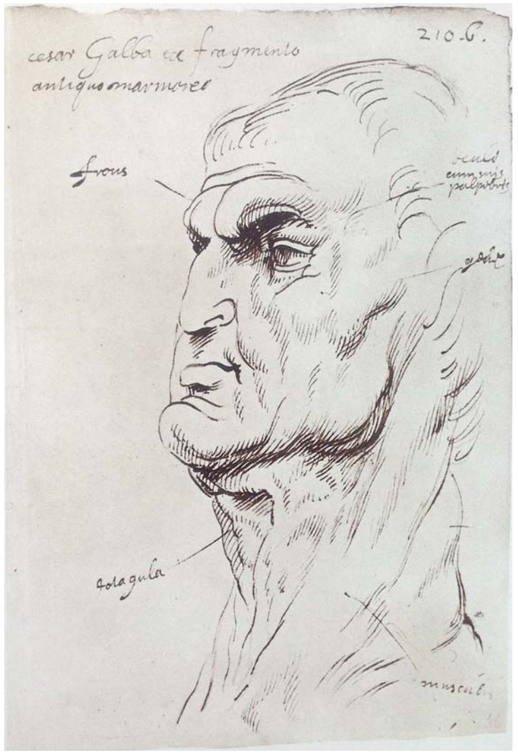




Fig. 5, 6 After Peter Paul Rubens, *Galba and Bovine Types*, from the Johnson Manuscript, London, Courtauld Institute

One of the most interesting intellectual topics that occupied Rubens before his departure for Italy and which had important implications for his early physiognomic studies of the emperors was the common assimilation or transformation of human and animal features. The idea had become topical in the wake of the publication of Giovanni della Porta's *De Humana physiognomonia* in 1586 (fig. 4). Rubens's own thoughts on the topic were recorded in his lost theoretical notebook or Pocketbook, which had already become famous in the seventeenth century (it was mentioned by both Giovanni Pietro Bellori and Roger de Piles) but sadly was consumed in a fire in the workshop of the famous French cabinetmaker, André-Charles Boule, in 1720. Mercifully Rubens's manuscript, which he filled with drawings and text, had been copied at least three times in the seventeenth century and it was subsequently engraved.[11] In it he explored the ways in which humans resemble animals, some taking on equine features (Julius Caesar's features were likened to those of a horse) while others – such as Galba – assumed a bovine form. Rubens seems to have taken a special interest in the depiction of Galba, who's 'bull' neck, protruding brow and jutting chin were inspired by the heads and necks of oxen and bullocks (fig. 5, 6).[12] Revealing for his elaborate conception of Galba, Rubens – who favored unusual, challenging views – also made several individual studies of the emperor's neck, some of which were recorded in his Pocketbook.[13] Closely connected in design to these is an elaborate study now in Oxford (fig. 7). This magnificent drawing in black chalk of a sharply foreshortened antique bust of Galba, *di sotto in su*, again emphasizes the emperor's huge neck.[14] In all likelihood based on a classical portrait bust, the sheet was long thought to be executed c. 1606. Yet recent scholarship points to an earlier date of conception, which seems to correspond with the lost pocketbook



Fig. 7 Peter Paul Rubens, *Galba*, black chalk on paper, 37.7 x 27.7 cm., Oxford, Christ Church

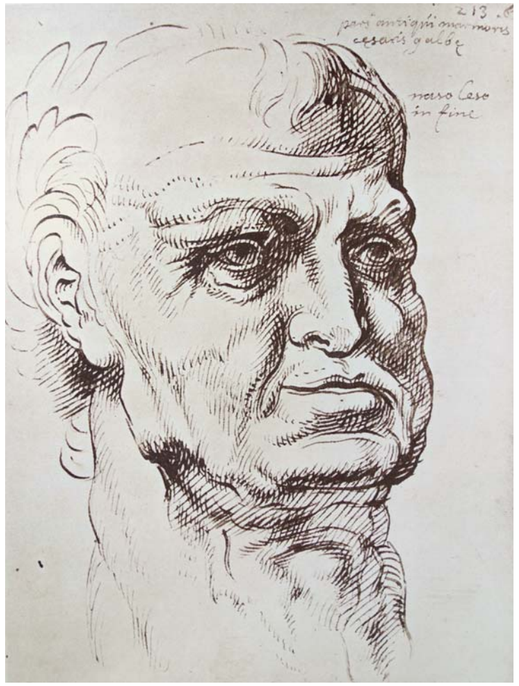


Fig. 8 After Peter Paul Rubens, *The Emperor Galba*, from the Johnson Manuscript, London, Courtauld Institute

neck studies of Galba and the dating of the present work c. 1598.[15] Moreover, one drawing after the lost Pocketbook specifically records Galba in the exact same composition found in the present painting (fig. 8), suggesting Rubens made a final preparatory drawing for the present Galba in his Pocketbook, just like he did for other works at the time.[16]

Rubens returned to the subject of Galba several additional times independent of his series of imperial portrait busts. In a painting in a German private collection he depicted *Nero and Galba* in profile in c. 1608.[17] In a surprising transformation of the Galba's bovine type, Rubens also used his features for the head of Democritus when he painted the philosophers *Democritus and Heraclitus* in Valladolid in 1603 (fig. 9).[18] Far from the character of the ruthless and cruel Galba, Democritus was the compassionate philosopher who wept at the folly of the world while his counterpart, Heraclitus, laughed at mankind's frailties. Thus Rubens demonstrates a remarkable flexibility in his use of a repertoire of stock types.

The full attribution of the painting to Peter Paul Rubens has been endorsed by Michael Jaffé, David Jaffé, and Elizabeth McGrath, all of whom examined the painting at first hand.

Peter C. Sutton



Fig. 9 Peter Paul Rubens, *Democritus and Heraclitus*, oil on panel, 95.4 x 124.5 cm., Valladolid, Museo Nacional de Escultura

1 M. Jaffé, 'Rubens's Roman Emperors', in: *The Burlington Magazine* 113 (1971), pp. 300-303, p. 303, fig. 8; idem. *Catalogo Completo Rubens*, Milan 1989, p. 146, no. 4. The work was in a sale, London, Christie's, 7 July 2010, lot 133 and is now in an English private collection,.

2 See Jaffé 1971, p. 303 fig. 6 (Vitellius).

3 The series formerly in the R. van den Broeck collection, Brussels, was auctioned in 2004 in collaboration with art dealer Axel Vervoordt: sale Antwerp, Christie's, Kasteel van 's- Gravenwezel, 10-12 May 2004, lot 143. See also Jaffé 1971, p. 303, fig. 7 (Vitellius).

4 McGrath 1991, pp. 699-700.

5 McGrath 1991, pp. 700-703, figs. 40, 42.

6 See E. McGrath in: London 2005-2006, pp. 29-37.

7 On the series see R. Oldenbourg (ed. W. Bode), *Peter Paul Rubens*, Munich and Berlin 1922, pp. 182-191; and H. Bösch-Supan, *Jagdschloss Grunewald*, Berlin 1981, pp. 48-52.

8 See M.E. Wieseman, *Drawn by the Brush : Oil Sketches by Peter Paul Rubens*, exh. cat. Greenwich, Bruce Museum 2004-2005, p. 150.

9 See Jaffé 1989, nos. 869-874. For the *Vespasian*, in a private collection, see Greenwich 2004-2005, cat. 16, fig. 1, the Otho is in the Scunthorpe Museum and Art Gallery, Scunthorpe. The present whereabouts of the Vitellius, Nero and Galba are unknown.

10 See M. van der Meulen, *Copies after the Antique* (*Corpus Rubenianum Ludwig Burchard* 13), 3 vols., London 1994, 1, pp. 142-152, 2, pp. 115 ff., nos. 108-119.

11 Rubens's lost pocketbook is known through three transcriptions: the Chatsworth Manuscript (Chatsworth, collection Duke of Devonshire), the Johnson Manuscript (London, Courtauld Institute) and the Ganay Manuscript (formerly collection Marquis de Ganay; sale Monaco, Sotheby's, December 1, 1989, lot 69). On the lost Pocketbook and the transcriptions, see M. Jaffé, *Van Dyck's Antwerp Sketchbook*, 2 vols., London 1966; A. Balis, 'Rubens und inventio : der Beitrag seines theoretischen Studiebuches', in: U. Heinen, A. Thielemann (eds.), *Rubens Passioni : Kultur der Leidenschaften im Barock*, Göttingen 2001, pp. 11-40. See further D. Jaffé, A. Bradley, 'Rubens's 'Pocketbook': An Introduction to the Creative Procces', in: London 2005-2006, pp. 21-28; and D. Jaffé, 'Rubens's lost 'Pocketbook': some new thoughts', in: *The Burlington Magazine* 152 (2010), pp. 94-99. In 1773 the Ganay manuscript was published: *Théorie de la figure humaine ... Ouvrage traduit du latin de Pierre-Paul Rubens*, ed. C.-A. Jombert, Paris 1773.

12 Ed. Jombert 1773, p. 10, pls. II-IV; and Jaffé 1966, 1, pls. LI and LXVIII, illustrations from the Johnson manuscript.

13 See for example Jaffé 1966, 1, pl. XXXVIII (Johnson manuscript. The manuscript also documents another sketch of Galba's neck (acc. no. MS.1978.PG.1.069).

14 See M. Jaffé, *Rubens and Italy*, Oxford 1977, p. 82, pl. 308; Jaffé 1966, 1, p. 35, pl. XXXVII; B. Cleaver et al., *Rubens in Oxford*, exh cat. Oxford, Christ Church Picture Gallery, London, Colnaghi 1988, pp. 20-22, no. 1, pl. 1.

15 McGrath 1997, pp. 56-57, note 1: 'But this drawing might in fact be earlier, given that the bust is illustrated, less foreshortened and more from the side, in the lost 'pocketbook' [...] and given that it is also studied, and transformed into an anatomical demonstration, in two drawings in the Rubenshuis and Chatsworth which seem to belong to Rubens's youth in Antwerp'.

16 See for example Jaffé 2010, where the author discusses Rubens's use of drawings of a *Boy Boxer* in his Pocketbook for his *Judgement of Paris* of c. 1597-1599, now in the National Gallery, London). See also F. Healy, *Rubens and the Judgement of Paris : A Question of Choice*, Turnhout 1997, pp. 56-60, where she discusses the use of the Pocketbook for the *Judgement of Paris* and dates the Pocketbook to before Rubens's departure for Italy in 1600.

17 Jaffé 1989, p. 161, cat. 74.

18 Jaffé 1989, p. 152, cat. 32.

cat. no. 12

Salomon van Ruysdael
Naarden 1600/1603 – 1670 Haarlem

A Winter Landscape

Signed and dated lower right *S.V. Ruyesdael 1629*[1]
Oil on panel
29 x 38 cm. (oval)

Provenance:[2]
Sale Amsterdam, Roos & Co, P.C. Haemacher, F.L. Berré, 30 November 1897, lot 96, to Roos[3]
Collection Duchess von Bojano
Collection of His Excellence C.G. Nano
His sale, Berlin, Lepke, 3 April 1928, lot 200
Sale Paris, Drouot, 15 December 1980, lot 36
Solingen, Gallerie Müllenmeister
Germany, private collection

Literature:
W. Stechow, *Salomon van Ruysdael : Eine Einführung in seine Kunst*, Berlin 1938, pp. 68, 78-79, cat. nos 4, 96 (2nd edition, Berlin 1975, pp. 68, 82, cat. nos 4, 96)

Salomon was the son of the Mennonite cabinetmaker Jacob Jansz de Goyer (c. 1560-1616) from Naarden.[4] Shortly after his father's death, Ruysdael and his brother Isack – the father of the famous landscape painter Jacob van Ruisdael (1628/29-1682) – moved to Haarlem, where Salomon entered the Guild of St Luke in 1623 under the name Salomon de Gooyer. Shortly thereafter he adopted the name Ruysdael from the castle with that name in the Gooiland, which may once have been a family possession. His first dated picture is from 1626, soon followed by three winter scenes from 1627. While first adhering to the new, realistic landscape style of Esaias van de Velde (1587-1630), Salomon quickly elaborated his manner and together with Jan van Goyen (1596-1656) and Pieter de Molyn (1595-1661), created a distinctive landscape art depicting the environs of Haarlem, applying a restricted tonal range and modest subject matter. Sometime before 1627 Ruysdael married Maycke Willemsdr Buyse, also from a Mennonite family background. Their son Jacob (1629/30-1681) also became a painter. In the next three decades, Salomon established himself as a well-to-do Haarlem citizen and a prolific and successful painter who had several pupils, among them his son, his nephew Jacob van Ruysdael (1628/9-1682), and Cornelis Decker (c. 1620-1678). Mayke died in 1660, followed ten years later by her husband, who was buried in Haarlem's St Bavokerk. Although several history paintings, and even some still lifes and *batailles* by his hand are known, Van Ruysdael is most of all known as one of the 'classic' masters of Dutch seventeenth century landscape painting. His subject matter included seascapes, winter landscapes, dune landscapes, village views and a wide variety of river landscapes.

Under a grey-blue, at times almost lilac sky, which takes up a considerable part of the picture plane, a frozen canal, the colour of which echoes that of the sky, curves its way through the Dutch landscape. On the left bank a



repoussoir is formed by a fenced windmill, a pictorial element that is remarkably enough rarely encountered so prominently in Van Ruysdael's work. A small cottage can be glimpsed behind it. The other bank in the foreground, whose curve gently follows the panel's oval contours, leads up to a dirt road and a little bridge on the right that is crossed by a farmer. Behind it the landscape, in which we see two figures and a distant haystack, takes on its well-known flatness. The oval curves, the windmill and the bridge provide an intimate setting for some casual winter activities on the ice. Observed by a peasant girl at the foot of the windmill, three boys venture out on the ice. Two are skating, while a third propels himself forward on his ice sled. A young man appears to be climbing up onto the shore, possibly about to be 'kluning' (walking overland on ice skates) his way up and across the bridge, since the ice around the bridge – which seems a different colour – might not be trustworthy.

Until now it was presumed that after the three winter landscapes of 1627, Ruysdael had not returned to the theme until the early 1650s.[5] The appearance of the present work extends the early winter landscape period by two years. Dated 1629, this painting must be his last effort in the winter genre for a long time. Although Wolfgang Stechow included the painting in his *catalogue raisonné* on Van Ruysdael, its dating was unknown, and the work was until now only scarcely recognised as a winter landscape. Stechow accidentally mentions the painting twice: once in his category 'Winter Landscapes' (cat. no. 4), taken from the description of an unillustrated Amsterdam auction catalogue of 1897 ('Moulin à vent situé au bord d'une canal prise par la glace'); and again in his category 'Oval formats' (cat. no. 96), taken from a Berlin auction catalogue of 1928. In contrast to the Amsterdam catalogue, the Berlin catalogue did reproduce the image, but failed to mention the fact that the river was frozen (and apparently Stechow himself did not see it either).

Comparing the present work with the winter landscapes of 1627, it becomes clear what a stormy development was already taking place. The *Winter Landscape* in the Kunsthistorisches Museum in Vienna, of a horizontal format, is a beautiful and well furnished, but somewhat impersonal and immature effort, the work of an aspiring but beginner artist who had not yet established his own niche.[6] The same sized *Winter Landscape with a Boy on Skates Pushing a Sled*, auctioned in London in 2011, offers a similar broad and elaborate view with plenty to look at, but likewise it seems all too neat.[7] In contrast, the present work, although considerably smaller and less elaborate, offers a sense of ease and experiment not encountered in the 1627 works. One sees the underdrawing in the windmill and the sail, the bold *pentimento* of a wooden bridge over the water, the sketchy figures and the swift scratches in the wet paint. Compositionally, the work also takes a different perspective. While the earlier pictures still apply a view from above, Van Ruysdael in the years around 1630 experiments with a low viewpoint. In clear artistic dialogue with Molijn and Van Goyen, Salomon's works feature elegantly curved lines of roads or river shores that start in the lower region of the painting and reach a highpoint on the left or right side, before descending again. On top of the curve one or more figures are seen from below.[8] The present work is the only hibernal example of that scheme.

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1 The 'Ruyesdael' spelling of the signature is found exclusively on little over a dozen paintings executed between 1627 and 1631 (or 1633). See Stechow 1975, cat. nos 224c ('Ruiesdael', 1627); 226, 227 (1628); 4/96 (present work), 179, 228a (1629); 83, 229 (1630); 180, 230, 232, 321 (1631); 137 (read as 1633); 251 (no date).

2 According to a sale label on the reverse of the panel, the painting was in an English speaking country at some point during the 20th century (stock. no. 54601-X, selling price 3950).

3 There can be no doubt as to whether the painting is indeed the work mentioned in the 1897 auction catalogue. Not only are the description and size perfectly fitting, but both a label and an inscription in black on the reverse of the panel give the number 4475, which is also found in a handwritten note in a copy of the catalogue, kept at the RKD (Lugt no. 55733). Stechow's cat. nos. 4 and 96 therefore refer to the same painting.

4 Biography based on I. Van Thiel-Stroman, in: N. Köhler (ed.), *Painting in Haarlem 1500-1850 : The collection of the Frans Hals Museum*, Ghent 2006, pp. 289-293.

5 W. Stechow, *Dutch Landscape Painting of the Seventeenth Century*, New York 1966, p. 90; A. van Suchtelen, *Holland Frozen in Time: the Dutch Winter Landscape in the Golden Age*, exh. cat. The Hague, Mauritshuis 2001-2002, pp. 57, 124, cat. no. 25.

6 Oil on panel, 34 x 58 cm., Vienna, Kunsthistorisches Museum. See The Hague 2001-2002, p. 57, fig. 45; Stechow 1975,cat. no. 1. See Stechow 1966.

7 Oil on panel, 34.5 x 60.5 cm., sale London, Sotheby's, 7 July 2011, lot 175 (Stechow 1975, cat. no. 3). The third *Winter Landscape* (Stechow 1975, cat. no. 2), with the Instituut Collectie Nederland, Amsterdam, inv. NK 3073, is a partial variation on the Sotheby's work.

8 E.g. U. Beck, *Jan van Goyen 1596-1656 : Ein Oeuvreverzeichnis*, 3 vols., Amsterdam/Doornspijk 1972-1987, I (1972), cat. nos 100, 101, 115; 2 (1973), cat. nos. 429, 430. Especially Beck's cat. no. 430 dated 1628, seems to underlie the present composition.



Cat. no. 12, detail

cat. no. 13

Roelant Savery
Kortrijk 1578 – 1639 Utrecht

Adam and Eve in Paradise

Signed an dated lower right *ROELANT SAVERY FE / 1617*
Oil on panel
33.5 x 40.5 cm.

Provenance:
England, A.B. Wilson
Sale London, Christie's, 24 November 1922, lot 89
Amsterdam, Kunsthandel D. Komter
Veendam, collection E.J. Duintjer, 1922
By descent to the present owner

Roelant Savery, the fifth child of Maerten Savery (c. 1532-1601) and Cathelijne van der Beecke (?-1586), was born in Kortrijk, in 1578.[1] The Savery family produced many successful artists, among them Roelant's elder brothers Hans I (1564-1613) and Jacob I (c. 1566-1603), as well as Jacob's sons Hans II (1589-1654), Jacob II (1592-after 1651) and Salomon (1593/94-1683). Being Anabaptists, the Savery's fled Kortrijk after the violent sack by the Spaniards in 1580. Via Bruges and Antwerp, where Jacob I probably studied with Hans Bol (1534-1593)[2], the family arrived in Haarlem in 1583[3], where Roelant was apprenticed to his elder brother. After Jacob moved to Amsterdam in 1591, Roelant soon followed him and no doubt worked in his brother's studio, alongside Joos Goemare (1573-1611), betrothed to their sister Maeijken (1574-1638). In Amsterdam Roelant matured as a painter of landscape, animals and flower pieces, all genres practised by Jacob, and from 1600 he began signing and dating his own paintings.[4] After Jacob died of the plague in April 1603, Roelant left for Prague, where he arrived that same year and entered into the service of Emperor Rudolf II, as Court Painter. The following period proved to be one of great creativity, not least as it was fuelled by his employer's interest in *naturalia*, the depiction of which had become Savery's speciality. In 1614 Roelant was back in Amsterdam, where he was still living during 1617 – the year of the present painting – since a poem by the well informed Theodoor Rodenburgh, written at the very end of that year, mentions him among Amsterdam's leading painters.[5] In the course of 1618 the artist moved to Utrecht for good.[6] The Utrecht period was one of consolidation and artistic recognition, as he was able to sell his work for fabulous prices to high society. In 1626, the States of Utrecht bought a painting for 700 guilders 'depicting all sorts of animals of the air and earth' to offer to princess Amalia van Solms at the occasion of her wedding to Prince Frederik Hendrik of Orange; a set of two works was sold for 400 Rijksdaalders, destined for the Prince Elector of Liechtenstein; and in 1637 Charles I Louis, Elector Palatine, presented his cousin Charles I of England with a *Landscape with Lions* by Roelant. Yet





Fig. 1 Roelant Savery, *Orpheus Enchanting the Animals*, signed and dated 1611, oil on panel, 40.6 x 54.3 cm., Berlin, Staatliche Museen, Gemäldegalerie



Fig. 2 Roelant Savery, *Orpheus enchanting the Animals*, oil on copper, 28 x 36 cm., Vienna, Kunsthistorisches Museum



Fig. 3 Roelant Savery, *Orpheus Enchanting the Animals*, oil on panel, 30 x 41.2 cm., sale Amsterdam, Christie's, 17 November 1994, lot 128



Fig. 4 Roelant Savery, *Three Eagles in a Tree above a City*, black and red chalk on paper, 13.2 x 21.1 cm, Berlin, Staatliche Museen, Kupferstichkabinett

the later Utrecht years also saw Roelant's decline. Several sources emphasise his weakness for alcohol, and his readiness to sign legally binding documents when drunk. Haven been taken advantage of financially by his niece's husband, Savery went bankrupt in 1638, had to sell his house, and died in February 1639.

The present painting is a true feast for the eye, in which Roelant depicts an overwhelmingly colourful abundance of different birds and animals, inhabiting an ideal landscape, alive with a myriad plants and flowers, neatly structured for the painter's purpose. The darker left foreground *repoussoir* is formed by a large tree and animal group, leading down diagonally from the upper left corner. A smaller area to the right with a pool forms the transition to the second, lighter plane, which opens onto the precisely centred third plane, where – under a big Tree of Life – the eye finds the subject which lends the painting its name; Adam and Eve in Paradise. Yet the true subject is obviously the paradisiacal fauna. Most prominent is the well-known Savery cow, gazing, intrigued, towards the viewer. Behind it a juvenile red deer turns its neck around to look at us. An ostrich, a horse, a mule and two goats complete the left foreground ensemble. A hare, a couple of pigeons, two little mice, a rooster and a hen surround it. An exotic silhouette belongs to the cassowary, and in the foreground a beautiful crane grabs our attention. While a dog and a sensitively rendered panther stare at the beholder in the lower right corner, geese and ducks, swans, white pelicans and a stork inhabit the waterside. Even a swallow and such small insects as flies and a dragonfly can be spotted.

As an upper counterpart to all of this, Roelant enlivens the branches of the tree with two bears and several species of birds. In addition to an eagle, one recognises two kinds of colourful macaws, a jackdaw and two turkeys. Behind this group a radiant light glows, which casts spectacularly painted translucent rays of light on the animals of the second plane. The resting lion, two panthers, a deer, two camels and most of all the gorgeous, prancing horse, all of a creamy hue, are rendered in a divine, pristine white light (another cassowary and a peacock behind them seem, alas for them, overlooked in the shadows). The third plane, then, presents the protagonists Adam and Eve surrounded by a final cluster of animals, including an elephant, a fox, a giraffe, a fallow deer, what seems to be a civet, and of course the serpent handing Eve the Apple of Wisdom. All is surrounded by a light blue sky with swallows, ducks, a heron and a great bittern, which brings to the scene a friendly atmosphere, not always to be encountered in Roelant's work.

The present, hitherto unpublished *Adam and Eve in Paradise*, painted halfway through Roelant's career in his final year in Amsterdam, is his earliest known take on the subject. During the ten year period, 1618-1628, Roelant revisited the theme at least thirteen more times.[7] In addition, a similar number of *Orpheus Enchanting the Animals* paintings saw the light of day during that period, just as did several animal-filled works depicting *Noah's Ark*. But prior to the present painting, truly comparable works seem scarce. This seems surprising, because the subject of Paradise presented painters – specifically the animal orientated Savery – with an opportunity like no other to include a wide variety of (normally hostile) animals within one work. Roelant had been painting animals for a long time; initially producing works with deer, cows or birds, and a few from 1610 with the unifying theme of *Orpheus*. Moreover, Roelant's brother Jacob, during the years before his untimely death, had started producing a number of animal pieces, among them at least one abundant *Adam and Eve in Paradise*, dated 1601.[8] Not only would Roelant have witnessed (or even contributed to) its genesis in Jacob's studio, he must have had the work close at hand in later times, for he painted a copy version of it in 1626, when the State of Utrecht commissioned him to produce the aforementioned *Adam and Eve* for Princess Amalia!

Be this as it may, the present work seems to touch relatively new ground for Roelant. About three works that are significant here seem to precede it: the early *Orpheus* of 1610, now in Frankfurt;[9] the presumably 1611 dated *Orpheus* in Berlin (fig. 1);[10] and the undated *Orpheus* in Vienna (fig. 2), dated around 1628 by Mülenmeister, but viewed in light of the present context, rather done in c. 1616.[11] When comparing the Berlin and Vienna works with the Lilian painting, it immediately becomes clear that – apart from the related subjects – all three works are of a similar cabinet size, and that all three share a related compositional scheme, namely a large diagonal *repoussoir* with a protruding tree on the left, a pond in the right foreground, and a second and third plane in the distance. Note how the light radiates similarly from behind the branches on the left, in the 1611 Berlin work. That these similarities are not coincidental is underlined by a fourth painting, another *Orpheus* (fig. 3).[12] Again, we see how Roelant was experimenting with this specific format, subject and

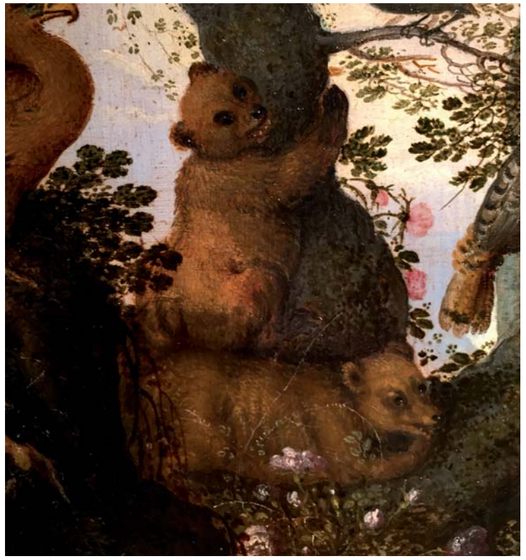


Fig. 5 Cat no. 13, detail



Fig. 6 Jacob Savery, *The Paradise of the Animals*, signed and dated 1602, oil on panel, 32.5 x 48 cm., detail



Fig. 7 Jacob Savery, *The Entry into Noah's Ark*, oil on panel, 42 x 72.5 cm., Paris, private collection, detail



Fig. 8 Cat no. 13, detail



Fig. 9 Simon Frisius after Joos Goemare, *Orpheus Enchanting the Animals*, etching and engraving, 44.5 x 67.2 cm., detail (mirror image)



Fig. 10 Cat no. 13, detail



Fig. 11 Simon Frisius after Joos Goemare, *Orpheus Enchanting the Animals*, detail (mirrored)



Fig. 12 Motif of the two panthers, details of cat no. 13, five works after 1617

placement of the animals (the central cow in the left foreground, the horse on the second plane). This last painting, more than any other, comes close to the Lilian work, thus pointing to Roelant's satisfaction with his layout. Just as in the Vienna and Lilian works, Roelant placed his subject under a big tree in the middle of the third plane. Still, none of them owns the intense, almost *horror vacui* profusion of the Lilian *Adam and Eve*.

As often stressed, Roelant worked for ten years at the Bohemian court of Rudolf II, where he would have spent a considerable amount of time in the emperor's famous menageries and volières, and this would certainly have contributed to his knowledge about animal anatomy. For instance, the cassowary seen in the Lilian work enters Roelant's imagery as early as 1611 (see the Berlin *Orpheus*), when he was Rudolf's court painter. Since we know that the emperor was in proud possession of a cassowary, we may thus assume that Roelant recorded this animal there *in situ*.[13] Another concrete example is the eagle in the tree, which Roelant took from a drawing he made in Prague (fig. 4). However, one should not overestimate the importance of Roelant's live encounters with animals. Many animal motifs were since long part of Savery's stock repertoire, and he could implement them whenever he felt like it. To name a random example, the flying bittern (or heron, flying underneath Adam and Eve) appears as early as 1605 in paintings by Roelant, who in the course of his career copy pasted the bird on numerous occasions. The same goes for the pelicans, the crane and many other beasts. A major source for imagery, too, was the work of Roelant's deceased brother Jacob. We already mentioned that in 1626 Roelant downright copied Jacob's *Adam and Eve*. Throughout his oeuvre, Roelant depended on Jacob's animal motifs. For instance, the bears in the tree are – although not entirely identical – no doubt inspired by bears in paintings by Jacob (figs. 5, 6, 7).[14] The lion, a regular in Roelant's oeuvre (one finds him also in the Vienna *Orpheus*) had been in use within the Savery family for a considerable length of time. One comes across the animal in an *Orpheus* print after a design by Roelant's brother-in-law, Joos Goemaere (who also exploited Jacob's animal repertoire), datable to before 1610 (figs. 8, 9).[15] The same print also features the dog seen in the lower right corner of the painting (figs. 10, 11).

This all makes clear that Roelant, when constructing his paintings, could rely on a database of pictorial motifs, some designed himself, some borrowed from his family or from other sources. Some became part of his repertoire, others did not. The rich print production of the sixteenth and early seventeenth centuries in general would have provided him, and others, with a wealth of imagery, not least when it came to animals. Apart from a new theme – Adam and Eve in Paradise – the painting discussed here also seems to present at least one classic Savery motif for the first time: the two panthers. Where he got them from, or whether he came up with them himself remains unsure, but in the following years he copy-pasted them in some of his major works – including the phenomenal *Paradise Landscape with Adam Giving Names to the Animals*, dated 1618 and now in Prague – testifying to his content over this new addition (fig. 12).[16]

JH

1 Biography based on S.A.C. Dudok van Heel, M.J. Bok, 'De familie van Roelant Roghman', in: W.Th. Kloek, J.W. Niemeijer, *De kasteeltekeningen van Roelant Roghman*, 2 vols. Alphen aan den Rijn 1990, 2, pp. 6-14; J. Briels, *Vlaamse schilders en de dageraad van Hollands Gouden Eeuw*, Antwerp 1997, pp. 377-378; F. De Potter, I. De Jaegere, 'Het leven van een kunstenaar', in: I. De Jaegere, O. Kotková, *Roelandt Savery 1576 / 1639*, exh. cat. Prague, Národní Galerie v Praze, Kortrijk, Broelmuseum 2010-2011, pp. 11-37. H. Bauer, 'Savery : een familiegeschiedenis van kunstenaars van Kortrijkse oorsprong, in: F. de Potter (ed.), *Savery : een kunstenaarsfamilie uit Kortrijk* (*Handelingen : Koninklijke geschied- en oudheidkundige kring van Kortrijk*, nieuwe reeks LXXVII), Kortrijk 2012, pp. 11-86. Dudok van Heel/Bok 1990, p. 14, note 3, convincingly propose the date of birth of 1578, instead of the traditional 1576.

2 Karel van Mander, *Het schilder-boeck*, Haarlem 1604, fol. 260v; without mentioning dates, van Mander states that Hans Bol had a pupil named Jacob Savery of Kortrijk 'who in the year 1603 died in Amsterdam of the plague; surely was his best disciple, very arduous, working very neatly and with great patience, just as nowadays his younger brother and disciple Roelandt Savery, who is not unlike his master in work and art.' Remarkably, no one has ever questioned where this apprenticeship took place. Bol left Mechelen in 1572 for Antwerp, and Antwerp in 1584 (and via Bergen op Zoom, Dordrecht and Delft, settled in Amsterdam in 1591). Since the apprenticeship likely took place before Jacob's 20th birthday, and the Savery family arrived in Haarlem in 1583, Jacob likely received his training by Bol in Antwerp, which implies that the Savery family probably stayed there for a while.

3 Bauer 2012, p. 15.

4 A *May Feast*, presumably dated 1600, is in the Hermitage, St Petersburg. See K.J. Müllenmeister, *Roelant Savery Kortrijk 1576–1639 Utrecht: Hofmaler Kaiser Rudolf II. In Prag: Die Gemälde mit kritischem Oeuvrekatalog*, Freren 1988, cat. no. 1. The date is questioned elsewhere. See De Potter and De Jaegere, in: Prague/Kortrijk 2010-2011, p. 21, esp. notes 80-82.

5 Th. Rodenburgh, *Melibea*, Amsterdam 1618. Savery is mentioned as an Amsterdam painter in the *Voorspel* ('Vw Sav'ry'). The dedication of the book is dated 'den lesten December 1617'. Briels 1997, pp. 377-378 and F. De Potter, I. De Jaegere, in: Prague/Kortrijk 2010-2011, p. 24) refer to Balthasar Gerbier's famous *Claght-Dicht ter eeren van Henricus Goltzius* (who died in 1617) to support Roelant's presence in Amsterdam in 1617. However, Gerbier's poem doesn't actually mention Roelant's presence in Amsterdam ('Savrey die spijt Hyems, de Velden bloeyen doet,Soo schoon dat Natuer roemt hem t'hebben opghevoet' and in the margins 'Rolandt Savrey Constrijcken Landtschap-Schilder'), while the cities of residence of all other mentioned painters were neatly indicated. Maybe Gerbier didn't know where Roelant was currently living, as his poem was only published in 1620.

6 A 1618 dated drawing by Roelant inscribed 'Haarlem' and his 1618 dated *Fall of Man*, with staffage by Cornelis Cornelisz van Haarlem (1562-1638) suggest Roelant's presence in Haarlem that year as well. See: F. De Potter, I. De Jaegere, in: Prague/Kortrijk 2010-2011, p. 24.

7 Müllenmeister 1988, cat. nos. 225A, 226-231, 233, 234, 236, 237; K.J. Müllenmeister, *Roelant Savery: Neues und Ergänzungen*, Freren 1991, cat. nos 226A, 231A.

8 Jacob Savery, *Adam and Eve in Paradise*, signed and dated 1601, oil on copper, 47 x 72.5 cm., Kettwig, collection Girardet.

9 *Orpheus Enchanting the Animals*, signed and dated 1610, Frankfurt, Städelsches Kunstinstitut. Müllemeister 1988, cat. no. 203.

10 The dating 1611 is apparently hard to read. Mülenmeister 1988. cat. no. 204, doubts it and suggests a dating of around 1628. S. de Coster, in: Prague/Kortijk 2010-2011 accepts the date of 1611.

11 Mülenmeister 1988, cat. no. 214, as c. 1628, although the work has a provenance dating back to 1621. The dating of Savery's work is sometimes difficult because of often repeated motifs. Müllenmeister's suggestions, though, seem often rather arbitrary.

12 See for another version of identical size Müllenmeister 1988, cat. no. 209.

13 See O. Kotková, 'Roelandt Savery aan het keizerlijk hof in Praag', in: Prague/Kortrijk 2010-2011, pp. 38-53, esp. pp. 43-47.

14 Briels 1997, p. 149, fig. 220. Another version of this work is in the Hermitage. The paintings are generally regarded as late works by Jacob Savery, whose imagery they indeed contain. The works no doubt stem from the Savery family, but could also be done by Jacob and Roelant's enigmatic brother-in-law, Joos Goemare, given the close resemblance to Simon Frisius' *Orpheus* print after his design.

15 The print must stem from the first decade of the 17th century, since it was published in Amsterdam and engraved by Simon Frisius, who had left the city for The Hague by 1610. In this case, Goemare might have taken the lion from yet another print, engraved in Antwerp by Johannes Galle, presumably after a design by Gillis Mostaert.

16 Details taken from: the present work; Müllenmeister 1988, cat. nos. 221; 239; 226; Müllenmeister 1991, cat. nos. 221A; 239A.



Cat. no. 13, detail

cat. no. 14

Jan Havicksz Steen
1626 – Leiden – 1679

A Family in an Interior

Signed lower left *JSteen* (*JS* interlaced)
Oil on panel[1]
32.1 x 25.7 cm.

Provenance:
America, private collection

Jan Steen was the son of the Catholic beer brewer Havick Jansz Steen (1602-1670) and his wife Elisabeth Capiteyn (†1669).[2] The relative prosperity of his family allowed Steen to attend the Latin school and in 1646, aged twenty, he enrolled in Leiden University. Already in 1648, however, Steen left the university without a degree to become a master of the Leiden guild of Saint Luke, implying that he was trained as a painter before that time. According to Steen's earliest biographer, Arnold Houbraken, he studied with Jan van Goyen (1596-1656) in The Hague. Jacob Campo Weyerman adds that the painters Nicolaus Knupfer (1603-1655) in Utrecht and Adriaen van Ostade (1610-1684) in Haarlem were his teachers respectively. Since Steen married Van Goyen's daughter Margriet in 1649 – thus after becoming a master painter – it seems likely that while in the Van Goyen workshop he did not merely function as a pupil, but rather as the older master's assistant. Steen, although paying his yearly contribution to the Leiden guild of Saint Luke, stayed at least six years in The Hague. In 1654 he moved to Delft, where his father leased a brewery for him. After 1657, however, Steen seems to have left the brewery business and headed back to Leiden, where he paid a contribution to the local guild in 1658. That same year he left the city, probably to nearby Warmond, where he is documented in 1660. This sojourn was again short-lived, for in August 1660 a son Havick was baptised in Haarlem, where Steen joined the guild in 1661. The following years turned out to be his most productive. After the death of his wife Margriet in 1669, Steen moved back permanently to his native Leiden in 1670. His function as foreman and dean of the guild testifies to his privileged status in the last decade of his life. Steen's unique narrative talents, his witty, satirical social comment, his idiosyncratic style and technical mastery make him one of the quintessential painters of the Golden Age.

This never before published work by Steen depicts a simple interior, defined by a fireplace on the left and a small niche to the right. From the wall hang several objects; a spool, a pair of bellows, unused candles, and a slotted spoon. In the niche we see an oil lamp and a bottle with a cork. In the foreground a woman dressed in a blue jacket and seated on a chair – in style and execution reminiscent of the women painted by Gabriel Metsu (1629-1667) around 1660[3] – holds up a child of about one year old.[4] The child, who appears to be a boy (although we have no decisive answer), stands on the woman's lap as he looks at the beholder with a





Fig. 1 Jan Havicksz Steen, *Celebrating the Birth*, 1664, oil on canvas, 89 x 109 cm., London, Wallace Collection

certain amusement. He wears nothing but a red skullcap and a yellow and white vest, and so we see his naked bottom. Apparently he has just been fed porridge, for on the table to the left, covered by a green tablecloth, we see an earthenware pot with a spoon, Behind the child stands a middle-aged man, ready to wrap or swaddle the child with a blue blanket. With his squinting eyes, his broad grin, his big red nose and his awkward cap, he seems to be a rather laughable character.

What to make of this scene, which breathes a sense of humour? As Mariët Westermann, the author of *The Amusements of Jan Steen*, remarks, 'Steen built a production largely to do with the pleasures and woes of love and marriage, surely the favoured territory of comic texts.'[5] She then proceeds to analyse the parallels between Steen's oeuvre and contemporary comical literature and other written comedies, specifically Hieronymus Sweerts' *Ten Amusements of Marriage*, a book that was published a year before Steen died, in 1678. This satirical book, which deals in a sequence of ten 'amusements' with the disasters of marriage, was clearly addressing young husbands (but was also meant for women to laugh) and often presented women as creatures to be avoided at any cost, as is underlined in the book's afterword: 'Thus, O lucky one, who is still outside the Gruesome State, hide from it. Eschew women more than fish the hook. Remember that Solomon among all women didn't find one good one. See from those who have gone before you, what awaits you if you follow their path, and know for sure that no pens will be able to describe the least of the mishaps of marriage, let alone the serious ones. Keep to the words of the high-enlightened Apostle: It is good for man to not touch a woman.'[6] Sweerts' text was in itself an adaption of a much older French text, and dealt with subjects that were addressed in other contemporary texts ands songs as well. Steen's work seems to mirror such contemporary comic literature neatly, and so it is within this perspective that the present work should be regarded. Moreover, as Westermann maintains, Steen (and other artists too, for that matter) infused his work with comic signals, which enable the beholder to interpret the work and his intentions.

The man in the present picture is definitely the kind of man who ignored Sweerts' advice. He did not resist the hook, got married, and now he has a family and a little child. His situation is aptly described in the tenth of Sweerts' *Amusements*: 'The Caudle [alcoholic drink served during the post natal period] hasn't even been wiped out of your beard, and already a new day of joy presents itself, for now the child's meal needs to be held, and the child needs to be clothed.'[7] Our man foolishly submits to his wife's wishes, as he stands there about to wrap his child, another aspect that we find in the satirical marriage poetry of the time. In J. Smeerbol's *Wedding Food [...] dished up for Amsterdam's youth*, published in 1650, we come across a poem made for newly married Jasper and his Grietje.[8] In it the writer threatens Jasper with a scenario that inevitably leads to a child, and the costs of everything that comes with it, asking 'What comes with the porridge pot?' Tellingly, the list that follows includes several of the items that we see in the present work: the blanket, the slotted spoon, the spool and – of course – the porridge pot itself. The crux of the story is that Jasper should better enjoy his Grietje while he still can and jump into bed with her. A last example is found in a folk song, published around 1700, a fictional complaint by a Jan Goed-Bloet about his would-be, apparently friendly wife Trijn, who in fact turns out to be quite the opposite.[9] Trijn beats her Jan and pushes him around. Again, we encounter the same elements in the song as we did before. Trijn is pregnant, and pushover Jan (in Dutch often referred to as a Jan Hen) has to do everything for her, including swaddling the child after it is born, washing the nappies, rocking the cradle, and heating the porridge pot on the fire. An interesting addition here is Jan's pitiful remark that he married her just three month ago, but that she is already in labour. This then makes the mischief complete, for he married a woman who was already pregnant from another, whose child he now has to raise. The complaint ends with his advice to 'not marry any Griet or Trijn, so you won't end up in such misery as happened to me.'

A number of items in the background thus allude to the dull homely jobs that our Jan Hen has succumbed to. The slotted spoon, known from Pieter Bruegel the Elder's (1526/30-1569) *Proverbs* painting in Vienna, refers to the Dutch saying 'een schuimspaan zijn', to be a layabout. In addition, we might think that the empty porridge pot, unused candles, the pair of bellows near the flameless fireplace, and the unlit oil lamp refer to a lack of romance, or even impotence.[10] Should we, in consequence, go as far as to suppose that he – just as Jan in the song – married an already pregnant woman? Jan Steen's *Child Birth Celebration* of 1664, now in the Wallace Collection, implies exactly this (fig. 1). Above the new father's head someone – probably Jan Steen himself – is making a horned gesture, implying that he is a 'hoorndrager', a cuckold.[11] Since we can date the present work to the first half of the 1660s as well[12] and, moreover, our Jan Hen wears exactly the same silly pointed cap as the man in the Wallace collection work, we can be fairly confident indeed that the child which the mother holds on her lap is not his.

JH

1 According to dendrochronological analysis executed by Professor Peter Klein from the Zentrum Holzwissenschaft of the University of Hamburg, the present panel was ready to be painted as early as 1459. Report available on request.
2 For an extensive biography, see: M.J. Bok, 'The Life of Jan Steen', in: H.P. Chapman, W.Th. Kloek, A.K. Wheelock, Jr., Jan Steen : *painter and storyteller*, exh. cat. Washington, National Gallery of Art, Amsterdam, Rijksmuseum 1996-1997, pp. 25-37.
3 See for instance A.L. Waiboer, *Gabriel Metsu : Life and Work : A Catalogue Raisonné*, New Haven/London 2012, cat. nos. A-29, A-59, A-63, A-120, A-121, A-122. Thanks to Wouter Kloek for this observation.
4 The painting's pictoial scheme, including the background, seems to rely in mirror image on the *Clothing the Naked* print from a series of the *Seven Acts of Mercy*, published by gerard de Jode in 1585 after designs by Maerten de Vos.
5 M. Westermann, *The Amusements of Jan Steen : Comic Painting in the Seventeenth Century*, Zwolle 1997, p. 101.
6 H. Sweerts (E.K. Grootes, R. Winkelman, eds.), *De tien vermakelijkheden van het huwelijk*, Amsterdam 1988, Afterword: 'Derhalve, u, o gelukkige, die nog buiten de Gruwelijke Staat bent, schrik er voor terug. Schuw een vrouw veel meer dan de vissen de angel. Bedenk dat Salomo onder al de vrouwen niet één goede heeft gevonden. Zie aan degenen die je voorgegaan zijn, wat je te wachten staat, indien je hun voetstappen gaat volgen. En weet zeker, dat geen pennen bij machte zijn om de minste ongevallen van het huwelijk, ik laat staan de zware, te beschrijven. Houd derhalve die gulden woorden van die hoogverlichte Apostel vast: 'Het is de mens goed geen wijf aan te raken.'
7 Amsterdam 1988, p. 99: 'De Rijnse Kraamwijn is nauwelijks uit de baard geveegd of een nieuwe dag van vreugde begint weer op te dagen, want het kindermaal moet gehouden en het Kind in de kleren gestoken worden.' In fact, this quote deals with a specific Child Meal for guests, but Sweerts' intention is very clear, the father has to fulfill an endless sequence of dreadful tasks, continuing until the child leaves the house.
8 J. Smeerbol, *Bruylofts-kost. Bestaande in verscheyden zedighe en boertighe echts-gezangen, drink-liedjens, raadselen, rondeelen, lever-rijmpjens, en andere snakerijtjens, voor d'Aemsteldamsche jeughd opgeschaft*. Amsterdam 1650, pp. 16-22, 'Huwlix Googgeltas, voor J.J.K. en G.S. In AEmsteldam, den V. van Louwmaand, 1644, Geopent'.
9 P. de Vos, *Verzameling volks- en straatliedjes* (a.k.a. collectie Nijhoff), n.p., n.d. pp. 531-534.
10 I thank Mr. Bas Anepool, who brought this to my attention.
11 Westermann 1997, pp. 117, 185, plate VIII.
12 I thank Wouter Kloek for confirming this dating.

cat. no. 15

Esaias van de Velde
Amsterdam 1587 – 1630 The Hague

Village Landscape with a Dovecote and Ice Skaters on a Frozen Canal

Signed and dated lower right *E. V. Velde. 1624*
Oil on panel
20.5 cm.

Provenance:
Switzerland, private collection

Like so many others, the protestant painter Hans van den Velde (1552-1609) and his wife Cathalyne van Schorle moved from Antwerp to the North after the Spanish lay siege to the city in 1585.[1] In 1586 they arrived in Amsterdam, where their son Esaias was born the following year. Hans likely trained his son himself. In addition, it has been suggested that the landscape painter Gillis van Coninxloo (1544-1606/07) was Esaias's master, mainly on the basis of Arnoldus Buchelius' reference to a painting by Van Coninxloo with staffage by Esaias.[2] After Hans died in 1609, the Van de Velde family moved to Haarlem, where they lodged with the painter Jan Martens (c. 1580-after 1614), who had married Esaias' sister Susanna the year before. In turn, Esaias married Jan's sister Katalyna Martens in 1611. Between 1614 and 1621 the couple had four children. In 1612, at age 25, Esaias became a member of the Guild of St Luke. He remained in Haarlem – where Jan Van Goyen (1596-1656) and possibly Pieter de Neyn (1597-1639) became his pupils – until 1618, when he moved to The Hague. Did the successful Esaias hope for a richer clientele in The Hague? In January 1626, Thomas Brouart, treasurer of the Stadtholder, accused Esaias of maligning his name with regards to a supposed payment of 200 guilders for a work Esaias had painted for Frederik Hendrik. Though the dispute was settled with Esaias denying the accusation, the case shows that Esaias received commissions from the court, and that he could ask considerable prices.

Although practising history, military and genre painting, Esaias van de Velde is best known for his pioneering contribution to Dutch landscape art. Together with his peers, the painters Willem Buytewech (1591/92-1624), Adriaen van de Venne (c. 1587-1662) and the printmaker Claes Jansz Visscher (c. 1587-1652), Esaias is credited for transforming the often fanciful idiom of the sixteenth century Flemish masters into modern Dutch naturalism. Following Visscher, Esaias was among the first artists to systematically go out and draw after nature, to which his surviving sketchbooks testify. Signed works are known from 1614, until the artist's untimely death in 1630.

Within Esaias's oeuvre his winter landscapes, which he produced throughout his career, take up a considerable portion.[3] In this respect, the example of Hendrick Avercamp (1585-1634), the undisputed master of the Dutch winter genre, was considerable. Like Esaias, Avercamp received his





Fig. 1 Esaias van de Velde, *Winter Landscape with Farmhouse*, signed and dated lower right *E. V. Velde. 1624*, oil on panel, 26 x 32 cm., The Hague, Mauritshuis



Fig. 2 Esaias van de Velde, *Dovecote near a Frozen River*, signed and dated 1625, black chalk and brown wash on paper, 19 x 14.3 cm., formerly Amsterdam, collection Klaver (1993)

training in Amsterdam in the early years of the 17th century, where the progressive cultural climate prompted new ideas. But whereas Avercamp's early works especially still bear the heritage of the overly anecdotal panoramic views of the elder generation, Esaias set out from the beginning to record nature, casually observed and in a realistic manner. This meant an absence of symbolic references, a lowering of the horizon, a less picturesque compositional scheme, and a less manifest use of staffage. In this approach he was closely followed by his pupil Van Goyen, whose winter landscapes of the 1620s resemble those by Esaias so closely that their respective works are sometimes confused with each other.[4]

The present work, dating from the mid 1620s, when Esaias' output reached a creative and quantitative peak, is completely in keeping with this new approach.[5] The scene is set around a dovecote, built against a cottage. While a bare tree frames the image to the right, the group of trees left of the dovecote catches the eye as its branches protrude into the wintry sky. Except for two men in the foreground discussing lumber, there is no such anecdote around the other figures populating the scene. The commonplace feel to the painting is owed to the apparent simplicity of the composition, which belies its sophistication. The dovecote's massive verticality, accentuated by the slender trees, is balanced by the horizontal of the cottage and the diagonal of the frozen canal. Stretching all along the right foreground to the left distance, the canal actually only occupies a small portion of the picture plane. Esaias grounded the work with a limited range of pinkish red and light brown tones, after which he worked up the image with grey, ochre, black, a bit of green and light blue. Some dots of white for the doves and the red shirt of the ice skater finish it off. Esaias' ability to create this casual yet fully satisfying image, so effectively yet from such modest means, attests to the artist's mastery.

Esaias' oeuvre of the first half of the 1620s provides several examples of related works, in subject, size and compositional scheme. In the roundel *Farm to the Right of a Frozen River*, datable to c. 1620, Esaias also uses a dovecote as a vertical element, in a similar position in the composition.[6] Much emphasis, though, is placed on space and horizon, which do not play a significant role in the present work. Closer in conception is the masterful *Winter Landscape with Farmhouse*, also with a dovecote and also painted in 1624, now in the Mauritshuis (fig. 1). In this painting, Esaias basically explores the same scheme – albeit horizontally extended – found in the present work. Similarly executed with reds, browns and pale grey-blue, one can assume the works were made shortly after one another.

The motif of the dovecote features again in two winter landscapes from 1625. One is a little roundel about half the size of the present work, auctioned in 2006.[7] The other, a drawing formerly in the Klaver collection, is specifically relevant here (fig. 2).[8] Judging from the characteristic roof and wooden boarding, the drawing seems to depict the same dovecote featured in the present work. Moreover, the composition as a whole, with the elegant trees to the left of the dovecote and the diagonally receding frozen canal, bears a very strong resemblance to it. If not for the date 1625, one could easily claim it to be the preparatory drawing of the present work. However, the fact that the drawing postdates the painting points rather to Esaias' contentment with the present composition, hence his decision to recycle it for another purpose. Since the drawing's vertical format is encountered only once more in Esaias's oeuvre, in a series of the *Twelve Months* of 1629, it has been suggested with good reason that the former Klaver drawing was also part of such a series or a similar series of the Four Seasons.[9] Whether the present work, too, was once accompanied by pendant paintings representing the months or seasons, remains unclear. Within Esaias's known oeuvre no convincing example has been found so far.

The dovecote has been recognised to sometimes bear a negative connotation within the context of certain Dutch seventeenth century paintings, mostly biblical or allegorical.[10] However, within the genre of the winter landscape, in which the dovecote occasionally occurs, such a disguised meaning seems wholly absent.[11] On the other hand, one could well imagine the dovecote in wintertime to evoke a snug feeling of cosiness or, in Dutch, 'gezelligheid'.

JH

1 For biographical references, see J. Briels, in: G.S. Keyes, *Esaias van de Velde 1587-1630*, Doornspijk 1984, pp. 20-26.

2 J. Briels, in: Keyes 1984, p. 22. Briels further supports his hypothesis by pointing to the fact that Hans van de Velde bought several drawings at the Van Coninxloo sale in 1607: 'Understandably, Hans would have had great reason to value the work of this master who, in all likelihood, he knew personally.' However, almost every painter in Amsterdam at the time was a buyer at this famous sale. Moreover, the sale record fails to mention whether the drawings that Hans bought were actually by Van Coninxloo.

3 Roughly 18%. Based on the still indispensable Keyes 1984, who lists 187 autograph works (collaborations, attributions and drawings excluded), of which 34 are winter landscapes. See Keyes 1984, cat. Nos. 70-103, dated winter landscapes from 1614 until 1629. The present work is not mentioned by Keyes.

4 See for example Esaias' *Tower by a Frozen River* roundel in the Lakenhal, Leiden. Keyes 1984, cat. no. 81, pl. 197.

5 Based on the dated works listed by Keyes 1984 between 1614 and 1630 (187 - 49 undated = 138), Van de Velde produced more than 42 % of his paintings in the years 1622-1625.

6 Oil on panel, 17 cm., Great Britain, private collection. Keyes 1984, cat. no. 74, pl. 202.

7 Signed and dated 1625, oil on panel, 10.1 cm., sale London, Sotheby's, 5 July 2006, lot 25. Keyes 1984, cat. no. 100, pl. 208.

8 P. Schatborn, in: idem., M. Schapelhouman, *Tekeningen van Oude Meesters : De verzameling Jacobus A. Klaver*, exh. cat. Amsterdam, Rijksmuseum 1993, pp. 60-61, cat. no. 25; Keyes 1984, cat. no. D88, pl. 210 (as with C.G. Boerner, Düsseldorf); sale Amsterdam, Sotheby's, 10 May 1994, lot 23.

9 Keyes 1984, cat. no. D88. For the 1629 series, see cat. no. D 61. Such an assumption is corroborated by the existence of a drawing of *Peasants Ploughing and Sowing* in Düsseldorf, also dated 1625 and of the exact same measurements (Keyes 1984, attr. no. 35). Although the Düsseldorf drawing is probably a copy after a lost original, it is likely that the original was the *Summer* pendant to the Klaver *Winter Scene*.

10 J. Bruyn, in: P. Sutton et al., *Masters of 17th- Century Dutch Landscape Painting*, exh. cat. Amsterdam, Rijksmuseum, Boston, Museum of Fine Arts, Philadelphia, Philadelphia Museum of Art 1987-1988, p. 86.

11 Schatborn, in: Amsterdam 1993, p. 60. Schatborn states that the dovecote does not belong to the standard iconography of winter. However, several examples exist in the work of Esaias van de Velde, Van Goyen, Nicolaes Berchem, Anthonie Verstraelen, Jan van Kessel, Claes Molenaer and Jan Steen.

cat. no. 16

Simon Pietersz Verelst
The Hague 1644 – 1710/17 London

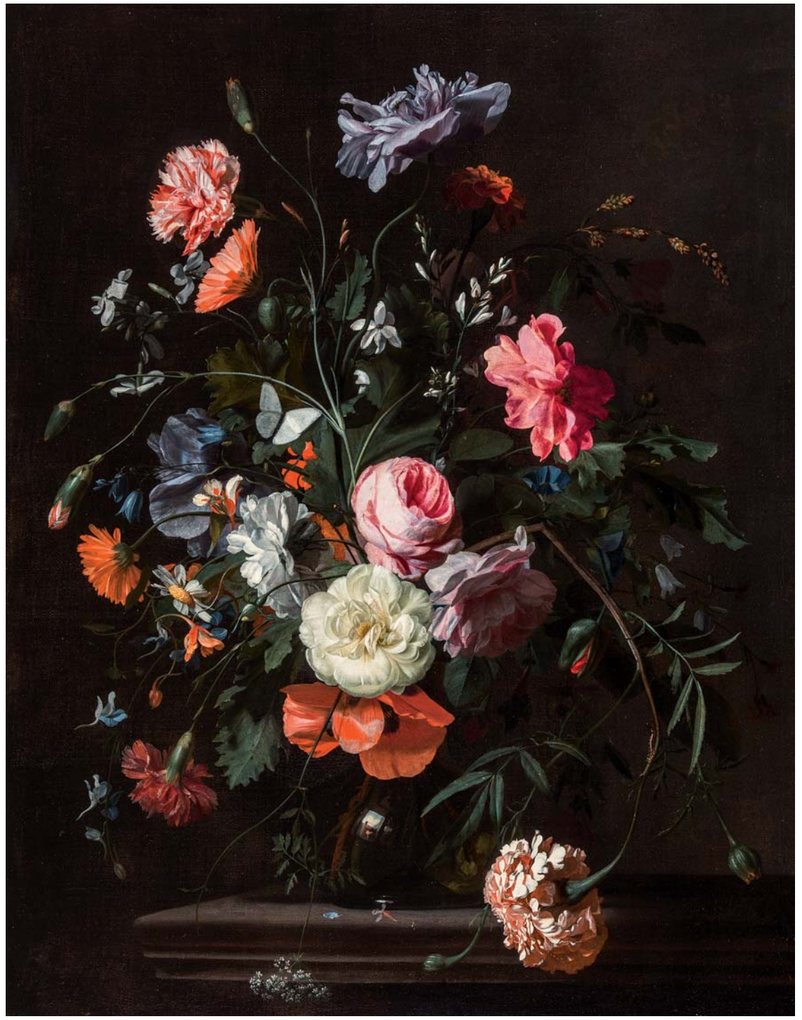
A Vase of Flowers

Oil on canvas
75 x 58.5 cm.

Provenance:
Germany, private collection
London, Leger Galleries, 1947-48
Sale London, Christie's, 31 October 1980, lot 137
Germany, private collection, 1982
Hannover, Niedersächsisches Landesmuseum Hannover, on loan October 2003 – December 2008[1]

Literature:
The Burlington Magazine 89 (November 1947), p. III
Apollo Magazine 1948, p. XLII
F. Lewis, *Simon Pietersz Verelst 'The God of Flowers' 1644-1721*, Leigh-on-Sea 1979, p. 29, cat. no. 50, illus.
S. Segal, *Een bloemrijk verleden: overzicht van de Noord- en Zuidnederlandse bloemschilderkunst, 1600-heden*, exh. cat. Amsterdam, Kunsthandel P. de Boer, 's Hertogenbosch, Noordbrabants Museum 1982, pp. 50, 101, cat. no. 56, illus.

Exhibited:
The British Antique Dealers' Fair, 1948, shown by the Leger Galleries Ltd. (*Apollo Magazine* 1948)
Amsterdam, Kunsthandel P. de Boer, *Een Bloemrijk Verleden*, 1982
's Hertogenbosch, Noordbrabants Museum, *Een Bloemrijk Verleden*, 1982



In the present painting, a loosely arranged bouquet of flowers in a globular glass vase on a stone ledge is set against a dark background. Dr. Sam Segal, author of the above mentioned book, detected no less than twenty-six different kinds of flowers in this fairly open arrangement of varied blooms. Among them are a white rose, peony and carnation. A few insects, such as a butterfly and a caterpillar, are beautifully rendered in detail. Especially pleasing is the clear mirror image reflection in the vase, showing a rooftop with chimney and bluish sky.

An eighteenth century copy after the present work, signed and dated Jan van Huysum 1730, demonstrates its influence on younger artists. Many of Verelst's paintings are in public collections. Such British museums as The Fitzwilliam Museum in Cambridge and The Ashmolean Museum in Oxford hold the artist's still lifes.

Simon Verelst was born in The Hague, the son of the painter Pieter Verelst, who was also his teacher. In 1663 he became a member of the association of painters in The Hague, the *Confrerie Pictura*, and moved to nearby Voorburg soon after. He lived there together with his brother Herman, who also painted flower pieces. In 1669 he moved to London, where George Villiers, the second Duke of Buckingham, became his patron. Reportedly he visited Paris, where Horace Walpole met him in 1680. Between 1685 and 1710 the artist was recorded as being in London, where he died. He painted flower still lifes there, which were greatly admired, as well as some fruit and game still lifes. In England he also received commissions to portray the nobility. The artist appears to have suffered from some form of manic depression, which may have influenced his later production. Despite his renown in his own time, he is said to have died in poverty. The artist only rarely dated his paintings.[2]

WWB

1 Kind thanks to Dr. Claudia Andraschke, curator of the Niedersächsisches Landesmuseum Hannover, for supplying this information (email dd. 13 November 2014).

2 F. G. Meijer, *The Collection of Dutch and Flemish Still-life Paintings bequeathed by Daisy Linda Ward*, Zwolle 2003, p. 309.



Cat. no. 16, detail

cat. no. 17

Cornelis de Vos
Hulst c. 1584 – 1651 Antwerp

Portrait of a Lady

Oil on canvas, unlined[1]
58.1 x 48.5 cm.

Provenance:
In the family of the previous owner by the early 19th century



Fig. 1 Cat. no. 17 before treatment. Courtesy Atelier Van Wassenaer

Cornelis de Vos was born into an artist's family in Antwerp. His brother Paul de Vos (1595-1678) specialised in animal painting, and his sister Margaretha married the still life painter Frans Snyders (1579-1657). Together with the most celebrated Antwerp painters of the day Anthony van Dyck (1599-1641), Jacob Jordaens (1593-1678) and Peter Paul Rubens (1577-1640), de Vos was one of a small group of talented young painters active in Antwerp in the second quarter of the seventeenth century. The group collaborated on several large scale projects; for example, in around 1617, De Vos worked on the cycle of the *Garland of Roses* for the church of St. Paul in Antwerp, together with Rubens, Jordaens and Van Dyck. With Jordaens, he also took part in the decoration of the *Pompa Itroitus Ferdinandi*, painting together one of the triumphal arches designed to celebrate the arrival of the Cardinal Infante Ferdinand in 1635. A few years later, as Rubens' assistant, the artist was involved in the decoration of the Torre de la Parada, Philip IV's hunting lodge, near Madrid. While De Vos accepted some commissions from religious patrons, he is best remembered as the favoured portraitist of Antwerp's wealthy burghers.



The present, previously unpublished painting was acquired in a totally different condition (fig. 1). Recent restoration, consisting of removing the old varnish and lots of dark overpaint in the background (fig. 2), revealed a portrait of exceptional high quality, against a light sky. The dark brown paint was probably added in the eighteenth or nineteenth centuries. The original light background gives this realistic portrait an even greater impression of depth.

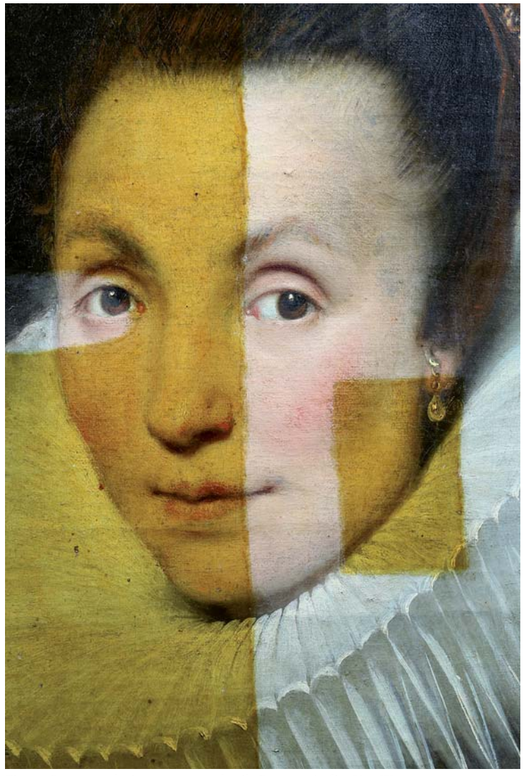


Fig. 2 Cat. no. 17 during treatment, detail. Courtesy Atelier Van Wassenaer

A portrait such as the present one functioned as a record of the sitter's wealth and status. In this bust-length portrait, a young woman engages the viewer with an alert expression and a smile playing about her lips. Her face is smoothly modelled, with fine brushwork. A large, starched millstone collar frames her head, on top of a black figured silk dress and a fitted bodice with gold buttons, and woven with gold and silver thread. Her hair is pulled back and fastened behind by a gauzy cap adorned with golden threads and pearls, complemented by a single pearl earring. The sitter is probably located on a terrace, before a landscape background with some broadly painted trees shown against a light grey-blue sky, with streaks of sunset to the right. Added to his accomplished handling of the human face, De Vos's ability to describe all other details with such perfection evidently appealed to his rich patrons, making him a sought after portraitist.

During the 1620s, De Vos produced several female portraits, clearly inspired by Anthony van Dyck's early portrayal of Cornelis's sister, Margaretha Snyders-de Vos (fig. 3). That this particular painting by Van Dyck from around 1619-1620 could serve as a point of reference here can be explained first by the mere fact that this portrait was to be seen in her own house.[2] The artist must have been a frequent visitor at her home, as he closely collaborated with his brother-in-law Frans Snyders. Katlijne Van der Stighelen, full professor at the University of Leuven and author of the catalogue raisonné of Cornelis de Vos' portraits[3], has discussed the impact of Van Dyck's portrait on those by De Vos extensively. The portrait provided De Vos with pictorial schemata which allowed him to perfect his craftsmanship. In fact, Van Dyck's absence from Antwerp during the years 1621-1627 enabled De Vos to achieve success by adopting these borrowed portrait schemata. He maintained his reputation to some extent until well into the 1630s.[4] From 1624 onwards there was a change in De Vos' style of portraiture, as he opened up the background by painting a vista onto a landscape. This shift seems to have been brought about by the influence of Rubens's evolution in style.[5] At this time Rubens painted his famous portrait of Susanna Lunden with its sky background, in the collection of The National Gallery, London (fig. 4). The present portrait is a perfect example of the artist's renewed style, confirmed by Van der Stighelen who dated it to 1625-1626, on the basis of photographs. It can be compared to some of the most beautiful portraits of his best period, such as the *Portrait of Maria Vekemans-van Ghinderdeuren* in the Museum Mayer van den Bergh in Antwerp (c. 1624-1625) and the unidentified *Family Portrait*, now in the Mainfränkisches Museum in Würzburg (c. 1626).[6]

WWB



Fig. 3 Anthony van Dyck, *Portrait of Margareta Snyders*, c. 1620, oil on canvas, 130.8 x 99.4 cm., New York, Frick Collection



Fig. 4 P.P. Rubens, *Portrait of Susanna Lunden (Le Chapeau de Paille)*, c. 1622-1625, oil on panel, 79 x 54.6 cm., London, National Gallery

1 The stretcher shows an old note with No. 25 and a collector's seal.
2 H. Vlieghe, in: *Van Dyck 350*, Studies in The History of Art 46, Washington 1994, p. 201.
3 K. van der Stighelen, *De portretten van Cornelis de Vos (1584/5-1651): een kritische catalogus*, Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België, Brussels 1990.
4 K. van der Stighelen, 'The Provenance and Impact of Anthony van Dyck's portraits of Frans Snyders and Margaretha de Vos in the Frick Collection', in: *The Hoogsteder-Naumann Mercury* 5 (1987), pp. 37-47, p. 44.
5 See: H. Vlieghe, *Flemish Art and Architecture 1585-1700*, London 1998, p. 140.
6 Van der Stighelen 1990, pp. 65-66, Nr. 25; pp. 102-107, Nr. 42.

cat. no. 18

Hans Vredeman de Vries
Leeuwarden 1525/26 – 1609 Hamburg

The Emperor Trajan and the Widow

Signed and dated lower right *HANS.VME. VRIESE 1572* (*HANS* and *VME* interlaced)
Oil on panel
72.1 x 106.7 cm.

Provenance:
Prague, art trade Jänner
From whom acquired in 1829; thence by descent
Bückeburg, Schloss Bückeburg, Fürstliche Hofkammer, collection Philipp Ernst Fürst zu Schaumburg-Lippe (1928-2003), inv. no. 165

Literature:
G.U. Grossmann, *Renaissance im Weserraum*, 2 vols., exh. cat. Lemgo, Weserrenaissance-Museum Schloss Brake 1989, I, p. 127, cat. no. 17, pl. 5
L. Dittrich, S. Dittrich, 'Tiere in Höfen und Gärten von Palästen auf Bildern von Hans und Paul Vredeman de Vries', in: *Niederdeutsche Beiträge zur Kunstgeschichte* 32 (1993), pp. 90-107, pp. 100-101, fig. 7
H. Borggreve et al., *Tussen stadspaleizen en luchtkastelen : Hans Vredeman de Vries en de Renaissance*, exh. cat. Lemgo, Weserrenaissance-Museum Schloss Brake, Antwerp, Koninklijk Museum voor Schone Kunsten Antwerpen 2002, pp. 139, 283-285, cat. no. 121[1]

Copy:
Oil on panel, 80 x 109.2 cm., Glasgow, Hunterian Art Gallery[2]

The extremely talented and versatile artist Hans Vredeman de Vries, mainly known for his pioneering role in the field of architecture and perspective, led a peripatetic existence like few other artists of his time. The son of Diericx de Vries, a cannoneer in the army of the Stadhouder of Friesland, Hans spent the first two decades of his life in his birth town Leeuwarden.[3] Initially educated as a woodcraftsman, he switched to the workshop of the Amsterdam glass painter Rijnier Gerritsz, who arrived in Leeuwarden in 1544. In 1546-1547 Hans was apprenticed to painter Ernst Maeler in Kampen, but he soon left for Mechelen – where he was active as a watercolour painter – and Antwerp, where he was registered in 1548. While working under the supervision of the painter Pieter Coecke van Aelst (1502-1550) as a woodscraftsman on the Triumphal Arches for the 1549 Joyous Entry of Charles V and his son Philips II, Hans familiarised himself with his master's writings on architecture, among them the latter's translation of Sebastiano Serlio's famous architectural treatise, which was to have a profound influence on the artist. After a two year sojourn in Kollum near Leeuwarden, Hans returned to Mechelen around 1552, where he painted architectural backgrounds for Claude Dorisy (1517-1565), in whose workshop he met his close friends Pieter Brueghel the Elder (1520-1569) and Pieter Balten (c. 1525-1584). In addition, he collaborated with the Habsburg court painter Michiel Coxie (c. 1499-1592), and prepared the *Scenographiae, sive perspectivae*, his own seminal set of perspectival engravings, published in 1560.

The artist's marriage to Johanna van Muysene was short-lived. In 1564 the couple moved to Antwerp, where Johanna soon died. In 1566, Vredeman remarried Sara van der Elsmer, daughter of Antwerp mason Wouter van der Elsmer, mother of their son Paul (1567-before 1636). Due to religious and political pressures, the young family decided to move to Aix in 1570, where they were still documented as being in November 1572, the date of the present painting. After spending time in the province of Liège, they were back in Antwerp by 1575. The next decade saw Vredeman mainly





Fig. 1 Cat. no. 18, detail

active as an architect, overseeing Antwerp's new fortification projects. After the siege of 1585, Vredeman began a true odyssey amongst the courts, residences and commercial centres of middle and western Europe, with notable stays in Amsterdam and Hamburg, where he died in 1609.[4] Vredeman de Vries' artistic legacy is immensely diverse, and his influence on generations of architectural painters cannot be overestimated.

The architecture of the present work sets the stage for the antique history of the Roman Emperor Trajan (53-117) and the widow, based on an account by Roman historian Cassius Dio, later elaborated upon by Dante in his *Divina Commedia* (*Purgatorio*, X, 73-94). The story, also known from a 1537 print by Hans Sebald Beham (1500/02-1550) – amongst others – concerns a widow, who asks her Emperor for justice in relation to her murdered son. Trajan, about to go to war to fight the Dacians, tells her to wait until he comes back. 'But what if you don't come back?' she cries, upon which Trajan – being the just ruler that he was – decided to deal with the matter immediately, despite other urgent calls upon him. The story is therefore also referred to as 'The Justice of Trajan.'

The massive Doric columns of Trajan's imperial palace, of exquisite tawny marble, divide the picture plane into three sections. To the left, we see a grand portal with an opened door, guarded by a soldier; he talks to a woman standing at the inner threshold. Further towards the background, in an anteroom with an ornate fireplace, a man and his wife talk to a child. Vredeman enlivens the scene with such details as a cat, a bird on a window ledge and a flower vase. The middle section provides the podium for the narrative. Trajan, surrounded by soldiers and dogs, and pleaded with by the kneeling widow, stands in front of an opulent gallery of pilasters, columns and ornate ceilings, receding into the background, where we see a pergola and another palace. Looking more closely, we see in fact a minuscule hole, the vanishing point of the lines of perspective. This 'eye' is no doubt the remains of a tiny nail, to which Vredeman tied a string to draw the lines of perspective. As a little joke, he painted a figure pointing out the eye (fig. 1). Immediately behind Trajan sits a man with a chained monkey. Most spectacular of all is the upward view, where a man leans over a balustrade, giving the picture a sensation of space and scale. To the right, two soldiers lean over a balustrade which opens on to the third section, the ornamental palace garden with peacocks, and a garden pergola with cavorting figures. Another building, an extensive palace with a round colonnade topped by a dome, and mountains in the background border this palatial garden.

Of an impressive, monumental scale, *The Emperor Trajan and the Widow* is above all a superior display of the scenographic skills of the painter. As such, the work forms part of a select half dozen of ambitious architectural paintings with both an interior and an exterior, which Vredeman de Vries produced during the period 1567-1572. These are the dated *Paul and Barnabas at Lystra* of 1567, of similar dimensions as the present painting, in Bremen; the *Palace with a Belvedère and Love Garden* of 1568, again of a similar format, in Bilbao; the enormous *Massacre of the Roman Triumvirat*, dated 1570, in the Musée Massey, Tarbes; and two versions of *Lazarus and the Rich Man*, one in the Amsterdam Rijksmuseum, datable to around 1570, and a variation dated 1572, in the Weserrenaissance-Museum, Lemgo.[5] Completing this cluster is the present work, also dated 1572. Following the 1565 publication of his seminal *Scenographiae, sive perspectivae*, it seems as if these works synthesise all of Vredeman's knowledge of architecture and perspective. While the Lilian work shares with the Rijksmuseum and Lemgo works its general scheme with a broad garden view, it is the splendid Bilbao *Palace with Love Garden* (fig. 2) in particular which seems to lay the foundation for the present architecture. While the architecture of the Bilbao work aims mostly to express courtly splendour, Vredeman's aim for the present work seems to have been more all encompassing. In addition to the spectacular and monumental – two of the principle qualities of the present painting – a sense of intimacy is created by closing the composition on the left, by allowing the beholder a glimpse into the interior scene, and by sheltering the garden with the palace beyond and the high rising mountains. The cleverly placed little balustrade in the right foreground also enhances this intimate feeling. All these architectural possibilities must have fascinated Vredeman, who seems to have had limitless ideas and combinations in his head. In the present work, a spirit of experiment is apparent when we use an infrared camera, which reveals the work's elaborate under drawing. Although by the time he started to work on the panel Vredeman had clearly made up his mind about what he wanted, we see several modifications; in the balustrade in the foreground, in the roof of the palace to the right, and in the upper balcony area, where initially an arched vault was considered (fig. 3), amongst others.



Fig. 2 Hans Vredeman de Vries, *Palace with a Belvedère and Love Garden*, signed and dated 1568, oil on panel, 72.1 x 106.7 cm., 84 x 118 cm., Bilbao, Museo de Bellas Artes de Bilbao



Fig. 3 Cat. no. 18, infrared photograph, detail. Courtesy René Gerritsen

Unfortunately we are not informed about the original context of the work, whose earliest known provenance dates back to the early nineteenth century. To the present day beholder, the story of Trajan's justice seems to serve mostly as a means of matching the astonishing grandeur of the architecture with a noble and fitting narrative. Nonetheless, the subject might well have had a more specific relevance within the work's original context. Since such an elaborate and costly work was surely not produced for the free market, it would be highly plausible that the painting, with its theme of Justice, was specifically commissioned for a 'vierschaar' or court of law in or near Aix, where Vredeman de Vries resided in 1572. There it would have been an exemplar of fair Justice, and a reminder of the responsibilities that come with it. Another possibility is that the work might have been executed for a princely court, where it would have represented the sovereign's benevolent justice towards his subjects.[6]

JH

1 Contrary to Lemgo/Antwerp 2002, p. 283, cat. no. 121, under *Lit.*, the article by Boesch (1951) does not mention the present picture.

2 See Lemgo/Antwerp 2002, p. 284, cat. no. 122. Possibly by Paul Vredeman de Vries.

3 For biographical references, see: H. Borggrefe, 'Hans Vredeman de Vries 1526-1609', in: Lemgo/Antwerp 2002, pp. 15-38. Based on a notarial document of 1560, Borggreve (p. 31, note 5) gives Vredeman de Vries' year of birth as 1525/1526. K. van Mander, *Het Schilder-boeck*, Haarlem 1604, fol. 265v, states that Vredeman de Vries was born in 1627.

4 From Antwerp, the family moved successively to Frankfurt (1586), Wolfenbüttel (1587-1589), Braunschweig (1589-1591), Hamburg (1591-92), Dantzig (1592-1596), Hamburg (1596-1597), Prague (1597-1598), Hamburg (1598-1600), Amsterdam (1600-1606), The Hague (1601-1604) and finally Hamburg again (1606-1609).

5 Lemgo/Antwerp 2002, cat. no. 27, signed and dated 1567, oil on panel, 79 x 112 cm. (Bremen, Kunstsammlungen Böttcherstrasse, Roseliushaus); cat. no. 17, signed and dated 1568, oil on panel, 84 x 118 cm. (Bilbao, Museo de Bellas Artes de Bilbao); cat. no. 124, signed and dated 1570, oil on panel, 128 x 208 cm. (Tarbes, Musée Massey); c. 1570, remains of signature oil on panel, 42 x 66 cm. (Amsterdam, Rijksmuseum); cat. no. 119, signed and dated 1572, oil on panel, 52 x 72.4 cm. (Lemgo, Weserrenaissance-Museum Schloss Brake).

6 See also H. Borggrefe, in: Lemgo/Antwerp 2002, pp. 138-140.

cat. no. 19

Thomas Willeboirts Bosschaert
Bergen op Zoom 1613 – 1654 Antwerp

The Stigmatisation of St Francis

Oil on panel
48.5 x 37.5 cm.

Provenance:
Brussels, collection Professor Leo van Puyvelde
Brussels, private collection

Literature:
L. van Puyvelde, in: S. Bergmans et al., *De Eeuw van Rubens*, exh. cat. Brussels, Koninklijke Musea voor Schone Kunsten van België 1965, pp. 186-187, cat. no. 196 (as Peter Paul Rubens)
A. Heinrich, 'Drei Ölskizzen für die "Fuensaldañas" von Thomas Willeboirts Bosschaert (1613/13-1654)', in: *Jaarboek van het Koninklijk Museum voor Schone Kunsten Antwerpen* (1989), pp. 361-385, pp. 373-378, 382-385, fig. 6
W.H. Savelsberg, *Die Darstellung des hl. Franziskus von Assisi in der Flämischen Malerei und Graphik der Späten 16. und des 17. Jahrhunderts*, Rome 1992, p. 292, under cat. no. 130
A. Heinrich, *Thomas Willeboirts Bosschaert (1613/14-1654): Ein flämischer Nachfolger Van Dycks*, 2 vols., Turnhout 2003, I, pp. 100, 270, cat. no. A75a; II, p. 560, fig. 113

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

During these turbulent last years of his life, Willeboirts Bosschaert received an important commission from a supremely prominent Spanish nobleman, Alonso Pérez de Vivero y Menchaca (1603-1661), third Count of Fuensaldaña, near Valladolid. De Vivero had been among the Spanish king Philip IV's highest-ranking military officers in the Southern Netherlands for decades. Governor of Cambrai in 1635, he ascended the hierarchy and was appointed Governor of Arms of the whole army in 1648, a position he held until 1656. Only second in command to Archduke Leopold Wilhelm, his influence was considerable. Being called 'his most important Minister' by Philip IV, De Vivero also acted as the king's agent on the Antwerp and London art market.[1]

At the apogee of his career, in 1651, De Vivero empowered his mother, Doña María Menchaca, to found a Franciscan convent in the family's

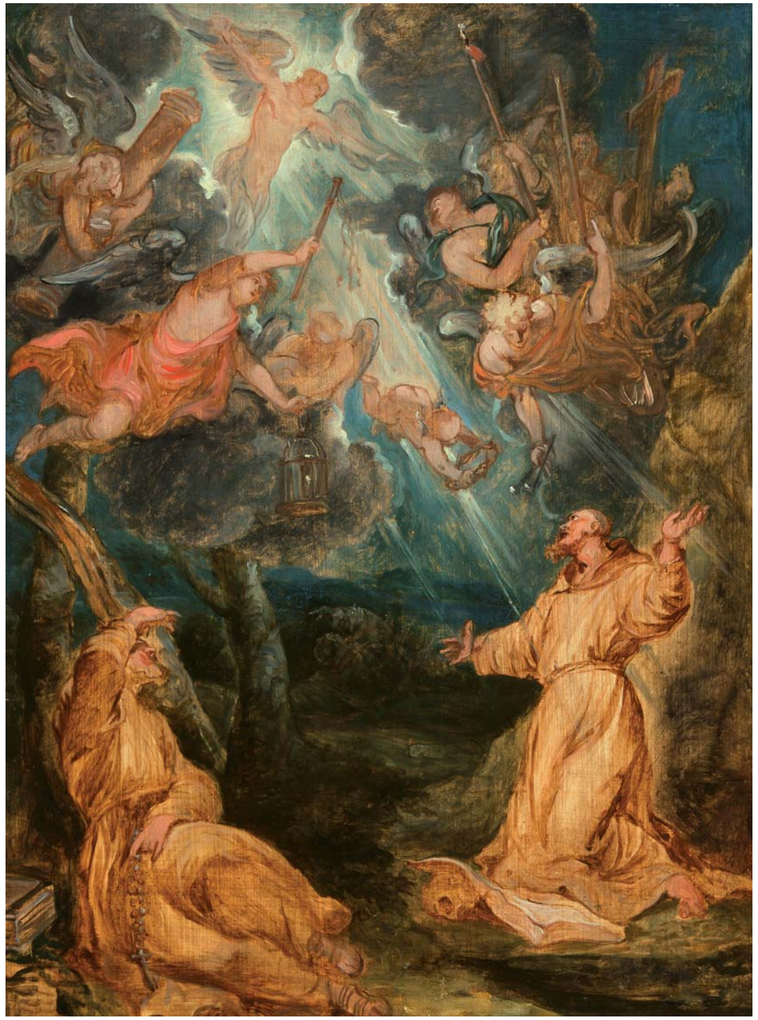




Fig. 1 Thomas Willeboirts Bosschaert, *The Stigmatisation of St Francis*, oil on canvas, 336 x 197 cm., Valladolid, Museo Nacional de Escultura, Iglesia de la Pasión



Fig. 2 Francesco Villamena after Federico Barocci, *The Stigmatisation of St Francis*, 1597, engraving, 52.6 x 35.8 cm.

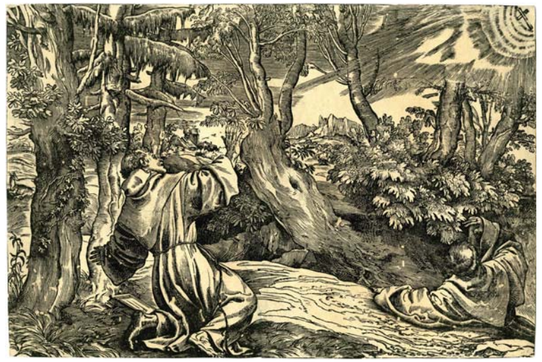


Fig. 3 Nicolò Boldrini after Titian, *The Stigmatisation of St Francis*, c. 1530, engraving, 29 x 43.1 cm.



Fig. 4 Cat no. 19 detail

hometown of Fuensaldaña, an act registered on 28 March of that year in Antwerp. For the decorative scheme of the monastery church the count approached the fashionable Thomas Willeboirts Bosschaert. The commission consisted of a gigantic altarpiece with the *Assumption of the Virgin*, destined for the main altar, and two further works of considerable size decorating the transept, depicting the *Ecstasy of St. Anthony of Padua* and the *Stigmatisation of St Francis* (fig. 1). The last period of the artist's life would undoubtedly have been largely dedicated to the preparation and execution of these three canvases, which were transported to Spain for the official opening of the monastery in 1655 at the latest.



Fig. 5 Johannes Wierix after Michelangelo, *The Last Judgement*, engraving, 31.1 x 23 cm., detail

The oil sketch under discussion here, depicting the *Stigmatisation of St Francis*, was first published in 1965 by Rubens scholar Leo van Puyvelde (the owner of the work at the time) in the catalogue of the great *De Eeuw van Rubens* exhibition in Brussels. Very taken by his *virtuoso* sketch, Van Puyvelde attributed it to Rubens himself: 'The tension here is uninterrupted, it is palpable in every friction, every stroke, every touch, stripe or dot of the fleeing brush of the master. He barely blended a few nuances on the palette. When an artist evokes with a mere few strokes of his brush such wonder, we are uncertain about a date and have to turn to documents.'[2] Unable to relate the sketch to any finished work, Van Puyvelde connected it with a documented, yet never executed commission for the Capuchin church in Antwerp, dedicated in 1614, for which Rubens had initially been approached. It was not until 1989 that art historian Axel Heinrich recognised that the present sketch was in fact not at all by Rubens's hand, but was executed by his former collaborator Thomas Willeboirts Bosschaert; and that the work had nothing to do with the Antwerp Capuchin commission, but that it was rather Willeboirts Bosschaert's original preparatory sketch – or *modello* – for his *Stigmatisation of St Francis* at Fuensaldaña.

The Fuensaldaña canvases suffered the same fate as the present work. During the 18th and most of the 19th century the works were considered to be masterpieces by Rubens's hand. While Ludwig Burchard was the first in 1949 to identify the so-called 'Fuensaldañas' as major works by



Fig. 6 Peter Paul Rubens, *The Circumcision of Christ*, oil on canvas, 105 x 74 cm., Vienna, Gemäldegalerie der Akademie der bildenden Künste

Willeboirts Bosschaert[3], Heinrich's 1989 study first revealed that the small-scale *modelli* for all three canvases had been preserved (the *modelli* for the two transept works of identical size), providing the rare opportunity to glance in the artist's studio.[4] As soon as the count's 1651 Antwerp registration was repeated in Fuensaldaña, on 17 September 1652, Willeboirts Bosschaert would have started work on these *modelli*, which held a twofold function. On the one hand they served Willeboirts Bosschaert to record his initial ideas for the project; and furthermore, they were to be shown to the Count, for his consent. Many changes – no doubt in consultation with the patron – were still to be made during the process. Comparing the sketches to the finished canvases, both the *Assumption of the Virgin* and the *Ecstasy of St Anthony* were considerably remodelled.

However, the most drastic changes occurred in the *Stigmatisation of St Francis*, and excitingly enough this process can be closely followed. The present *modello*, swiftly painted with minimal means to a maximum effect, depicts the story of St Francis receiving the stigmata on Mount La Verna in Tuscany, between Urbino and Florence, where he spent the summer of 1224 in retreat, in prayer and contemplation. While regularly experiencing visions, on 24 September he witnessed a six-winged Seraph in the sky, surrounded by a heavenly light. Overwhelmed by a spiritual fire that seemed to inflame the mountains, St Francis received the physical wounds of Christ's crucifixion – the stigmata. Willeboirts Bosschaert's point of departure for his *modello* was clearly the 1597 print of a *Stigmatisation of St Francis* by Francesco Villamena (1564-1624) after a painting by the legendary Federico Barocci (c. 1528/35-1612), executed for the Capuchin church in Urbino in 1594-1595 (fig. 2).[5] As has been recognised, Barocci's most direct sources were the print of the same subject by Nicolò Boldrini (c. 1500-1566) after Titian (c. 1488-1576) (fig. 3), and the *Stigmatisation of St Francis* that Giorgio Vasari (1511-1574) painted in 1548 for the Malatesta Temple in Rimini, just 30 kilometres from Urbino.[6] Following Vasari, Barocci positioned St Francis to the centre right of the picture amidst a rocky landscape, while his companion, brother Leo, reclines in the left foreground, protecting his eyes from the Seraph's blinding light in the upper left corner. Willeboirts Bosschaert, although omitting some elements, followed this specific scheme. In addition, a quickly overlooked detail gives us some extra insight into the painter's working method, his hesitations, and the decisions he made while nailing the composition. In the centre of the *modello* Willeboirts Bosschaert had initially painted another figure, also blinded by the light (fig. 4). Barely recognisable since mostly swallowed up by a latterly added shadow, this figure turns out to be exactly that of Brother Leo from the Titian print, which Willeboirts Bosschaert thus must have had at hand. Whether this figure was originally conceived to replace the more elaborate, expressive figure of Leo found in the Barocci composition, remains unsure (the final Fuensaldaña canvas shows brother Leo in fact directed towards a less prominent position in the composition). In any case, the example shows how the artist constructed his own composition by borrowing from his famous predecessors.



Fig. 7 David Teniers the Younger, *Archduke Leopold Wilhelm in his Painting Gallery*, oil on copper, 106 x 129 cm., Madrid, Museo del Prado

While Willeboirts Bosschaert obscured most of Titian's Brother Leo, he did decide to include a host of angels in the upper plane, absent in Barocci's composition. These angels literally carry an added meaning to the picture, since they hold the *Arma Christi*, or Instruments of the Passion of Christ. Recognisable are the column and the scourge, the crown of thorns, the nails, the lance, the sponge, the ladder, the cross and the lantern of Christ's capture. In choosing to add these *Arma Christi*, Willeboirts Bosschaert strongly emphasised the typological parallel between Francis and Christ, known as '*Fransicus alter Christus*', Francis as another Christ. Again, he would have derived his idea from a printed source, Johannes Wierix's (1549-1615) famous engraving after Michelangelo's (1475-1564) *Last Judgement* (fig. 5). Compositionally, as Axel Heinrich had argued, Willeboirts Bosschaert probably based himself on Rubens's *Circumcision of Christ* executed for the San Ambrogio church in Genoa in 1605, in which a similar host of angels appears from above. Willeboirts Bosschaert did not travel to Italy, but he may have been aware of Rubens's composition from the original *modello*, which at the time was in the collection of Archduke Leopold Wilhelm (fig. 6).[7] Although purely hypothetical, one wonders if the angels were added in consultation with the Count of Fuensaldaña. Not only was he an art connoisseur, his position required his regular presence at the Brussels court, where he would have seen Rubens's painting. In fact, a picture by De Vivero's friend David Teniers the Younger (1610-1690), now in the Prado, Madrid, depicts the Count (standing in front of the table) accompanying the Archduke amidst the latter's painting collection, in which Rubens's *Circumcision* is prominently displayed (fig. 7).[8] Could Willeboirts Bosschaert have gained access to the Archduke's collection through De Vivero? And if so, would they have discussed the host of angels in Rubens's *Circumcision*, and the option of adding a similar group to the *Stigmatisation*? In any event, the final canvas now in Valladolid makes clear that De Vivero and Willeboirts Bosschaert were not satisfied with the experiment. The host of angels was excluded, the composition was mirrored, a tree with foliage was added and St Francis – to emphasise his role as the protagonist – was brought to the fore. Brother Leo was transferred to the right, and the rosary that initially hung from the cord around his waist was given to St Francis himself. The result was a stripped down, less dynamic, but more stable, clear-cut image of St Francis – known for his sobriety – adhering more towards Rubens's take on the subject, painted for the Franciscan friars in Ghent.[9] Willeboirts Bosschaert's *modello* thus remains a fleeting visual record of a creative genesis, a *virtuoso* trial run that helped constitute another work of art.

JH

1 For a concise report on De Vivero, see A.M. Vergara, 'The Count of Fuensaldaña and David Teniers: their purchases in London after the civil war', in: *The Burlington Magazine* 131 (1989), pp. 127-132. When in 1653 Leopold Wilhelm asked Philip IV permission to retire, the latter even stipulated he must leave the administration to De Vivero.

2 Brussels 1965, p. 186, cat. no. 196: 'De spanning is hier ononderbroken, zij doet zich aanvoelen in iedere wrijving, iedere trek, toets, streep of punt van het vluchtig penseel van de meester. Wanneer een kunstenaar met enkele penseelstreken zulk wonder oproept, staan wij onzeker tegenover de datering en moeten wij documenten raadplegen.'

3 Heinrich 2003, I, p. 266.

4 Heinrich 1989. See further Heinrich 2003, I, pp. 267-273, cat. nos. A74a,b,c; A75a; A76a; II, pp. 557-561, figs. 109, 110, 111, 113, 115.

5 J.W. Mann, B. Bohn, *Federico Barocci : Renaissance Master of Color and Line*, exh. cat. St Louis, St Louis Art Museum, London, National Gallery 2012-2013, pp. 238-251, cat. no. 13.

6 J.W. Mann, in: St Louis/London 2012-2013, p. 241.

7 Heinrich 2003, I, pp. 100-101, 270-271, cat. no. A75a.

8 Vergara 1989, p. 128, note 18. The identification of the Count of Fuensaldaña dates from 1666.

9 Peter Paul Rubens, *The Stigmatisation of St Francis*, oil on canvas, 264 x 195 cm., Ghent, Museum voor Schone Kunsten.

cat. no. 20

Philips Wouwerman
1619 – Haarlem – 1668

A Ploughman and his Horse Resting

Monogrammed lower right *PHL W*
Oil on panel
32 x 30 cm.

Provenance:
Mereworth Castle (Kent), Harold Sidney Harmsworth, 1st Viscount Rothermere
Amsterdam, collection H.A. Wetzlar
His sale, Amsterdam, Sotheby's Mak van Waay, 9 June 1977, lot 73
Amsterdam, Gebr. Douwes
Germany, private collection

Literature:
J.N. van Wessum, *Keuze uit de verzameling H.A. Wetzlar, schilderijen uit de 15e-17e eeuw*, exh. cat. Laren, Singer Museum 1968-1969, cat. no. 35
B. Schumacher, *Philips Wouwerman : The Horse Painter of the Golden Age*, 2 vols., Doornspijk 2006, 1, pp. 310-311, cat. no. A353, 2, pl. 323

Exhibited:
Laren, Singer Museum, *A Selection from the Collection of Dr. H. A. Wetzlar*, 1968-1969

The present painting belongs to a group of works dating to the early 1640s, in which Wouwerman portrays the daily activities of peasant life. The primary source of inspiration for these scenes, featuring horsemen in the neighbourhood of roadside inns, may have been the paintings of the Haarlem painter Pieter van Laer, also known as *Bamboccio* (1599 - after 1642), which Wouwerman may have known through engravings and drawings.[1]

Typical of the artist's early work is the focus on the fore and mid ground. Here, Wouwerman creates a monumental presence with only the white horse as the central focus, standing beside the resting ploughman seen from the back. By placing the horse in the light and the figure in shadow, Wouwerman directs the viewer's attention to the horse. The horse's gaunt body speaks of hard work. The coarse figure of the ploughman is typical of Wouwerman's output during this period, in which he was under the



influence of Pieter van Laer. Limited to predominant shades of brown and green, Wouwerman's palette is heightened only with red for the jacket of the ploughman, seated beside his plough at the foot of a bare tree. A low, thatched cottage in the background, and a large waterjug in the right foreground, enhance the intimacy of the painting. According to Wouwerman expert Birgit Schumacher, who examined the present painting in 2013, the work can be dated to *circa* 1642-1643.

A similar subject with a rider resting beside his horse can be found in the Dulwich Picture Gallery in London.[2] Other comparable works can be found in the Rijksmuseum in Amsterdam, the Museum der bildenden Künste in Leipzig, and Musée Fabre in Montpellier.[3]

Philips Wouwerman was a prolific artist, producing more than one thousand paintings. Although he enjoyed a successful career as a painter during his lifetime, his works enjoyed even greater popularity in the eighteenth and early nineteenth centuries amongst aristocratic collectors, and were acquired by important museums all over the world. The artist is particularly associated with painting horses, which feature in hunting 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 Scheitts (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 According to Arnold Houbraken, Wouwerman acquired sketches by Van Laer after the latter's death.

2 Philips Wouwerman, *Halt of Travellers*, signed, oil on panel, 74.5 x 71 cm., *circa* 1647-1649, inv. no. DPG087.

3 Philips Wouwerman, *The Grey*, signed and dated 1646, oil on panel, 43.5 x 38 cm, inv. no. SK-A-1610; *Horse and Dismounted Rider*, signed and dated 1646, oil on panel, 32.3 x 36.2 cm., inv. no. 825; and *Landscape with White Horse and Resting Peasants*, signed with monogram, oil on panel, 30 x 36 cm., inv. no. 833-2-1, respectively.



Cat. no. 20, detail

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