



JOHNNY VAN HAEFTEN

TWENTY



DUTCH AND FLEMISH OLD MASTER PAINTINGS

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ACKNOWLEDGEMENTS

It is with great pride, and not a little surprise, that we here present our twentieth catalogue in 38 years. It is becoming increasingly difficult to find Dutch and Flemish paintings in good condition, and those we have collected here are the fruits of much travelling, patience, and the occasional auction-room battle! Over the years we have consistently followed a policy of not including in our catalogues any painting that we have handled before, but we depart from this tradition for the first time to include the magical little *Church Interior* by Dirck van Delen which has now passed through our hands three times. It is not just the painting that decided this however: it is the fact that the catalogue entry was originally contributed by our old friend and respected scholar Walter Liedtke, who so tragically lost his life in a New York train accident earlier this year. We reproduce his essay in this catalogue as a tribute to his knowledge, our friendship, and our huge respect for his humour, integrity and expertise.

We are also enormously grateful to the other contributors to this catalogue: Marina Aarts, Edwin Buijsen, Wendela Burgmeister, Meredith Hale, Fred Meijer, Susan Morris and Luuk Pijl. We would also like to thank those other art historians and experts who have kindly and unselfishly offered help, advice and encouragement to individual articles.

We are as always completely indebted to Pippa Mason for writing so many of the essays and for putting the whole catalogue together, aided and abetted by all our wonderful gallery members, Kit Stocker, Amelia Higgins and Mills Harris. Our online presence has been created by our daughter Sophie Hawkins, and of course none of this would have been possible without the wonderful and indomitable Sarah, for whom no obstacle is insurmountable!

Johnny Van Haeften
December 2015

Artists represented in this catalogue

1. Denijs van Alsloot
2. Balthasar van der Ast
3. Ludolf Backhuysen
4. Ferdinand Bol
5. Jan Both
6. Pieter Brueghel the Younger
7. Marten van Cleve
8. Dirck van Delen
9. Willem Hermansz. van Diest
10. Cornelis Dusart
11. Govaert Flinck
12. Abel Grimmer
13. Pieter Gysels
14. Jan Davidsz. de Heem
15. Jan van der Heyden
16. Jan van der Heyden
17. Isaack Jacobsz. van Hooren
18. Jan van Kessel the Elder
19. Jan van Kessel the Elder
20. Jan van Kessel the Elder
21. Willem van Mieris
22. Pieter Neefs the Younger
23. Willem van Nieulandt the Younger
24. Bonaventura Peeters
25. Willem de Poorter
26. Frans Post
27. Pieter Post
28. Salomon van Ruysdael
29. Hendrick Maertensz. Sorgh
30. Willem van de Velde the Younger
31. Adriaen Pietersz. van der Venne
32. Simon Pietersz. Verelst
33. Johannes Cornelisz. Verspronck
34. Anthonie Verstralen
35. Anthonie Verstralen
36. Simon de Vos
37. Jan Baptist Weenix
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All the paintings are for sale, subject unsold. Prices on application

Front cover: detail of catalogue number 1

Inside front cover: detail of catalogue number 34

No. 1

DENIJS VAN ALSLOOT
(Brussels before 1573 – 1635/6)

*A Summer Landscape with a Lady and Gentleman
Seated and Sportsmen returning with Game*

Traces of signature and date, lower centre: ... *Pict. 1607*
On canvas, 26 1/4 x 35 1/4 ins. (66.7 x 89.5 cm)

Provenance:

With Frost and Reed Gallery, London, 1969
From whom purchased by the father of the previous owner
Private collection, England, until 2015

Note:

The staffage is most likely to be by Sebastiaen Vrancx (1573-1647)

Note:

We are grateful to Dr. Sabine van Sprang, author of *Denijs van Alsloot (vers 1568-1625/26): peintre paysagiste au service de la cour des archiducs Albert et Isabelle*, 2014, for confirming the attribution of this painting to Denijs van Alsloot, on the basis of photographs.

Despite a successful career as court painter to the Archdukes Albert and Isabella in Brussels, surprisingly little is known about Denijs van Alsloot. The son of a tapestry worker of the same name, he was probably born in Brussels around 1568. He is mentioned for the first time as a master in the Brussels guild of painters in 1599, when he began taking on apprentices. Around the same time, he entered the service of the archducal couple. In his early career, van Alsloot probably worked in the same industry as his father, producing designs and cartoons for tapestry weavers. His activities as a painter, however, seem only to begin around 1606. Thereafter, dated examples of his work are known until 1621. He frequently signed his work with his name followed by an abbreviation of his official title as court painter – *Serenissorum Archiducum Pictor*. Probably owing to his short career, his painted oeuvre is relatively small.

Van Alsloot specialised in forest landscapes, both summer and winter views. Some are purely fanciful, while others are representations of identifiable places, including views of the abbey of Groenendael and the royal estates at Mariemont and Tervuren, in the Forêt de Soignes, near Brussels. His landscapes are often provided with figures by other specialists. At the beginning of his career he seems to have worked with Sebastiaen Vrancx (1573-1647), whose distinctive figure style is recognisable here, but later the Brussels history painter Hendrik de Clerck (c. 1570-1630) took over as his principal collaborator, providing biblical or mythological scenes in his landscapes. In addition to landscapes, van



Alsloot was commissioned by his royal patrons to execute a series of paintings commemorating the *Ommegang* procession held in Brussels on 31 May 1615. Besides the patronage of the archducal couple, van Alsloot's position at court would have given him access to an exclusive circle of courtiers, government officials and advisors, from which he probably drew the majority of his clients. His connections at court no doubt also brought him into contact with visiting foreign princes and diplomats. The fact that two of his paintings are listed in the 1632 inventory of the pictures belonging to the Dutch Stadholder Frederik Hendrik, Prince of Orange, and his wife Amalia van Solms, and two others were in the famous collection of the Marqués de Leganésⁱ, an ambassador of the Spanish court in Brussels, suggests that he enjoyed something of an international reputation.

This fine example of van Alsloot's art depicts an imaginary scene set in a heavily wooded landscape. In the centre is a stand of tall trees, whose branches rise to the top of the canvas, dividing the composition into two halves. Seated on the ground beneath the majestic canopy of leaves are two elegantly dressed young lovers, who are enjoying a tryst in the seclusion of the forest: the gentleman's horse, peering out from behind a tree, looks us straight in the eye. To the left, penetrating deeply into the woods is a meandering track along which several hunters and their dogs are approaching. To the right, a vista opens up between the trees, offering a panoramic view of a mountainous river valley that recedes far into the distance. The middle ground is occupied by a wooden bridge, across which strolls a couple out for a country walk. Especially evocative are the vivid details of flora and fauna that enliven the rich green, bosky interior and the shafts of sunlight that penetrate the leaf cover, illuminating winding paths and openings between the trees.

This important landscape of 1607, which has only come to light recently, may be counted among the earliest known paintings of Denijs van Alsloot. There is a painting of *A Forest Landscape with a View of the Priory of Rouge-Cloître*ⁱⁱ, executed on a copper panel bearing the mark of the panel-maker Pieter Stas and the date 1605, which may predate it by a year, and a small group of dated drawings and paintings from 1608ⁱⁱⁱ. Remarkably, with such a highly accomplished work as this, van Alsloot emerges from obscurity as a fully fledged master, completely in control of his means. Already evident here are all the hallmarks that we associate with his style. Especially characteristic is the compositional scheme, with its juxtaposition of a close-up view of a forest interior on one side, with a panoramic vista on the other. This dual feature of deep vistas to left and right, together with the use of aerial perspective in successive planes of colour – brown, green and blue – lends the composition a sense of great depth. Also typical of van Alsloot are the graceful, sinuous trunks that rise to the top of the composition, and the decorative pattern of interlacing foliage streaked with sunlight and shadow.

The forest interiors of Denijs van Alsloot belong to a long tradition in Flemish painting, the roots of which may be found in the mid-sixteenth-century landscape drawings, paintings and prints of Peter Bruegel the Elder. The genre was further developed in the later sixteenth century by such Flemish-born artists as Hans Bol, Gillis van Coninxloo, Jacob Savery, Lucas van Valckenborch, David Vinckboons and others, working in various different artistic centres. A key figure in this development, and one who was without doubt an important source of inspiration for van Alsloot, was Bruegel's younger son Jan Brueghel the Elder, who perfected his close-up views of the forest in the closing years of the century. It is perhaps no coincidence that van Alsloot's easel paintings seem to begin around the time that Brueghel established his own links with the archducal court at Brussels^{iv}. Indeed, Brueghel's influence is very evident in this early work by van Alsloot, especially in the

detailed and descriptive representation of nature, the subtle distribution of light and shade, and in the intensely blue, distant prospect on the right. Yet certain decorative impulses are also apparent in the lacy foliage and sinuous trunks that no doubt bear witness to the artist's early experience as a designer of tapestries, a field with its own rich tradition. From an early age, he must, for instance, have been familiar with such famous tapestry cycles as those designed by Barent van Orley featuring the hunts of Emperor Maximilian set in woodlands inspired by the Forêt de Soignes.

Documentary sources provide only sporadic glimpses of Denijs van Alsloot's life. The son of a Brussels tapestry worker of the same name, his birth probably in Brussels must have occurred around 1568. The earliest reference to his name is a receipt dated 26 May 1593 for the gilding and decoration of the Garnier family monument in Notre-Dame-du-Sablon in Brussels. The records of the Brussels painters' guild do not mention the date of his admission as a master, but show that he took on three apprentices between 1599 and 1604, the last being Pieter van der Borcht. In 1599-1600 he entered the service of the Archdukes Albert and Isabella, who entrusted him with many important commissions. In 1603 and 1604 van Alsloot received payments from them for the design and weaving of two pieces of tapestry. The artist apparently did not take up easel painting until after 1606: his earliest dated painting is from 1607. In 1611, he took on another apprentice, Willem de Moye. No paintings dated after 1621 are known. The guild records indicate that Denijs van Alsloot was still alive in January 1625, but in December 1626, two of his works that he had bequeathed to a niece were bought by the Archduchess Isabella.

P.M.

ⁱ See: Sabine van Sprang, *Denijs van Alsloot (vers 1568-1625/26): peintre paysagiste au service de la cour des archiducs Albert et Isabelle*, Turnhout, 2014, pp. 33-34.

ⁱⁱ Denijs van Alsloot, *A Forest Landscape with a View of the Priory of Rouge-Cloître*, on copper, 38.1 x 53.9 cm, signed, collection of the KBC, Antwerp. The painting was described by Walter Bernt in 1978 as being dated 1606, but no date is evident today. See: Sabine van Sprang, *ibid.*, cat. no. 1.

ⁱⁱⁱ Sabine van Sprang, *ibid.*, cat. Nos. 2, 3, 4 & D2 & D3.

^{iv} See: Anne T. Woollett & Ariane van Suchtelen in *Rubens & Brueghel: A Working Friendship*, exh. cat., The J. Paul Getty Museum, Los Angeles and Royal Picture Gallery Mauritshuis, The Hague, 2006, pp. 15-16. Writing in 1606 to his patron Federico Borromeo, Jan Brueghel makes reference to trips to Brussels to paint rare flowers in the gardens of the archdukes and by 1608 he held the position of "painter to their Royal Highnesses".

No. 2

BALTHASAR VAN DER AST
(Middelburg 1593/94 – 1657 Delft)

A Still Life of Tulips and other Flowers in a ceramic Vase

Signed and dated, lower right: . B . VandeR . ast. 1625

On panel, 16 x 10 ⁷/₈ ins. (40.8 x 27.6 cm)

Provenance:

Private collection, Belgium, since *circa* 1900
From where recently acquired by the previous owner

Note:

We are grateful to Fred G. Meijer of the RKD in The Hague for endorsing the attribution following first-hand inspection.

This previously unrecorded painting is a major addition to the oeuvre of Balthasar van der Ast, one of the greatest flower painters of the Dutch Golden Age. It escaped the attention of scholars until recently having been preserved in a private Belgian collection since the beginning of the last century. Beautifully signed and dated 1625, it is a fine and characteristic example of a floral still life from the artist's early maturity. A simple arrangement of striped tulips and a snowy-white rose appears in a gilt-mounted, Chinese Wan-Li porcelain vase, standing on a table. Sprays of forget-me-nots and lilies-of-the-valley are interspersed among the larger, showy blooms. A single stem of scarlet pimpernel lies on the tabletop. The bouquet is enlivened by the presence of a wasp, a damsel fly, a Painted Lady butterfly and a sand lizard. The predominantly red and white blooms emerge boldly from the dark background. Shadows cast by the wasp on the tabletop and other illusionistic details such as the glistening drops of water and the claws of the lizard, curled over part of the signature, add to the picture's tactile appeal.

The art of Balthasar van der Ast is neatly summarised in the words of the Amsterdam doctor and art lover Jan Sysmus: "In flowers, shells and lizards, beautiful" ¹. Born in Middelburg, van der Ast was taught the art of floral painting by his brother-in-law Ambrosius Bosschaert the Elder (1573-1621), the founder of a dynasty of flower painters. In 1615, he followed Bosschaert to Bergen-op-Zoom and then to Utrecht, where he became a member of the painters' guild in 1619, the same year as Roelandt Savery (1578-1639). Bosschaert died suddenly in 1621, but van der Ast remained in Utrecht until 1632, when he moved permanently to Delft.



A highly successful and productive artist, van der Ast left a substantial oeuvre, ranging from large canvases to very small coppers and panels. Besides his flower pieces, he produced still lifes of fruit and shells and more complex compositions in which these elements are combined. In his work, van der Ast built on the achievements of his predecessors, whilst introducing innovations of his own. As the tutor of Bosschaert's three sons, and also possibly of Jan Davidsz. de Heem, he provides an important link between the first and second phases of seventeenth-century Dutch flower painting.

Van der Ast painted this vase of flowers in Utrecht during the most prolific phase of his career. It also happens to be the best documented period of his activity, as he regularly dated his works up to 1625, but seems to have virtually abandoned the practice after 1626. During the early to mid-1620s, he remained strongly under the influence of his teacher, but at the same time found inspiration in the work of Roelandt Savery. A contemporary of Bosschaert's and an important pioneer of flower painting, Savery settled in Utrecht in 1618, after a lengthy sojourn at the imperial court in Prague. His floral still life of 1603 (private American collectionⁱⁱ), painted either in Amsterdam or Prague, is the earliest surviving example of the genre by a Netherlandish painter. In van der Ast's work, it may truly be said that the traditions of Bosschaert and Savery are merged. Here, for example, the formula of a symmetrically arranged bouquet of flowers in a small porcelain vase is clearly derived from Bosschaert, but its looser, more naturalistic arrangement, softer line and more subdued palette, takes its cue from Savery. In van der Ast's still life, air seems to flow freely among the flowers and stems and subtle gradations of light and dark enhance the impression of depth and volume. The inclusion here of insects and a reptile is another feature that reflects the influence of Savery, whose still lifes are invariably populated with little creatures that creep and crawl.

Despite the convincing and naturalistic appearance of van der Ast's bouquet, all the indications are that he did not paint directly from an arrangement of flowers set before him on a table. Rather, he would have worked from a repertory of drawings or watercolour studies of individual specimens taken from life when developing his composition for the much more time-consuming medium of oil paint. One of the consequences of this practice is the oft-remarked-upon phenomenon of flowers from different seasons of the year appearing together in the same bouquet, and another is the repetition of certain motifs in more than one painting. In this painting, for instance, the sand lizard, with its curving pose, and the Painted Lady butterfly, with its wings slightly parted, may also be found in a larger still life, dated 1625, depicting a bowl of fruit and a vase of flowers, which was sold at auction on 12 July, 2001ⁱⁱⁱ. Also, the red and white tulip, which extends vertically at the upper centre of the design, recurs in the artist's still life from the same year in the Anhaltische Gemäldegalerie, Schloss Georgium, Dessau (inv. No. 425).

Balthasar van der Ast was born in Middelburg around 1593 or 1594, but was orphaned when his father Hans van der Ast died in 1609. Subsequently, he entered the household of his sister, Maria, and his much older brother-in-law, the artist Ambrosius Bosschaert the Elder. Van der Ast became Bosschaert's pupil and moved with the Bosschaert family first to Bergen-op-Zoom, where they are recorded in 1615, and then to Utrecht in the following year. His earliest known dated paintings are from 1617, two years before he became a member of the Guild in Utrecht. He remained there until 1632 when he moved to Delft, enrolling in the painters' Guild on 22 June that year. The following year, he married Margrieta Jans van Bueren and the couple had two daughters. He died in 1657 and was buried in the Oude Kerk in Delft.

P.M.



ⁱ Dr. A. Bredius, *Het Schildersregister van Jan Sysmus, Oud Holland*, VIII, 1890, p. 4.

ⁱⁱ Roelandt Savery, *Flowers in a Vase*, dated 1603, on copper, 29 x 19 cm, private collection, U.S.A.

ⁱⁱⁱ Balthasar van der Ast, *A Still Life of Fruit with a Vase of Flowers*, signed and dated 1625, on panel, 44.2 x 76.8 cm, Sotheby's, London, 12 July 2001, lot 41.

No. 3

LUDOLF BACKHUYSEN
(Emden 1630 – 1708 Amsterdam)

Shipping in rough Waters off the Dutch Coast

Signed in monogram on a floating barrel, lower left: *LB*

On canvas, 36 ³/₈ x 52 ¹/₄ ins. (92.5 x 132.5 cm)

Provenance:

Johann I Goll van Franckenstein (1722-1785), Amsterdam

His son, Johann II Goll van Franckenstein (1756-1821)

His son, Pieter Hendrik Goll van Franckenstein (1787-1832)

His deceased sale (designated as the Collection of Johan I Goll van Franckenstein), Amsterdam, De Vries, Roos, et al., 1 July 1833, lot 2, purchased by W. Gruyter for 1210 Florins

Charles O'Neil, by 1835

Miss Emily Charlotte Talbot (1840-1918), Margam Castle, Glamorganshire, Wales

By order of whose Trustees sold, Margam Castle, Port Talbot, Christie's, 29 October 1941, lot 359, where purchased by Phillips & MacConnell, Ltd., London, from whom probably acquired by

The grandfather of the previous owner

Thence by descent, until 2013

Literature:

J. Smith, *A Catalogue Raisonné ...*, vol. VI, London 1835, p. 433, cat. no. 96

C. Hofstede de Groot, *A Catalogue Raisonné ...*, vol. VII, London 1923, p. 251, cat. no. 153, where described as "... one of the master's best works".

Note:

We are grateful to Dr. Gerlinde de Beer for suggesting a date of execution in the 1680s.

When the Willem van de Veldes, father and son, moved to England in 1672, Ludolf Backhuysen became the leading marine painter of the Dutch Republic. He pursued a long and productive career in Amsterdam, enjoying considerable renown both at home and abroad. According to Arnold Houbraken, his clientele included Cosimo III de' Medici, Grand Duke of Tuscany, Frederick I of Prussia, Elector of Saxony and Pieter the Great, who is said to have taken drawing lessons from him. Besides a wide repertoire of marine subjects, Backhuysen produced a few portraits, allegories and religious paintings. Although he did on occasion paint calms, his real forte was the depiction of shipping in turbulent weather conditions. Houbraken relates that when a storm threatened he would go by boat "to the mouth of the Sea, in order to observe the crash of the Seawater against the coast, and the changes of Air and Water under these conditions"ⁱⁱ.



In this large and atmospheric painting Backhuysen portrays a variety of ships and sailing boats in heavy seas. The scene is viewed from a low vantage point, as though taken from a small vessel tossing on the waves. In the middle distance, a man-of-war, seen stern on, looms large against the sky: she is flying Dutch colours and her richly carved and gilded taffarel is decorated with a statue of a female figure and child. Passing on the right is a *kaag*, manned by a crew of four, towing a dinghy. It powers through the waves, white water foaming beneath its bows, but a small fishing boat in the left foreground has got into difficulty and flounders in the swell. Its mast has splintered and the helmsman fights to keep her steady while the other members of the crew struggle to haul in the sail. Behind the *kaag* is another small cargo vessel, perhaps a *smalschip* or a *wijdschip*, and in the right distance another *kaag*, both heeled over under the force of the wind. In the middle distance is a flute (*fluitschip*) under sail and behind the warship, another large three-master.

Backhuysen often brought a sense of drama to his compositions. In this characteristic example, the dynamic interplay between the sailing vessels, the turbulent motion of the waves and magnificent cloudy sky forms an exhilarating image. But the squall is passing and the clearing sky holds the promise of fairer weather following on behind. Raking shafts of sunlight pierce the gloom, casting alternating bands of light and shadow across the undulating surface of the water. A spotlight falls on the foreground *kaag*, casting shadows of the sprit, rigging and blocks onto its cream sail, while the large warship ahead is shrouded in darkness. The eye is drawn to the far horizon, where a band of sunshine illuminates a distant coastal town.

Both Smith and Hofstede de Groot identified the town in the background as Vlissingen, in the province of Zeeland, but more recently Dr. Gerlinde de Beer has suggested that it might be Enkhuizen, on the western shore of the Zuider Zee north of Amsterdam.

In the eighteenth century this painting belonged to Johann I Goll van Franckenstein, a banker from Frankfurt who settled in Amsterdam. Better known as an important collector of drawings, he also owned a distinguished collection of Old Master paintings. The catalogue of the sale of his collection that followed the death of his grandson in 1832 reveals that he had a particular liking for the Dutch Italianates such as Berchem, Dujardin, Lingelbach and Adriaen van de Velde, as well as painters of the Leiden *fijnschilders* tradition and those influenced by them, including Gerrit Dou, Frans van Mieris, Gabriel Metsu, Jacob Ochtervelt, Gerard Terborch and Johannes Vermeer.

The son of Gerhard Backhusen and his wife Margarete Janssen, Ludolf Backhuysen was born in the German town of Emden on 28 December 1630. He trained as a clerk in his native town before moving to Amsterdam in 1649, where he was first employed by the Bartolotti trading house. Soon after moving to Amsterdam, he began to pursue his artistic interests, first as a calligrapher and then as a draughtsman of pen drawings, primarily of marine subjects on prepared canvas, panel and parchment. These works were probably inspired by the pen paintings of Willem van de Velde the Elder. According to the artists' biographer Arnold Houbraken, Backhuysen learnt to paint in oils from Allart van Everdingen and Hendrick Dubbels, but there is no documentary proof of this. His early monochromatic works also show the influence of Simon de Vlieger. Whatever the case, by the early 1660s Backhuysen had become an established painter. In 1663, he enrolled in the Amsterdam



Guild of St. Luke and quickly made a name for himself. On 14 June 1665 the burgomaster of Amsterdam commissioned him to paint a *View of Amsterdam and the IJ*, intended as a diplomatic gift for Hugues des Lionne, Louis XIV's Foreign Minister. For this painting, now in the Louvre, Paris, the artist received 1300 guilders – a considerable sum in those days – plus a gold ducat for his wife. Shortly after this he must have set up his own workshop. His several pupils included Pieter Coopse, Abraham Storck, Gerrit Pompe and Jan Claesz. Rietschoof.

Backhuysen married four times. His first wife was Lysbet Lubbers whom he married on 30 August 1657: on that occasion he is described as a “*teckenaer*” (draughtsman) in the marriage register. His second marriage to Catarina Bevel of Haarlem took place on 29 April 1660. On 26 June 1664, at which time he is referred to as a painter, he was married for the third time to Alida Greffet: her marriage portion, a silk business, contributed substantially to the family's economic stability. A daughter, Maria, was born to this union. On 10 May 1680 Anna de Hooghe, a prosperous merchant's daughter, became Backhuysen's fourth wife, Alida Greffet having died in 1678. Joannis, baptised on 3 February 1683, was the only one of three sons born of this union to survive. By the spring of 1685 Backhuysen was living at a fashionable address on the Herengracht. He remained active to a ripe old age and was still painting in the year before his death. He died in Amsterdam on 17 November 1708 and was buried in the Westerkerk five days laterⁱⁱⁱ.

P.M.

ⁱ Dr. Gerlinde de Beer supports the identification of the work as the one listed by Hofstede de Groot as catalogue number 153, although his description of the various boats is inaccurate.

ⁱⁱ A. Houbraken, *De groote schouburgh*, 1718-21, vol. II, pp. 236-44.

ⁱⁱⁱ Biographical details based on information provided in the biographies in Jeroen Giltaij and Jan Kelch, *Praise of Ships and the Sea: The Dutch Marine Painters of the 17th century*, Rotterdam & Berlin, 1997, p. 315 & George S. Keyes, *Mirror of Empire: Dutch Marine Art of the 17th Century*, The Minneapolis Institute of Arts, 1990, pp. 402-403.

No. 4

FERDINAND BOL

(Dordrecht 1616 –1680 Amsterdam)

Venus and Cupid

Signed and dated, lower right: *FBol. 1658*
On canvas, 45 x 36 ins. (114.3 x 91.5 cm)

Provenance:

J. M. Wayne by whom bequeathed in 1893 to his son
Henry Wayne
The Wayne Picture Settlement
Anon sale, Christie's, London, 5 July 2007, lot 56
With Johnny Van Haeften Limited, London
Private collection, U.S.A., 2007-2015

Exhibited:

Edinburgh, The National Trust for Scotland, The Georgian House,
on loan, 1973-2007.
Dordrecht, Dordrechts Museum, on loan November 2010-March 2013
Boston, Museum of Fine Arts, on loan April 2013-April 2015

Literature:

R. Klessmann, Herzog Anton Ulrich-Museum, Brunswick, *Die Hollandischen Gemalde*,
Brunswick, 1983, p. 31. No. 247
W. Sumowski, *Gemalde der Rembrandt-Schuler*, Landau/Pfalz, 1983, vol. V, p. 3082, no.
2007, p. 3137 (illustrated)

Venus stands in a clearing at the edge of a wood, having just alighted from a gilded chariot drawn by a pair of swans, her scantily clad figure enveloped in soft, glowing light. Cupid crouches beside her, his bow and quiver of arrows lying on the ground beside him, fastening one of her sandals. He looks up at her adoringly and meets her downward gaze.

Ferdinand Bol was one of Rembrandt's most successful students. The son of a prosperous Dordrecht surgeon, he entered Rembrandt's studio in Amsterdam around 1635. He was then about twenty years old and had probably already received his basic training as a painter, although there is no record of his teacher's name. He stayed with Rembrandt for six or seven years, during which time he was probably no longer a pupil in the strict sense, but a fully fledged studio assistant. During this period Rembrandt was at the peak of his popularity as a teacher and dozens of aspiring young artists beat a path to his studio door, hoping to learn how to imitate his manner. Around 1642, Bol established himself as an independent master. Initially, he remained faithful to Rembrandt's style, but after about 1650



he began to turn away from the influence of his master, adopting instead a more elegant and colourful manner, inspired by Flemish baroque masters. Like his teacher, however Bol concentrated his talents on producing portraits and history subjects.

The change in Bol's style set him on course for a brilliant career. In the late 1640s and the 1650s he received a string of official commissions, culminating in 1656 in the order for a painting for the burgomaster's chamber in Amsterdam's new Town Hall. By 1658, when Bol executed this painting, he was at the height of his powers. With its relatively smooth finish, even lighting and clear accents of red, white and blue, *Venus and Cupid* exemplifies his mature style. The graceful pose of the goddess and the classicising treatment of the human figures are also characteristic of this time. There are nevertheless still echoes of Rembrandt's influence in the warm golden-brown tints in the background, especially in the foliage of the trees.

Despite being on public view in Edinburgh from 1973, the existence of this painting remained unknown to scholars for another decade. Professor Albert Blankert was unaware of it at the time he published his 1982 monograph on the artist and Professor Werner Sumowski was only able to include it in the supplementary volume to his magnum opus on the paintings of the Rembrandt School. First published by Rüdiger Klessmann in 1983, it was nevertheless immediately recognised as the first expression of an idea that Bol later developed in his imposing *Venus and the sleeping Mars*, in the Herzog Anton Ulrich-Museum, in Brunswick (Fig. 1). The latter, which dates from a few years later, is generally



Fig. 1. Ferdinand Bol, (1616 – 1680), Mars and Venus, on canvas, 228 x 200 cm, Herzog Anton Ulrich-Museum, Braunschweig, Kunstmuseum des Landes Niedersachsen Fotonachweis: Museumsfotograf. Inv. No. GG 247.

regarded as the outstanding work of Bol's later oeuvre. In the Brunswick painting, Venus and Cupid appear identically posed in a similar setting, but the goddess's chariot and the pair of swans have been replaced by the recumbent figure of Mars and several playful putti. The motif of Cupid's bow and quiver of arrows has also been transposed verbatim from the prototype to the later work. It is worth noting that a similar gilded chariot drawn by swans to the one which features here may be seen in Bol's *Venus and Adonis*, in the Landesmuseum, in Graz, another painting of around the same dateⁱ.

Another version of our composition from the Studio of Ferdinand Bol was sold at Christie's in New York on 28th January, 2009.

Ferdinand Bol was born in Dordrecht in 1616, the son of a surgeon. The name of his first teacher is not recorded, but Blankert suggested that he might have served an apprenticeship either with Jacob Gerritz. Cuyp in his hometown, or with Abraham Bloemaert in Utrechtⁱ. At any event, around 1635, Bol went to Amsterdam to round off his artistic education with a spell in Rembrandt's studio. Bol remained with Rembrandt until about 1642, when he set up as an independent master in Amsterdam. In 1652, he obtained his citizenship of the city and, the following year, married Lysbeth Dell, whose father held a number of public offices in the city and whose mother was the daughter of an Amsterdam burgomaster. Bol lived with his wife on the Fluwelenburgwal, in the prosperous part of Amsterdam. Their only child to survive to adulthood, Elbert Bol, was born in 1653. From around the time of his marriage, Bol began to receive a steady flow of commissions for portraits of wealthy individuals and group portraits of boards of governors of institutions, as well as history paintings for public buildings. He played an important part in the decoration of the new Town Hall: his 1656 painting of *Pyrrhus and Fabricius* hung in the burgomaster's office and was greatly admired by contemporaries. In 1655, Bol was one of the officers of the Amsterdam guild of St. Luke. His first wife died in 1660. In 1666, he served as a sergeant in an Amsterdam militia company. In 1669, Bol married for a second time, Anna van Arckel, the wealthy widow of the treasurer of the Admiralty and moved with his new wife to the Herengracht. By now a wealthy man, with no need to earn a living by his brush, he apparently gave up painting. He died in 1680 and was buried in the Zuidekerk.

P.M.

ⁱ Albert Blankert, *Ferdinand Bol (1616-1680): Rembrandt's Pupil*, Doornspijk, 1982, pp. 16-17.

ⁱⁱ Blankert, *ibid.*, p. 17.

No. 5

JAN BOTH

(c. 1615 – Utrecht – 1652)

An Italianate River Landscape with Cattle and Travellers

Signed lower right: *JBoth*

On panel, 30 ¹/₄ x 39 ³/₄ ins. (76.8 x 101 cm)

Provenance:

Sir Hickman Bacon (1855-1945), Gainsborough & London by 1890

By descent to Sir Edmund Bacon (1903-1982), London

Anon sale, Sotheby's, New York, 25 January 2001, lot 128

Galleria Luigi Caretto, Turin

Private Collection, Austria

Private Collection, the Netherlands, 2014

Exhibited:

London, Guildhall, 1890, no. 56

Nah un Fern: Landschaftsmalerei von Brueghel bis Corinth, Landesmuseum, Hanover, 2001, cat. no. 30

Literature:

C. Hofstede de Groot, *A Catalogue Raisonné of the most Eminent Dutch Painters of the Seventeenth Century*, 1907-1928, vol. IX (1926), p. 485, no 255 (erroneously as on canvas, 101.5 x 76.3 cm)

B. Eclercy (ed.), *Nah un Fern: Landschaftsmalerei von Brueghel bis Corinth*, exh. cat., Landesmuseum, Hanover, 2001, cat. no. 30

Italianate landscapes form a distinct strand of Dutch seventeenth-century landscape painting. Perhaps more than any other artist, the work of Jan Both epitomises this genre. Born in Utrecht around 1615, Both studied with Abraham Bloemaert (1566-1651) before making a trip to Rome in the mid-1630s. Whereas earlier painters visited the city to study the work of Caravaggio (1571-1610), and the remains of classical antiquity, Both was chiefly inspired by the beauty of the countryside around Rome. He returned to Utrecht in 1642, where he devoted himself to painting landscapes based on his recollections and drawings of Italy.

While in Rome, Both produced a few urban genre scenes which are close in style to those of his brother Andries (c. 1612-1642). His work as a landscapist, however, must have attracted attention, for in 1639, along with Nicolas Poussin (1594-1665), Herman van Swanevelt (c. 1600-1655), Gaspard Dughet (1615-1675) and Claude Lorrain (1600-1682),



he was invited to participate in a project to paint a suite of landscapes for Philip IV of Spain's Buen Retiro Palace, near Madrid. Both's paintings from this series, which are now in the Prado, Madrid, already display a pervasive golden light and a taste for tall, stately trees and detailed foreground vegetation that are characteristic of his entire output. After his return to Utrecht, Both's talents unfolded fully, and in the decade remaining to him, he produced his best work. The paintings from this period almost without exception depict idyllic Italian landscapes, bathed in rich, golden sunlight. Identifiable locations are seldom represented and the staffage, though occasionally by other figure specialists, is for the most part painted by Both himself.

Establishing a chronology for Both's oeuvre is, however, problematic: apart from a small number of paintings that can be reliably assigned to his time in Italy, and two dated paintings from his late career¹, none of his works is dated. A shift from a somewhat monochromatic yellowish palette in his early Roman works to a richer, more varied colouring in his mature paintings can nevertheless be detected. Also, his larger, more complexly designed paintings are generally thought to be the product of his late career. In view of the present painting's mature and fully developed style, a date somewhere in the late 1640s therefore seems likely. Furthermore, the view of the river here recalls Both's etching, *View on the Tiber*, which he made in the second half of the 1640s as part of a six-part series depicting landscapes in the environs of Rome.

This harmonious painting, Both's largest work on panel, is characteristic of his work in both subject matter and style. Although powerfully evocative of the southern landscape, it probably depicts an imaginary scene. A rocky escarpment rises on the left and a clump of trees stands tall on the right, framing a vista of a river valley and a distant mountain range. The foreground is cast in deep shadow, while the scene beyond basks in the glow of the setting sun. Although the sun is hidden from view, its radiance suffuses the sky and clouds and gilds the outlines of everything it falls upon. In the left foreground, a muleteer drives his animals along a track that descends diagonally towards the valley floor, while on the right, two oxen approach slowly on a rising track that meets the viewer head-on. Their owner, a peasant, wearing a floppy hat and holding a staff, stands in the shade talking to a figure seated by the roadside. The composition is cleverly conceived: the two diverging tracks unite the shaded foreground with the middle distance, where the bright illumination draws the eye further into the scene. There, it dwells upon the languid curve of river, reflected in the sun's rays, a boat drawn up on the far bank and a building on the hill behind.

The influence of Both's sun-drenched landscape was wide-ranging. Not only can it be detected in the work of his pupils, Hendrick Verschuuring (1627-1690) and Willem de Heusch (c. 1625-1692), and in that of other second-generation Dutch Italianates like Adam Pynacker (c. 1620-1673) and Jan Asselyn (c. 1615-1652), but also in the paintings of artists who never set foot in Italy, including Aelbert Cuyp (1620-1691) and Paulus Potter (1625-1654).

Jan Both was born in Utrecht around 1615, the son of the glass painter Dirck Joriaensz. Both (or Boot). According to Joachim von Sandrart (1606-1688), both Jan and his older brother Andries became pupils of Abraham Bloemaert, and then travelled to Italy. Andries is documented in Rome from 1635 onward, but Jan is only mentioned there for the first time in 1638. By Easter 1639 the brothers were living together on the Via Vittoria. In the same year, Jan was commissioned, along with Nicolas Poussin, Herman van Swanevelt,



Gaspard Dughet and Claude Lorrain, to paint a suite of landscapes (now in the Prado) for Philip IV of Spain's Buen Retiro Palace on the outskirts of Madrid. In 1641, Jan and Andries began their journey home to Holland, but Andries was drowned in a canal in Venice, and Jan returned home alone. In Utrecht, Jan joined the Guild of Saint Luke, and in 1649, he was elected as an officer of the guild, together with Cornelis van Poelenburgh (c. 1586-1667) and Jan Baptist Weenix (1621-1660). He remained in Utrecht, where he died, unmarried, in July 1652 and was buried in the Buurkerk.

P.M.

¹ Jan Both, *Southern Landscape*, 1649, on copper, 42 x 54.5 cm, private collection: Jan Both (figures attributed to Nicolaus Knüpfer), *Mercury piping Argus to Sleep*, 1650, on canvas, 169 x 128 cm, Bayerische Staatsgemäldesammlungen, Munich, inv. no. 140.

No. 6

PIETER BRUEGHEL THE YOUNGER
(Brussels 1564 – 1637/8 Antwerp)

A Village Street with Peasants dancing

Signed, lower right: *P. BREUGHEL.*
On panel, 16 x 28 1/2 ins. (40.6 x 72.3 cm)

Provenance:

Lord Belper, Kingston Hall, Nottingham
By whom sold ['The Property of a Gentleman'],
Christie's, London, 23 March 1973, lot 90, for 150,000 guineas (£157,500) to Leonard
Koetser
Private Collection, South Africa, by 1974
Anonymous sale ['The Property of a South African Foundation'], Christie's, London,
7 July 1978, lot 217, for £260,000
With David Koetser, Zurich
Acquired from the above by the previous owners on 20 November 1978 for 1 million
Deutschmarks
Sold by a charitable family foundation, 2014

Exhibited:

Johannesburg, Carlton Centre, 1974
Brussels, Palais des Beaux-Arts, *Bruegel. Une dynastie de peintres*, 1980, no. 98.

Literature:

J. Folie in P. Roberts-Jones (ed.), *Bruegel. Une dynastie de peintres*, exh. cat., Brussels,
1980, p. 158, no. 98, reproduced (as lent by David M. Koetser, Zurich)
K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/8). Die Gemälde mit kritischem
Oeuvrekatalog*, 2 vols., Lingen, 2000, vol. II, pp. 837, 849, 871, no. E1196*, reproduced figs.
676 and 678 (detail).

A Village Street with Peasants dancing is an original composition by Pieter Brueghel the Younger. Unlike many of his paintings, it is not derived directly from a work by Pieter Bruegel the Elder and is known only in this one example. With its monumental dancing figures and characteristically bold, colourful style, it is one of Pieter Brueghel the Younger's most successful inventions. The painting dates from the later part of his career.



A Flemish village is the setting for Brueghel's rustic scene. A group of high-spirited peasants takes centre stage: they dance to the strains of a bagpiper, who stands beneath a tree. Three of the couples have joined hands and dance in a circle, kicking up their feet in time to the music: their energetic movements and heavy, swinging garments convey a sense of motion. In the background, a cluster of village houses gives way to a tree-lined avenue that recedes deep into the flat Flemish countryside. A village festival of some kind is evidently under way, for besides the dancing, the village is filled with people enjoying a day out: some are drinking and feasting at tables outdoors, while others stroll about, or stand in groups gossiping. Also visible are some children playing with a man dressed as a fool, a beggar asking for alms, and a pair of sweethearts stepping out together hand-in-hand. For the most part the atmosphere is convivial and relaxed, but over on the left a fight has broken out between two men. A third man tries to join the fray, but is restrained by his neighbours.

The early life of Pieter Brueghel the Younger was dominated by the genius of his father. Pieter the Elder died prematurely in 1569 – “snatched away from us in the flower of his age”, as his great friend the geographer Abraham Ortelius relates – leaving his wife Mayken Coecke and two sons, Pieter the Younger, aged about four or five, and Jan, barely a year old. The two youngsters could scarcely have known their father, yet both of them followed in his footsteps and became painters. Pieter, we are told by Karel van Mander, studied with Gillis van Coninxloo in Antwerpⁱⁱ, while Jan was taught the art of painting miniatures by his grandmother Mayken Verhulst. Both had prolific careers. Jan spent seven years in Italy, before settling in Antwerp, where he became a renowned painter of history subjects, landscapes and flower pieces in a style of his own that owed little to his father. Pieter, by contrast, remained in Antwerp, where he set up a workshop and made a name for himself producing copies, versions and adaptations of his father's works.

It was not until about 1619 that Pieter Brueghel the Younger began to find his own voice and develop a repertoire of his own compositions. His inventions from this time focus mainly upon views of village and rural life, particularly peasant festivities. This late-flourishing of his creativity is acknowledged in Anthony van Dyck's famous *Iconography* (1630-31), which features a portrait of the artist together with the caption *Antverpiae pictor ruralium prospectuum* (Antwerp Painter of Rustic Landscapes).

As has already been mentioned, *A Village Street with Peasants* is unique in Pieter Brueghel's oeuvre. It is nevertheless loosely related to several of his other late compositions. These include depictions of *The Swan Inn*, a composition known in seven versions which shows a long village street with figures feasting before the village innⁱⁱⁱ. Some of the figure groups in our painting can also be found in versions of the much larger *Kermesse of Saint George*, which is dated 1628^{iv}. These include the ring of dancing couples and the motifs of the fighting men seen behind them. The dancing group measures approximately the same in both paintings, which suggests that the design for it was likely to have been transferred by tracing, as was a common practice in Brueghel's studio. This theory is borne out by the underdrawing of the present picture, revealed by infra-red imaging (fig. 1).^v The underdrawing of the central figure group appears to have been done in two stages. The first is a characteristic outline which looks as if it were traced, while the second is freer as if working up the transferred design. The underdrawing of the buildings, trees and subsidiary figures is looser still and for the most part seems to have been done freehand. The close relationship between our painting and the *Kermesse* of 1628 suggests that our painting was also executed at around the same time.



The receding tree-lined avenue, which gives this composition such a powerful sense of depth, was also a device that Brueghel utilised on other occasions. A similar broad avenue with trees on either side appears, for example, in an earlier, also unique composition of a village landscape with peasants feasting before an inn^{vi}, and in a large-scale depiction of *The Return from the Fair*^{vii}.



Fig. 1 Underdrawing revealed by infra-red photography.

Surprisingly few details survive regarding the life of Pieter Brueghel the Younger. Even his date of birth, probably in Brussels, is not known, although two documents which state that he was thirty-six on 22 May 1601 and seventy-two on 10 October 1636 suggest he was born in 1564 or 1565. He was the son of the celebrated peasant and landscape painter Pieter Bruegel the Elder, and the older brother of Jan Brueghel the Elder. He was therefore only about five years old when his father died prematurely in 1569 and was an adolescent when his mother, Maria Coecke, daughter of the artist and publisher Pieter Coecke van Aelst (1502-1550) passed away nine years later. He may have received his first training from his maternal grandmother, Mayken Verhulst, who was a painter and had been married to Pieter Coecke van Aelst. He lived in Brussels until 1583, when he moved to Antwerp, where he may have become an apprentice to the landscapist Gillis van Coninxloo, as Karel van Mander claimed^{viii}. In 1584-85, Pieter the Younger registered as a *vrymeestersson* ('free master's son') in the Antwerp painters' Guild. In 1588, he married Elizabeth Goddelet, who bore him seven children, all of whom were baptised in the Sint-Andrieskerk in Antwerp between 1589 and 1597. Nine pupils are listed as having been trained in his workshop between 1588 and 1626, among them Frans Snyders and Gonzales Coques. His eldest son, Pieter III, who also became a painter, probably trained with his father before registering in the Guild of St. Luke in 1608. Although he enjoyed a long and productive career that lasted more than half a century and exported his works widely through the firm of Forchoudt, he seems never to have owned a house and, in 1597, was behind with his rent. He died in Antwerp in 1637 or 1638.

P.M.



ⁱ A. Ortelius, *Album Amicorum*, Pembroke College, Cambridge, fols. 12v-13r.

ⁱⁱ Karel van Mander, *Het Schilder-Boeck*, (1604), fol. 267v-268r, ed. By Miedema 1994-1999, vol. I, pp. 328-331.

ⁱⁱⁱ K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/8). Die Gemälde mit kritischem Oeuvrekatalog*, 2. vols, Lingen, 2000, vol. II, pp. 834-836, 845-846, nos. E1179-1186.

^{iv} K. Ertz., 2000, *ibid*, pp. 870-872, cat. no. 1239.

^v Conducted by Art Access Research.

^{vi} K. Ertz, 2000, *op. cit.*, pp. 836-837 & 881, cat. no. 1195.

^{vii} K. Ertz., 2000, *ibid*, pp. 836 & 889, Cat. no. 1301.

^{viii} See: Christina Currie & Dominique Allart, *The Brueghel Phenomenon*, 3 vols., Brussels, 2012, vol. I, p. 48, for the latest research on Pieter's apprenticeship with van Coninxloo.

No. 7

MARTEN VAN CLEVE I
(c. 1527 – Antwerp – before 1581)

A Wedding Procession

On canvas, 61 1/4 X 101 ins. (155.3 x 256 cm)

Provenance:

Marchesa de Bermejillo del Rey, by the early 20th century
And by descent to the previous owner
Private Collection, Spain, until 2015

Literature:

M. Diaz Padrón, 'La Obra de Pedro Brueghel el jóven en Espana', *Archivo Espanol de Arte*, 1980, p. 309, fig. 18.

K. Ertz, *Pieter Brueghel der Jüngere*, Lingens, 2000, vol. II, p. 702, no. A830.

Against a backdrop of rolling farmlands and a giant windmill, a wedding party makes its way along a road from the village on the right, where preparations are being made for the wedding feast, to the church in the upper left-hand corner. As was customary, the bride and groom walk separately, each processed by a man playing a *doedelzac* (bagpipes). Tall trees single out the groom, who is identified by the wedding crown he wears on top of his bright red cap. He is followed by two older men, probably the fathers of the bridal couple, and the other menfolk of the village. Then comes the plump and solemn-looking bride, wearing a bridal crown and flanked on either side by pages. She is attended by the two mothers and the other female members of the party. Work in the fields has all but stopped: three sacks of flour sit at the foot of the windmill and a cart stands idle. The workers have all turned out to accompany the wedding procession on its way: among the crowd of well-wishers are young men and old, a shepherd, a miller, his face white with flour, and many more besides.

Marten van Cleve the Elder was born into a large family of painters, originally from Kleve, who settled in Antwerp in the late fifteenth or early sixteenth century. He became a master in the Guild of Saint Luke in 1551-52, and from around 1556, ran a studio of his own which was highly productive throughout the 1560s and 1570s.

Van Cleve was a contemporary of Pieter Bruegel the Elder (c. 1527/30-1569). Both artists were born around the same time, but van Cleve outlived Bruegel by some twelve years. Van Cleve was strongly influenced by Bruegel's vivid images of peasant life, but to characterise him merely as a Bruegel follower does not do him justice. With the publication of Klaus Ertz's *catalogue raisonné* of van Cleve's work in 2014, his individual artistic identity and the profile of his oeuvre have become more clearly defined. Whilst van Cleve's subject matter



is clearly much indebted to Bruegel, he nevertheless devised subjects and compositions of his own. Like Bruegel, he found his subjects mainly in scenes of everyday life, especially peasant feasts and celebrations. The peasant wedding, with its various rituals and ceremonies, was a favourite theme and one to which he returned frequently, mostly in the form of cycles of small-scale panels illustrating different episodes of the celebrations. By contrast with these small works, the present canvas is exceptionally large. Together with *Saint George's Day*, another discovery that appeared recently on the market, *The Wedding Procession* stands out in van Cleve's oeuvre as his largest and most ambitious work.

This monumental treatment of the wedding procession, which comes from an old Spanish aristocratic family, was for many years tentatively ascribed to Pieter Brueghel the Younger. On the basis of old photographs Klaus Ertz included it in his 2000 *catalogue raisonné* of the works of Pieter Brueghel the Younger (*loc.cit*) as of unsure attribution. More recently, having finally been able to examine the picture at first hand, Ertz recognised it unequivocally as the work of Marten van Cleve. By then, it was too late to include it in his *catalogue raisonné* of van Cleve's work which had already gone to press. The painting nevertheless constitutes an important addition to the artist's oeuvre.

There exists a number of versions and variants of this composition by Pieter Brueghel the Younger. Ertz listed fourteen in his *catalogue raisonné*ⁱⁱ, of which he considered six to be autographⁱⁱⁱ. The latter are all painted in smaller format on panels measuring approximately 72 x 122 cm and date from Pieter the Younger's late career^{iv}. The different versions manifest numerous variations in the number and details of the figures. In addition, there is a version, once thought to be by Pieter Bruegel the Elder, in the Maison du Roi, in Brussels^v, which is now generally considered to be a work by his younger son Jan Brueghel the Elder from the late



1590s. Until the recognition of our painting as a work by Marten van Cleve, it was always assumed that Pieter the Younger and Jan the Elder based their versions on a now lost work by their father. Documentary sources confirm that Bruegel painted several scenes of peasant weddings^{vi}, of which only two survive today – his *Wedding Dance* (Detroit Institute of Arts) and his *Peasant Wedding* (Kunsthistorisches Museum, Vienna)^{vii}. Furthermore, the whole conception of the subject, as well as the monumental figure types, point to a work from the last decade of Bruegel's life. However, no painting, or related drawings or prints of this subject have come down to us. The possibility therefore remains that van Cleve's treatment of this subject, painted probably in the decade following Bruegel's death, may have served as the "missing link" between a work by Bruegel and those executed by his sons some twenty and forty years later.

The stylistic traits that distinguish this work by van Cleve from versions of the same composition by Pieter Brueghel the Younger may be found chiefly in the more fluid handling of paint and in the style of the figures, in particular their facial types, and their clothing. Van Cleve's figures noticeably lack the dark outlines that are characteristic of those by Brueghel's hand. Furthermore, both in terms of its handling of paint and in its use of colour, this painting differs substantially from the version attributed to Jan Brueghel the Elder.

The son of Willem van Cleve the Elder, Marten van Cleve the Elder was probably born in Antwerp around 1527. His date of birth is derived from a document of 2 April 1567 in which he declared his age to be 40. His brothers Hendrik III and Willem II van Cleve also became painters. Marten was very likely trained by his father, before enrolling as a master in the Antwerp Guild of St. Luke in 1551-52. According to Karel van Mander, he subsequently



followed his brother Hendrik III into the studio of Frans Floris (1519/20-1570): this would probably have occurred around 1552 to 1553. On 7 January 1556, he married Maria de Greve, and apparently set up his own studio around the same time. The guild records show that he took on five apprentices between 1558 and 1575. His own sons Gillis, Marten II, Joris and Nicolaes also probably worked in the studio. Van Mander's statement that the artist collaborated with a number of landscape painters, including his brother Hendrik III, Gillis van Coninxloo III, Gillis Mostaert and Jacob Grimmer, is confirmed by seventeenth-century inventories. Marten died in 1581, at which time van Mander tells us he was suffering from gout and rheumatism.

P.M.

ⁱ Marten van Cleve I, *St. George's Day: a village kermesse with figures dancing and merrymaking*, on canvas, 138 x 270 cm, Christie's, 3 December 2013, lot 9.

ⁱⁱ K. Ertz, *Pieter Brueghel der Jüngere*, Lingen, 2000, vol. II, p. 702, nos. E818-E832.

ⁱⁱⁱ K. Ertz, *ibid.*, nos. E818-E823

^{iv} There are dated examples for the years 1623, 1627 and 1630.

^v Ertz, *op. cit.*, no. E828

^{vi} Dominique Allart in Pieter van den Brink, et. al., *Brueghel Enterprises*, exh. cat., Bonnefontenmuseum, Maastricht and Musées Royaux des Beaux-Arts de Belgique, Brussels, 2001-2002, pp. 48-49 & 54.

^{vii} Pieter Bruegel the Elder, *Peasant Wedding Dance*, dated MD LXVI, 119 x 157 cm, Detroit Institute of Arts, inv. 30.374; *Peasant Wedding*, unsigned, 114 x 164 cm, Vienna, Kunsthistorisches Museum, inv. 1027.



No. 8

DIRCK VAN DELEN

(Heusden 1604/5 – 1671 Arnemuiden)

A Church Interior with an elegant Company attending a Christening

Signed and dated, lower right: *dirck van delen. fecit. 1629*
On copper, 9 x 13 1/4 ins. (24.4 x 34.9 cm)

Provenance:

(Possibly) John (Jan) Hope (1737-1784), Amsterdam
Thomas Hope (1769-1831), Duchess Street, London, as hanging in the New Gallery, and Deepdene, Surrey, and by descent to
Henry Thomas Hope (1808-1862), and by inheritance to his wife
Anne Adèle Hope (d. 1884), and by inheritance to her grandson,
Lord Henry Francis Pelham-Clinton-Hope, 8th Duke of Newcastle-under-Lyme (1866-1941),
London, by whom sold to the following
P. & D. Colnaghi and Asher Wertheimer (1844-1918), London, 1898
Max Flersheim (1849-1922), Paris, 1918
Ivar Krueger (1880-1932), Stockholm,
His deceased sale: Svenk-Franska Konstgalleriet, Stockholm, 14 September 1932, lot 44
Anonymous sale; Sotheby's, London, 22 February 1984, lot 52 (£22,000)
Eric Martin Wunsch, New York, by 1995
With Johnny Van Haeften Limited, London, 1997
With Galerie Sanct Lucas, Vienna
Cunningham Collection, U.S.A., until 2015

Exhibited:

South Kensington Museum, London, 1868, on loan
South Kensington Museum, London, 1891, on loan, no. 7
Dutch and Flemish Old Master Paintings, Catalogue ten, December 1997, cat.no.11
National Gallery of Art, Washington, D.C., on loan 2001-2015

Literature:

C. M. Westmacott, *British Galleries of Painting and Sculpture Comprising a General Historical and Critical Catalogue*, London, 1824, p. 235
J. Weale (ed.), *London Exhibited in 1852*, London, 1852, p. 412
G. F. Waagen, *Treasures of Art in Great Britain*, London, 1854, vol. II, p. 123
W. von Bode, *Studien zur Geschichte der holländischen Malerei*, Brunswick, 1883, p. 217
H. Jantzen, *Das Niederländische Architekturbild*, Brunswick, 1910, p. 111, no. 107



This small painting on copper is a comparatively early work by Dirck van Delen, who worked mostly in the area of Middelburg in Zeeland, the southwestern, coastal province of the Netherlands. Middelburg is closer to and (via the Scheldt) better connected with Antwerp than with the major Dutch cities, and this is to some extent reflected in artistic styles: van Delen has more in common with Flemish architectural painters such as Pieter Neefs the Elder than with Pieter Saenredam in Haarlem, quite as the flower still lifes of Ambrosius Bosschaert the Elder and Balthasar van der Ast in Middelburg are closely associated with those by Jan Brueghel the Elder and other Flemings.

However, van Delen was among the prominent Middelburg artists (Adriaen van de Venne is another) who were well connected with the court of Prince Frederik Hendrik and its social circle at The Hague, where exquisite cabinet pictures like this one were collected. Van Delen himself was a socially prominent figure: shortly after his marriage in 1625 he became master of the toll-house in Arnemuiden, near Middelburg, and for over four decades he served almost continuously on the town council, mostly as burgomaster. He would have found clients in this circle also, for architectural pictures of the kind he painted – palace interiors and exteriors, and imaginary church interiors – were expensive in van Delen's day, and appealed to sophisticated collectors with an interest in refined execution, perspective effects, and architecture per se. The grandest example of this taste in the Northern Netherlands is the set of five canvases (each about ten feet high) by van Delen in the Rijksmuseum, Amsterdam, which he painted ca. 1630-32, probably for the house of Floris II van Pallandt van Culemborg on the Lange Vijverberg in The Hague. The two Princes of Orange (Maurits and Frederik Hendrik), Frederick V of the Palatinate and his wife Elizabeth Stuart, and other princely figures are seen in palatial porticos and rooms.

The present picture shows a Protestant service in progress in a small Gothic church with late Renaissance elements, such as the choir screen, pulpit, organ, entranceway and princely tomb. The fame of a figure from the recent past is balanced by the hopes for the future, in the form of the red-draped bundle in the arms of a woman who walks with her well-dressed companions to a christening. The ceremony was a fairly common subject in Flemish and Dutch views of church interiors, and it clearly suggested to contemporaries the importance of religion in the course of life. In this respect, small, finely painted church interiors such as this one might be compared with late Medieval Books of Hours, for faith is embodied in a luxury item meant to be held and examined with pleasure.

Walter Liedtke

According to Cornelis de Bie, Dirck van Delen was born in Heusden, northeast of 's Hertogenbosch, around 1605. He may have been a pupil of Hendrick Aertsz., a painter of architectural fantasies. He married his first wife, Maria van der Gracht, in Arnemuiden, near Middelburg, around 1625, and the couple settled there by 1626, the year their child was baptised. On 31 May 1628, van Delen became a citizen of Arnemuiden, residing there for the rest of his life and serving almost continually as a member of the town council, mostly as burgomaster. He joined the Middelburg painters' guild in 1639 and remained a member until 1665. According to a painted epitaph, which still hangs in the town hall of Arnemuiden, van Delen was married three times. When his first wife died in 1650, at the age of sixty-two, the painter was only forty-five years old. The artist subsequently married Catharina de Hane, who was thirteen years his junior when she died on 24 December 1652 and, finally, he married Johanna van Baelen, who passed away on 16 December 1668, aged sixty-eight.

The staffage in van Delen's paintings was sometimes provided by other artists, including Dirck Hals, with whom he collaborated in the late 1620s, Pieter Codde, Anthonie Palamedesz. and Jan Olis. He visited Antwerp in 1666 to collaborate with Theodore Boeyermans on a large allegory, commissioned by the city's guild of St. Luke and apparently revisited Antwerp in 1668 or 1669. He died, aged sixty-six, on 16 May 1671 in Arnemuiden. Although he had at least one son, no children survived him. The inventory of his estate testifies that he was well-to-do.



No. 9

WILLEM HERMAN SZ. VAN DIEST

(The Hague? before 1610 – in or after 1668 The Hague)

Ships in a stiff Breeze on the River IJ before Amsterdam

Indistinctly initialled and dated on the buoy, lower centre: ...D. /16...

On canvas, 20 1/2 x 28 ins. (52.2 x 71 cm)

Provenance:

In the possession of the previous owner's family for several generations, where it was thought to be by Willem van de Velde

Note:

We are grateful to Dr. Gerlinde de Beer for confirming the attribution on the basis of photographs, also for her help in identifying the location and for suggesting a date in the late 1640s or early 1650s.

The details of Willem van Diest's early life and training are not documented, but he was probably born in The Hague around 1610. His earliest known signed and dated painting, *A Shipwreck on a Beach*, of 1629, in the Walters Art Gallery in Baltimoreⁱ, reveals the influence of Jan Porcellis (1583/5-1632), a leading marine painter of the previous generation, who may have been his masterⁱⁱ. Whatever the case, van Diest was evidently well established as a marine painter by 1631, when he accepted a commission from the municipal council of The Hague to paint a picture representing a ship from Lubeck, which had been rescued by The Hague militia after it had been run aground by Dunkirk pirates at Scheveningenⁱⁱⁱ.

"Master Willem, painter of ships" (*Meester Willem, scheepschilder*), as he was described in the registers of the St. Luke's Guild, was among the leading marine painters in The Hague in the seventeenth century. Although his contemporaries Jan van Goyen and Abraham van Beyeren both painted marines, they were not specialists in the genre. Van Diest's surviving oeuvre on the other hand consists exclusively of cabinet-sized marine paintings. He developed a wide repertory of themes, including calms, beach and river scenes, stormy seas and his preferred subject, shipping in breezy conditions. The subtle atmospheric seascapes of the marine painter Simon de Vlieger evidently made a deep impression on van Diest, as did the tonal marines of van Goyen. He nevertheless developed his own distinctive style, which is characterised by a somewhat monochrome palette. His son Jeronimus followed closely in his father's footsteps, painting more or less the same subjects in a similar style.





In this fine example of his work, van Diest has taken a view from the water looking across a busy shipping lane. A stiff breeze is blowing, whipping up the foreground water and forming whitecaps on the crests of the waves. A narrow spit of land is visible in the distance on the right and a major seaport in the mid-distance on the left: the profile of a city church rises above the forest of masts. Various different types of vessels are manoeuvring at close quarters in the confined channel of water. In the centre, a flute (*fluitschepen*) under sail heads directly towards the viewer: another, flying Dutch colours lies at anchor behind it. On the left a small cargo vessel (probably a *smalschip*) is tacking into the wind and beyond it is a sloop, filled with passengers, going ashore. On the right, another sailing boat (probably a *wijdschip*) appears to be sailing into the path of the larger merchant ship. The sea beyond is dotted with the sails of smaller craft. A buoy bobs on the waves in the foreground.

We are grateful to Dr. Gerlinde de Beer who has been able to identify with certainty the location of the city seen in the background here^{iv}. Although van Diest has concentrated his attention on the various ships and sailing boats in the foreground, he has accurately depicted the approach to Amsterdam from a southerly direction. Only a sizeable harbour, such as that of Amsterdam, could offer shelter to as many large seagoing vessels as are assembled in the left background, but far more telling, is the gallows-field – the place of public execution – just visible on the far right, situated on the Volewijck, a spit of land on the north side of the River IJ. According to Dr. de Beer, this small motif would have been sufficient for a contemporary viewer to recognise the location. The church tower that one sees rising above the masts of the ships is that of the Westerkerk. Designed by the city architect Hendrick de Keyser and built between 1620 and 1638, its tower, measuring eighty-five metres (280 feet) was the tallest in Amsterdam.

There are few dated paintings by van Diest so the exact chronology of his oeuvre is uncertain, but Dr. Gerlinde de Beer has suggested a date in the late 1640s or early 1650s for the present painting. The restrained use of colour is typical of his work, as is the regular pattern of the waves. In this painting van Diest creates a lively counterpoint between the restless motion of the sea and the billowing clouds above and enlivens the scene with a shaft of sunlight illuminating the centre of the composition.

Willem van Diest is first cited in 1631 at the baptism of his daughter Adriana in the Grote or Jacobskerk in The Hague. This evidence of paternity and other records suggest that the painter was born around 1610 and probably lived in The Hague. The 10th January 1634 saw the baptism of another child, whose name is unrecorded, but it may have been his son Jeronimus, who was to become a marine painter like his father. In 1634, he became a citizen of The Hague and in the same year he was paid 72 Flemish pounds by the city magistrates for the picture of a ship from Lubeck, which was rescued by The Hague militia. In 1636 and 1638 two more children were born: Adriana, the first daughter having died in the meantime, and Catharina. Van Diest is first mentioned in the records of the St. Luke's guild in 1639 as "Master Willem, painter of ships" (*Meester Willem, scheepschilder*) although he had probably joined the guild sometime before. A son, Joost, and a daughter, Elisabeth, were born in 1641 and 1644 respectively. Also present at their baptisms was Swaentje Coijmans, the painter's legal or common law wife. In 1646, a son, Anthoni, was born, and in 1649, a daughter, Cornelia, at whose baptisms both the painter and Swaentje Coijmans were present. Contemporary documents indicate that the painter was frequently in debt. In 1656, van Diest was among the founding members of the *Confrérie Pictura*, the association of artists in The Hague which had broken away from the St. Luke's guild. In 1657, he painted a marine for the boardroom of the brotherhood. In 1660, this painting became the subject of a dispute when the artist removed it from the chamber and the members felt obliged to have it brought back. His name occurs in a notarial document of 10 September 1663 stating that he would not be required to appear as a witness, but he was not present on 14 September 1664 at the baptism of a grandson named after him. It was therefore long assumed that he had died in the meantime, but the discovery of a signed and dated painting of 1668^v indicates that he lived until at least that year^{vi}.

P.M.

ⁱ Willem van Diest, *Shipwreck on a Beach*, signed and dated 1629, on panel, 48.9 x 71.5 cm, Walters Art Gallery, Baltimore, inv. no 37.877.

ⁱⁱ In 1626, Jan Porcellis was living at Voorburg, near The Hague, and the following year he bought a property in The Hague as an investment.

ⁱⁱⁱ The incident occurred on 30 September 1631. The commission was carried out between 1631 and 1634 in which year van Diest received the sum of 72 Flemish pounds. See the exh. cat. by Jeroen Giltaij and Jan Kelch, *Praise of Ships and the Sea: The Dutch Marine Painters of the 17th century*, Rotterdam & Berlin, 1997, p. 233, note 8. The painting is not known today.

^{iv} Private communication, 29th January, 2014.

^v Sale, Phillips, London, 11-12 1990, lot 82 and sale, Phillips, London, 2-7 1991, lot 153.

^{vi} For the documents relating to his biographical details see: Jeroen Giltaij and Jan Kelch, *Praise of Ships and the Sea: The Dutch Marine Painters of the 17th century*, Rotterdam & Berlin, 1997, p. 223.

No. 10

CORNELIS DUSART
(1660 – Haarlem – 1704)

Peasants playing Skittles before an Inn

Signed and dated, centre right: *Cornelis Dusart fec. 1691*
On canvas, 14 x 17 ³/₈ ins. (35.7 x 44.2 cm)

Provenance:

John Waterloo Wilson (1815-1883)ⁱ
His sale; M. Charles Pillet, Paris, 14-16 March 1881, lot 49 ("*Joueur de quilles*"). Sold for FRF 6,000
With X. Scheidwimmer, Munich, by 1973
Egon Rusche, Oelde
Acquired from the above by the previous owners in September 1975 for 95,000 Deutschmarks

Literature:

*Catalogue de Tableaux anciens et modernes de M. John W. Wilson, en son hotel, Avenue Hoche 3, Paris, 1881, p. 46, lot. 49*ⁱⁱ
L'Année Artistique, Paris, 1882, p. 121
Die Weltkunst, 22 October 1973, reproduced p. 1731 (in an advertisement by Scheidwimmer)

The scene takes place before a country tavern. A festival of some kind is in full swing and the town is full of people enjoying a day out. In the foreground, a barmaid serves a red-faced fellow, who is seated on a bench, smoking a pipe. To his right are a couple of men engaged in a game of skittles and two children playing with a dog. Behind them, seated at a table is a rowdy party of peasants. They are smoking, drinking and generally letting their hair down: one of their number is suffering the consequences of overindulgence. In the background, itinerant tradesmen unload goods from a wagon, while others sell their wares from booths and stalls set up for the occasion. A bare-footed monk walks among the visitors to the fair.

Born in Haarlem in 1660, Cornelis Dusart spent most of his active life in his hometown. He was one of the last pupils of Adriaen van Ostade and, according to Johan van Gool, the most promising of his master's studentsⁱⁱⁱ. Following Adriaen van Ostade's death in 1685, Dusart took over the contents of his studio, including some unfinished paintings, which he apparently completed, as well as drawings and prints. There are dated paintings by Dusart for almost every year between 1679 and 1702. In addition to painting, he was a talented and prolific draughtsman and printmaker. In his work, Dusart kept alive into the closing years of the seventeenth century the low-life genre tradition established by Adriaen van Ostade some seventy years before.



Johan van Gool also correctly observed that Dusart “followed close on the heels of his master in everything involving the representation of peasant life”. This is especially true of his early work which is deceptively close to Adriaen van Ostade’s late manner. However, he gradually developed a more personal style and turned increasingly to Jan Steen for his inspiration. His mature works are typically more satirical than those of van Ostade and frequently display an element of caricature.

The theme of peasants enjoying themselves outside a country tavern descends from Adriaen van Ostade. The subject is particularly well suited to Dusart’s talents, who is at his best in scenes of this kind which involve lots of figures engaged in lively activities. Representations of peasants playing skittles, a subject painted both by van Ostade and Steen, is one of his favourites. Skittles was a popular game played in tavern gardens. The object in Dutch skittles was to try either to knock over the kingpin without disturbing the rest, or to knock over the others leaving the kingpin standing^{iv}. Dusart painted several other images of outdoor tavern scenes with figures playing skittles or bowls, including a signed and dated work of 1682^v and an example in the museum in Dresden^{vi}.

The son of Jan Dusart of Utrecht and Catharina Brouwers from Haarlem, Cornelis Jansz. Dusart was baptised in Haarlem on 25 April 1660. He studied with Adriaen van Ostade from about 1675 to 1679 and entered the Guild of St. Luke in Haarlem on 10 January 1680. On 29 March 1682 he became a member of the Reformed Church and in 1692 was appointed warden of the guild. Between 1685 and 1695, Cornelis lived alternately in Haarlem and in Amsterdam, however, his name does not appear in the Amsterdam guild records. Cornelis never married. Little more is known about the artist’s life. He died on 1 October 1704 and was buried in the Grote Kerk in Haarlem six days later. On 31 July 1708, his art collection was sold at auction in The Hague. It included not only his own works and the residue of the van Ostade estate, but also a substantial collection of paintings, drawings and prints by Italian and Dutch artists, including works by Bega, Gerrit Berckheyde and Adriaen van de Velde^{vii}.

P.M.

ⁱ We are grateful to Mr. Bram Dudok van Heel for providing this information about the picture’s provenance.

ⁱⁱ Lot 49 is described as “Joueur de quilles. Devant un cabaret, après le marché, des paysans sont venus s’attabler à l’ombre d’un arbre. Au premier plan, l’un d’eux assis, la jambe étendue sur un banc, tient une chope de bière et plaisante avec une femme debout devant lui, pendant que deux joueurs de quilles s’amusez près de là; derrière ceux-ci, deux enfants et un chien. A gauche, à la porte du cabaret, une femme verse à boire à un villegois assis, deux poules, un billot, et diverse utensils. Au fond, le village animé de nombreuse figures de paysans en liesse. Toile, Haut, 35 cent; large, 44 cent.”

ⁱⁱⁱ Johan van Gool, *De nieuwe schouburg der Nederlantsche konstschilders en schilderessen*, 2 vols., The Hague, 1750-1. vol. 2, p. 457.

^{iv} See: Philip C. Sutton, *The Age of Rubens*, exh. cat., Museum of Fine Arts, Boston & Toledo Museum of Art, 1994, p. 418.

^v Cornelis Dusart, *Peasants playing skittles outside an inn*, signed and dated 1682, on canvas, 57 x 49.5 cm, sold Parke Bernet, New York, 12 December 1956, lot 39.

^{vi} Cornelis Dusart, *Peasants playing skittles before an inn*, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden, inv. No. 1536 (Witt Library, London).

^{vii} For a more detailed account of the artist’s life see the biographies in *Painting in Haarlem 1500-1850: The collection of the Frans Hals Museum*, 2006, pp. 144-145 and Oxford Art online.



No. 11

GOVAERT FLINCK

(Cleves 1615 – 1660 Amsterdam)

A Shepherdess listening to a Shepherd playing a Flute in an Arcadian Landscape

Signed and dated lower left: *G. Flinck f 1654 (?)*
Oil on canvas, 54 1/2 x 66 ins. (140 x 173 cm)

Provenance:

Possibly Jan Steen (1625/6-1679), Leiden
Possibly his posthumous sale, Alkmaar, 12 August 1750, lot no. 8 (according to Von Moltke, no. 148a, see literature below)
Anthonie H. G. Fokker (1890-1939), by whom acquired at an unidentified Amsterdam sale, c. 1938
Thence by descent
Sotheby's, Amsterdam, 8 May 2007, lot 73
With Johnny Van Haeften Limited, London, 2007
Private Collection, New York, 2007-2015

Exhibited:

Amsterdam, Rijksmuseum, 1939-1945, on loan with the permanent collection [lent by the heirs of A. H. G. Fokker]

Literature:

J. W. von Moltke, *Govaert Flinck*, Amsterdam, 1965, p. 97, no. 147, plate 30 (and possibly identical to no. 148a)
A. McNeil Kettering, "Rembrandt's Flute Player: a unique treatment of pastoral", *Simiolus*, 9, 1977, p. 41-42, fig. 24, where dated *circa* 1654
W. Sumowski, *Gemälde der Rembrandt-Schüler*, 5 vols, Landau, 1983-1990, vol. II, p. 1025, no. 635, illustrated, as dated 1654 (as incorrectly in the Smeulers Collection, The Hague).

Engraved:

Engraved in reverse by Abraham Blooteling! (Fig. 1)

Born in Cleves in Germany in 1615, Govaert Flinck served his apprenticeship with the Dutch painter Lambert Jacobsz. (c. 1592-1637) in Leeuwarden. Around 1633, he moved to Amsterdam to further his training with Rembrandt because, as Houbraken explained "Rembrandt's manner was so generally praised at that time that Flinck] found it advisable to learn for a year with Rembrandt, in order to acquire the manner of painting."ⁱⁱ Houbraken also informs us that he was so adept at absorbing Rembrandt's style that his works often passed or were sold as authentic paintings by the master. However, after setting up on his own, Flinck made determined efforts to distance himself from Rembrandt, developing instead a more colourful and elegant style inspired by Flemish masters and the fashionable Bartholomeus van der Helst. His ability to adapt to the changing tastes of the public brought him rapid success and rich rewards.





Fig. 1. Engraved by Abraham Blooteling after Govaert Flinck. Rijksmuseum, Amsterdam.

In this large canvas Flinck depicts a young shepherd and a shepherdess seated by a bank in the shade of some trees: their flock grazes peacefully in the field nearby. The young man is dressed in a red tunic, floppy-brimmed hat and Roman-style sandals: his shepherd's crook and water gourd lie on the ground beside him. He serenades his companion on his flute. She is swathed in loosely fitting garments, exposing one shoulder in the *all'antica* style, and wears a plaited ribbon in her hair. Smiling coyly, she weaves him a garland of flowers. They cast side-long glances at one another. Beyond the shade of their leafy bower, we catch a glimpse of sunlit pastures and wooded uplands. The scene's idyllic mood is underscored by the bucolic setting and the soft, glowing light.

Pastoral scenes enjoyed widespread popularity in Dutch seventeenth-century art. The inspiration for this genre was largely literary in origin and its development was closely connected with the fashion for pastoral plays, poems and songbooks which took hold in The Netherlands in the first decade of the century. The theme of the amorous shepherd couple made its appearance in the visual arts around 1600 in a print by the Haarlem artist Hendrick Goltzius which shows Coridon and his beloved Sylvia seated beneath a tree (Fig. 2). A few years later, in his *leerdicht* of 1604, the painter and art theorist Karel van Mander recommended that artists include pastoral figures in their landscapes: "Show how those farm girls beside the green banks bring forth fountains of milk with their hands. Show how Tityrus, with his flute, entertains Amaryllis, his beloved among women, resting beneath an oak tree, while even his flock enjoys the pleasant sound"ⁱⁱⁱ In the 1620s, pastorals emerged as a major theme in the art of the Utrecht painters Paulus Moreelse, Abraham Bloemaert, Gerrit van Honthorst and others, and in the following decade, pastoral imagery entered the repertoire of Rembrandt and the artists working in his circle in Amsterdam. By mid-century, it could be found in almost every artistic centre and in all categories of Dutch art, from portraiture and genre to landscape and history painting.



Fig. 2. Engraved by J. Matham after Hendrick Goltzius, *Corydon and Sylvia*, c. 1600, 472 x 340 mm. Rijksmuseum, Amsterdam.

Whilst the amorous couples depicted in many pastoral scenes represent characters from mythology, such as Venus or Adonis, or Paris and Oenone, or from pastoral literature, like Granida and Daifilo, Amaryllis and Myrtillo, or Silvio and Dorinda, others cannot be readily identified and appear, like the present couple, to be simply anonymous shepherds and shepherdesses.

Flinck painted a number of pastoral scenes during the course of his career. His interest in the theme was aroused during his time in Rembrandt's studio. Rembrandt was himself engaged with works in the pastoral idiom at this time, most notably his two pictures of Saskia in the guise of *Flora* in shepherdess attire (1634, The Hermitage, St. Petersburg; 1635, National Gallery, London) and Flinck followed suit shortly afterwards with his pendant portraits of a shepherd (Rijksmuseum, Amsterdam) and a shepherdess, of 1636, (Herzon Anton Ulrich-Museum, Brunswick). The present painting is Flinck's largest and most ambitious work in the pastoral mode. Painted in the 1650s (the precise date is uncertain because the last digit of the date is illegible), when the artist was at the peak of career, it exhibits the rich colours, gracefully posed figures and flowing outlines that characterise his mature, academic style. During these years Flinck's services as a portraitist and painter of large-format history pieces for palaces and public buildings were much in demand. He worked for Amalia van Solms, widow of Frederick Hendrick, Prince of Orange, at the Huis ten Bosch, in The Hague^{iv} and was awarded the lion's share of the commissions to decorate Amsterdam's new town hall. Given the large size of this painting, it is likely that it, too, was a commissioned work, though its intimate subject matter was no doubt intended for private delectation.

Although Flinck abandoned Rembrandt's manner of painting fairly early on, he often turned to his former master's work as a source of ideas. Here, as Kettering observed^v, he seems to have taken Rembrandt's 1642 etching of *The Flute-Player* (Fig. 3) as his point of departure, but his interpretation of the subject is quite different. Although the main elements of Rembrandt's composition – the garland-weaving shepherdess, the flute-playing shepherd and the flock of sheep – are taken over in Flinck's painting, he has changed the darkly erotic mood of the etching – the shepherd is leering up the skirt of his companion – to one which is unambiguously light-hearted and romantic, while transporting his shepherd sweethearts from the everyday reality of labouring in the fields to the Arcadian realms of pastoral literature.



Fig. 3. Rembrandt, *The Flute-Player*, etching and drypoint, 116 x 143 mm. Rijksmuseum, Amsterdam.

Govaert Flinck was born on 25 January 1615 in the German town of Cleves, near to the Dutch border. At the age of fourteen, he was sent to Leeuwarden in Friesland to study with the painter, dealer and Mennonite preacher, Lambert Jacobsz. In 1633, after completing his apprenticeship, he moved to Amsterdam and continued his training with Rembrandt. According to Houbraken, Flinck absorbed his master's manner so successfully that some of his pictures were mistaken for authentic Rembrandts and sold as such. His earliest dated paintings, which are inscribed 1636, demonstrate his artistic dependence on Rembrandt's early Amsterdam style. Like his master, he produced portraits and *tronies*, history paintings, allegorical subjects and landscapes.

In the 1640s, Flinck drew away from the influence of Rembrandt, modelling himself more on the elegant compositions and smooth painting style of artists like Bartholomeus van der Helst and Anthony van Dyck. The change brought him considerable success and he developed important patrons both in Amsterdam and in his native Germany. In 1642, he painted a group portrait of *The Four Regents of the Amsterdam Arquebusiers*^{vi}, three years later, the large *Militia Company of Captain Albert Bas*^{vii} and, in 1648, the great picture of the *Celebration of the Peace of Munster*^{viii}. In 1645, Flinck married Ingerdje Thoveling. He built up a large studio and made a collection of classical sculpture, paintings and *objets d'art*. In 1649, he painted an *Allegory of The Birth of Prince William Hendrick III of Nassau*^x for Frederick William, Elector of Brandenburg and, in 1656, an *Allegory in Memory of Frederick Hendrick, Prince of Orange*^x, for Amalia van Solms at the Huis ten Bosch, in The Hague. Around this time, he executed two large paintings for the decorations in Amsterdam's new Town Hall and, in November 1659, secured a further prestigious commission to produce an additional twelve compositions for the Town Hall. He did not, however, live to complete the project, but died suddenly on 2 February, 1660, at the height of his fame, aged only forty-five.

P.M.

ⁱ F. W. Hollstein, *Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700*, 10 vols., Amsterdam, 1949- , vol. II, p. 213, no. 101.

ⁱⁱ A. Houbraken, *De groote schouburgh*, 3 vols. Amsterdam, 1718-21, vol. 2, pp. 20-21.

ⁱⁱⁱ Karel van Mander, *Het Schilderboeck (Den Grondt der Edel Vry Schilderconst)*, chap. 8, verse 42.

^{iv} Govaert Flinck, *Allegory in Memory of Prince Frederick Hendrick*, 1654, canvas, 307 x 189 cm, Rijksmuseum, Amsterdam, inv. no. SK-A-869, on loan to the Mauritshuis, in The Hague.

^v A. McNeil Kettering, 1977, *op. cit.*, p. 41-42.

^{vi} Govaert Flinck, *The Four Regents of the Amsterdam Arquebusiers*, signed and dated 1642, on canvas, 203 x 278 cm, Amsterdam, Rijksmuseum.

^{vii} Govaert Flinck, *The Company of Captain Albert Bas and Lieutenant Lucas Conijn*, signed and dated 1645, on canvas, 341 x 244 cm, Amsterdam, Rijksmuseum.

^{viii} Govaert Flinck, *Celebration of the Civic Guard at the signing of the Peace of Munster*, signed and dated 1648, on canvas, 265 x 513 cm, Amsterdam, Rijksmuseum.

^{ix} Govaert Flinck, *Allegory of the Birth of Prince William Hendrick III of Nassau*, on canvas, 115.5 x 82.5 cm, Potsdam, Sanssouci.

^x Govaert Flinck, *Allegory in Memory of Frederick Hendrick, Prince of Orange*, signed and dated 1654, on canvas, 307 x 189 cm, Amsterdam, Rijksmuseum.

No. 12

ABEL GRIMMER

1570 – Antwerp – 1618/19

The Tower of Babel

Dated lower left: 1604

Oil on panel: 20 1/8 x 26 1/8 ins. (51.1 x 66.3 cm)

Provenance:

Acquired in the 1830s by Sir Edward Blackett, 6th Bt. (1803-1885), for Matfen Hall, Northumberland

By descent to the previous owner

Private Collection, England, until 2013

Literature:

H Minkowski, *Aus dem Nebel der Vergangenheit steigt der Turm zu Babel*, Berlin 1960, pp.71, no. 235, as by Lucas van Valckenborch.

H Minkowski, *Der Turm zu Babel*, Berlin 1991, p.207, erroneously as signed and dated L 604 and attributed to Lucas van Valckenborch

R de Bertier de Sauvigny, *Jacob et Abel Grimmer*, Brussels 1991, p.303, no.2; p.294, under no.1; p.189, under no.1

Exhibited:

Newcastle, The Hatton Gallery King's College, *Pictures from Collections in Northumberland*, 8th May-15th June 1951, no.42, as Lucas van Valckenborch (lent by Sir Hugh Blackett)

This exquisite landscape is one of Abel Grimmer's finest works, combining miniaturist precision with an almost surreal inventiveness and sense of breadth. Abel, the son of Jacob Grimmer (1525-before May 1590), like his father specialised in landscapes which often incorporate a Biblical scene. He spent his whole career in Antwerp, the major port of the Spanish Netherlands and a centre of learning and publishing.

The Tower of Babel appears in medieval miniatures and was a popular theme in sixteenth- and early seventeenth-century Netherlandish art, depicted by Pieter Bruegel the Elder, Lucas van Valckenborch, Pieter Brueghel the Younger, Hendrick van Cleve III and Roelant Savery, among others. The subject is taken from *Genesis* chapter 11, verses 1-9. The inhabitants of Shinar decided to build a city that would touch the heavens. God, dismayed by their presumptuousness, sowed discord among them and 'confound[ed] their language, that they may not understand one another's speech. So the Lord scattered them abroad from thence upon the face of all the earth: and they left off to build the city' (v.7-8). 'Babel' means confusion in Hebrew.



In the version of the story told by the Jewish historian Josephus Flavius (37-c.100 AD), the project was masterminded by Noah's great-grandson Nimrod, the 'mighty hunter before the Lord'. He is the king in the left foreground of Grimmer's painting, being shown the plans by a distinctly nervous architect. Babylon was said to have been built on the ruins of Babel, as was foretold by the Sibyl. The stepped construction of the tower often depicted in western art echoes the real ziggurats in the temple complexes of Babylonia (modern-day Iraq).

Grimmer's panoramic painting takes in the vast tower, which is already pushing up through the clouds, and the sweep of landscape behind it. There is a mesmeric fascination to the spiral tower, its brick arcades and toga-wearing statues reminiscent of the Colosseum. It is a nightmare mixture of the gothic and the classical, seemingly solid but irrational, the brainchild of megalomaniac but fatally divided mankind. Antlike figures are engaged in making and carting bricks and chiselling stone, while ships arrive at the port with more supplies. The tower is so huge that an ordinary Flemish street can sit comfortably on the lowest level of the spiral. A particularly charming invention is the monastery complex at the foot of the tower, with its procession and peaceful garden with slender cypresses. The dusty, brick reds and ochres of the monstrous construction site are girded by a landscape of deep turquoise inlets and misty grey-blue mountains, the pristine realm of the Almighty. We see it as if from the viewpoint of an eagle soaring above the scene.

Grimmer's inspiration for *The Tower of Babel* came ultimately from two paintings by Pieter Bruegel the Elder (c.1525-1569), especially the earlier, dated 1563, which is in the Kunsthistorisches Museum in Vienna¹¹. This work passed quickly into the collection of the Holy Roman Emperor Rudolph II and also shows Nimrod in the left foreground. It is unlikely that Grimmer had direct access to Pieter the Elder's painting, but he must have seen depictions of the sunlit Tower of Babel made by Pieter's son, Pieter Brueghel the Younger (1564-1637/38), who was a master in the Antwerp Guild of St Luke from 1585. Grimmer in any case puts his own stamp on the Bruegelian prototype with his delicate draughtsmanship, clear colours and the dynamism with which he directs the tiny figures in the landscape, as well as details such as the small monastery and the town clustering at the foot of the Tower. Even while describing chaos, he organises space in an instinctively classical way.

The Bible story of Babel is a tale of impiety and hubris, a moral implicit in both Bruegel's and Grimmer's paintings. The architecture of the tower echoes that of the Colosseum, symbol to sixteenth-century observers of the decay of imperial Rome. Grimmer's painting can also be seen as a comment on the turbulent times in which he was living. In 1604, when he made this work, the Spanish Netherlands had been engaged for a quarter of a century in the struggle with the breakaway Protestant provinces in the north, disrupting Antwerp's trade. The story of the Tower of Babel, where a world speaking one language is suddenly riven with the incomprehension of many different languages, paralleled the sixteenth century, with nations dividing into Catholic and Protestant as debate raged over the interpretation of the Word of God. In the central foreground of the painting, just to the right of the Nimrod group, a brawl has broken out and swords are raised. However, despite the moral of the story, viewers of Grimmer's *Tower of Babel* would have enjoyed it as a masterpiece of invention, creating a fantastical yet convincing world which brings the Bible story – and deep truths about human nature – convincingly to life.



Grimmer made several versions of *The Tower of Babel*, all with interesting variations. The group of figures around Nimrod in the left foreground of the present painting is considered by Reine de Bertier de Sauvigny to be by Frans Francken II (1581-1642)ⁱⁱⁱ. Drs Luuk Pijl has recently made a case that they are by Frans's father, Frans Francken I (1542-1616).

Other versions of *The Tower of Babel* by Grimmer are the painting signed and dated 1591, formerly in the von Bissing Collection, Munich^{iv}; two signed and dated 1604 (private collections)^v; an unsigned and undated painting with Galerie de Jonckheere, Brussels in 1979^{vi} and a roundel in the Prado, Madrid^{vii}.

The present painting was acquired in the 1830s by Sir Edward Blackett, 6th Bt. (1803-1885), for Matfen Hall, Northumberland. The Matfen estate has belonged to the Blackett family since 1757. In 1828 Sir Edward commissioned Thomas Rickman to replace the old manor with a Jacobean-style building in accordance with the Romantic taste of the day. Its interior features a large Gothic hall. Sir Edward bought paintings in keeping with the Renaissance spirit of his new house, among them this *Tower of Babel* by Abel Grimmer.



Abel Grimmer was the son of Jacob Grimmer (1525-before May 1590) and like his father specialised in landscapes, often sets of the Four Seasons or the Months of the Year which include a Biblical scene. He married Catharina Lescornet in 1591 and the following year became a master in the Antwerp Guild of St Luke.

Grimmer was influenced by his father and also by Pieter Bruegel the Elder and Hans Bol. Some of his landscapes are copied directly from prints after Bruegel and Bol. For example, his 1592 series of the *Twelve months of the year* (Chapelle Nôtre-Dame, Montfaucon-en-Velay, Haute-Loire) are exact copies of Adriaen Collaert's prints after Hans Bol, published in 1585.

Grimmer's landscapes are strong and simple, with splendid colour harmonies, an emphasis on linearity and a geometric approach to the treatment of architecture. He also painted church interiors such as *The interior of a gothic church with a Franciscan monk preaching* (private collection). His interest in perspective and golden light anticipates the work of Pieter Saenredam. Two architectural drawings by Grimmer have survived, an elevation of the gable of Antwerp Cathedral and a church gable with a gothic spire (Paul Saintenoy Collection, Brussels, before 1900). In paintings such as *Jesus in the house of Martha and Mary* (Musée d'Art Ancien, Brussels), Grimmer is particularly fascinated by the challenge of portraying interior space. He frequently collaborated with other artists, including Frans Francken the Elder (1542-1616) and Frans Francken the Younger (1581-1642), who provided the figures in his landscapes. Abel Grimmer died in Antwerp in 1618/19.

The work of Abel Grimmer is represented in the Musées Royaux des Beaux-Arts de Belgique, Brussels; the Groeningemuseum, Bruges; the Koninklijk Museum voor Schone Kunsten, Antwerp; the National Gallery of Art, Washington DC and the Bowes Museum, Barnard Castle, Co. Durham.

Susan Morris

ⁱ See Graz, Schloss Eggenburg, *Der Turmbau zu Babel*, vol. I, *Der babylonische Turm in der historischen Überlieferung, der Archäologie und der Kunst*, 2003.

ⁱⁱ 44 3/4 x 61 in / 114 x 155 cm; see Manfred Sellink, *Bruegel: The Complete Paintings, Drawings and Prints*, Ghent 2007, p.188, no.124, illus. in colour. A smaller version of the subject of c.1568 by Bruegel, omitting Nimrod and with a less complex tower, is in the Museum Boymans-van Beuningen, Rotterdam (23 1/2 x 29 1/3 in / 60 x 74.5 cm); Sellink *op. cit.*, p.189, no.125, illus. in colour.

ⁱⁱⁱ Sauvigny, *op. cit.*, p.223, under no. XLIVbis.

^{iv} 28 1/4 x 36 1/4 in / 72 x 92 cm; Sauvigny, *ibid.*, p.189, no.1.

^v 13 x 17 1/4 in / 33 x 44 cm; with Richard Green in 1977 and with Galerie JO Leegenhoek, Paris in 1978; Sauvigny, *ibid.*, p.222, no.XLIV. The second 20 1/4 x 26 1/4 in / 51.4 x 66.8 cm, sold at Sotheby's London, 11th April 1990, lot 12; Sauvigny p.222-3, no. XLIVbis.

^{vi} 14 x 19 in / 35.5 x 48.5 cm; with Galerie de Jonckheere, Brussels in 1979; Sauvigny, *ibid.*, p.294, no.1, fig. 154.

^{vii} Diameter 17 1/4 in / 44 cm; Sauvigny, *ibid.*, p.301, no.1.

No. 13

PIETER GYSELS
(1621 – Antwerp – 1690)

A Village Scene with Figures dancing

On copper, 6 ⁵/₈ x 8 ³/₄ ins. (16.8 x 22.3 cm)

Provenance:

Marquis de Calvières (1693-1776)

Thence by descent

Private collection, Belgium, until 2015

On the edge of a village with many trees, several figures have gathered. Eight dancing figures are holding hands and form a human chain. They dance to the music of a violinist who is accompanied by a boy playing a small cello. At the lower right corner a farmer is directing five cows along the road. Other figures, some on horseback, are rendered on the road moving into the distance at the right. The scene is dominated by a cathedral which towers above the houses and the trees.

The present *Village scene with peasants dancing* is a typical work by the Antwerp master Pieter Gysels. The overall execution, as well as the characterisation of the figures, is in keeping with other works by the master, for example a signed painting depicting a landscape with a windmill offered at Christie's, London, on 7th July 2006ⁱ. Another stylistically related painting, also signed, was sold at Sotheby's, in London on 7th July 2004ⁱⁱ. Compared with the auctioned pictures, especially the way the figures and architecture are executed, is indeed very similar to the present work. The chronological development of Gysels's landscapes is difficult to define because of the dearth of dated works. The *Village scene with peasants dancing* was probably executed before 1660. After the early 1660s the influence of the work of Jan Brueghel on Gysels had started to wane.

This type of landscape of semi-urban scenes with merry peasants originates from a type developed by Jan Brueghel the Elder around 1610. Certain elements used by Gysels, such as the dancing figures are derived from works by Brueghel. A well-known example of a village scene with figures dancing, dated 1612, is preserved in the Alte Pinakothek in Munichⁱⁱⁱ. Also the motive of the peasant directing his cows originates from Brueghel's rural depictions. The peasant and his livestock can be seen in many of Brueghel's rural scenes, for example in a fine work, from 1613, in the Harold Samuel collection at Mansion House, London^{iv}. By producing Brueghel-like paintings, Gysels and his colleagues catered for the strong demand for this kind of work during the course of the seventeenth century throughout Europe.



According to the eighteenth-century writer on the arts Arnold Houbraken^v, Pieter Gysels was a pupil of Jan Brueghel. Gysels was only about four years old when Jan I Brueghel died in 1625. Houbraken could have been referring to his son Jan II Brueghel (1601-1678), but it seems more likely that the author made his remark merely on the basis of style and subject matter of paintings known to him. Pieter Gysels's association with the unknown Antwerp master Jan Boots is however documented. It is also certain that he enrolled in 1648 as an independent master in the guild of St. Luke. Besides landscapes, Gysels occasionally painted beautifully executed still lifes with game and hunting gear.

Drs. Luuk Pijl

ⁱ Pieter Gysels, *A River Landscape with Peasants by a Landing-stage and a Windmill*, signed, on copper, 16.6 x 22.5 cm, Christie's, London, 7 July 2006, lot 157.

ⁱⁱ Pieter Gysels, *A Village Scene with Figures dancing and merrymaking before a Tavern*, signed, on copper, 16.8 x 22.7 cm, Sotheby's, London, 7 July 2004, lot 2.

ⁱⁱⁱ See: Mirjam Neumeister, *Gemälde von Jan Brueghel*, Munich 2013, cat. no. 62.

^{iv} See; Peter Sutton, *Dutch and Flemish Seventeenth-century paintings, The Harold Samuel Collection*, Cambridge 1992, cat. no. 10.

^v Arnold Houbraken, *De Grootte Schouburgh*, The Hague 1721, III, p. 53.



No. 14

JAN DAVIDSZ. DE HEEM
(Utrecht 1606 – 1684 Antwerp)

A Still Life of a Glass of Wine with Grapes, Bread, a Glass of Beer, a peeled Lemon, Fruit, Onions and a Herring on a pewter Dish, on a Table draped with a green Cloth

Signed and dated upper right: *J. De heem f / Ao : 1653* .
Oil on panel: 13 x 19 1/2 ins. (33 x 49.5 cm)

Provenance:

Probably collection Jean de Jullienne (1686-1766), Chevalier de l'Ordre de St Michel, Paris
His posthumous sale, Pierre Remy, Paris, 30th March 1767, lot 126ⁱ (240 livres to Montulé)
Bertran Collectionⁱⁱ
With Duits Ltd., London, in the 1950s
From whom bought by a private collector
By descent in a private collection, Switzerland, until 2013

To be included in the forthcoming *catalogue raisonné* of the work of Jan Davidsz. de Heem being prepared by Fred G. Meijer, as cat. no. A 168.

Jan Davidsz. de Heem (or: Johannes de Heem) was born in Utrecht, where his father, a musician, had moved from Antwerp. In 1625 the young painter moved to Leiden, where he is recorded until 1631. His teacher is unknown, but much of his earliest work (painted 1625-1628) shows a strong influence of the Middelburg-born Utrecht still-life painter Balthasar van der Ast. Upon leaving Leiden, he presumably spent some time in Amsterdam, but by March 1636 he had settled in Antwerp. He paid his membership fees to the Antwerp guild for the first time during the administrative year 1635/36 (which runs from September to September). Probably by 1660 he had settled in Utrecht again, but he may already have spent longer sojourns there during the previous years. He was not, however, recorded as a member of the Utrecht guild until 1669ⁱⁱⁱ. Following the French invasion in 1672 he returned to Antwerp, where he died in 1684.

Jan Davidsz. de Heem was one of the most distinguished and influential still-life and flower painters of the seventeenth century. In the course of his career, more than any other still-life painter, he explored new areas and tried new styles and techniques, developing new approaches as well as emulating the work of others, always in a highly individual manner. His success was substantial and he attracted a large following, both in the northern and southern Netherlands, as well as abroad.

The present still life is a characteristic work of the artist from the first half of the 1650s; it is clearly dated 1653. The first half of the 1650s was a very productive period for de Heem, during which he painted some of his best still lifes. Until 1655, de Heem also dated his



works with some regularity, which provides a solid basis for the dating of still lifes that the artist did not date himself. During this period, de Heem, at around the age of thirty-seven, was at the top of his abilities as an artist and produced a wide variety of still lifes, both in size and in type, ranging from garlands of fruit and flowers around a central motif, pure *vanitas* still lifes, floral bouquets and large luxury still lifes, to more modest compositions such as the present work. In 1653, de Heem dated a total of nine known still lifes, including the painting discussed here. Several more can be assigned to the same year on the basis of stylistic comparison.

Despite its relatively small size, this still life of fruit, onions, a herring and shrimps possesses a distinct monumentality. In part, this is due to its composition. Like many still lifes of this type, it has been built up within a triangle, the corners of which are the lower corners and the top centre of the painting. The eye of the viewer is drawn towards a second triangle, within the outer triangle, formed by the lemon, the bread roll and the plate with the herring, all of which catch more light than the other motifs. Around them, the artist has also constructed a clever play of light, among which are the delicately painted reflections in the glass *à la façon de Venise* and the white wine that it contains and in the way the underside of the vine leaves are lit up. The juicy fruit of the lemon is juxtaposed by the hard pewter plate, the two glasses and the opaque surface of the bread roll. De Heem rendered these different textures with great accuracy and takes his comparisons a step further by adding the translucent, shiny grapes and the warm red, equally translucent cherries. Their colours have been built up with thin, semi-transparent paint glazes. By placing this arrangement in front of a softly lit, rather dark background, de Heem attained a strong sense of three-dimensionality in his picture, which is enhanced by the highlights on the tendrils and branch of the vine.

This still life shares many features with other works from the same year. The Venetian-style wine glass is a recurring motif in many of de Heem's still lifes from the first half of the 1650s. It appears in the still life from 1653 in the Los Angeles County Museum of Art (inv. no. M.86.95) and in a small still life in the Musée-Hôtel Le Vergeur in Rheims, among others. The heavy tablecloth with its characteristic V-shaped fold is also a recurring feature in many works from 1650 to 1653. The herring is not a regular feature in de Heem's still lifes. Here, it is the most eye-catching motif, rendered head up, rather similar in treatment to the one in the still life in the Liechtenstein collection, from 1651 (inv. no. 777)^{iv}. Only one further still life with a herring in de Heem's oeuvre is known, in the Museum of Fine Arts in Ghent (inv. no. 1902-G). The onions and the beer glass, as in the other two still lifes, are companions to the (probably pickled) herring. In a poem by Jacob Westerbaen, first published in 1633, *In praise of pickled herring*, both the nourishing and medical qualities of the fish are praised, and above all its taste. It should be served with onions, bread and butter, the author tells his readers, and a glass of beer on the side is highly recommended^v.

This still life of a glass of wine very probably belonged to the textile manufacturer Jean de Jullienne (1686-1766), Chevalier de l'Ordre de St Michel, a major Parisian collector and a friend and patron of Antoine Watteau. Jullienne studied drawing with Jean-François de Troy and engraving with François Boucher. He owned more than 500 of Watteau's drawings, many given to him by Watteau himself, and in 1726 published a book of engravings after the artist which kept Watteau's memory alive throughout Europe. Jullienne's collection included thirteen Rembrandts, Watteau's *Mezzetin* (Metropolitan Museum of Art, New York) and 203 Dürer prints.

Jan Davidsz. de Heem was born in Utrecht to a family of Flemish descent, at Easter time 1606, which would have been the last week of April. His father, David Jansz. van Antwerpen, was a musician and not, as most early literature would have it, a painter. He died in 1612 and de Heem's mother remarried a year later to a bookbinder and book dealer of German origin. In the spring of 1625 the family moved to Leiden, where they had family connections. There, the painter started to use the surname de Heem, and there his artistic career kicked off. However, the first mention of the young artist can be found in the records of the orphanage board in Utrecht, from which we learn that in February 1625, still registered as 'Jan Davidtsz. van Antwerpen', he was planning a journey to Italy. The funds for that trip, however, were not granted, probably out of fear that his virtually bankrupt stepfather would usurp them before they could be put to their proper use.

Who trained the young de Heem in Utrecht has not been recorded, but in all likelihood it was the still-life painter Balthasar van der Ast (1593/4-1657). De Heem's earliest paintings were clearly inspired by van der Ast's compositions, and the fact that he liberally borrowed motifs from recent works by that master during his early years suggests that he must at least have had intimate knowledge of van der Ast's production around 1624.

In December 1626, Jan Davidsz. de Heem married Aletta van Weede, a girl from his native city, Utrecht. They had several children, and the baptism in April 1631 of their son Cornelis, the later still-life painter, is the last sign of de Heem's presence in Leiden. Probably due to debts, he must have left the city shortly after, without further notice. Probably he moved to Amsterdam – his work from the following years shows an affinity with that of Jan Janz. den Uyl, who was working there, while several of his colleagues, among them Pieter Potter (1597/1600-1652) and Rembrandt (1606-1669), moved to Amsterdam around the same time – but there is no record of him there.

Some five years later, by March 1636, de Heem had settled in Antwerp, enrolling as a master painter in the local guild of St Luke some time during the administrative year 1635-1636, and registering as a *poorter* (citizen) on 28th August 1637. Around that time, Jan Lievens (1607-1674), with whom de Heem was acquainted from his Leiden years, drew his portrait.

During the following years de Heem's artistic career started to flourish, certainly from 1640 onwards, but biographical details remain scarce. During the 1640s he painted a substantial body of work and registered several pupils with the Antwerp guild. In March 1643, Aletta van Weede died and a year later the painter remarried. His new wife, Anna, was a Catholic and a daughter of Antwerp's foremost harpsichord maker and a prominent citizen, Andreas Ruckers. The couple had four daughters and two sons, of whom Johannes, born in 1650, is supposed by some to have become a painter, but if so, no examples of his work are recorded.

In 1658 Jan Davidsz. de Heem was registered by the Antwerp council as a *buitenpoorter* (citizen outside of town). This indicates that he retained his civil rights, but was no longer a permanent resident. Most probably already around that time he spent considerable amounts of time in his native city, Utrecht. He must have moved there permanently before 1660, even though only from 1665 onwards his presence in Utrecht is actually documented. Indirect proof of his move to Utrecht before 1660 is the apprenticeship of Maria van Oosterwijck (1630-1693) with de Heem, which was referred to by contemporary biographers. She is recorded as having moved from Leiden to Utrecht in May 1660.

Another pupil during de Heem's Utrecht years was Abraham Mignon (1640-1679). Mignon was first trained by Jacob Marrel (1613/14-1681) in Frankfurt am Main, but according to the biographer Arnold Houbraken his teacher brought him to Utrecht to work with de Heem when he was twenty-four years old, which age he reached in 1664. Mignon would remain active in Utrecht until his death in 1679. Another pupil, Elias van den Broeck (1651/52-1708), engaged as such for two years in 1669, appears to have followed his master upon his return to Antwerp in 1672. In that year, the French invaded Holland and the Dutch became embroiled in the third English War, and as a result the economy came to a virtual standstill. De Heem must have decided that the chances of selling his paintings in Antwerp were higher than they were in Utrecht. From his work and activities, de Heem comes across as an energetic personality who moved around a lot to follow artistic and financial opportunities, and as someone who seemed to have negotiated his way between the Catholic and Protestant factions in the Netherlands. He was raised a Protestant, but later moved freely in Catholic circles in Antwerp. He received and accepted commissions from the pious Archduke and Prince-Bishop Leopold Wilhelm in Brussels. But also, many of his still lifes from the Utrecht period – and the following years – include prominent oranges, as a plain reference to the Protestant House of Orange. During the 1660s, factions propagated the return of the Stadtholder and William III of Orange was restored to that position in 1672. De Heem appears to have been closely associated with these Orangist sympathisers.

Very little is documented of the artist's life after his return to Antwerp. Only two documents from that period, dealing with property issues and dating from August and September 1683, are recorded. After 1675 he appears to have painted only a few still lifes. The only mention in the ledgers of the Antwerp guild is the payment of his death dues, sometime during the financial year 1683-1684. The list of payments of death dues turns out to be chronological, which means that de Heem died between the burial of the wife of Jan Baptist Wans (16th January 1684) and that of Gonzales Coques (18th April). Consequently, the burial registration of 'N [meaning first name not recorded] de Heim' on 10th February 1684, in the church of the Dominicans, in all likelihood concerns the burial of Jan Davidsz. de Heem, who will have died on one of the preceding days.

Fred G. Meijer, Senior curator, Department of Old Netherlandish Painting,
Netherlands Institute for Art History (RKD), The Hague.

ⁱ Described as: 'Un Hareng sec sur une assiete, des Grenades ou Crevetes, du Raisins, des Cerises, du Pain; & deux différens verres posés sur une table couverte d'un tapis. Ce Tableau peint sur bois porte 12 pouces de haut, sur 18 de large'.

ⁱⁱ Inscription on the verso of the panel in black, large script (18th century?): "a mons[...]/ Bertran." Also two wax seals: an indistinct crowned crest and a crowned crest with an eagle.

ⁱⁱⁱ According to a 19th-century source. The vast majority of the Utrecht guild records are lost, including those concerning de Heem.

^{iv} At some point, probably during the 1950s, the head of the herring was painted out, however. Probably it was considered as too confronting.

^v Compare Fred Meijer's entry in exh. cat. *FISH*, Utrecht, Centraal Museum, 2004, cat. no. 47, p. 315, on Joseph de Bray's *In praise of pickled herring* (Gemäldegalerie Alte Meister, Dresden, inv. No. 1407).



No. 15

JAN VAN DER HEYDEN

(Gorinchem 1637 – 1712 Amsterdam)

*A View of a small Town Square with Figures promenading,
probably in Cologne*

Indistinctly signed, lower left

On panel, 12 1/2 x 16 ins. (31.7 x 40.5 cm)

Provenance:

Probably Petronella de la Court (1624-1707) (widow of Adam Oortmans)

Her sale, Jan Pietersz. Zomer, Amsterdam, 19 October 1707, lot 20 or 34 (with pendant)

Etienne-François, Duc de Choiseul (1719-1785), by 1771

His sale, L. F. J. Boileau, Paris, 6 April 1772, lot 76 (with pendant), for 3,900 livres to the Prince de Conti

The Prince de Conti (1717-1776)

His (deceased) sale, Remy, 8 April-6 June 1777, lot 433 (with pendant), for 4,950 livres to Desmarest

Anonymous sale, C. P. Pillet, Paris, Delessert, 15 March 1869, lot 31, for 16,500 francs

Henry Say

His sale, Paris, 30 November 1908, lot 11, for 22,500 francs

J. Simon, Berlin

With Asscher and Koetser, Amsterdam, 1920

Baron Thyssen, Rohoncz Castle, Hungary, by 1930, and then transferred to the Villa

Favorita, Lugano, Switzerland. The painting appears in the 1937 catalogue as no. 187.

From 1937 to 1952 there were no catalogues produced for the collection, and the present work does not appear in the 1952 publication; it therefore left the collection sometime between 1937 and 1952

With Dennis Vanderkar Gallery, 1967-68

From whom acquired by the father of a private English collector

Anon. sale, Sotheby's, 7 December 2005, lot 14 (property from an English Private Collection) – unsold

Private collection, England, until 2015

Exhibited:

Munich, *The Collection of Rohoncz Castle*, Hungary, 1930, no. 150

London, Dennis Vanderkar, *Winter Exhibition*, 1967-68, no. 3.



Literature:

J. Smith, *A Catalogue Raisonné ...*, London, 1834, Vol. 5, p. 378, cat. no. 23

C. Hofstede de Groot, *A Catalogue Raisonné ...*, London, 1927, p. 354, cat. no. 83

H. Dattenberg, *Niederrheinansichten holländischer Künstler des 17. Jahrhunderts*, Düsseldorf, 1967, no. 244

H. Wagner, *Jan van der Heyden*, Amsterdam and Haarlem, 1971, p. 90, no. 102, reproduced, as in a private collection, England

J. Ingamells, *The Wallace Collection Catalogue of Pictures, Dutch and Flemish*, vol. IV, London, 1992, pp. 145 and 146 (note 5), under cat. no. P195.

Engraved:

By Georges Petit, in Pierre François Basan's *Recueil d'Estampes d'après les tableaux de Monsieur Le Duc de Choiseul*, Paris 1771, no. 76 (Fig. 1).

Note:

We are grateful to Dr. Peter C. Sutton for endorsing the attribution to van der Heyden, following a first-hand inspection, and for suggesting a date in the early 1660s. Dr. Sutton will include the picture in his forthcoming *catalogue raisonné* of the artist's works (currently in preparation).



Fig 1. Engraving by Georges Petit, Paris, 1771. Collection RKD – Netherlands Institute for Art History.

Together with Gerrit Berckheyde (1638-1698), Jan van der Heyden pioneered the development of Dutch cityscape painting. In addition to his well-known views of Amsterdam, he painted vistas of other Dutch, Flemish and German cities, country houses and estates, landscapes and a few still lifes.

In this painting, Jan van der Heyden pictures a small cobbled square, with a clump of trees in the middle. Enclosed behind a wall on the right, is a tall Gothic edifice, with oriel windows and a balcony silhouetted against the sky. Further back, behind a partly ruined wall, are more lofty redbrick buildings. The scene is enlivened by a few scattered figures, including an elegantly dressed woman seen from behind, a strolling couple, a man on crutches leaning against the wall on the right, and a woman with a small child seated on the ground nearby. The lower part of the sky is filled with banks of clouds, the upper part is a limpid blue, tinged with a delicate yellow, suggesting the light of evening. Characteristically for van der Heyden, the painting appears less concerned with offering a view of an identifiable place, than with capturing the spirit of this quiet urban neighbourhood and the gentle rhythm of daily life.

Although the location of this scene cannot be recognised, it is likely that it was inspired by the architecture of Cologne. It is indeed described as a view in Cologne in the early documentation and the present author sees no reason to disregard the traditional identification. In the eighteenth century the picture, together with a pendant, formed part of the celebrated collection of Dutch cabinet pictures belonging to the Duc de Choiseul, Louis XV's Minister of War and Foreign Affairs, in whose 1772 sale catalogue the paintings are described as "Deux tableaux pendants, représentant différentes Places de la Ville de Cologne"ⁱ. Executed on panel of exactly the same dimensions, the pendant depicts a cobbled square, populated by little groups of townspeople, with a view of Cologne cathedral in the background (Fig. 2). At that sale, both paintings were purchased by another leading figure at the French Court, the Prince de Conti, whose substantial collection was dispersed following his death in 1776. The two pictures had, however, become separated by 1802, when the companion piece was sold at auction in Parisⁱⁱ, subsequently entering the Wallace Collection, London.

It is possible that in van der Heyden's lifetime both pendants belonged to Petronella de la Court (1624-1707). The daughter of a well-to-do patrician family, de la Court was born in Leiden in 1649. Following her marriage to Adam Oortman (?-1684), she moved to Amsterdam, where her husband owned a brewery called The Swan. Over a period of fifty years Petronella amassed an important collection, which included paintings – both contemporary and Old Master – drawings, porcelain, curiosities, and the famous dolls' house ("poppenhuis"), which is now on display in the Centraal Museum in Utrecht. In the auction that followed her death in 1707, three views of Cologne are listed, two of which (numbers 20 and 34) are described simply as *A View of Cologne* ("Een Keuls gezigje"). Although the descriptions are too cursory to permit positive identification, it has long been recognised that the present painting and its counterpart are likely candidates.

Jonathan Bikker has remarked upon the curious phenomenon that both Berckheyde and van der Heyden painted a significant number of views of Cologneⁱⁱⁱ. Besides Amsterdam, van der Heyden painted more views of Cologne than any other city and Berckheyde also devoted a considerable part of his production to views of the city. Their fascination with Cologne can be partly explained by the fact that both artists made trips to Germany at an early stage in their careers. In van der Heyden's case, he probably visited Cologne during one of the "speelreijzen" (pleasure trips) which he and his brother Goris^{iv} made to the Rhineland in the late 1650s with members of the ter Heil family. Alternatively, as Bikker and others have suggested, the two artists' concentration upon depictions of Cologne may be an indication of the strong market for such views among German immigrants to the United Provinces and Dutch tourists who had visited the city.

With the signing of the Treaty of Münster in 1648, many years of warfare were brought to a close, opening up new opportunities for the Dutch to travel abroad. While some chose to make the arduous journey to Italy, others explored countries closer to home, with Westphalia and the lower Rhineland becoming especially popular tourist destinations. Van de Heyden and Berckheyde focused their attentions upon German towns and cities, but a number of other Dutch painters celebrated the dramatic beauty of the Rhineland in their landscapes, among them, Jacob van Ruisdael and Nicolaes Berchem, who seem to have travelled together to the area around Bentheim in the 1650s, Jan van Goyen, Joris van der Haagen, Anthonie van Borssom and Herman Saftleven.

Houbraken informs us that “It was [van der Heyden’s] custom to draw everything from life, then later to execute it on panel, painting in such details that his like has seldom been seen”. And it is indeed likely that van der Heyden returned from his German expeditions with drawings made on the spot – now sadly lost – which provided him with a repertoire of architectural motifs for his later paintings. Although only one of his Cologne views is dated – a painting of 1694 in Manchester^v – stylistic considerations and the style of clothing worn by the figures in his paintings suggest that he produced them over an extended period of time, beginning in the early 1660s. Based on first-hand inspection, Dr. Peter C. Sutton dates the present painting to the early 1660s.



Fig. 2. Jan van der Heyden, *A Street Scene in Cologne*, on panel, 31.6 x 40.6 cm. © Wallace Collection, inv. no. P 195.



Fig. 3. Jan van der Heyden, *A View in Cologne*, signed with initials, on panel, 33.1 x 42.9 cm, © National Gallery, London, inv. no. NG866.

Although van der Heyden’s scenes appear convincingly true-to-life, they are often only loosely based on reality. Even in his views of recognisable locations it is apparent that he had no qualms about manipulating and rearranging the architecture, presumably in order to arrive at a more pleasing composition. This is certainly true of his paintings of Cologne as an examination of several of his city views reveals. If one compares, for example, the view of Cologne cathedral which appears in the pendant to this painting (Fig. 2) with another view of the same building in the National Gallery in London (Fig. 3), one sees that although the cathedral is depicted from the same vantage point, the configuration of the buildings in the adjoining street and square are entirely different in the two paintings: most notably, the step-gabled Deanery building seen on the extreme right in the National Gallery painting has been replaced in the Wallace Collection picture by a building with a hexagonal tower. What is more, the same hexagonal tower may be seen again, but in reverse, in another painting of a small square, which also incorporates a cluster of tall redbrick buildings which are almost identical to those on the right of our painting, but seen in mirror image^{vi}. Topographical accuracy one can only conclude was not van der Heyden’s primary objective. His ability, on the other hand, to capture the character and atmosphere of a place was unrivalled and his vistas, often taken from unusual viewpoints, achieve a remarkable sense of immediacy.

Another version of the present composition of almost identical size, but with different staffage, is in the Buccleuch collection at Drumlanrig Castle^{vii}. The figures in the present work have traditionally been attributed to Adriaen van de Velde but are more likely to be by van der Heyden himself.

The third of eight children, Jan van der Heyden was born in Gorinchem (also known as Gorkum), near Dordrecht, on 5 March 1637. His father was by turns an oil mill owner, a grain merchant and a broker. In 1646, the family moved to Amsterdam, where van der Heyden's father acquired citizenship. When he was about fourteen, Jan probably joined his brother Goris in the business of producing and selling mirrors. Houbraken reported that Jan first trained with a glass engraver and it is possible that his teacher may have been one of the most admired glass painters of the period, Jacob van der Ulft, who was also originally from the artist's hometown. Several examples of van der Heyden's paintings on glass (*verre eglomisé*) have survived, probably dating from the early part of his career.

Van der Heyden's family was Mennonite and he and two of his brothers married into the ter Heil family, who were of the same faith. Jan married Sara ter Heil in 1661 and the couple had three children. At the time of his marriage, van der Heyden stated that he was a painter by profession, though he never joined the painters' guild, nor acquired Amsterdam citizenship. Painting, however, was not his sole occupation and his prosperity was due mainly to his work as an inventor, engineer and municipal official. He devised a street-lighting system for Amsterdam and, with his brother Nicolaes, invented a new type of fire pump, which transformed the efficiency of fire-fighting. In 1669, he was appointed director of street lighting and, in 1673 the two brothers were put in charge of the city's fire-fighting equipment. Both these appointments provided the artist with a sizeable income. In 1680, van der Heyden moved to the Koestraat near the St. Anthonismarkt, where he built a house for his family and a factory producing fire equipment. In 1690, he produced an illustrated book on fire-fighting with his eldest son, Jan. He died a wealthy man in 1712, still in possession of more than seventy of his own paintings. Although his work was in great demand, he evidently had little need to sell his art to make a living.

P.M.

ⁱ In the catalogue by L. F. J. Boileau of the sale of the Duc de Choiseul's collection (Paris, 6 April 1772), the pictures are described as "Deux tableaux pendants, représentant différentes Places de la Ville de Cologne"...

ⁱⁱ 'Van Helsleuter' (probably Van Eyl Sleuter) of Amsterdam; his [and others'] sale, Paris, 25 January, 1802 (69).

ⁱⁱⁱ Jonathan Bikker, 'Cologne, the "German Rome," in views by Berckheyde and van der Heyden and the journals of seventeenth-century Dutch tourists', *Simiolus*, 32 (2006), pp. 273-290.

^{iv} These trips are mentioned by Goris in a document of 1678. This document is published in A. Bredius, "De nalatenschap van Jan van der Heyden," *Oud Holland*, 30 (1912), pp. 142-51. Quoted in J. Bikker, *ibid*, p. 273.

^v Jan van der Heyden, *A Street Scene in Cologne*, dated 1694, on panel, 31.7 x 40.5 cm, Manchester City Art Galleries, inv. No. 1979.463.

^{vi} Jan van der Heyden, *An imaginary View of a Town with elegant Figures strolling and conversing on a Square*. Sold Sotheby's, Amsterdam, 9th May, 2006, lot 64.

^{vii} See H. Wagner, *op. cit*, 1971, p. 90, no. 103.



No. 16

JAN VAN DER HEYDEN
(Gorinchem 1637 – 1712 Amsterdam)

A Palatial Garden, with Figures emerging from a Palace on the Right

Indistinctly signed and dated lower right
On panel, 14 ³/₄ x 17 ¹/₄ ins. (37.6 x 43.8 cm)

Provenance:

Alexander-Louis Hersant Destouches, Paris
His sale, Paris, 21 March 1794, lot 131, for 7,200 francs (bought by Michael Vauthier on behalf of Peter Rainier)
Peter Rainier
His deceased sale, London, Christie's, 24 May 1845, for £504 to Nieuwenhuys Baron de Varange
His deceased sale, Paris, 26 May 1852, lot 23, for 22,100 francs
Baron James de Rothschild, Paris, by 1927
Thence by inheritance to Baronne Alexandrine de Rothschild, Paris
Confiscated from the above by the ERR (Einsatzstab Reichsleiter Rosenberg) after the German occupation of Paris
Inherited by the previous owner from his aunt in 2005
Sold in 2014 pursuant to a settlement agreement between the previous owner and the heirs of Alexandrine de Rothschild

Literature:

Sir Charles Eastlake, Ms diaries, Paris visit, 1860, in the Library of the National Gallery, London
Paul Lacroix, *Annuaire des Artistes et des Amateurs*, Paris, 1860, pp. 166-167, no. 20
J. Smith, *A Catalogue Raisonné*, vol. V, London, 1854, pp. 386-87, 392, nos. 56 and 73
E. Michel, *Great Masters of Landscape Painting*, London, 1910, pp. 199-200
C. Hofstede de Groot, *A Catalogue Raisonné.....*, vol. VIII, London, 1927, pp. 398-99, no. 230
H. Wagner, *Jan van der Heyden*, Amsterdam-Haarlem, 1971, p. 101, no. 152
Susanna Avery-Quash, "The Travel Notebooks of Sir Charles Eastlake", *The Walpole Society*, London, No. 73 (2 vols), 2011, vol. I, p. 524 "Vander Heyden – Entrance to a Palace – great part of wall and foreground in shadow – wood".



Jan van der Heyden was one of the leading architectural painters of the Dutch Golden Age. In addition to his well-known views of Amsterdam, he painted vistas of other Dutch, Belgian and German cities, country houses and estates, landscapes and a few still lifes. Despite his seemingly naturalistic style, his views are rarely topographically accurate. Even in his depictions of recognisable sites it is apparent that he regularly took liberties with the architecture, manipulating it and re-arranging it to suit his own purposes. Indeed, one can only conclude that topographical fidelity was not his primary objective, rather he strove to present an idealised vision of the world around him.

This sparkling little painting is one of Jan van der Heyden's fantasy views. The scene is set in the grounds of a grand residence under a bright blue sky. Dominating the right foreground is an imposing edifice, with a classical portico, through which an elegantly dressed lady makes her entrance, attended by footmen in red livery, one of them carrying a parasol. A gentleman standing at the foot of the steps greets her with a deferential bow, while two others stand aside, waiting their turn to be presented. The lady's arrival is also marked by two beggars, who have stationed themselves near to the wall on the right: one of them proffers his hat, hoping for a donation of alms. The portico opens onto a broad terrace that extends beneath an archway to a grove of trees beyond, above which the cupola of a substantial country house may be seen. To the left appears a formal garden which is bounded by a high wall decorated with sculpted figures in niches and vase-shaped finials. The scene is enlivened by elegant strolling figures, frolicking dogs and gardeners at work among the manicured parterres. Lolling against the wall in the left foreground is a red-liveried footman, who is chatting to another of his number, apparently unaware of his mistress's presence.

In this painting van der Heyden has given free rein to his imagination. None of the architectural motifs can be identified, but the cupola of the building that rises in the distance bears more than a passing resemblance to the Huis ten Bosch near The Hague. Van der Heyden depicted the Huis ten Bosch and its formal garden on more than one occasion, most notably in pendants in the Metropolitan Museum of Art in New York, dating from the later 1660sⁱ. He also painted several other *capricci* of formal gardens framed by grand classical architecture, of which a good example is the architectural fantasy in the National Gallery of Art, in Washington, which is dated 1670ⁱⁱ. The present picture also likely dates from around this time.

Van der Heyden has brought his characteristically refined and meticulous technique to his rendering of this architectural fantasy. The fresh summer foliage is minutely described, as are the tufts of grass and clumps of weeds which have sprung up along the terrace. Similarly detailed is his delineation of the architectural elements, from the crisply carved classical mouldings down to the joints in the stonework. Yet, as Houbraken observedⁱⁱⁱ, despite his attention to detail, van der Heyden never loses sight of the overall harmony of the composition. Here, the design achieves great structural clarity through the use of strong horizontal, vertical and diagonal lines and bold contrasts of light and shade. Rays of bright sunlight falling from the right cast deep shadows obliquely across the lower right-hand corner, accentuating the linear perspective and leading the eye into the distance.

The staffage in this painting is not by Eglon van der Neer as Smith supposed^{iv}, but more probably by the accomplished painter of figures and animals Adriaen van de Velde, with whom van der Heyden often collaborated. Theirs was an especially successful partnership, Adriaen van de Velde contributing his lively and well-characterised figures to van der Heyden's refined settings.

For a biography of the artist, please see catalogue number 15.

P.M.

ⁱ See P. C. Sutton, *Jan van der Heyden*, exh. cat., New Haven and London, 2007, pp. 158-163, nos. 22 & 23, both reproduced.

ⁱⁱ *Ibid.*, pp. 164-67, no. 24, reproduced.

ⁱⁱⁱ Arnold Houbraken, *De Grootte Schouburgh ...*, 3 vols, The Hague, 1718-21, vol. 3, p. 80. Van der Heyden "painted every brick in his buildings... so precisely that one could clearly see the mortar in the joints, and yet his work did not lose in charm or appear hard if one viewed the picture as a whole from a certain distance"...

^{iv} See literature above, Smith, *op. cit.*, p. 392, no. 73.



No. 17

ISAACK JACOBSZ. VAN HOOREN
(Dutch, active circa 1620-1651/52)

A Portrait of a Girl, full-length, in black, holding a Glove

On panel, 36 ⁵/₈ x 17 ¹/₂ ins. (93 x 69.8 cm)

Provenance:

With Trotti, Paris

With Laurent Meeus (1872-1950), Brussels

From whom acquired by the father of the previous owners

Private collection, Belgium, until 2014

Literature:

B. J. A. Renckens, 'Isaac Jacobsz. van Hooren', in *Oud Holland*, lxxvii, 2, 1953, p. 116, reproduced fig. 5

A girl of about nine or ten years old is portrayed in a marble-tiled entrance-hall, standing beside a table, covered with red cloth. In one hand she holds a sprig of flowers and in the other a white glove. A pile of books rests on the table beside her, one of which is open. A curtain behind her is drawn to one side, affording a glimpse of a balustrade and steps leading down to a small courtyard garden, planted with beds of flowering tulips. The identity of the sitter is not known, but she was very likely the daughter of a wealthy merchant, as is suggested by her rich but sober dress. She wears a black gown, over a dark red watered satin underskirt, set off by a starched white collar and cuffs. Her hair is almost entirely concealed by a white head-dress, held firmly in place by *hooftijsertgen*, or "head-irons". This device had a somewhat curious side-effect, as noted by Owen Feltham in 1652: "Their Ear-Wyers have so nipt in their Cheeks, that you would think some Faiery, to do them a mischief, had pincht them behind with Tongs".

The life of Isaack Jacobsz. van Hooren is shrouded in mystery. To date B. J. A. Renckens's short article in the 1953 edition of *Oud Holland* (*ibid.*) remains the most detailed study of his life and work to date. His very small surviving oeuvre consists exclusively of portraits, painted in a sober manner, with dated examples confined to the 1640s. Contemporary documents establish a link between van Hooren and the Amsterdam painter Dirck Dircksz. Santvoort (1610-1680), but the precise nature of their relationship is not known. Santvoort had a successful portrait practice and made something of a speciality of children's portraits. His influence is to some extent discernible in van Hooren's work.



S. J. Gudlaugsson was the first scholar to recognise the hand of van Hooren in the present painting, but the attribution can be confirmed with certainty by comparison with the few known signed works by the artist. Judging by the style of the little girl's costume, this portrait can be dated to around 1648-50.

Very little is known about the life of Isaack Jacobsz. Van Hooren. Neither the date nor the location of his birth is known, but judging from a handful of signed and dated pictures, he was active as a portraitist, around the middle of the seventeenth century, probably in Amsterdam. Van Hooren appointed Dirck Santvoort as the guardian of his children in his will of 15 April 1650ⁱ, but he had already passed away by 22 August 1652, when the Amsterdam art dealer Hendrick van Uyenburgh and Santvoort carried out a valuation of the paintings belonging to the late Isaack van Hoorenⁱⁱⁱ.

P.M.

ⁱ Owen Feltham, *A Brief Character of the Low Countries.....*, 1652, p. 50. Quoted by Alistair Laing in *In Trust for the Nation: Paintings from National Trust Houses*, The National Gallery, London, 1995, p. 140, note. 6.

ⁱⁱ A., Bredius, *Künstler-Inventare: Urkunden zur Geschichte der Holländischen Kunst des XVIten, XVIIten und XVIIIten Jahrhunderts*, 7 vols, The Hague, 1915-1922, p. 770.

ⁱⁱⁱ A. Bredius, *ibid.*, p. 768.



No. 18

JAN VAN KESSEL THE ELDER
(1626 – Antwerp – 1679)

*A Still Life Study of Insects on a Sprig of Rosemary,
With Butterflies, a Bumble Bee, Beetles and other Insects*

Signed and dated lower left: *J v. kessel. F. A° 1653*
On panel, 4 1/2 x 5 1/2 ins. (11.5 x 14 cm)

Provenance:

Private Collection, Sweden (by 1934)
With Richard Green, London, 1982
Collection of Mr and Mrs Paul Mellon (acquired from the above in July 1982), Upperville,
Virginia, U.S.A., until 2014

Exhibited:

Amsterdam, Kunsthandel P. de Boer, *De Helsche en de Fluweelen Brueghel. En Hun Invloed
op de Kunst in de Nederlanden*, February – March 1934, cat. no. 295
London, Richard Green, *Old Master Paintings*, 1982, cat. no. 29

Literature:

The Connoisseur, June 1982, advertisement, illustrated
E. Greindl, *Les peintres flamands de nature morte au XVIIe siècle*, Sterrebeek, 1983, no.
3, p. 365
S. Segal, *Flowers and nature: Netherlandish flower painting of four centuries*, Amsterdam,
1990, p. 209, fig. 47a
L. Tongiorgi Tomasi, *An Oak Spring Flora: Flower Illustration from the Fifteenth Century to
the Present time, A Selection of Rare Books, Manuscripts and Works of Art in the Collection
of Rachel Lambert Mellon*, Upperville, 1997, cat. no. 26, p. 106
F. G. Meijer, *Dutch and Flemish Still-Life Paintings bequeathed by Daisy Linda Ward*,
Waanders, 2003, p. 230, note 6
K. Ertz & C. Nitze-Ertz, *Die Maler Jan van Kessel d. Ä 1626-1679, Jan van Kessel d. J 1654-
1708, Jan van Kessel der "Andere" c. 1620-c. 1661: kritische Kataloge der Gemälde*,
Lingen, 2012, cat. no. 378, p. 262, illustrated (with erroneous de Boer provenance).

Jan van Kessel the Elder belonged to a famous dynasty of painters. The grandson of Jan Brueghel the Elder and nephew of Jan Brueghel the Younger and David Teniers the Younger, he was born in Antwerp in 1626. He served an apprenticeship with the genre and history painter Simon de Vos and may also have studied with his uncle Jan Brueghel the Younger. Although described simply as a *blomschilder* (flower painter) at the time of his registration as a master in the Antwerp guild in 1645, he produced an extensive and varied oeuvre which includes still lifes of flowers, fruit and insects, animal paintings, allegorical landscapes and devotional themes.



actual size

A significant portion of van Kessel's oeuvre is devoted to exquisitely coloured studies of shells, flowers, insects and other living creatures, seen against a pale-coloured background, of which the present painting is an especially fine example. It depicts a sprig of flowering rosemary surrounded by two species of butterfly, a bumble bee, a moth, some beetles, a cockchafer bug and several other small insects. The characteristic features of each plant and creature are described in meticulous detail, right down to the veining of the insects' wings and the hairs on the bee's thorax, but unlike the dead specimens in an entomologist's cabinet, they appear very much alive. The butterflies and bumble bee appear on the wing, apparently hovering above the stem of rosemary, while the other insects seem to rest upon, or crawl across the flat surface of the panel, casting shadows that create a strongly illusionistic effect.

This image and others of this same type are rendered with such accuracy that in most cases the individual species can be easily identified. The careful placement of each specimen on the neutral ground achieves a decorative design, while at the same time displaying the distinctive features of each species to best effect. Whilst van Kessel probably studied many of his subjects from life, he also without doubt drew upon manuscript illustrations and printed sources. Close observation of the present composition reveals the use of several different viewpoints and certain inconsistencies in the fall of the shadows, indicating that the artist worked from a number of independent studies, rather than from an ensemble viewed as a whole. Despite these small discrepancies, the artist's natural history paintings convey a lively impression of the variety and profusion of nature.

Van Kessel began to paint still lifes of this type in the early 1650s. The earliest dated examples are from 1653, the year in which this panel was executed. We know that these paintings were sometimes conceived as a series and occasionally used to decorate collectors' cabinets. The present painting may once have belonged to such a series, since five other panels of the same size and date survive today, all likewise depicting flowering plants and insects¹. The earlier panels by the artist may be distinguished from the later ones by their exceptionally fine and detailed execution.

The present painting comes from the collection of Mrs Paul Mellon (widow of the financier and philanthropist Paul Mellon) who died in 2014 at the age of 103. Throughout her life, Rachel "Bunny" Mellon pursued a love of gardening and among her many activities in this field she designed gardens for her own homes as well as those of friends, including Jacqueline Onassis for whom she redesigned the White House Rose Garden. At Oak Spring, the Mellons' vast estate in Virginia, she amassed a world-renowned collection of rare books and manuscripts, and works of art and artefacts relating to gardening, landscape design, horticulture, botany and natural sciences.

Jan van Kessel was baptised in the Sint Joriskerk in Antwerp on 5 April 1626. His father, Hieronymus II van Kessel, was a painter and his mother, Paschasia, was the daughter of Jan Brueghel the Elder. In 1634/35 he was registered in the Antwerp guild of St. Luke as the pupil of Simon de Vos and he is later said to have received instruction from his uncle and godfather, Jan Breughel the Younger. Van Kessel became a master in the guild in 1644/45 as a flower painter. He married Maria van Apshoven on 11 June 1647 in the Onze-Lieve-Vrouwekerk in Antwerp: the couple had thirteen children, of whom Ferdinand and Jan the Younger also became painters. Van Kessel spent time in Spain as court painter to Philip

IV and as a captain in the King's army. Although the specific dates of his stay are not known, it was most likely from the later 1640s to the early 1650s, based on a series of eight large flower paintings dated 1652, originally in Spain and very likely painted for the King. Van Kessel was back in Antwerp by 1654 for the birth of his son, Jan the Younger. The following year, he bought a house, "*De Witte en de Rose Roos*" (The White and Red Rose), suggesting that he had moved back to the Netherlands by that time. He died in Antwerp on 18 October 1679 in relative poverty, having mortgaged his home to cover his debts.

P.M.

¹ Klaus Ertz & Christa Nitze-Ertz, *op. cit.*, Lingen, 2012, pp. 260-262, cat. nos. 373-377.



No. 19

JAN VAN KESSEL THE ELDER
(1626 – Antwerp – 1679)

A Still Life of Moths, Insects and a Stem of Delphinium

On copper laid on panel, 3 ³/₈ x 5 ins. (8.6 x 12.7 cm)

Provenance:

Christie's, London, 7 July 1978, lot 185 (as by Ferdinand van Kessel, following an attribution by Dr. Walther Bernt in November 1977)

With John Mitchell & Son, London, 1978

With Richard Green, London

Collection of Mrs Paul Mellon, Upperville, U.S.A., until 2014

Literature:

The Connoisseur, November 1978, p. 37, advertisement, illustrated (as by Ferdinand van Kessel)

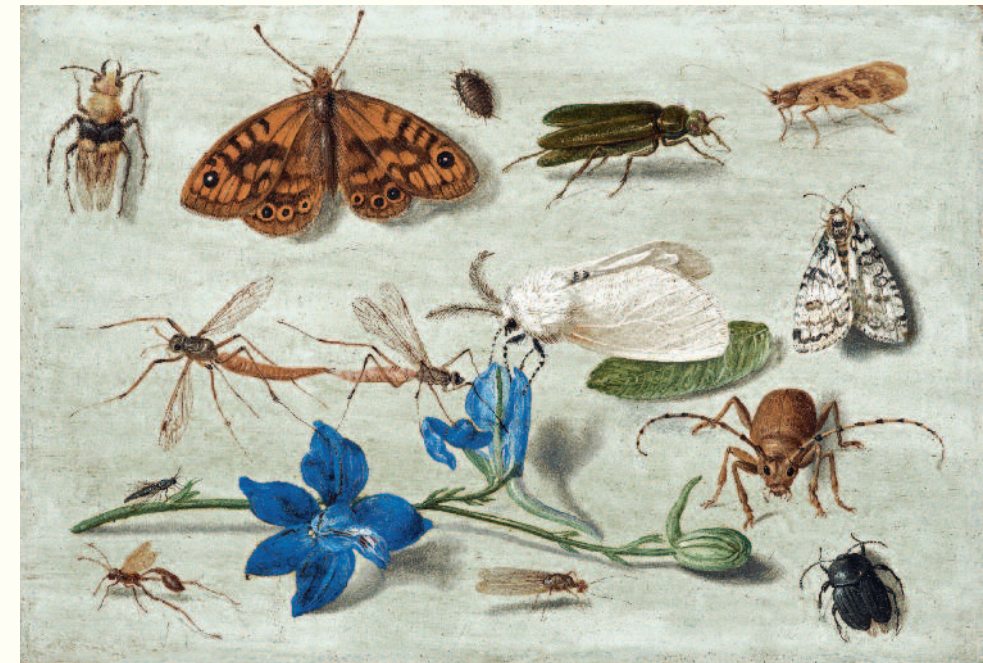
L. Tongiorgi Tomasi, *An Oak Spring Flora: Flower Illustration from the Fifteenth Century to the Present time, A Selection of Rare Books, Manuscripts and Works of Art in the Collection of Rachel Lambert Mellon*, Upperville, 1997, p. 106. under cat. no. 26 (as by Ferdinand van Kessel)

K. Ertz, *Die Maler Jan van Kessel*, Lingen, 2012, p. 265, cat. no. 390, Illustrated in colour (as by Jan van Kessel, dateable to the 1650s)

Note:

We are grateful to Fred G. Meijer for confirming that this painting is a work by Jan van Kessel the Elder, on the basis of a photograph.

This exquisite little painting is a fine example of the type of small-scale studies of insects, flowers, shells and other living creatures that Jan van Kessel the Elder began to paint in the early 1650s. Each specimen is so carefully observed and rendered in such painstaking detail that all can be identified. A stem of brilliant blue delphinium appears amidst a variety of insect life, including two species of moth, a fritillary butterfly, some beetles, a caddisfly, two mayflies and several other small bugs and flying insects. The butterflies and moths are seen variously with open and closed wings, while the other insects are viewed from above, as well as from the side, and in the case of the long-horned beetle, directly head-on. This simultaneous use of different viewpoints makes the fiction of believable space impossible, yet each insect casts a shadow as if it had just landed on, or crawled across, the flat surface of the panel, giving it a remarkably lifelike presence. It soon becomes clear that the artist must have worked from a number of independent studies, rather than from an ensemble viewed as a whole. The painting is executed on copper, an exceptionally smooth support ideally suited to van Kessel's meticulous and refined technique. The copper also enhances the brilliance of the colours, endowing the panel with a gem-like quality.



actual size

Van Kessel cannot be credited with inventing this type of still-life painting, but more than any other seventeenth-century painter he made the genre his own. Although Jan Brueghel the Elder and Balthasar van der Ast both made a few studies of plants and creatures on a pale-coloured ground, a significant portion of van Kessel's oeuvre is devoted to paintings of this kind. Van Kessel's analytical portrayal of nature is in keeping with the sixteenth-century tradition of scientific naturalism and owes a particular debt to the work of the Antwerp-born miniaturist Joris Hoefnagel, court painter to Rudolf II in Prague. Hoefnagel is probably best remembered for his illuminated manuscript *The Four Elements* (1575-82), a four-volume natural history compendium comprising depictions of thousands of living creatures, organised into categories representing the four elements of the cosmos and accompanied by moralising Latin inscriptionsⁱ. Whilst such manuscripts would have been viewed only by an elite circle, Hoefnagel's *Archetypa*, a series of prints based on his miniatures of plants, insects and small animals and produced in collaboration with his son Jacob in 1592, reached a wider audience and soon became an influential pictorial source for artists.

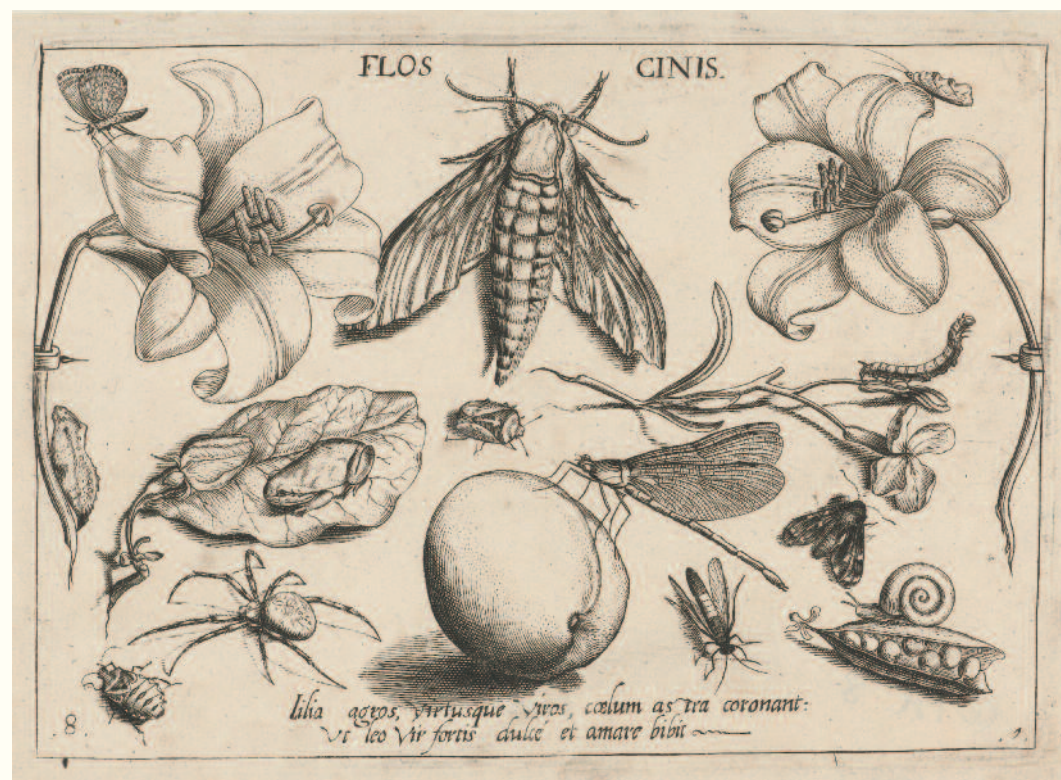


Fig. 1. Jacob Hoefnagel after Joris Hoefnagel, engraving from *Archetypa*, Frankfurt 1592, "The Flower is Dust./The field is crowned by lilies, mankind by virtue and the sky by stars:/a brave man drinks sweet and bitter, like the lion", Rijksmuseum, Amsterdam.

In the prints in *Archetypa*, assorted specimens of flora and fauna are arranged upon the blank page, together with Latin texts drawn from the Bible and classical sources, Renaissance literature, proverbs and sayings, which lend them an emblematic character. Allusions to transiency and the abundance of nature as a revelation of the Creator are recurring themes throughout the book. For example, plate 8 from the series (Fig. 1), bearing the Latin text "FLOS CINIS" (The Flower is Dust), illustrates a variety of insects together with two lilies, a plum, a leaf and a peapod. Whilst there is no indication that van Kessel



intended his still-life paintings to convey a symbolic meaning, it is worth remembering that in the seventeenth century the natural world continued to be celebrated as the handiwork of God. Insects, in particular, were intensely studied as marvels of nature. In the words of the famous Dutch poet and playwright Gerbrand Adriaensz. Bredero, "No small things are too humble, too fragile/ But that they teach us something / To notice the works / Of the wondrous God"ⁱⁱ.

We are grateful to Fred G. Meijer of the RKD in The Hague for confirming, on the basis of a photograph, that this painting is a work by Jan van Kessel the Elder. In the past the picture was attributed to Ferdinand van Kessel on account of a spurious monogram, now removed.

Please see catalogue number 18 for a biography of the artist.

P.M.

ⁱ National Gallery, Washington, Gift of Mrs. Lessing J. Rosenwald, 1987.20.8.42.

ⁱⁱ *De Werken van Gerbrand Adriaensz. Bredero, Stommen Ridder*, introduced and explained by C. Kruyskamp, Culemborg, 1973, p. 64, verses 67-70.

No. 20

JAN VAN KESSEL THE ELDER
(1626 – Antwerp – 1679)

A Pair of Natural History Studies:

*Snakes, Spiders and Caterpillars contorted to spell
the Artist's Name*

Signed with insects and reptiles: *JoAn Van/Kessel* and
Dated lower right: *Fecit. Anno. 1657*

*A Sprig of Redcurrants with a Moth, a Ladybird and
other Insects*

Both on copper, 6 x 7 7/8 ins. (15 x 20 cm) – a pair (2)

Provenance:

With William Hallsborough Gallery, London, 1956, no. II

With David Koetser, Zurich, c. 1976-80

Private collection, Switzerland

With Johnny Van Haefte, London

Private Collection, The Netherlands, 2008-2014

Exhibited:

Brussels, Palais des Beaux-Arts, *Bruegel. Une dynastie de peintres*, 1980, nos. 278-279

Literature:

F. Franchini Guelfi, "Otto Marseus van Schrieck a Firenze. Contributo all' storia dei rapporti
franziate figurative nel seicento Toscano, I," in *Antichità Viva*, vol. 16, no. 2, 1977, p. 15-26.

F. Franchini Guelfi, "Otto Marseus van Schrieck a Firenze. Contributo all' storia dei rapporti
franziate figurative nel seicento Toscano, II," in *Antichità Viva*, vol. 16, no. 4, 1977, p. 13-21,
fig. 8.

C. A. Breuer in *Weltkunst*, vol. 47, no. 4, 1977, no. II, reproduced

W. Laureyssens, M. Klinge, *Bruegel. Une dynastie de peintres*, exh. cat., Brussels, 1980,
p. 330, cat. nos. 278 & 279, reproduced.

E. Greindl, *Les peintres flamands de nature morte au XVIIe siècle*, Sterrebeek, 1983, p.
367-8, nos. 65 & 135.

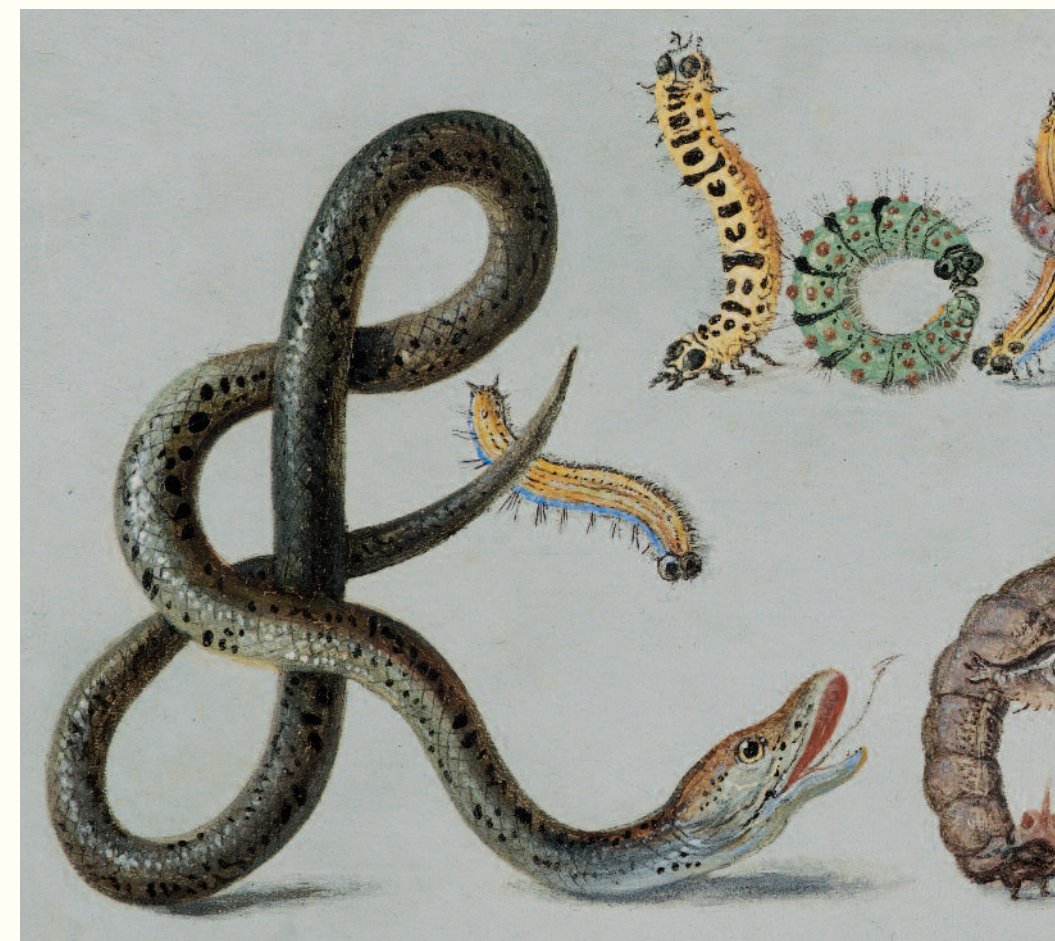
R. Lambert in L. Tongiorgi Tomasi (ed.) *An Oak Spring Flora: flower illustration from the
fifteenth century to the present time*, New Haven, 1997, p. 105, no. 26

K. Ertz & C. Nitz-Ertz, *Die Maler Jan van Kessel*, Lingen, 2012, p. 283, no. 450, reproduced
(the former); p. 278, no. 436 (reproduced as no. 435).



Van Kessel is perhaps best remembered for his finely executed, small-format paintings of shells, flowers, insects and other small creatures, seen against a pale background. Although several other Netherlandish and German artists produced similar works in watercolours, van Kessel was the only seventeenth-century painter to specialise in still lifes of this type in the medium of oil paint. The earliest dated examples are on oak panels and date from 1653, but he continued to produce them well into the 1660s, devoting a significant portion of his oeuvre to paintings of this type.

This pair of paintings is an exceptional example of the genre. Like many of van Kessel's best works, they are executed on copper, an extremely smooth support which enabled him to achieve a high degree of finish. In one of the panels, van Kessel adheres to his usual compositional scheme in showing a variety of insect specimens arranged around a sprig of redcurrants, but in the other, he departs from the norm, creating what is surely among his most imaginative and iconic images. In the first, an Emperor moth and a diving beetle appear in the upper part of the panel, while ranged below them are a ladybird, a millipede and several other types of moths, beetles and flying insects. Some of the insects have alighted upon the fruiting twig, while others seem to crawl across or rest upon the flat surface of the panel. In the second panel, two rows of writhing snakes and caterpillars are deployed to honour their creator by spelling out his name. Above and below them, more caterpillars and spiders, some of them suspended on silken threads, twist, wriggle and crawl like participants in some kind of crazy formation dance. But this celebration of his own name writ-large in bugs is no act of self-aggrandisement, rather it is a whimsical and self-deprecating *jeu d'esprit*.



Van Kessel often produced his studies of flora and fauna in pairs or sets. In the present case, we can be fairly sure that this pair was originally conceived as part of a larger series intended as the decoration for a collector's cabinet. Few such pieces of furniture have survived intact, but one fine marquetry chest, with interior drawers and a cupboard decorated with van Kessel's paintings of flora and fauna, is now in the Smithsonian Institution, Washingtonⁱ. Another remarkable series, which has remained together and consists of sixteen small copper panels and a larger central panel, is in the collection of the late Mrs. Paul Mellonⁱⁱ. The Mellon set, which was executed in 1658, the year after our pair, includes two panels which are versions of the present paintings. Thus it becomes clear that van Kessel's signature panel originally served as a witty form of signature to a larger work of art.

See catalogue number 18 for a biography of the painter.

P.M.

ⁱ Charles II marquetry cabinet with painted interior, Smithsonian Institution, Washington.

ⁱⁱ Jan van Kessel the Elder, *Flowers, Insects and Butterflies*. Set of seventeen paintings, on copper, each 14.3 x 19 cm and 38.7 x 53 cm (the central piece), signed and dated 1658, in the collection of the late Mrs. Paul Mellon, Washington, U.S.A.

No. 21

WILLEM VAN MIERIS
(1662 – Leiden – 1747)

The Judgement of Paris

Signed and dated, centre right: *W. Van Mieris fecit Anno 1705*
On panel, 21 ⁵/₈ x 28 ¹/₈ ins. (54.8 x 71.5 cm)

Provenance:

Collection Ménnéchet, Paris, 1840
Claudius Tarral
His sale, Christie's, London, 11 June 1847, lot 34
M. Thévenin
His sale, Paris, 27 January 1851, lot 2, where bought by
C. J. Nieuwenhuys
Collection Jules Cronier (d. 1907)
His sale, Paris, Galerie Georges Petit, 11-12 March 1908, lot 90 (illustrated)
(Probably) sale, Christie's, London, 4 June 1917, lot 134 (vendor Keith Roald Mackenzie, Esq.) where bought by Lek
Probably acquired in the 1920s by the grandfather of the previous owner
Private collection, France, until 2014

Literature:

(Probably) J.-B. Descamps, *La vie des peintres flamands, allemands et hollandais*, Vol. IV, Paris, 1763, p. 47
J. Smith, *Supplement to the Catalogue Raisonné of the works of the most eminent Dutch, Flemish and French Painters*, London, 1842, p. 53, no. 1 ("an exquisitely finished work")
C. Blanc, *Le trésor de la curiosité*, II, Paris, 1858, p. 488
C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der werke des hervorragendsten Holländischen Maler des XVII, Jahrhunderts*, vol. X, Stuttgart, 1928, p. 127, no. 91

Willem van Mieris was the second son of the famous Leiden fine painter Frans van Mieris the Elder (1635-1681). Trained by his father, Willem kept alive the tradition of the *fijnschilders* well into the eighteenth century. Like his father, Willem painted genre scenes and portraits, but he also added history subjects to his repertoire, including religious and mythological scenes and subjects from Renaissance and pastoral literature. He inherited his father's brilliant technique and fondness for detail. In his lifetime, his pictures found many admirers both at home and abroad.



In the seventeenth century, history painting was awarded the highest status in the hierarchy of the visual arts. To the painter of histories there accrued a prestige that genre painting did not confer. This no doubt explains in part why Willem turned to painting history subjects. Indeed, writing in the eighteenth century, van Gool recalled that “When our great master arrived at a mature age, and saw test pieces by other masters, who concerned themselves with elevated subject, he stood as if enraptured by their loftiness of spirit and was spurred on, both by himself and by his great Maecenas, Mr. De La Court, to follow these great heroes on that noble path.....”ⁱ.

In this painting of 1705, van Mieris chose to depict the famous beauty contest of classical mythology, the so-called *Judgement of Paris*. According to legend, Paris, son of King Priam of Troy, was abandoned by his mother at birth, because she had dreamed that the child she was carrying would one day bring ruin upon Troy. He was however rescued and brought up by shepherds. In the *Iliad* (24.25-30), Homer relates that at the wedding of Peleus and Thetis, Eris, the goddess of envy and discord, threw down among the guests a golden apple inscribed “For the fairest”. Juno, Minerva and Venus immediately fell to quarrelling over the prize, but Jupiter declined to choose between them. Instead, he ordered his messenger Mercury to bring them to Paris, who was charged with settling the dispute. Each of the goddesses in turn tried to influence his decision: Juno tempted him with land and riches, Minerva offered him victory in battle and Venus promised him the choice of the most beautiful of women. Unwisely, Paris fell for the latter and awarded the apple to Venus. Subsequently, he sailed to Sparta, abducted Helen, the beautiful wife of King Menelaus of Greece, and carried her back to Troy, thereby provoking the war that led to the destruction of Troy. Thus the prophecy of his mother was fulfilled.

The painting represents the *moment critique* when Paris presents the golden apple to Venus, the act which seals his fate. The scene takes place in a woodland glade, with views of a mountainous landscape beyond. The Trojan prince, wearing a leopard skin about his loins and crowned with a wreath of oak leaves, is seated on a bank beneath a makeshift awning. He holds his shepherd’s staff, or *houlette*, in one hand, and the coveted prize in the other. He gazes fixedly at Venus, goddess of beauty, who stands before him, with Cupid by her side. Her defeated rivals appear behind her: Minerva, goddess of wisdom, is seated on a velvet mantle, with her back to the viewer and her spear and shield lying on the ground, conversing with Juno, who stands beside her wearing a diadem on her head and accompanied by her constant companion, the peacock. Mercury, his mission now complete, has withdrawn to the shadows on the right. Characteristically, the artist has lavished meticulous attention on the rendering of fine fabrics – the soft texture of fur and velvet – and the various accoutrements.

Van Mieris explored his first ideas for this subject at a much earlier date in a study for Paris and the three goddesses (Fig. 1) of 1692. However, it seems likely that this drawing was a preparatory sketch for a painting of *the Judgement of Paris*, dated the same year, which was recorded in the London collection of Lord Francis Pelham-Clinton-Hope in 1917ⁱⁱ. A slightly later moment in the narrative is represented in the 1692 drawing: Venus is shown having claimed her prize, standing triumphantly with the apple in her right hand. Echoes of the earlier composition are nevertheless still present here, although van Mieris has changed the poses of all the principal figures to a greater or lesser extent and introduced a more extensive landscape setting. Another differently conceived drawing of this subject, dated 1693, is in the Print Room at Leiden Universityⁱⁱⁱ.



Fig. 1. Willem van Mieris, *The Judgement of Paris*, signed and dated 1692, pencil, pen and black ink on parchment, 146 x 187 mm, sale, Christie's, London, 3 July 2007, lot 109. Copyright: © Christie's Images Limited (2007).

The *Judgement of Paris* was one of the most popular themes in Dutch seventeenth-century art. Its obvious attraction lay in the opportunity it offered artists to portray three naked women parading themselves before a male judge. Yet the story was also seen as a cautionary tale: Paris was regarded as an exemplum of poor judgement, since the choice he made had such dire consequences. The three goddesses represent different aspects of human life: Juno, the active life, power and wealth; Minerva, the contemplative life, wisdom and learning; and Venus, sensual love and passion. Van Mander states in his *Wtelegginghe* that Paris brought about the destruction of his country and the death of himself and his friends as a result of his choice of love and beauty over wisdom and wealth^{iv}.

This work of 1705 exemplifies van Mieris's refined style, with its ideal nude figures inspired by classical models and its highly finished surface that barely shows a trace of the painter's brushwork. Above all, it reflects the artistic ideals of late-seventeenth and early-eighteenth century art theorists and the sophisticated tastes of wealthy collectors of the day.

Willem was born on 3 June 1662, the second son of Frans van Mieris the Elder and Cunera van de Cock. A pupil of his father, Willem took over his father's studio after Frans's sudden death in 1681. On 24 April 1684 he married Agneta Chapman: the couple had three children, including a son, Frans, who also became a painter. Willem entered the Leiden Guild of St. Luke in 1683 and became an active figure in the local art world. He repeatedly served as the head of the guild and, shortly before 1694, established a drawing academy with the artists, Carel de Moor and Jacob Toorenvliet, which he and de Moor directed until 1736. Willem's paintings brought good prices and he had many important patrons, including Petronella Oortmans-De la Court (1624-1707), her much younger nephew, the immensely wealthy Leiden textile merchant Pieter de la Court van der Voort (1624-1707) and his nephew Cornelis Backer (1664-1739). Van Mieris evidently enjoyed financial success as he owned a succession of pleasure gardens and at the end of his life lived on the elegant Breestraat in Leiden. He seems to have gone blind in later life, but survived to the age of eighty-four and was buried in the St. Pieterskerk in Leiden on 27 January, 1747. In addition to his students in the drawing academy, his pupils included his son, Frans van Mieris the Younger and Hieronymus van de Mij.

P.M.

ⁱ Johan de Gool, *De nieuwe schouburg der Nederlantsche konstschilders en schilderessen*, 2 vols., The Hague, 1750-1, vol. I, p. 194.

ⁱⁱ Hofstede de Groot, 1928, *op. cit.*, no. 92. Present whereabouts unknown.

ⁱⁱⁱ J. Bolten, *Old Master Drawings from the Print Room of the University of Leiden*, Amsterdam, 1986, p. 176-178, no. 65.

^{iv} Karel van Mander, *Het Schilder-Boeck*, Haarlem, 1604, *Wtlegghingh*, fol. 94 and *Grondt*, I, fol. 6.



No. 22

PIETER NEEFS THE YOUNGER
(1620 – Antwerp – after 1659)

The Interior of a Gothic Church with Figures attending Mass

Signed on the pillar, centre right: *PEETER/ NEEFS*
Oil on panel, 15 1/2 x 19 1/2 ins. (49.5 x 64.8 cm)

Provenance:

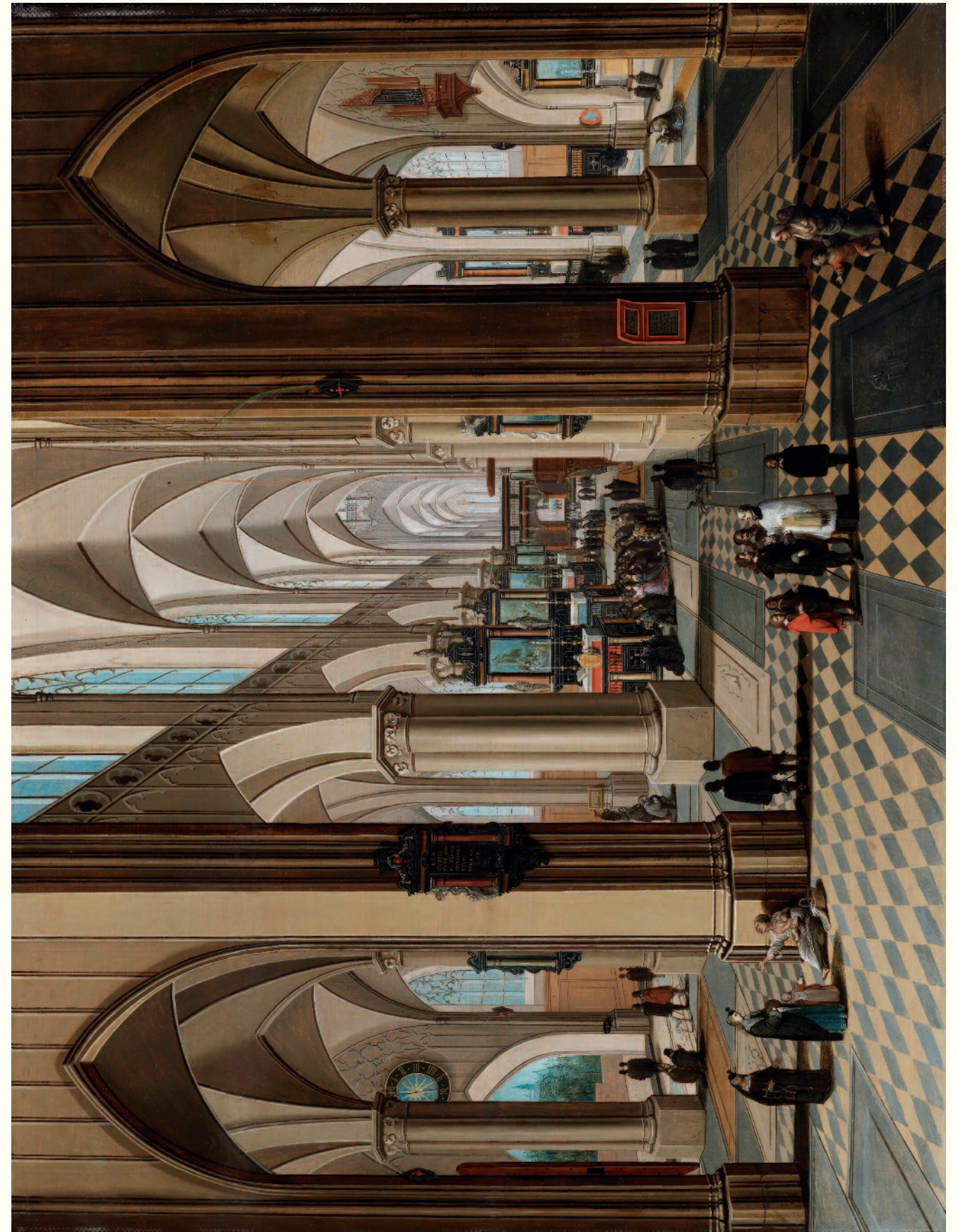
Victor Frederick William Cavendish-Bentinck, 9th Duke of Portland (1897-1990) (the picture had been in his family for at least one hundred years)
Thence by descent
Private Collection, United Kingdom, until 2014

Note:

The staffage is by Frans Francken the Younger (1581-1642)

In this church interior, Pieter Neefs has taken a view from a slightly elevated viewpoint, looking down the nave toward the high altar. Daylight flooding through Gothic traceries on the left illuminates the intricate architecture and the Baroque altarpieces that embellish the side-chapels on either side of the nave. Little groups of figures are scattered throughout the vast interior. Some are strolling or conversing, others are at prayer, and some stand quietly in respectful silence while a Mass is being said. People from all walks of life are represented here, from wealthy burghers to humble beggars.

Towards the end of the sixteenth century, architectural painting emerged as a specialist genre in Antwerp. Its development was much influenced by the engravings of Hans Vredeman de Vries, who introduced into northern Europe the rules of linear perspective devised by Italian Renaissance artists. Certain Antwerp studios adopted architectural painting as a specialist activity, of which the most notable were those of the Hendrick van Steenwycks, father and son, and the Neefs family of painters. Pieter Neefs the Elder may have been a pupil of the van Steenwycks, since their influence is very evident in his work. His approach to paintings was, like theirs, essentially linear and the style of his buildings invariably Gothic. Church interiors offered Neefs the opportunity to demonstrate his mastery of linear perspective, a skill that was much admired by connoisseurs of the day. In the inventories of the period, works of this kind are often described as “perspectives”, which gives a clear indication of contemporary attitudes to such works.



Although clearly an imaginary scene, like most of Pieter Neefs's church interiors, the building depicted here is loosely based on the interior of the cathedral at Antwerp (Onze-Lieve-Vrouwekerk). The artist has however introduced paintings and sculptural details of his own invention, as well as the rather unusual feature of an open Gothic arch on the left, through which a view of a city may be seen. The perspective has been carefully constructed in order to accentuate the height and length of the nave, with the orthogonals converging on the distant high altar, creating a powerful sense of recession. Notwithstanding its intimate scale, the painting conveys a powerful impression of the vast space inside a great Gothic building.

Like other architectural painters of the period, Neefs frequently collaborated with specialist figure painters. In this case, the staffage is by Frans Francken the Younger, one of the most versatile and accomplished painters of the day. In contrast to the stillness of the architecture, his figures breathe life into the building and provide a carefully judged sense of scale.

Born in Antwerp in 1620, Pieter Neefs the Younger was the son and pupil of Pieter Neefs the Elder (c. 1578 – c. 1656-61). By 1640 he was collaborating with his father but was apparently never enrolled as an independent master in the Guild of St. Luke. Like his father he specialised in architectural subjects, particularly Gothic church interiors, and his works are difficult to distinguish from the elder Pieter Neefs. He was still active in 1675, the year that appears on his last known dated painting¹. The staffage in interiors by Pieter Neefs, the Elder and Younger, is generally executed by other artists, among them Jacob Peeters, David Teniers II, Sebastiaen Vrancx, Frans Francken II and Frans Francken III.

P.M.

¹ Vaduz, Samml. Liechtenstein.



No. 23

WILLEM VAN NIEULANDT THE YOUNGER
(Antwerp 1584 – 1635 Amsterdam)

A Goatherd in a rocky Landscape

On copper, 7 ⁷/₈ x 10 ¹/₈ ins. (20 x 25.6 cm)

Provenance:

Marquis de Calvières (1693-1776)

Thence by descent

Private collection, Belgium, until 2015

A Goatherd in a rocky Landscape shows a vast, multifarious view divided into individual sections. The landscape consists of a colourful rendering of trees, rocks, animals and a shepherd entertaining himself with a pan flute. In the bluishly executed distant vista, which occupies the left hand of the composition, a river meanders towards the horizon. Along the river a walled town with a variety of architecture can be noticed, as well as a six-arched stone bridge that connects the two river banks. The sky is enlivened by almost tangible rays of light shining through the clouds.

The composition of the painting relies on a drawing by Paul Bril in the Cabinet des Dessins of the Louvre in Paris (Fig. 1). The drawn landscape shows in the centre a tree, whereas in the painting only the roots and the lower part of the trunk have been painted. Furthermore, the drawn landscape shows several small figures, but no shepherd in the centre. There are at least three extant replica drawings after the Louvre sheet, which allowed several artists to take notice of Bril's invention.

Another painted version of the present work is preserved in the Landesmuseum in Mainz. The Mainz painting is generally considered to be by Paul Bril, painted about 1598, but the handling differs significantly from his paintings from the late 1590s. The work in Mainz and the present picture are different in the way they are executed. For example, the architecture in the painting under discussion is much more worked out in detail. The way the mountains, trees, foliage, animals and the figure of the shepherd are rendered, tallies with the earliest known work by Willem van Nieulandt. Especially a signed and dated 1604 *Mountain landscape*, sold at Sotheby's on 20th April 1994ⁱⁱ shows many stylistic features in common.

At the tender age of ten Willem van Nieulandt was apprenticed to Jacob Savery in Amsterdam. He concluded his apprenticeship in Rome, first under his uncle and later with Paul Bril. About his connection with Bril we are informed by the painter and writer on the arts Karel van Mander, who writes the following about Willem van Nieulandt, right at the end of his lives of the Bril brothers: "*Also Guilliaem van Nieuwlandt of Antwerp, 22 years old, was his pupil for one year – he presently lives in Amsterdam and has adopted the*





Fig. 1. Paul Bril, *Steep Mountain Valley with Travellers*, pen and brown and black ink and grey and blue wash over traces of black chalk, 205 x 268 mm. Inscribed lower right in brown ink: *Pao. B* (cut off). Paris, Louvre, inv. no. 19.795. © RMN-Grand Palais (Musée du Louvre) / Thierry Le Mage.

essentials of his master's styleⁱⁱⁱ. Van Mander composed his influential book in the course of 1603, so it can be assumed that Van Nieulandt arrived in Amsterdam in or shortly before that year. In 1602 he was still being recorded in Rome in the house of his uncle, Willem van Nieulandt the Elder. It is not always clear whether the Italian word *Terranuova*, which is the literal translation of the name Nieulandt, refers to the uncle or the nephew, but the younger Van Nieulandt's presence in Rome ties in with the scenes in many of his early drawings and paintings. After his return to Amsterdam he came under the spell of Pieter Lastman and his circle, which culminated in his masterpiece, *The Adoration of the Magi*, which was sold at Sotheby's in London on 9th July, 2014^{iv}.

Drs. Luuk Pijl

ⁱ See: Christiane Stukenbrock, *Niederländische Gemälde des 16. und 17. Jahrhunderts*, Mainz 1997, pp. 90-91.

ⁱⁱ Willem van Nieulandt II, *Landscape with Shepherds*, signed and dated 1604, on copper, 14.6 x 22 cm, Sotheby's, 20 April 1994, lot 59.

ⁱⁱⁱ Karel van Mander, *Schilder-boeck*, Haarlem 1604, fol. 292r. 14/15, translation as in Miedema 1994.

^{iv} Willem van Nieulandt II, *The Adoration of the Magi*, signed, on panel, 67.9 x 106.5 cm, Sotheby's, London, 9 July 2014, lot 56.



No. 24

BONAVENTURA PEETERS THE ELDER
(Antwerp 1614 – 1652 Hoboken)

Shipping in choppy Seas off Willemstad

Signed, lower centre, on the driftwood: *B. Peeters*
On panel, 21 ³/₄ x 28 ¹/₄ ins. (55.3 x 71.7 cm)

Provenance:

Mr. Carel Goldschmidt, Mount Kisco, New York, by 1965
And by descent to the previous owner
The Helena Goldsmith Trust, until 2015

Bonaventura Peeters the Elder was the most renowned member of a Flemish family of landscape and marine painters. Although he is best known for his dramatic scenes of shipwrecks and rocky, storm-battered coastlines, he developed a varied repertory whose themes included battle scenes, depictions of ships in harbours, estuaries and in the coastal waters off Holland and Flanders, and marine views of locations as far afield as the shores of the Mediterranean, South America and Russia. Some of his paintings display the mannerist tendencies of his Flemish predecessors, such as Andries van Eertvelt (1590-1653), who may have been his teacher, but for the most part he adopted a more naturalistic, tonal style that shows the influence of the Dutch painters Jan Porcellis (1583/84-1632), Jan van Goyen (1596-1656) and Salomon van Ruysdael (1600/03-1670).

Bonaventura Peeters was one of the few marine specialists active in the Southern Netherlands during the mid-seventeenth century. Unlike the Northern Netherlands, where the genre flourished during this period, there seems to have been little demand in Flanders for pictures of ships and the sea. This was no doubt due to the severe decline in marine activity in the local area resulting from the long, drawn-out war between the Spanish-held territories in the Southern Netherlands and the breakaway provinces in the North which dragged on until 1648. For much of this period the Dutch fleets successfully blockaded the River Scheldt, cutting off the port of Antwerp from the open sea and bringing shipping to a virtual standstill. Although Peeters seems always to have based himself in or near Antwerp, the subjects of his paintings, which often feature Dutch seaports and ships flying the Dutch flag, suggest that he made regular trips to the North and found an appreciative audience for his art there.

From early in his career, Peeters the Elder developed something of a speciality in the portrayal of seaports with shipping in the foreground. The present painting, which is a characteristic example of this type, depicts a variety of vessels in the turbulent waters of the Hollands Diep, off Willemstad. Under banks of billowing clouds, in gale-force winds, a Zeeland States yacht¹ makes her way through heavy seas. Her stern is lavishly decorated



with a carved and gilded escutcheon featuring a red lion, symbol of the Dutch Republic: she is flying the Zeeland flag from her main mast, Dutch colours from the gaff and a red flag at the poop – a signal that she is about to get underwayⁱⁱ – and firing a salute from her starboard side. A barge (*roeisloep*) is approaching from astern, with a team of oarsmen and passengers on board: the man in a white hat, seated in the stern, is probably some kind of dignitary, who, judging by the helmsman's gesture, is intending to board the yacht despite the huge swell. Three small cargo or fishing vessels are manoeuvring in the channel close by. The sea beyond is dotted with the sails of small sailing boats. Seagulls skim the white-caps and a school of dolphins surfaces in the middle distance. On the right, rising above the waves and lit by sunlight are distinctive outlines of Willemstad.

The city of Willemstad lies in the Dutch province of North Brabant. It takes its name from William I of Orange (1533-84), who as early as 1583 ordered the construction of fortifications on the coast of north-west Brabant in what became Willemstad. It eventually formed part of a string of garrisons established by the States General at strategic locations along the coast in order to defend the Northern provinces from attacks from the sea. Clearly visible in Peeters's painting are the star-shaped fortifications and the large domed, octagonal church which was built in 1607. The latter is regarded as the first purpose-built Reformed Church in the United Provinces. Also recognisable at the left-hand end of the defensive walls and situated at the mouth of the harbour is a small, square building, or redoubt, which appears in a print by Peeters. (Fig. 1).

Peeters's interest in representations of shipping before city harbours was probably inspired by the work of the Dutch marine painter Hendrick Vroom (1566-1640), who is credited with inventing the genre. Vroom made a series of marine paintings with the profile of a town as the principal subject, including views of Hoorn, Alkmaar, Amsterdam and Vlissingenⁱⁱⁱ. His *View of Hoorn*, a monumental work commissioned by the Hoorn civic authorities in about



Fig. 1. Bonaventura Peeters I, etching, *The Redoubt at Willemstad*. Rijksmuseum, Amsterdam.

1622, must have been familiar to Peeters, who was himself commissioned by the Hoorn city authorities to paint a view of the city in 1634, the year in which he became a master in the Antwerp guild. The painting, which measures nearly a metre and a half in width and depicts the warships 'Hercules' and 'Eenhorn' on the roads before Hoorn, is now in the National Maritime Museum, in Greenwich^{iv}. Peeters's oeuvre includes a number of smaller examples of this type, including two other views of Willemstad^v, taken from different angles, and a view of Brouwershaven, in Rotterdam^{vi}. It is not known today whether these smaller works were made for the open market, or whether they were commissioned by individuals to whom the subject would have had significance, such as members of admiralty boards, city officials, or families of naval personnel.

Baptised in the church of St. Walpurgis in Antwerp on 23 July 1614, Bonaventura Peeters the Elder belonged to a talented family of painters: he was the brother of the painters Gillis (1612-1653), Catharina (1615-after 1676) and Jan (1624-1677/80) and uncle of Bonaventura Peeters the Younger (1648-1702). The name of his teacher is not recorded. He became a master in the Antwerp Guild of St. Luke in 1634, the same year as his brother Gillis, with whom he shared a studio in Antwerp. In 1639, the two brothers received joint payment of 480 guilders for a large canvas depicting the *Siege of Callo* (Antwerp, Musée Royal des Beaux-Arts), which had been commissioned by the municipal authorities in Antwerp. Peeters never married and in his latter days, reportedly due to poor health, he moved from Antwerp to nearby Hoboken, where he lived with his sister Catharina, with whom he collaborated, and his younger brother and pupil Jan. He died there on 25 July 1652 at the early age of thirty-eight.

P.M.

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- ⁱ States Yachts were official vessels used by members of the States-General and the provincial States.
 - ⁱⁱ We are grateful to Elisabeth Spits, Curator Ships & Technology, Het Scheepvaartmuseum, Amsterdam for confirming the significance of the red flag.
 - ⁱⁱⁱ Hendrick Cornelisz. Vroom, *View of Hoorn*, on canvas, 1622, 105 x 202.5 cm (Westfries Museum, Hoorn); *View of Alkmaar*, 1638, on canvas, 101 x 209 cm, (Stedelijk Museum Alkmaar, Alkmaar); *View of the River IJ near Amsterdam*, 1630, on canvas, 97 x 201 cm, (Alte Pinakothek, Staatsgalerie Schleissheim, Munich); *The Arrival of Frederick V of the Palatinate in Vlissingen*, 1623, on canvas, 203 x 409 cm (Frans Halsmuseum, Haarlem).
 - ^{iv} Bonaventura Peeters, *The 'Hercules' and 'Eenhorn' off Hoorn*, on canvas, 1634, 81.3 x 149.9 cm, National Maritime Museum, Greenwich, inv. no. BHC1839.
 - ^v Bonaventura Peeters, *Shipping before Willemstad*, panel, 65 x 49 cm, Liphart-Rathshoff sale, Helbing, Munich, 1931, lot 177; *Shipping before Willemstad*, panel, 73 x 104 cm, formerly Noortman & Brod, New York, 1993.
 - ^{vi} Bonaventura Peeters, *Ships before Brouwershaven*, 1633, panel, 42 x 54 cm, Maritiem Museum, Rotterdam, inv. no. P1683.

No. 25

WILLEM DE POORTER
(1608 – Haarlem – 1649/68)

The Idolatry of King Solomon

On panel, 15 3/4 x 12 ins. (40 x 31.4 cm)

Provenance:

Jule Elliot, Westmorland Street, London

Sale, Christie's, London, 31 October 1947, lot 127, as "de Koninck – The Sacrifice of Moses"

Captain E. G. Spencer-Churchill, M.C., Northwick Park

Sale, Christie's, London, 25 February, 1966, lot 114, where acquired by the previous owner

Sold by a family trust in 2009

Literature:

E. G. Spencer-Churchill, *The Northwick Rescues*, 1912-1962, Evesham, 1961, p. 14, no. 48

W. Sumowski, *Gemälde der Rembrandt-Schüler*, 6 vols., Landau/Pfalz, 1983-1994, vol. IV, p. 2412, no. 1635, p. 2448, illustrated

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

I Kings 11: v.3-8

The present painting illustrates the downfall of Solomon, the outcome of his worship of idols, which was encouraged by his many wives. Wearing a magnificent red velvet robe embroidered with panels of gold thread, King Solomon kneels and makes an offering to a pagan idol. One of his wives, lavishly dressed in green and gold, appears next to him in a trance-like state. They are surrounded by more of Solomon's wives and concubines who look on while the un-Godly sacrifice takes place. The drama of the scene is heightened by the grandiose architecture and the monumental stature of the Priest who conducts the



sacrifice. He stands before them, a mighty figure swathed in white cloth and wearing an elaborate headdress made of foliage. At the base of the altar lies an offering of gold and silver ewers and jugs, caskets and other valuable objects. These precious objects littered in the foreground speak of the King's great wealth and prosperity, but also of the depravity that would be his ruin. De Poorter chooses a dimly lit interior, which allows him to pick out subtle highlights on these vessels and create a theatrical 'chiaroscuro' lighting effect which further dramatises this highly charged scene.

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

De Poorter masterfully expresses the drama and narrative through powerful lighting effects. The technique of spotlighting the altar and surrounding figures while throwing the rest of the scene into darkness is derived from Rembrandt's (1606-1669) painting of circa 1630-31. A drawing by Rembrandt of Solomon worshipping other Gods, which Jan Blanc dates to circa 1630, is in The Louvre, Parisⁱ. It was at around this date that de Poorter is thought to have studied with Rembrandt, so the drawing may have provided inspiration for the



present painting, which can be dated to circa 1635-1645. De Poorter explored the subject of King Solomon's idolatry on more than one occasion and Sumowski mentions three versions by the artist, including the present one. The most comparable one, also upright, is in the collection of the Rijksmuseum in Amsterdamⁱⁱ. Here King Solomon, in a lavish green and gold robe, descends from his throne, kneeling and holding a censer. Another example is in the collection of the Agnes Etherington Art Centre at Queens University in Kingstonⁱⁱⁱ. A fourth example of the same subject by de Poorter, but unrecorded by Sumowski, is in the Royal Collection in Belgium^{iv}.

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

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

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

Wendela Burgemeister

ⁱ J. Blanc, *Dans l'atelier de Rembrandt. Le maître et ses élèves*, Paris 2006, pp. 94-95.

ⁱⁱ Willem de Poorter, *The Idolatry of King Solomon*, oil on panel, 63 x 49 cm., inv. no. SK-A-757. See also Sumowski 1983-1994, *op. cit.*, IV, p. 2408, no. 1610.

ⁱⁱⁱ Sumowski, 1983-1994, *op. cit.*, IV, p. 2410, no. 1624.

^{iv} Willem de Poorter, *The Idolatry of Solomon*, oil on panel, 66 x 45 cm.

^v J. ten Brink Goldsmith ed., *Leonard Bramer 1596-1674: ingenious painter and draftsman in Rome and Delft*, exh. cat., Delft 1994, p. 61.

^{vi} Rembrandt, *Simeon's Song of Praise*, dated 1631, oil on panel, 60.9 x 47.9 cm., inv. no. 145.

No. 26

FRANS JANSZ. POST
(c. 1612 – Haarlem – 1680)

A Landscape in Brazil

Signed, lower left: *F. POST*
On panel, 8 x 10 1/2 ins. (20.3 x 26.6 cm)

Provenance:
European private collection
By descent within the family since the eighteenth century

Literature:
Q. Buvelot, 'Review of P. and B. Correa do Lago, *Frans Post, 1612-1680, catalogue raisonné*, in *The Burlington Magazine*, vol. CL, no. 1259, February 2008, p. 117, n. 2

The Haarlem painter Frans Post occupies a unique position in Dutch seventeenth-century art. As far as we know, the first professionally trained European artist to paint the landscape of the New World, he devoted his entire production to views of Brazil.

In 1630, the Dutch seized control of the Portuguese settlement in north-eastern Brazil. The young Prince Johan Maurits of Nassau-Siegen (1604-1679) was appointed Governor General of the new territory and charged with establishing a secure footing for the Dutch West India Company. On 25 October 1636, he set sail for South America accompanied by a team of artists and scientists, including the landscapist Frans Post and the figure painter Albert Eckhout (c. 1610-1665). The expedition arrived at Recife in January the following year. Post remained there for seven years, during which time he made a visual record of the flora and fauna, and the topography of the region. Yet of the many paintings and drawings made during his South American sojourn, only seven paintings, and a sketchbook in the Scheepvaart Museum in Amsterdam, survive today.

Back in Haarlem, Post continued painting views of Brazil, based on the material he had amassed during his time abroad and his recollections of the exotic scenery. There was apparently an enthusiastic market for his works and they commanded relatively high prices. Among the admirers of his Brazilian landscapes was the Stadholder Frederik Hendrik, who in 1644 and 1650 paid handsomely for paintings by Post.

The paintings which survive from Post's period in Brazil can be distinguished from his later paintings by their topographical fidelity and somewhat primitive character. After his return to Holland, the simplicity and directness of these early works gradually made way for a more elaborately contrived approach and a reliance upon traditional compositional formulae. In his later paintings, Post frequently took liberties with the topography of the



region, reusing and adapting motifs to suit his picture-making, while focusing his attention on capturing the exotic flavour of the tropical terrain and its inhabitants. Post's Brazilian views evidently satisfied a demand for depictions of faraway lands filled with exotic natives, animals and plants. His pictures may also have aroused patriotic sentiments in Dutchmen who liked to be reminded of their nation's imperial triumphs overseas.

This small panel is one of two paintings from the same family collection which have only recently come to light. The other, slightly larger in size and dated 1663, was with Johnny Van Haeften in 2013ⁱ. Both were discovered shortly after the English edition of Pedro and Bea Corrêa do Lago's recent *catalogue raisonné* of Post's work had gone to pressⁱⁱ. According to the Corrêa do Lago's, the present painting belongs to the period between 1661 and 1669 – or Post's "third phase" – which they characterise as the "most brilliant and prolific" of his careerⁱⁱⁱ.



Like most of Post's paintings from this period, the location of the present scene cannot be identified and is in all probability imaginary. Nevertheless, the large-leafed vegetation in the foreground, the palm trees on the hill and the small native figures, immediately evoke the exotic flavour of Brazil. The building on the left is almost certainly a sugar mill, a structure probably erected by the Portuguese but subsequently taken over by the Dutch colonists. Similar sugar mills, constructed of local limestone arcading, with open gable-ends, feature in many of Post's Brazilian paintings. One depicted in great detail appears in a painting of 1644, painted for Johan Maurits, and now in the Musée du Louvre, in Paris^{iv}. The building on the hill to the left is probably the mill-owner's house. A similar hip-gabled house, with an open veranda on the first floor, can be seen in a sugar mill painting in Recife, Instituto Ricardo Brennand^v. The structure perched on top of the hill to the right is a chapel, also probably of Portuguese origin. Similar simple chapel buildings, with open porches, occur in several of Post's landscapes of the 1660s.

The son of the Haarlem glass painter Jan Jansz. Post (d. 1614) and younger brother of the painter and architect Pieter Post (1608-69), Frans Post was born around 1612 in Haarlem. In 1636, he went to Brazil in the entourage of Prince Johan Maurits of Nassau-Siegen. The party arrived at Recife in January 1637. During his seven-year stay in the Dutch colony Post executed many paintings and drawings for his patron. In 1644, Frans returned to The Netherlands and settled permanently in Haarlem. In 1646, he joined the Haarlem painters' guild, serving as *vinder* in 1656/57 and *penningmeester* in 1658. Post designed illustrations for Caspar van Baerle's treatise on the administration of Johan Maurits in Brazil entitled *Rerum per octennium in Brasilia*, published in Amsterdam in 1647. On 27 March 1650, he married Jannetje Bogaert, the daughter of a schoolmaster, in Zandvoort. The couple had five children. Post joined the Reformed Church on 9 October 1654. His last dated painting is of 1669, and he does not appear to have worked in the last decade of his life, when he is described as "having fallen to drinking and become shaky"^{vi}. Post was buried in Haarlem's Grote Kerk on 17 February 1680.

P.M.

ⁱ Frans Post, *A Landscape in Brazil*, signed and dated 1663, on panel, 22.9 x 28.6 cm.

ⁱⁱ P. and B. Corrêa do Lago, *Frans Post (1612-1680)*, Milan, 2007.

ⁱⁱⁱ *Idem*, p. 190.

^{iv} *Idem*, p. 216, no. 59, reproduced.

^v *Idem*, p. 292, no. 114, reproduced.

^{vi} Report of Jacob Cohen, 9 January 1679, quoted in Joachim de Sousa-Leão, *Frans Post 1612-1680*, Amsterdam, 1973, p. 32.

No. 27

PIETER JANSZ. POST
(Haarlem 1608 – 1669 The Hague)

A Panoramic View of the Dunes near Haarlem

Oil on canvas, 29 1/2 x 39 1/4 ins. (75 x 99.5 cm)

Provenance:

With Kleinberger, Paris, *circa* 1900 (as Joris van der Haagen)
Gifted to Professor Wilhelm Martin (1876-1954) by a group of Dutch art dealers to mark his silver jubilee at the Mauritshuis on
2 January 1926
Thence by descent to his son Dr. Rudolf Martin (d. 1972), by whom taken to Calgary,
Canada in 1967
Thence by descent to the previous owner, until 2013

Literature:

S. J. Gudlaugsson, "Aanvullingen omtrent Pieter Post's werkzaamheid als schilder", in *Oud Holland*, 69, 1954, pp. 59-71, illustrated
J. J. Terwen, K. Ottenheym, *Pieter Post (1608-1669): architect*, Zutphen, 1993, p. 246
(addendum IV, under attributions)
Q. Buvelot, *A Choice Collection: Seventeenth-century Dutch paintings from the Fritz Lugt Collection*, exh. cat., Royal Cabinet of Paintings Mauritshuis, The Hague, 2002, pp. 139,
140, 214, fig. 24d.

Although Pieter Post is chiefly famous as an architect of classicist buildings, he started out as a painter. Only a dozen or so paintings have survived from this brief period of his activity, spanning the years from 1629 to 1633. These are mainly of views of the countryside near Haarlem, but there are also depictions of soldiers plundering a city and four combat scenes. Despite their small number, his landscapes made a notable contribution to the development of Dutch realistic landscape painting and were influential in shaping the landscape style of his younger brother Frans (1612-1680). Subsequently, Post pursued a brilliant career as an architect, working mainly for the court of the stadholder and the government.

This superbly atmospheric painting depicts a broad panorama of the countryside near Haarlem. Viewed from slightly raised ground, it takes in a broad expanse of undulating dunes and a flat coastal plain, with hedgerows and verdant pastures dotted with farm buildings and grazing animals. A distant screen of trees and a solitary beacon mark the boundary where the land gives way to the hazy sea beyond. Towering above is a lofty, cloud-filled sky. In the foreground, a boy clad in yellow walks with his dogs on a sandy track that meets the viewer head-on. To his right, lying by the side of the road in the deep



shade cast by an oak tree are two sleeping figures, and below, moving along a partially sunken track in the dunes are two horseback riders and a horse-drawn wagon. The deep band of foreground shadow, together with the darkened tree which spreads its lacy foliage against the sky, serves as a *repoussoir* lending a sense of great depth to the painting. The effects of sunlight filtered through high cloud and the palette, in countless shades of green, evoke the fresh young growth of early summer.

A Panoramic View of the Dunes near Haarlem, Post's largest and most ambitious composition, marks a highpoint in his youthful career. A comparison with his smaller but equally accomplished *View of the Bleaching Fields near Haarlem*, of 1631, in the Frits Lugt Collection, in the Institut Néerlandais in Paris, suggests that this work must date from around the same time. Judging from these two works, Post was by this date already a fully formed painter with a distinctive artistic personality. However, the evolution of his style remains uncertain owing to a lack of information concerning his training and the very small size of his oeuvre. An affinity with the work of the older Haarlem painter Cornelis Vroom (c. 1591-1661) has often been observed, but the question of who influenced who is not entirely clear. We know that both artists moved in the same artistic circles in Haarlem and The Hague, but a master-pupil relationship has not been proved. Sutton and Chong quite rightly drew a comparison between Vroom's two drawings of panoramic landscape views, dated 1631ⁱ, and Post's above mentioned painting in Paris, but as they also pointed out these similarities may partly be explained by the fact that both painters were subject to the influence of Esaias van de Velde (1587-1630), who worked in Haarlem until 1618ⁱⁱ. Furthermore, the landscape paintings by Vroom which bear the closest resemblance to those by Post, in particular his *View of the Haarlem Dunes*, in the collection of the Hannema-de Stuers Foundation in Heinoⁱⁱⁱ, appear to have been executed much later in the 1630s.

This painting once belonged to the eminent Dutch art historian and former director of the Mauritshuis Wilhelm Martin (1876-1954). Martin evidently admired the artist's work for he also owned Post's *Landscape with a Haystack* of 1633, which is now in the collection of the Royal Picture Gallery Mauritshuis, in The Hague.

Pieter Jansz. Post was baptised in Haarlem on 1 May 1608, the son of Jan Jansz. Post (c. 1575-1614), a glass-painter from Leiden, and his wife Francijntje Pietersdr. Verbraken (1581-1656) from Haarlem. It is not known from whom Pieter learned to paint, but his admission to the St. Luke's guild is recorded in the year 1623. Doubt has been cast as to the accuracy of this date, since he would have been only 15 years old at that time and could hardly have completed his training. His name appears again in the guild membership roll of 1634. Pieter is mentioned by Ampzing in his city chronicle of 1628, along with other Haarlem painters. His youngest brother Frans (1612-1680) also became a painter.

From 1633 onwards Post devoted himself to architecture. It is not known with whom he trained as an architect, but he may have learned the rudiments of his new discipline from the painter-architects Jacob van Campen (1596-1657) and Salomon de Bray (1596-1664). The architectural draughtsman and painter Pieter Saendredam (1597-1665) may also have played a part in his professional development. By 1634 Post was working for Jacob van Campen in The Hague on houses for Constantijn Huygens, secretary of the Stadholder Frederik Hendrik, and for Johan Maurits, count of Nassau Siegen, governor



of Brazil (the house he built is now the Mauritshuis). Pieter's connections with Johan Maurits led to his brother Frans joining the governor's expedition to Brazil in October 1636. On 2 May 1638 Pieter posted the banns of his marriage to Rachel Ridder from Schleswig-Holstein in Haarlem and their wedding took place in neighbouring Velsen on 24 May. The couple had nine children, six of whom were baptised in the Reformed Church in Haarlem and three in The Hague.

In 1646 Post was appointed "architect and painter" to Frederik Hendrik and moved with his family to The Hague. Post's most important work for the House of Orange was the construction of the Huis ten Bosch near The Hague in the years 1645-1650. After 1650, during the stadholderless period, Post worked for such bodies as the States of Holland, the States General, The Rhineland Dike Board, and various cities such as Leiden, Delft and Maastricht. Among the buildings he designed are castles, country estates, town houses, town halls, town and village churches, weighing houses and locks. Although Post often involved himself with the interior decoration of his buildings, he rarely picked up his brushes to paint again. Post died in The Hague on 2 May 1669 and was buried in the Kloosterkerk six days later^{iv}.

P.M.

ⁱ In the Kupferstichkabinett, Staatliche Museen Preussischer Besitz, Berlin, inv. no. 8501 and the Abrams collection, Boston, both dated 1631.

ⁱⁱ See: Peter C. Sutton et. al., *Masters of 17th-Century Dutch Landscape Painting*, exh. cat. Rijksmuseum, Amsterdam; Museum of Fine Arts, Boston, Philadelphia Museum of Art, 1987-1988, p. 519.

ⁱⁱⁱ Cornelis Vroom, *View of the Haarlem Dunes*, signed, panel, 73 x 105 cm, Hannema-de Stuers Foundation, Kasteel het Nijenhuis, Heino, no. 358.

^{iv} Biographical details based upon the biography in P. Biesboer & N. Köhler (ed.), *Painting in Haarlem 1500-1850: The collection of the Frans Hals Museum*, 2006, pp. 270-272.

No. 28

SALOMON VAN RUYSDAEL
(1600 – Haarlem – 1670)

A River Landscape with a Cattle Ferry

Signed on the ferry lower left and dated 1656

On panel – 22 1/2 x 32 ins. (57 x 81 cm)

Provenance:

Herzog Ludwig Wilhelm von Bayern, Schloss Tegernsee, inv. no. 69
Dr. Herman Neuerburg, Cologne, 1927-2002
Anonymous sale, Sotheby's, London, 12 December 2002, lot 28
With Johnny Van Haeften Limited, London, 2002
Private collection, U.S.A., 2002-2015

Exhibited:

Cologne, 1954, no. 25

Literature:

W. Stechow, *Salomon van Ruysdael*, revised ed., Berlin 1975, p. 127, no. 375

River landscape with a cattle ferry is one of several themes that Salomon van Ruysdael painted throughout his career. It is a scene that takes place at the edge of the city, an image of the system of transport that carried people and goods through a landscape dominated by water. Many of Ruysdael's subjects reflect his interest in the relationship between city and country life and of travel between them. As with this painting, however, he explored the transitions almost exclusively from outside the city, where water, woodland, and sky dominate the view. Salomon was known for this kind of painting as early as 1628, when Samuel van Ampzing mentioned him in his *Beschryvinge ende lof der stad Haerlem...* (*Description and praise of the town of Haarlem...*). His paintings had an enormous impact on the tradition of landscape painting in Haarlem, and, in many ways, have come to represent the genre itself. Indeed, *River landscape with a cattle ferry* encompasses all that lovers of Dutch landscape admire about the tradition: the ease of the subject matter, the scene's naturalistic appearance, and the attention to the effects of light and weather. Together with Pieter Molijn (1595-1661) and Jan van Goyen (1596-1656), Ruysdael revolutionised Dutch landscape painting with scenes such as this.

River landscape with a cattle ferry belongs to Salomon's later career, after his experiments with a muted palette in the 1630's, when his use of colour became more prominent. Strategically placed points of saturated red lead the eye to the two points of action in this scene – the boatman at the left who pulls his barge to the shore and the boatman at the right



who bends over his cargo. They make this short trip countless times in a day and, through sheer repetition, their movements have become habitual. Like the cycle of nature itself, their routine contact with water and land takes on the reassuring quality of predictability. Just as the sun moves through the sky, the boatmen will move across the water between the riverbanks. Ruysdael has selectively used light to emphasise the activities of the two boatmen. He has framed the barge at the left within a rectangular patch of light defined by the horizon line, the edge of the painting, and the shadows of the boat and the trees. The bulk of the cows fills the space almost entirely, their stable forms framed by the straining movement of the men on either side. This part of the composition is balanced by an elongated pool of bright light that breaks through the trees at the right, highlighting the other boatman's crouching form and a herder's attempt to bring a straying cow back to the group waiting to cross the river. This a generalised view of a rural Dutch scene – a lush woodland, an expansive blue sky, and the human activity that animates the landscape.

Salomon Jacobsz. van Ruysdael was born in Naarden around 1600. His father was Jacob Jansz de Goyer, a cabinetmaker from Gooiland. Early in his life, Salomon used his father's name, de Goyer (of Gooiland), but later followed the example of his eldest brother and adopted the name Ruysdael. The name is thought to have come from the castle of Ruijschdaal in Gooiland, which may at one time have been a family possession. Shortly after his father's death in 1616, Salomon and one of his brothers Isaack (1599-1677), who was also a painter, frame maker and art dealer, moved to Haarlem. Salomon entered the city's St. Luke's Guild in 1623 under the name Salomon de Goyer. He may have studied in Haarlem with Esaias van de Velde (1587-1630) and seems to have lived and worked in the city for his entire life. In 1647 and 1669 he served as an officer of the St. Luke's Guild and, in 1648 was made dean. In 1651 Ruysdael was recorded as a merchant dealing in blue dye for Haarlem's bleacheries. He was buried in St. Bavo's Church in Haarlem in 1670.

Dr Meredith Hale

ⁱ See, for example, *A river landscape with peasants ferrying cattle* (formerly with Johnny van Haeften) of 1633 and two paintings of the same name, one dated 1635 and one dated 1667, illustrated in Stechow, *Salomon van Ruysdael: eine Einführung in seine kunst* (Berlin, 1938), figs. 13 & 56.

ⁱⁱ Some of Ruysdael's views are identifiable by the buildings that appear in the distance. Views of cities such as Amersfoort, Arnhem, Leiden, Utrecht, Rhenen, and Dordrecht have been identified. However, while the church in the background of this painting shares characteristics with those in both Warmond and Rijswijk, it doesn't seem to represent a specific building.

ⁱⁱⁱ For a full biography, see Thieme Becker (vol. 29, p. 189-90) or Peter Sutton, *Masters of 17th Century Dutch Landscape Painting* (Boston, 1987), p. 466.



No. 29

HENDRICK MAERTENSZ. SORGH
(1609/1611 – Rotterdam – 1670)

A Kitchen Interior, with Christ at Emmaus

Signed and dated on the fireplace: *HM. Sorgh 1649*
(HM in ligature)

On panel, 16 x 20 ³/₈ ins. (40.5 x 51.7 cm)

Provenance:

Dr. Gottschewski, Amsterdam
With Galerie Dr. Schäffer, Berlin, June 1932
With D. Katz, Dieren, where bought by the father of the previous owner in 1933
Private collection, Portugal, until 2015

Exhibited:

Galerie Dr. Schäffer, Berlin, *Die Meister des holländischen Interieurs*, April – May 1929, no. 83
Stedelijk Museum van Zutphen en de Graafschap, Zutphen, *Tentoonstelling van schilderijen door 17e eeuwse nederlandse schilders, uit de collectie van de Firma D. Katz te Dieren*, 13-30 July 1933, no. 19

Literature:

L. T. Schneeman, *Hendrick Martensz. Sorgh: A painter of Rotterdam*, doctoral diss., Pennsylvania State University 1982, p. 239, cat. no. 88

Hendrick Maertensz. Sorgh was a talented and inventive artist whose works have received far less recognition than they deserve. He was born in the city of Rotterdam and lived and worked there all of his life. He is best known as a painter of barn and kitchen interiors and market scenes, but he also produced seascapes, portraits and history pieces.

In this relatively early work, Sorgh has depicted a spacious, light-filled kitchen in which servants are busy preparing a meal. A fire burns in the hearth and a couple of plucked chickens hangs from the ceiling. A kitchen maid sets a cauldron over the flames to heat, while another prepares fish, her shopping pail tipped on its side with fishes spilling onto the floor, and a third, seated at a table, peels apples: a young lad prepares vegetables at a sink. The floor is strewn with firewood, pots and pans and other kitchen utensils. At the back of the kitchen, a serving boy ascends a flight of stairs leading to an adjoining room. There, glimpsed through the open doorway, Christ may be seen seated at a table with two of his disciples. A soft radiance fills the room, indicating his hallowed status.



The story of the Supper at Emmaus is told in the Gospel according to St. Luke (24:13-31): in the days following the Crucifixion, two of Jesus's disciples were walking on the road to Emmaus. They were approached by a man whom they did not recognise. He accompanied them on their journey and in the evening they invited him to join them for supper. Only when he began to bless and break the bread did they recognise him as the risen Christ ("Their eyes were opened and they recognised him; and he vanished out of their sight").

In the seventeenth century, history painting – the category of painting which took its subject matter from the Bible, mythology, history or literature, including allegory – was regarded as the most elevated branch of painting in the theoretical hierarchy of subjects. Whole schools of Dutch painters devoted their energies to the pursuit of this ideal, but there were also specialists in non-historical subjects, such as genre painting or landscape, who nevertheless from time to time turned their hand to narrative themes. Perhaps because of their varied skills and backgrounds, the artists in this group, including Hendrick Sorgh, Benjamin Cuyp, Cornelis Saftleven, Jan Miense Moelenaer, Philips Wouwerman and Jan Steen, to name but a few, were especially inventive when it came to finding new ways of interpreting traditional historical themes. Sorgh is no exception. He is particularly adept at recasting biblical stories as scenes of contemporary life, thereby bringing old stories to life for the audience of his day. Here, he freely combines biblical figures with motifs of everyday life in such a way that the true subject of the picture might easily go unnoticed by the casual viewer.

Sorgh's depictions of kitchen and barn interiors belong to a broad tradition of genre painting in seventeenth-century Rotterdam. However, his conception of the present theme recalls a sixteenth-century pictorial tradition employed most notably by Pieter Aertsen and his nephew Joachim Beuckelaer, who painted kitchen scenes with an abundance of foodstuffs and a small-scale biblical scene in the background. The meaning of such paintings has been much debated, but it is generally considered that the contrast between a lavish display of food in the foreground and a religious scene in the background was intended as an illustration of the opposition between worldly and spiritual values. Although echoes of the earlier tradition are present here, it is unlikely that Sorgh intended a moral message. As a general rule the moralising intentions of such scenes gradually lose their force during the course of the seventeenth century.

Hendrick Maertensz. Sorgh, who also signed his works "Sorch" and "de Sorch" was born in Rotterdam. His precise date of birth is unknown, but a self-portrait of 1645, inscribed "Aet. 34" (age 34), puts it at around 1611, whereas, a document of 1646 states that his age was "approximately thirty-seven", indicating an earlier date of 1609. According to Houbrakenⁱ, his father Maerten Claesz. Rochusse (or Rokes) was a ferryman who delivered goods from Rotterdam to the market in Dordrecht. "He always took such care with his consignment and deliveries" that he was affectionately known as "Zorg" (meaning careful), the name which his son adopted. Hendrick's mother, Lysbeth Hendricks from Antwerp, was his father's second wife. Houbraken claimed that Sorgh studied with the Antwerp painter David Teniers and Willem Buytewech of Rotterdam. Since the latter died in 1624, he must have been very young when he joined his studio. In 1630, Sorgh drew up a Will in Rotterdam and, in 1633, he married Ariaentge Pieters Hollaer, a merchant's daughter and sister-in-law of the Rotterdam painter Crijn Hendricksz. Volmarijn, who bore him at least five children. By 1636 or 1637 he was a master in the Guild of St. Luke in Rotterdam and had a pupil, Pieter Nijs of Amsterdam: his nephew, Pieter Crijnse Volmarijn and Cornelis Dorsman were later students.

Sorgh was a man of means and a prominent figure in the community. In 1637, he bought a house on the Steiger, called "Het Vrouwehoofd", for a considerable sum. A document from the following year describes Sorgh as "ferryman between this town and Dordrecht", a similar position to that held by his father, but probably in an honorary capacity. His appointment to the honorary municipal post of *broodweger* (bread weigher) in 1657 and *brandmeester* (fire chief) in 1659, together with his appearance in 1646 at a rabbit hunt in Vlaardingen with the Sheriff of Rotterdam, prove that he enjoyed some local eminence. In 1654, the artist was commissioned by the city of Rotterdam to restore a portrait of Erasmus and, in 1669, he was named a *hoofdman* of the Guild of St. Luke. The year before he died, he bought a flower garden on the Schiekade. He was buried at the Grote Kerk on 28 June 1670ⁱⁱ.

P.M.

ⁱ Arnold Houbraken, *De Grootte Schouburgh*, 1718-21, vol II, pp. 89-90; vol. III, p. 244.

ⁱⁱ Biographical information based upon the biography by Jeroen Giltaij in the exhibition catalogue *Senses and Sins: Dutch Painters of Daily Life in the Seventeenth Century*, Museum Boijmans van Beuningen, Rotterdam & Städtisches Kunstinstitut und Städtische Galerie, Frankfurt, 2004-2005, p. 117.



No. 30

WILLEM VAN DE VELDE THE YOUNGER
(Leiden 1633 – 1707 London)

*A calm Sea with a Kaag and a Boeier close to the Shore,
other Ships beyond*

Signed with initials, lower right: *W.V.V.*
On canvas, 13 x 15 ins. (33.2 x 38.2 cm)

Provenance:

Possibly with Messrs. Smith, London, by whom sold on 21 June 1836 to 'Monr. Brondgeest'.
Possibly Baron Johan Gijsbert Verstolk van Soelen (1776-1845), Minister of Foreign Affairs,
Castle Soelen, The Netherlands
Bought *en bloc* with the Verstolk collection in 1846 by Baring, Mildmay and Jones Lloyd
Possibly Hugh Bingham Mildmay, London and Flete, Devon
His sale, Christie's, London, 24 June 1893, lot 79 (£640 10s to Agnew's, London)
Possibly sold by the above to James Ross, Montreal 26 June 1893
Lady Patricia Ramsay (1886-1974)
Sold by order of her Executors, Christie's, London, 28 June 1974, lot 68
With Rupert Preston, London
Acquired by the late owners on 8 September 1977 for 629,000 Deutschmarks
Private collection, Germany, 2015

Literature:

Probably J. Smith, *Day Books, with Indices of buyers*, Mss. National Art Library, Great
Britain, vols. I-IV, 1 January 1812 – 12 March 1867, vol. II, p. 566, 86 CC2
J. Smith, *A Catalogue raisonné Supplement*, London, 1842, p. 767, no. 39
M. S. Robinson, *The Paintings of the Willem van de Veldes*, 2 vols., London 1990, vol. I, pp.
422-423, no. 597 as "painted substantially by the Younger for the Van de Velde studio,
perhaps c. 1670."

The greatest seventeenth-century Dutch marine painter, Willem van de Velde the Younger was born into a family with close ties to the world of seafaring. His grandfather was a skipper from Oostwinckel in Flanders and his father Willem van de Velde the Elder may have spent time at sea before embarking on a career as a marine artist. Two of his uncles were also seamen. Willem the Younger learnt the rudiments of painting from his father, a talented and prolific draughtsman, who specialised in the art of "pen painting" (*penschilderijen*). Subsequently, he became a pupil of Simon de Vlieger, whose subtle, silvery-grey portrayals of ships beneath cloudy skies made a deep impression upon him. On completing his training, Willem rejoined the family studio, where he worked in close partnership with his father until the Elder's death in 1693.



This small canvas takes up one of Willem van de Velde's favourite themes: namely, shipping in calm conditions. An expanse of shallow coastal water is depicted on a windless day. The sea is glassy calm and banks of cumulus clouds bubble upwards in a pale blue sky. On the right, close to a spit of sand, lies a *kaag* and behind her is a bezan-rigged vessel, possibly a *boeier*. Members of their crews are busy on deck preparing to get under way: the *kaag's* anchor has been raised and a skiff is being stowed, while in the boat behind, a man is hoisting the mainsail. Two men with a rowing boat are wading in the shallows close by. Further off, to the left, a man-of-war is firing a salute: a small sailing vessel has come alongside to starboard, while a sloop is approaching on her port side. Two other vessels from her squadron can be glimpsed beyond.

In the early 1650s, shortly after leaving de Vlieger's studio, Willem van de Velde began to paint inshore calms and continued to do so until early in the next decade, when their production seems to have become much scarcer. The earliest are still somewhat monochrome in character, but he soon formulated a new idiom in which colours became more resonant, light more limpid and the contrast between light and shadow more pronounced. In the later 1650s and early 1660s, van de Velde brought his concept of the calm to perfection in such masterpieces as *Dutch Vessels close Inshore at low Tide and Men bathing*, of 1661, in the National Gallery, London¹ and the similarly dated *Fishing Boats Offshore in a Calm*, in the Springfield Museum of Fine Arts, in Massachusetts, U.S.A.ⁱⁱ. Here, the brighter colours, notably that of the sky and its reflection in the water, would however seem to indicate a slightly later date for this work, and Robinson places it around 1670.

Van de Velde's ability to convey the atmosphere of a coastal calm has never been equalled. Here, the scene is one of great tranquillity, offset only by the activities of man. On board the various vessels, the crews go about their routines in accordance with the natural rhythm of the tides, the hours of the day and the ever-changing patterns of the weather. Notwithstanding the picture's intimate scale, it gives the impression of boundless space.

This beautifully preserved example of one of van de Velde's famous *Calms* very probably formed part of the famous collection in The Netherlands formed by the Dutch statesman Baron Johan Verstolk van Soelen (1776-1845). However, the early history of the painting is not entirely clear, because some of the possible early descriptions of it are slightly inaccurate, and it may therefore have been confused with another lost picture of similar design, or with another van de Velde *Calm* that was also in the Bingham Mildmay collection in 1893. The Christie's sale catalogue from 1974 simply states that it came from the Brondgeest collection, but without any supporting evidence. As Robinson points out, a painting by van de Velde of similar appearance and size is recorded in John Smith's Day Book as being sold on 21 June 1836 to "Monr. Brondgeest". This is described as: "A view at sea during a clam, – two small vessels in front to the left (sinister) of which is a small boat – on the other side a frigate is advancing & firing a salute – a small boat laden with figures appears to have just quitted it – another vessel is visible thro' the smoke, a beautiful specimen by W. V.Velde f.a.o. 13 x 15 C.1025/27". No Brondgeest collection seems to be recorded, however the reference may be to the well-known Amsterdam auctioneer of the same name, or indeed the painter Adolphus Brondgeest. The painting would also seem to be the one incorrectly reproduced as lot 78 in the catalogue of the Bingham Mildmay sale in 1893, but was perhaps intended as an illustration to lot 79: "A Calm, with two fishing boats at anchor in shallow water and two men wading with a boat on the left, a sloop in the middle distance, a man-of-war saluting a frigate, a yacht and a row boat near on the right.



13 in by 15 in". Although this description fits only partially, the catalogue states that Mildmay bought his picture from the Collection of Baron Verstolk van Soelen, 1846. This is surely a reference to his purchase of the collection *en bloc* together with Thomas Baring and Jones Lloyd that same year. Such a possibility is supported by another reference in Smith's Supplement of 1842, in which his no. 39 is stated to have come from the Verstolk collection and is described thus: "View on the Dutch Coast, during a calm fine day. This exquisitely-wrought picture is composed, on the left, of two fishing boats, from which some people are coming off in a small boat. On the opposite side, and at some distance off, is a frigate, from which a gun is discharged; and through the smoke from the cannon another ship is perceived. 1 ft 1 in. by 1 ft. 3 in. Canvas". This painting is seemingly not recorded by Hofstede de Groot, who confuses Smith's no. 39 with the companion picture in the Mildmay Sale in two entries, his nos. 213 and 296ⁱⁱⁱ. In his entry Smith records that Messrs. Smith had bought the picture from Sir Charles Blount Bt., but gives no further details.

The second child of the marine artist of the same name, Willem van de Velde the Younger was baptised in Leiden on 18 December 1633. By 1636, the family had settled in Amsterdam where another son, Adriaen, who became a noted landscape artist, was born. Willem the Younger probably first studied with his father and then, according to Houbraken, he became the pupil of Simon de Vlieger, probably in Weesp^{iv} where the artist had settled in around 1648-50. It was to a girl from Weesp, Petronella Le Maire, that the Younger was married in Amsterdam on the 18 December 1652. The marriage did not last long before Willem brought proceedings against his wife with de Vlieger testifying on his behalf. In 1666 Willem married for a second time to Magdalena Walravens and the couple had six children, of whom three sons, Willem III, Cornelis and Peter became painters. Willem remained in Amsterdam until the Third Anglo-Dutch War and the French invasion of 1672, when the art market collapsed and father and son emigrated to England. In the following year Willem is recorded painting *sopraporte* for Ham House and, in 1674, father and son entered the service of Charles II. The warrant of appointment states that each was to be paid a salary of one hundred pounds a year, the father for "taking and making of Draughts of seafights" and the son for "putting the said Draughts into Colours"^v, in addition to which they received payment for their pictures. Except for brief visits to Holland, the van de Veldes stayed in England for the remainder of their lives, sharing a home and studio in the Queen's House, Greenwich, until they moved to Westminster in 1691. Willem the Elder died there in 1693 and his son, who outlived him by fourteen years, died on 6 April 1707 and was buried next to his father in St. James's Church, Piccadilly.

Willem van de Velde the Younger was hugely influential for later generations of marine artists. He had a number of pupils, including two of his sons, Isaac Sailmaker, Jacob Knyff, Peter Monamy and Charles Brooking, as well as followers and emulators, who perpetuated his style well into the eighteenth century. His remarkable achievements in marine art were later to serve as an inspiration for his most celebrated admirer, J. M. W. Turner.

P.M.

- ⁱ Willem van de Velde the Younger, *Dutch Vessels close Inshore at Low Tide, and Men bathing*, signed and dated 1661, on canvas, 63.2 x 72.2 cm, National Gallery, London, inv. no. 871.
- ⁱⁱ Willem van de Velde the Younger, *Fishing Boats Offshore in a Calm*, signed, on canvas, 65.8 x 78.5 cm, Springfield Museum of Fine Arts, Springfield, Massachusetts, U.S.A., The James Philip Gray Collection, inv. 50.02.
- ⁱⁱⁱ C. Hofstede de Groot, *A Catalogue Raisonné*, vol. VII, London, 1923, p. 60, no. 213 and p. 81, no. 296.
- ^{iv} Arnold Houbraken, *De Grootte Schouburgh der Nederlantsche Konstschilders*, vol. 2, p.325. De Vlieger had been a neighbour of the van de Velde family in Amsterdam before moving to Weesp.
- ^v Public Record Office, London, February 1673/4, King's Bills, S07/40.



No. 31

ADRIAEN PIETERSZ. VAN DE VENNE
(Delft 1589 – 1662 The Hague)

A Winter Landscape with crowds of Figures on the Ice before a Town

Signed in monogram, lower left: AVV

Oil on panel, 6 1/8 x 9 3/4 ins. (15.5 x 24.9 cm)

Provenance:

Admiral Rudolf Montecuccoli (1843-1922), Chief of the Austro-Hungarian Navy (1904-1913), Baden, Austria (his coat-of-arms on the reverse of the panel)

Acquired from the above by the father of the next owner

Thence by descent to the previous owner, a Foundation, until 2014

Note:

We are grateful to Drs. Edwin Buijsen of the RKD in The Hague for writing the following entry on this painting.

This unpublished *Winter Landscape* is an important addition to the early work of Adriaen Pietersz. van de Venne (1589-1662). It shows elegant figures entertaining themselves on the ice in front of a small town which is dominated by a huge castle. Sleighs are being pulled by horses and on the left is a small path alongside the frozen canal where a man with a feathered hat, accompanied by a boy and a dog, is shooting birds from the bare trees. In the background huge groups of people have trodden on the ice to await the arrival of two boats sailing on the ice, a typical Dutch seventeenth-century phenomenon.

This kind of intimate and minutely painted winter landscape was often depicted by Adriaen van de Venne in his Middelburg period (1614-1624). The composition as a whole, as well as several details (such as the shooting man) can be linked to other early works, in particular his *Winter landscape* in the Worcester Art Museum (Fig. 1) which is part of a series of the *Four Seasons*, dated 1615ⁱ. Both paintings are approximately the same size and clearly show the influence of Jan Brueghel the Elder, which is not surprising given the fact that Antwerp was near to Middelburg. Despite the division between the Northern (Protestant) and the Southern (Catholic) Netherlands, the two cities were still closely tied by trade and cultureⁱⁱ. The strong influence of Brueghel in this *Winter Landscape* was recognized in later times because at some point a false BRVEGHEL signature was added, which was still visible in the lower centre until the most recent restorationⁱⁱⁱ.

Although the panel bears no date it can be situated around the same year as the Worcester painting, that is 1615. This is very early in Van de Venne's career since his first known paintings date from the previous year. Just like the Worcester painting, it could have been



part of a series of the *Four Seasons*, but another possibility is that it was originally paired with a summer landscape. These pairs, a simplification of the pictorial tradition of the *Four Seasons*, enjoyed popularity with Dutch landscape painters in the early seventeenth century, such as Esaias van de Velde and Jan van Goyen^{iv}. Often pairs like these became separated in the course of time when they were sold separately. Two landscapes by Van de Venne from 1614 are still together in the Staatliche Museen in Berlin, but some other pairs of *Summer* and *Winter* by the artist are now divided between different collections^v. It has not yet been possible to identify one (or more paintings) with similar sizes which may have formed a pair (or group of the *Four Seasons*) with the present winter landscape.

Van de Venne often used the same figures in his paintings, probably by means of individual figure studies on paper which he kept in his studio^{vi}. For instance, the young boy wearing a hat and dressed in grey costume, who turns his head towards the spectator, also appears in almost the same posture in *The Fishing of Souls* from 1614, now in the Rijksmuseum in Amsterdam^{vii}. While in the latter painting Van de Venne has depicted many portraits of contemporaries, including himself, the *Winter landscape* under discussion might also contain such a portrait. In the left foreground a bearded man wearing a black dress stands aside, his arms folded to protect himself against the cold. His individual features and the fact that he does not participate in the displayed activities seem to indicate that he might be an acquaintance of the artist or perhaps even the person who commissioned the painting. However, his identity remains unknown, just as the early provenance of the panel.

This exquisite *Winter landscape* will be discussed in my forthcoming study on the paintings by Adriaen van de Venne.



Fig 1. Adriaen van de Venne *Winter Landscape*, 1615, panel, 16.5 x 23.2 cm. Image © Worcester Art Museum (MA), Charlotte E. W. Buffington Fund, 1951.30.



According to Cornelis de Bie^{viii}, Adriaen van de Venne was born in Delft in 1589 to parents who had fled from the southern Netherlands to escape war and religious strife. He studied first with the goldsmith, Simon de Valck, in Leiden and then became a pupil of the grisaille painter, Hieronymus van Diest in The Hague. Van de Venne's father, Peter, and his elder brother, Jan, are recorded in Middelburg in 1605 and 1608 respectively. Adriaen settled there in 1614, the year in which he married Elisabeth de Pours. The couple had two sons who also became painters, Pieter (1624-57), a still life specialist, and Huybrecht (1635-c.76), who, according to de Bie, painted in his father's style, although none of his works are known today.

In Middelburg, van de Venne painted historical and allegorical themes and landscapes which reveal the influence of local landscape painters and the work of Jan Brueghel the Elder. He also deployed his versatile skills as a book illustrator, print designer, political propagandist and poet. In these activities he worked closely with his brother, Jan, who was a successful publisher and art dealer in Middelburg. Amongst his best known graphic works were those illustrating the works of the Zeeland poet-moralists, Jacob Cats and Johan de Brune. Following his brother's death in 1625, van de Venne moved to The Hague where he registered as a member of the Guild of St. Luke. A number of his early works executed in The Hague, including a beautiful album of 105 miniatures, now in the British Museum, suggest that the artist may have been employed directly by either the House of Orange-Nassau or the court of the 'Winter King and Queen'. During his Hague period, van de Venne produced numerous peasant genre scenes, mostly *en grisaille*. He continued to be active as a poet and illustrator, publishing several literary works, including *Tafereel van de belacchende werelt* (*Picture of the ridiculous world*) in 1635. He played an active role in the Guild, serving several times as deacon and once as dean. He was also a founder-member of *Pictura*, the artists' confraternity, established in The Hague in 1656. He died in The Hague in 1662.

Edwin Buijsen

Guest Researcher RKD / The Netherlands Institute for Art History, The Hague

- ⁱ For the reconstruction of this series, see A. van Suchtelen, 'New Evidence on a Series of Landscape Paintings by Adriaen van de Venne', *The J. Paul Getty Museum Journal* 18 (1990), pp. 99-112. *Spring* and *Summer* are in the J.P. Getty Museum, Los Angeles; *Autumn* was with Johnny van Haeften in 2007.
- ⁱⁱ See K. Heyning, 'Kunst van gene zijde, Zeeland en de Schelderegio', in: M. Ebben, S. Groenveld (red.), *De Scheldedelta als verbinding en scheiding tussen Noord en Zuid, 1500-1800*, Maastricht 2007, pp. 51-67.
- ⁱⁱⁱ Already in the eighteenth century the early works of Adriaen van de Venne were connected with Jan Brueghel. For instance: *Fishing for souls* (1614; now in the Rijksmuseum, Amsterdam) was auctioned in 1735 as by the *Velvet Breugel*; *Allegory of the Twelve Years Truce* (1616; now in the Louvre, Paris) was catalogued in 1709 as by Frans Pourbus and Jan Brueghel; the series of the *Four Seasons* (1615; see note 1) was auctioned in 1725 as *in the manner of Breugel*.
- ^{iv} See Y. Bruijnen, 'Over de *Twelf Maendekens* en de *Vier Tyden 's iaers*. De Maanden en Jaargetijden in de kunst van de Nederlanden circa 1500 tot 1750', in: Y. Bruijnen, P. Huys Janssen et al., exh.cat. *De Vier Jaargetijden in de kunst van de Nederlanden 1500-1750*, 's-Hertogenbosch (Noordbrabants Museum), Leuven (Stedelijk Museum Van der Kelen-Mertens) 2002-2003, pp. 51-71.
- ^v For the pair of *Summer* and *Winter* from 1614 in the Staatliche Museen, Gemäldegalerie, Berlin, see A. van Suchtelen, cat.tent. *Holland frozen time. The Dutch winter landscape in the golden age* The Hague (Mauritshuis) 2001-2002, nr. 34.
- ^{vi} On this practice, see E. Buijsen, 'Middelburgse collega's onder elkaar: landschapschilder Mattheus Molanus leent figuurstudies van Adriaen van de Venne', in: C. Dumas et al. (red.), *Liber Amicorum Marijke de Kinkelder. Collegiale bijdragen over landschappen, marines en architectuur*, Den Haag 2013, pp. 69-76.
- ^{vii} On this painting, see A. van Suchtelen in G. Luijten, A. van Suchtelen et al. (red.), cat. tent. *Dawn of the Golden Age*, Amsterdam (Rijksmuseum) 1993-1994, nr. 210.
- ^{viii} Cornelis de Bie in *Het Gulden Cabinet*, Antwerp, 1661, pp. 234-36 provides the only contemporary source of information on the artist's youth and training.



No. 32

SIMON PIETERSZ. VERELST
(The Hague 1644 – 1721 London)

A Still Life of Flowers in a glass Vase

On canvas, 33 ⁵/₈ x 25 ³/₈ ins. (85.5 x 64.5 cm)

Provenance:

Francis Darby (1783-1850), Sunnyside, Coalbrookdale
By descent to Francis Darby's daughters Adelaide and Matilda Darby
By descent to Muriel Cope-Darby
By descent to Rachel, Lady Labouchère
By descent to the present owner's family
Private collection, England, 2015

Exhibited:

Dulwich, The Dulwich Picture Gallery, *Dutch Flower Painting 1600-1750*, July – September 1996 (ex catalogue)

On a marble ledge stands a glass vase containing an exuberant display of flowers. The blooms include red opium poppies, a bearded iris, two red and white striped tulips, peonies, pink and white roses, a narcissus, a carnation, a blue convolvulus and marigolds. The bouquet fills almost the entire canvas and is brilliantly varied and rich in form, colour and detail. The arrangement is composed along asymmetrical lines, starting with a pink rosebud in the bottom left-hand corner, and sweeping upwards through an S-curve to a blue iris and a red poppy in the top right. The strong contrast between the brightly lit, colourful blossoms and surrounding darkness lends the flowers a hyper-realistic quality and imbues them with an astonishing sense of three-dimensionality. Indeed, the flowers seem to take on a life of their own: the poppies, with their feather-like petals, appear to float above their slender stems, their glaucous leaves twisting and turning and catching the light along their jagged edges, while the heavy-headed peonies and blousy roses cascade forward under their own weight.

Simon Verelst was born and raised in The Hague. After studying with his father Pieter Verelst, he became a member of the *Confrérie Pictura*, the painters' association in The Hague, in 1663, but left for England in 1669, where he spent the rest of his life. He was extremely successful in England, where he worked for the 2nd Duke of Buckingham among others. Charles II owned six of his paintings. However, success seems to have gone to his head, and contemporary reports relate that he went around calling himself the King of Flowers. In all probability he suffered from some kind of manic depression or other mental illness. He eventually went mad and died in poverty.



The present painting, which probably dates from the artist's later career in London, demonstrates the brilliant qualities that earned him an enthusiastic following in England and doubtless attracted the famous diarist Samuel Pepys to his work some years previously. Pepys records a visit on 11th April 1669, to "a Dutchman newly come over, one Everelst, who took us to his lodgings close by and did show us a little flower-pott of his doing, the finest thing that ever I think I saw in my life – the drops of Dew hanging on the leaves, so as I was forced again and again to put my finger to it to feel whether my eyes were deceived or no. He doth ask £70 for it; I had the vanity to bid him £20 – but a better picture I never saw in my whole life, and it is worth going twenty miles to see."ⁱ Verelst likewise won the admiration of the Dutch painter and art theorist Gerard de Lairesse, who claimed that Simon Verelst was the greatest of all Dutch flower paintersⁱⁱ.

Some of Verelst's floral still lifes undoubtedly have a symbolic dimension: his *Vase of Flowers*, of 1669, in the Fitzwilliam Museumⁱⁱⁱ, for example, contains a pocket watch, an explicit reference to the passage of time. However, it would probably be misguided to try to assign a symbolic significance to all the elements in the present bouquet, but for the metaphorically minded viewer of the day, such motifs as the worm-eaten rose leaves, the overblown tulip blooms, and the broken stem of the marigold, which suggest decay and the ravages of time, may well have invited reflections upon the brevity of life. Nevertheless, the allegorical aspect of this work is probably secondary to its celebration of the inherent beauty of the flowers and the virtuoso talents of its author.

Simon Petersz. Verelst came from a family of painters. The son of the painter Pieter Hermansz. Verelst, he was born in The Hague in 1644. His brothers, Johannes (1648-1700) and Herman (1641/2-1700) also became painters and, like Simon, were trained by their father. In 1663, Simon became a member of the *Confrérie Pictura*, the painters' association in The Hague, and soon afterwards moved to nearby Voorburg with his brother Herman, also a painter of flowers. In 1669, Simon moved to London, where the 2nd Duke of Buckingham became his patron. According to George Vertue, Verelst was in Paris in 1680, together with his brother Herman and two other painters^{iv}. Between 1685 and 1710 he was recorded in London, where he died. His date of death has not been found.

P.M.

ⁱ Samuel Pepys, *Diary*, vol. IX, pp. 514-515.

ⁱⁱ G. de Lairesse, *Groot Schilderboek* ..., 2 vols, Haarlem 1740, vol. II, p. 356.

ⁱⁱⁱ Simon Verelst, *Vase of Flowers with a Watch*, signed and dated 1669, on canvas, 51.4 x 36.5 cm, The Fitzwilliam Museum, Cambridge, inv. No. PD.50-1975.

^{iv} H. Walpole, *Anecdotes of Painting in England; with Some Account of the Principal Artists; and Incidental Notes on Other Arts; Collected by the late Mr. George Vertue*, vol. III, London, 1782 (3rd ed.), p. 57.



No. 33

JOHANNES CORNELISZ. VERSPRONCK
(1609 – Haarlem – 1662)

A Portrait of François Dermout, seated
and
A Portrait of his wife Cornelia Hammius, seated,
with a Fan in her Hand

A pair:

The former signed and dated lower left: *Joh. vSpronck a° 1651*
The latter signed and dated lower left: *Joh. vSpronck/ a° 1651*

Both on canvas, each 33 x 26 ¼ ins. (83.9 x 66.7 cm)

Provenance:

By inheritance from the sitters to their son, Jan Dermout
By inheritance to the children of his sister-in-law, Anna-Maria du Peyrou, née Villeponteux
By inheritance to Jan Andries Munter (d. 1785)
By inheritance to the children of his half-brother Willem Munter
By inheritance to Susanna Sophia van Limburg Stirum, née Munter (1800-1855)
Albert Lestoque, Denver
With John Nicholson, New York
Purchased from the above by Carel Goldschmidt (1905-1989) in 1965
His deceased sale; Amsterdam, Christie's, 7 May 1997, lot 46
With Gebr. Douwes Fine Art, Amsterdam
Private collection, The Netherlands, until 2015

Exhibited:

Denver Art Museum, Denver, *Exhibition of 16th and 17th century paintings*, 1943, nos. 6-7
Frans Hals Museum, Haarlem, *Johannes Cornelisz. Verspronck, leven en Werken van een Haarlems portretschilder uit de 17e eeuw*, 15 September – 25 November 1979, nos. 82-83
Frans Hals Museum, Haarlem, on loan 1979-1994

Literature:

R. E. O. Ekkart, *Johannes Cornelisz. Verspronck*, exh. cat., Haarlem, 1979, pp. 52-53 and 188, reproduced cat. nos. 82-83



Johannes Cornelis Verspronck was one of the leading portrait painters in seventeenth-century Haarlem. Although his reputation has been overshadowed by that of his more illustrious townsman Frans Hals (1582/3-1666), he evidently carved out a successful career for himself. Whilst the bold and spontaneous technique of Hals was popular with wealthy members of the merchant classes, Verspronck's more restrained, elegant style seems to have struck a chord with the city's old-established families.

The 1640s was Verspronck's most productive decade. Some fine portraits also date from the early to mid-1650s, but he painted very little in the last years of his life. Most of the artist's clients were citizens of Haarlem or people with relatives in the city, and many of his sitters were related to each other or linked by marriage. He was well patronised by members of the Catholic community very likely because he himself remained faithful to the Catholic faith; however, this did not prevent him from obtaining commissions from Calvinists as well. Apart from two large group portraitsⁱ, the majority of his oeuvre consists of single and pendant portraits of individuals.

Dating from 1651, these portraits of François Dermout and his wife Cornelia Hammius rank among the best examples of the artist's later work. Dermout is presented half-length, seated sideways on a chair, his gaze directed towards the viewer. With his right arm resting on the back of the chair, he gestures with his hand as though he is about to speak. Dermout wears a black costume with split sleeves, and white cuffs and collar, tied with tasselled bandstrings. Cornelia's pose more or less mirrors that of her husband, but one of her hands rests against her body, while the other holds a fan. Cornelia is dressed in a black silk gown, with crisp white cuffs and a wide, white linen *halsneusdoek* (neckerchief) which completely covers her shoulders, over a white *neerstik* (partlet), trimmed with lace. She wears a three-strand pearl necklace and bracelet, pearl eardrops and a ring on the thumb of her left hand. The sober, yet refined colour scheme and subtly modulated backgrounds are characteristic of Verspronck, as are the thinly applied, painterly brushstrokes that enliven the surface of the fabrics and the sitters' hands and faces.

François Dermout was a merchant in Amsterdam. The son of Johannes Dermout and Sara Maes, he was born in Leiden in 1626. In 1646, he married Cornelia Hammius, daughter of Cornelis Hammius and Aeltje Jacobsdr., in Amsterdam. Cornelia's sister Maria (?-1678) and her merchant husband André de Villepontoux (1616-1663) were also painted by Verspronck in the same year. Their pendant portraits are on loan to The Royal Picture Gallery Mauritshuis, in The Hagueⁱⁱ.

Despite a successful career, Johannes Cornelisz. Verspronck's name rarely appears in contemporary documents. He was born in Haarlem around 1601 to 1603, the eldest son of the Haarlem-born painter Cornelis Engelsz. (c. 1574/75-1650) and his wife Maritge Jansdr. (died 1661). He apparently took the name Verspronck which his father had already adoptedⁱⁱⁱ. The family was almost certainly Catholic. Johannes probably received his early training from his father and may also have spent some time in the studio of Frans Hals before joining the Haarlem painters' guild in 1632. He appears to have made a good living as a portrait painter judging from documents that indicate that he was able to lend money to his relatives on several occasions. Johannes never married and lived for most of his life in his parents' house on the St. Jansstraat. He does not appear to have had any pupils. Verspronck died in 1662 and was buried in the Grote Kerk on 30th June^{iv}.

P.M.

ⁱ Johannes Verspronck, *The Regentesses of the St. Elisabeth Hospital in Haarlem* (1641) and *The Regentesses of the Holy Spirit Almshouse* (1642), both Frans Halsmuseum, Haarlem.

ⁱⁱ Johannes Verspronck, *Portrait of André de Villepontoux*, signed and dated 1651, panel, 55.6 x 45 cm; *Portrait of Maria Hammius*, signed and dated 1651, panel, 55.6 x 45 cm, on loan to the Royal Picture Gallery Mauritshuis, in The Hague, inv. Nos. 948 & 949.

ⁱⁱⁱ In 1648 in his *Harlemias*, Theodorus Schrevelius, the only contemporary author to mention Johannes, made a play on words on the surname already adopted by his father, p. 382.

^{iv} For a more detailed account of the artist's life see P. Biesboer et al. & N. Köhler, *Painting in Haarlem 1500-1850: The collection of the Frans Hals Museum*, 2006, p. 323.



No. 34

ANTHONIE VERSTRALEN
(Gorinchem c. 1593 – 1641 Amsterdam)

*A Winter Landscape with Skaters and Kolf Players
on a frozen Waterway*

Signed in monogram, lower right: AVS
On panel, 10 1/2 x 16 ins. (26.6 x 41 cm)

Provenance:

Willem Slood, Amsterdam (according to an old label on the reverse)
Anonymous sale, Cologne, Lempertz, 14-16 December 1922, lot 141 (as Hendrick Avercamp)
Private collection, The Netherlands
Sale, Sotheby's, Amsterdam, 9 May 2006, Lot 39
With Johnny Van Haeften Limited, London, 2006
Private collection, London, 2006 – 2015

Beneath a grey wintry sky, people from all walks of life amuse themselves on a frozen river. A fashionable couple skates hand in hand across the ice, while others stand in little groups and chat. A horse-drawn sleigh glides past and a child on a sledge (*prikslee*) propels itself across the ice, using two sticks. A *kolf* player looks on from the right-hand bank and a two dogs join in the fun on the ice. The central vista is framed on either side by village houses, an upended boat, pollarded willows and other leafless trees. The broad expanse of ice, scattered with figures of ever-diminishing size, retreats gently towards the misty horizon. The icy atmosphere is beautifully rendered in pearly shades of grey, white, beige and brown.

Very little is known about the life of Anthonie Verstralen, who was born in Gorinchem around 1593. It is not known when he moved to Amsterdam, but his marriage to Magdalena Bosijn is recorded in that city on 11 November 1628, at which time he was said to be thirty-four years old. He was married there for a second time in 1634, and probably spent the rest of his life in Amsterdam, where he died in 1641. He seems to have devoted himself entirely to painting winter scenes which are strongly reminiscent of the work of Hendrick Avercamp (1585-1634) and his nephew Barent Avercamp (c. 1612-79). The present painting is highly characteristic of his small-scale, silvery grey winter scenes, populated with elegantly drawn little figures. Judging from the style of the figures' costumes, the painting probably dates from the late 1620s to the early 1630s.



Although today we think of winter landscapes as typically Dutch, the genre had its roots in the Flemish landscape tradition. Hendrick Avercamp, whose earliest works date from 1608, is acknowledged as the first Dutch painter to specialise in winter scenes. He was born and spent his formative years in Amsterdam, where landscape painting in the Flemish style flourished as a result of the influx of many Flemish artists into the city, following the fall of Antwerp to the Spanish in 1585. Among the émigrés who were influential for the next generation of Dutch landscapists, were the painters Hans Bol (1534-1593), Gillis van Coninxloo (1544-1607), Jacob Savery (1565/67-1603) and David Vinckboons (1576-c. 1632). Prints after works by such artists as Pieter Bruegel the Elder (c. 1525/30-1569), Bol and Vinckboons played an important role in disseminating Flemish ideas in the North.

Winter scenes were popular in seventeenth-century Holland not only because of their picturesque qualities, but also because they reflected a typical aspect of Dutch life. Historians and scientists confirm that the winters were much colder then and it was not unusual for rivers and canals to be frozen over for weeks or months on end. The seventeenth century fell in the middle of an extended period of extremely cold weather, known today as the Little Ice Age. The cold period commenced after 1550, with the first very severe winter being in 1565, the year in which Pieter Bruegel the Elder painted his first winter landscapes, which are the most important early prototypes of this genre. The Dutch, who more than any other European nation were dependent on their waterways for transport and for the economy, adapted to these harsh conditions, developing new methods of conveying people and goods along the frozen rivers and canals, as well as winter pastimes and games, such as *kolf* and *klootschieten*. Winter themes appear not only in the drawings, prints and paintings, but also in the literature of the age. The works of contemporary writers often contain moralistic reflections on the recklessness of skaters and the dangers of the ice, comparing the slipperiness of the ice with the uncertainty of life.

P.M.



No. 35

ANTHONIE VERSTRALLEN
(Gorinchem c. 1593 – 1641 Amsterdam)

A Winter Scene with Kolf-players on the Ice before a Castle

On panel, 8 x 11 ins. (20.3 x 28 cm)

Provenance:

J. W. van Es, Rotterdam/Wassenaar, acquired in the early 1930s
Thence by descent to the present owner
Private collection, Wassenaar, The Netherlands, 2015

With its fine painterly style and subtle colour scheme, this charming winter landscape, which has been in the same family for three generations, is an excellent and characteristic example of the artist's workⁱ. In an impeccable state of preservation, it depicts the pleasures of skating and playing *kolf* on the ice on a winter's day. Two elegantly dressed *kolf*-players in the foreground attract our immediate attention, but King Winter, on the right, dressed in a long coat, with beard and cap, reigns over the scene as he drives his horse-drawn sledgeⁱⁱ.

Not much is known about the life of the Amsterdam painter Anthonie Verstralenⁱⁱⁱ. Born in Gorinchem into a family originating from the Southern Netherlands, Anthonie is recorded as having posted his wedding bans with Magdalena Bosijn in Amsterdam on 11 November 1628. He was thirty-four years old at that time and had probably already been living in Amsterdam for a number of years and specialising in the type of winter landscape which is exemplified by the present painting. Magdalena probably did not live very long, as in 1634, Verstralen is recorded as having married again, this time to Catelyntgen van Oosten, who bore him two children. Upon Verstralen's early death in 1641, Catelyntgen was granted permission by the Weeskamer (Orphan's Chamber) to sell the artist's remaining paintings, in order to provide an income for herself and her still young children. They are recorded as living on the Spiegelstraat "over de smit" (above the smithy).

As a dendrochronological analysis of the oak support established a *terminus post quem* of 1640 for the execution of the present painting, this winter scene is perhaps among those which Catelyntgen sold for her own benefit and that of her children's in July 1641^{iv}. Indeed the painting seems to be among the painter's latest works and probably dates from his last year. There are two dated paintings from 1641 which are almost identical in size^v. In one of them, King Winter appears on his horse-drawn sledge in virtually the same position in the centre of the composition.





Elegant *kolf*-players such as we see in the foreground here appear frequently in the paintings of Verstralen. The game was highly popular at the time and could be played with either two or four players^{vi}. Here the players seem to have interrupted their play for a small chat, while in Verstralen's painting of 1623, now in the Mauritshuis, one of the *kolf*-players concentrates on his stroke while the other players watch from nearby^{vii}. Such was the danger from these strokes, that frequent injuries from *kolf*-balls hitting passing skaters were reported^{viii}.

When Verstralen settled in Amsterdam probably at the beginning of the 1620s, his famous colleague Hendrick Avercamp (1585-1634) had already long since left the city and returned to his native Kampen^{ix}. As the inventor of the independent genre of the winter landscape in the North, Avercamp's paintings had by then inspired many imitators from a new generation of specialists, who used his idiom and also took advantage of the popularity of the genre which Avercamp had himself helped to create^x. These painters served an ever growing number of collectors who entered the art market at this time.

Avercamp had developed his compositions from Southern Netherlandish prototypes, such as those by Pieter Bruegel the Elder (c. 1525-1569), as well as those by his contemporaries David Vinckboons (1576-c. 1632) and Gillis van Coninxloo (1544-1607)^{xi}. Both Coninxloo and Vinckboons had come to Amsterdam from the South at the beginning of the seventeenth century and had painted landscapes in the Flemish tradition for the growing number of collectors of a similar origin^{xii}. Avercamp's earliest works testify to the strong influence of Vinckboons and Coninxloo, most noticeably in his use of the fortified castle motif^{xiii}. This he took from such etchings as *Hyems* by Hessel Gerritsz. after David Vinckboons of *circa* 1605, or *Winter* by Cornelis Jansen, of *circa* 1602^{xiv}. In the present painting, the castle, and especially the wooden bridge, recall the motif which originated with Vinckboons. Collectors at the time were probably meant to recognise the visual source.

The development of the winter landscape as an independent genre has often been linked with the actual weather conditions of the period. Winters during the seventeenth century were indeed generally severe. The scale of harshness was measured by the number of weeks that shipping on inland waterways was blocked by ice. Five to seven weeks was normal for a cold winter, while a closure of ten weeks was extremely severe. In the 1620s, winters were especially cold, while those in the 1630s were milder. However, during the 1640s, winters once again turned colder^{xv}.

Marina Aarts

- ⁱ The painted oeuvre of Anthonie Verstralen was characterised by L. J. Bol as "pleasant". Although a proper catalogue does not exist, Verstralen's artistic output seems relatively small.
- ⁱⁱ King Winter also appears in the winter landscapes of Hendrick Avercamp. His appearance is derived from prints such as those by Philips Galle after Maerten van Heemskerck and by Jacob Matham after Hendrick Goltzius among others. See A. van Suchtelen, *et. al.*, *Holland Frozen in Time*, 2001, pp. 28-29, figs. 17 and 18.
- ⁱⁱⁱ The scarce archival documents were published by A. D. de Vries Azn., 'Biografische Aanteekeningen betreffende voronamelijk Amsterdamse Schilder' in *Oud Holland*, 4 (1886), p. 215-224 and by A. Bredius, "Iets over den Schilder Anthoni van Stralen", in *Oud Holland*, 56 (1939), p. 48.
- ^{iv} The dendrochronological analysis of the oak support was carried out by Pieter Klein. His report is dated 17 December 2014.
- ^v Signed and dated AVS 1641, oil on panel, 20.2 x 24.9 cm, sold Christie's London, 3 December 1997, lot 122; and signed and dated AVS (linked) 1641, 23 x 29cm; in the collection at Ascott, Buckinghamshire. Photographs of both paintings are recorded in the RKD.
- ^{vi} See. A. van Suchtelen, *et. al.*, *op. cit.*, p. 16.
- ^{vii} Inv. No. 659; signed and dated 1623, oil on panel, 26.2 x 43 cm.
- ^{viii} Gerbrand Bredero relates in his play *Moortje* of 1617 : "Tis een vreemt dingh/ , dat van duese weytsche kolfers/ Die dus int wilt toeslaan, geen ong'lucken geschien;/Hadt ick maar eins de macht ick souwt'er wel verbien,/ Of ick souw'er een plaats uyt alle menschen wijsen:/Ick selt van mijn leven mijn ky'ren niet anprijsen'. ("It is a strange phenomenon, these *kolf*-players, who are hitting the ball without any prudence, causing injuries. If I had the power, I would forbid this sport pointing out the dangers. In any case I would not recommend it to my children").
- ^{ix} As stated by P. Roelofs, 'De Schilderijen, Nederlanders op het Ijs', in *Hendrick Avercamp. De Meester van het Ijsgezicht*, exhibition catalogue, 2009, p. 43, Avercamp probably returned to Kampen circa 1611.
- ^x Other specialists in the genre of the winter landscape were Adam van Breen (c. 1585–after 1642) and Arent Arentsz. Cabel (1585/6–1631).
- ^{xi} Hendrick Avercamp was a pupil of Gillis van Coninxloo in Amsterdam. As van Coninxloo owned seven paintings by Pieter Bruegel, Avercamp must have known Bruegel from his own inspection. Perhaps the group also included a version of Pieter Bruegel's *Winter Landscape with Birdtrap*, of which the prototype of 1565, oil on panel, 37 x 55,5 cm, is now in the Musées Royaux des Beaux Arts, Brussels, inv. no. 8724, and counts as the first independent winter landscape in Western Art.
- ^{xii} See for the influence of Coninxloo and Vinckboons on Avercamp, P. Roelofs, *op.cit.*, pp. 31/41.
- ^{xiii} See for example Hendrick Avercamp's *Winter Landscape* of c. 1608, oil on panel, circular, 40.7 cm diam, now in the National Gallery, London, inv. 1346 and Avercamp's *Winter Landscape with Castle*, of c. 1608, oil on panel, 33 x 55.5 cm, now in the Kunstmuseum, Bergen, inv. no. M.43 (see Hendrick Avercamp exhibition catalogue, 2009, pp. 39 and 40, figs. 25 and 26).
- ^{xiv} Hessel Gerritsz. after David Vinckboons (Holl. 20 – 1 (2)).
See : <http://hdl.handle.net/10934/RM0001.COLLECT.116486>
Cornelis Jansen after David Vinckboons, *Winter*, c. 1602, etching, 25.9 x 39.2 cm. See for the impression in the Statens Museum for Kunst, Copenhagen, inv. No. Sgb 8780 P. Roelofs, *op.cit.*, p. 38, fig. 22.
- ^{xv} See A. van Suchtelen, *et.al.*, *op.cit.*, p. 12-15.

No. 36

SIMON DE VOS
(1603 – Antwerp - 1676)

*The Interior of a Kitchen with a Fortune Teller reading
the Palm of a Gentleman*
and
A Merry Company making music beneath a Fountain

A pair:

The first signed, inscribed and dated, lower right: *Simon De. Vos. Inv. et F. / 1639*
The second signed, inscribed and dated, lower right: *S. De Vos inv et.. / 1639*

Both on copper, oval, each 27 x 22 1/2 ins. (70.3 x 57.2 cm)

Provenance:

Private collection, United Kingdom, since at least 1889
By descent until 2015

Born in Antwerp in 1603, Simon de Vos studied with the portraitist Cornelis de Vos before enrolling as a master in the Antwerp Guild of St. Luke in 1620. Subsequently, it is thought that he rounded off his education with a trip to Italy. Although undocumented, a sojourn in Italy in the 1620s is the only plausible explanation for the stylistic similarities that exist between some of his early genre scenes and those of the German-born artist Johann Liss, who was in Italy from 1621 until his death in 1631. In any event, de Vos was back in his hometown by 1626, the year in which he married Catharina, sister of the still-life painter Adriaen van Utrecht. He remained in Antwerp for the rest of his life.

In his early career, Simon de Vos painted mainly cabinet-sized genre scenes. He specialised in merry company subjects, whose style and composition recall similar works by such Dutch contemporaries as Antonie Palamedesz., Dirck Hals and Pieter Codde. After about 1640, de Vos turned increasingly to biblical subjects that reveal the influence of the figure style of Rubens, van Dyck and Frans Francken the Younger.

With their vibrant colours and lively gatherings of figures, this pair of paintings from 1639 exemplifies the artist's genre scenes. Although the oval format is unusual in his oeuvre, the subjects are entirely typical. In one, an Italianate garden provides the setting for an al fresco banquet. A party of flamboyantly dressed young people has settled themselves on the grass before a fountain. Two serving boys are pouring wine and the table around which they sit is laden with plates of oysters, a lobster and a melon. A young woman, dressed in blue, who is seated on the right with her partner, entertains the company with her lute-playing. A young woman, wearing a revealing red dress, sits opposite her, holding an



excessively large glass of wine and staring into space, apparently insensitive to the advances of a young man who fawns upon her and gazes longingly into her eyes. The woman in the middle, with an eye-glass in one hand, is clinched in a tight embrace with her lover. Strewn about the grass in the foreground are playing cards and discarded oyster shells. A small dog chews on a bone.

The companion piece depicts an interior, possibly the kitchen of a tavern, in which a curious group of characters is gathered. A fire burns in the hearth and dead game hangs from the rafters. A man dressed in blue, who is perhaps the inn-keeper, stands on the left, with one arm akimbo, looking us directly in the eye. His hand rests on a counter upon which stands a serving dish bearing a roasted chicken. Seated in the centre of the room, wearing a red cloak and plumed hat, is a young dandy, who is having his palm read by a gypsy woman: she is recognisable by her dark complexion and bare feet. Standing immediately behind her is another of her kind, with two small children on her back. Judging by her hand gesture and the conniving look on her face, she is waiting for an opportunity to fleece the young fellow of his money while his attention is diverted. A group of little urchins – probably the gypsies' children – plays on the floor. Scattered about them are shoes, pieces of bone and a broken pipe. A dog sleeps nearby.

De Vos often introduced allegorical or moralising elements into his genre pieces. Here, for instance, the scene in the garden is full of references that make clear that it may be interpreted as an allegory of the Five Senses: *Sight* is personified by the young woman holding an eye-glass; *Hearing* is represented by the sound of lute-playing; *Smell* by the scent of the roses that grow beside the fountain; *Taste* by the woman holding an over-sized glass, and *Touch* is embodied by the close contact between the lovers. It is possible that the kitchen scene may also have been intended as an allegory of the senses, although the references are now so obscure as to be barely recognisable to the modern viewer.

Besides the allegorical significance, the garden party contains a moralising subtext that would have been readily apparent to the audiences of the day. In the seventeenth century, the theme of elegantly clad young people feasting outdoors was associated with the pictorial tradition of the medieval Garden of Love and depictions of the Prodigal Son. Significantly, de Vos himself illustrated the parable in another version of this composition showing a very similar party of young people indulging in food, drink, music and love-making, with a small scene of the Prodigal Son being thrown out of the tavern in the backgroundⁱ. Although direct references to the biblical story are not present here, the scene would no doubt have been understood as an admonition against the wanton behaviour of the young people. Warnings of the consequences of overindulgence in sensual pleasures are symbolised by the freely flowing wine, the aphrodisiacal plate of oysters, the empty shells and bones that litter the ground. Another unmistakable symbol is the pair of peacocks, creatures traditionally associated with vices of pride and lust. Also implicit in scenes of this kind is a commentary on the fleeting nature of such earthly pleasures.

The scene depicted in the companion piece, on the other hand, carries warnings of a different kind. In the seventeenth century, fortune-telling was seen in a negative light. Although there was a certain romance attached to gypsies, they were often portrayed in prints and paintings tricking naive people into giving them money, while picking their pockets at the same time. De Vos painted this theme several times and in another version of this composition, also dated 1639, in the Royal Museum of Fine Arts, in Antwerpⁱⁱ, he explicitly shows the hand of the fortune-teller's accomplice in the act of removing the young



man's purse from his pocket. Such subjects naturally carried a cautionary message warning against gullibility and credulity.

Also noteworthy in the kitchen interior is the assertive stance and direct gaze of the man standing on the left, both of which suggest a self-portrait of the artist. This hypothesis is supported by a comparison with a more or less contemporary portrait of de Vos painted by Abraham de Vries in the Royal Museum of Fine Arts in Antwerpⁱⁱⁱ.

Born in Antwerp in 1603, Simon de Vos became a pupil of the portrait painter Cornelis de Vos (1603-1676), to whom he was not related. In 1620, he was registered as a master in the Antwerp Guild of Saint Luke. In the years that followed, he probably travelled to Italy, although there is no documentary evidence for such a trip. This hypothesis is supported by the style of his early genre scenes which shows a close affinity with the work of the German-born painter Johann Liss (c. 1595-1631), who lived in Italy from 1621 until his death in 1631. De Vos must have returned to his hometown no later than 1626, the year of his marriage in Antwerp to Catharina, sister of the still-life painter Adriaen van Utrecht (1599-1652). Between 1629 and 1642, he took on two apprentices in his studio in Antwerp. He is known to have supplied paintings to the Antwerp art dealers Forchondt and Chrysostoom van Immerseel. His standing among his contemporaries is indicated by the fact that Rubens owned a painting by him at the time of his death.

P.M.

ⁱ Simon de Vos, *Elegant Company feasting before a Fountain*, signed, on panel, 53 x 73 cm, Sotheby's, Milan, 27 November 2007, lot 52.

ⁱⁱ Simon de Vos, *The Fortune-Teller*, signed and dated 1639, on copper, 44 x 62 cm, Royal Museum of Fine Arts, Antwerp, inv. no. 899.

ⁱⁱⁱ Abraham de Vries, *Portrait of Simon de Vos*, dated 1635, on canvas, 121 x 92 cm, Royal Museum of Fine Arts, Antwerp.



No. 37

JAN BAPTIST WEENIX

(Amsterdam 1621 – 1659 De Haar, near Utrecht)

After the Hunt

Oil on panel, 34 1/4 x 29 1/2 ins. (87 x 75 cm)

Provenance:

Étienne-Edmond Martin, Baron de Beurnonville (1825-1906)
His sale, Féral, Georges Petit, Paris, 9 May 1881, lot 545, as “Après la Chasse”
(sold to George)
Margherite Soldati (1907-2001), Paris
Thence by descent to the present owner
Private collection, Switzerland, 2015

Engraved:

By Charles Courty, 1881, with the title “Après la Chasse”.

Note:

We are grateful to Dr. Anke Van Wagenberg-Ter Hoeven for sharing her research and findings with us. She is currently preparing the *catalogue raisonné* on Jan Baptist Weenix and Jan Weenix, in which this painting will be included.

Jan Baptist Weenix was a prominent member of the so-called second generation of Dutch Italianates – artists who travelled to Italy between about 1635 and 1675 – which included Jan Both (c. 1615-1652), Jan Asselyn (c. 1615-1652) and Karel Dujardin (c. 1626-1678). Weenix lived in Rome from 1643-47, where he joined the *Schildersbent*, or *Bentvueghels* (Birds of a Feather), the Netherlandish artists' society in Rome, and worked for Cardinal Giovanni Battista Pamphili, who became Pope Innocent X in 1644. No dated works from his Roman years are known, but dated works exist for 1647, the year in which he returned to his native Amsterdam, as well as for subsequent years. His familiarity with the countryside around Rome, its classical ruins and picturesque inhabitants, nevertheless, served him well for the remainder of his career. Besides his views of the Roman *campagna* and imaginary Mediterranean seaports for which he is best known, he also painted genre scenes, history subjects, portraits and still lifes. Partly owing to his premature death, he left a relatively small body of paintings.

This attractive work is a major addition to Weenix's oeuvre. Although the composition was known from the engraving by Courty, the whereabouts of the painting has only recently been discovered. Hidden for several generations in a French then Swiss private collection, it has now emerged in near perfect state, thus allowing us to fully appreciate its exceptional



quality. A boy in a red hunting jacket appears in a pool of light close to the viewer, together with three hunting dogs. In his arms he carries a bundle of nets and lying at his feet lie are the spoils of the day's sport – a hare, a heron and two smaller game birds – and a blue hunting bag. Behind him, viewed through an archway, the other members of the hunting party may be seen resting in the portico of a ruined Roman temple. A young beggar boy, cap in hand, is seated close by at the base of a column, his simple country clothing offering a contrast to the elegantly attired ladies and gentleman. A vista to the left offers a glimpse of distant plains and mountains bathed in warm evening light.

With its glowing colours and liquid touch, *After the Hunt* characterises the Italianate views painted by Weenix after his return to the Netherlands. As so often in his work, architecture plays an important role in ordering the composition and serving as a foil for the figurative elements. Here, the massive arch provides a stage-like setting for the foreground figure motif whilst framing the scene in the mid-distance and the landscape beyond. The carefully judged lighting and the accents of colour are likewise calculated to direct the viewer's gaze from the foreground, where the eye dwells irresistibly upon the youngster in his brilliant red jacket, and the beautifully rendered still life of dead game, to the more generally realised scene taking place amid the ruins beyond. A large archway also features in Weenix's *Italianate Landscape with a Vegetable Vendor*ⁱ, of 1656, a painting formerly in the Hascoe family collection, and a similar device, created by an overhanging rock-face, is utilised to structure the composition in his *Poultry and Vegetable Sellers before an architectural Capriccio* ("the thieving cat"), in an Austrian private collectionⁱⁱ. In the latter, a large-scale figure group consisting of a female market vendor and a boy, together with a richly detailed still-life, occupies the lower right corner of the picture, while a scene of figures gathered before a classical temple is seen in the middle ground. According to Dr. Anke Van Wagenberg-Ter Hoeven, both the latter and our painting, which may also be closely compared in terms of colouring and handling of paint, may be dated to around 1656.

The theme of hunters taking their ease is one to which Weenix turned quite often. His interest in the subject doubtless reflects the vogue for hunting imagery which developed towards the middle of the seventeenth century. Landscapes and genre scenes incorporating hunting motifs, portraits of individuals in hunting apparel and still lifes of hunting trophies all gained in popularity at this time. Traditionally, the pursuit of game had long been the exclusive preserve of the court and nobility in Holland and such privileges were closely guarded by restrictive gaming laws. Increasingly, however, the newly wealthy members of the urban middle classes sought to associate themselves with the leisure pursuits of their social superiors. Indeed, it became fashionable for prosperous Dutch families to purchase country estates and to build themselves country houses in emulation of the landed aristocracy.

Jan Baptist Weenix was born in Amsterdam in 1621, the son of the architect Johannes Weenix and his wife Grietgen Heeremans. His first biographer Arnold Houbraken based his account of the artist's life on the firsthand report of the artist's son Jan Weenix (c. 1642-1719) and is therefore considered reliableⁱⁱⁱ. According to Houbraken, he studied first with the little-known painter Jan Micker (c. 1598-1664), then with Abraham Bloemaert (1564-1651) in Utrecht and finally with Claes Moeyaert (1592/93-1655) in Amsterdam. In 1639, Weenix married Josina de Hondecoutre, daughter of the landscape painter Gillis Claesz. de Hondecoutre (c. 1570-1638). In October 1642, he drew up a will in which he stated that he was planning to travel to Italy in order "to experiment with his art"^{iv}. The following March



he passed through the French port of Rouen on his way to Rome. There, he joined the *Schildersbent*, or *Bentvueghels* (Birds of a Feather), the society of Netherlandish artists in Rome, and was given the nickname *Ratel* (rattle) because of a speech defect. In Rome, he worked for Cardinal Giovanni Battista Pamphili, who became Pope Innocent X in 1644. Perhaps in reference to this illustrious patron, he signed his paintings Gio[vanni] Batt[ista] Weenix after his return to Amsterdam in 1647. Two years later, he moved with his family to Utrecht, where he became an officer of the Guild of St. Luke. In 1657 he moved to Huis ter Mey, a moated castle in the village of De Haar, just north of Utrecht, where, according to Houbraken, he died at the early age of thirty-nine in a state of bankruptcy. On 25 April 1659 a public auction was held at which more than a hundred paintings from his estate were sold. Weenix had two pupils: his eldest son Jan Weenix and his nephew Melchior d'Hondecoeter (1636-1695).

P.M.

ⁱ Jan Baptist Weenix, *An Italianate Landscape with a Vegetable Vendor*, signed and dated 1656, on canvas, 79 x 68.6 cm, formerly the Hascoe family collection.

ⁱⁱ Jan Baptist Weenix, *Poultry and Vegetable Sellers before an architectural Capriccio* ("The thieving cat"), on canvas, 56 x 44.5 cm, private collection, Austria.

ⁱⁱⁱ Arnold Houbraken, *De groote schouburgh ...*, 3 vols, Amsterdam, 1718-21, 2:277-83; III, 113, 131, 3:70, 72.

^{iv} Abraham Bredius, "Een testament van Jan Baptist Weenix", *Oud Holland*, 1928, 45:177.

No. 38

PHILIPS WOUWERMAN
(1619 – Haarlem – 1668)

A Hawking Party at Rest during the Hunt

Signed lower left: *PHILS.W* (*PHILS* in ligature)
On panel, 16 x 22 1/4 ins. (40.7 x 56.5 cm)

Provenance:

Anthony Sijdervelt

Sale, Amsterdam, 23 April 1766, lot 1 (purchased by Van Diemen for Braamcamp for fl. 1,230)

Gerrit Braamcamp (1699-1771), Amsterdam

His sale, Amsterdam, Van der Schley, 31 July 1771, lot 283 (purchased by P. Oets for fl. 1,175)

Prince Dmitry Alexeevich Golitsyn (1734-1803), St. Petersburg

Prince Nicolas Borissovitch Youssouppoff, St. Petersburg

Possibly by descent to Prince Boris Nicholaevitch Youssouppoff (1794-1849)

Possibly by descent to Princess Z. N. Youssouppoff and Prince Felix Felixovitch Youssouppoff (1887-1967)

Private collection, Sweden, 1919

Sale, London, Sotheby's, 9 December 1992, lot 14

With Richard Green, London, 1993

Private collection, United Kingdom, 1993-2015

Literature:

J. Smith, *A catalogue raisonné*, etc., vol. I, London, 1829, no. 93

Gustav F. Waagen, *Die Gemäldesammlung in der Kaiserlichen Eremitage in St. Petersburg nebst Bemerkungen über andere dortige Kunstsammlungen*, Munich, 1864, p. 415

C. Hofstede de Groot, *A catalogue raisonné*, etc., vol. II, 1908, no. 677

Clara Bille, *De tempel der kunst of het cabinet van den Heer Braamcamp*, 2 vols, Amsterdam 1961, vol. 2, pp. 68/68a

B. Schumacher, *Philips Wouwerman: The Horse Painter of the Golden Age*, Doornspijk, 2006, I, pp. 227, no. A144; II, plate 135

In a hilly landscape, a hawking party consisting of two elegantly dressed couples and their servants pauses beside a ruin. The ladies are clad in sumptuous silk gowns, while the men wear colourful hunting jackets, sashes and plumed hats. The couple on the left engages in conversation, while their animals quench their thirst at a drinking trough. Standing beside them is a man, who, having scooped up some water with his hat, now drinks from the brim. Meanwhile, the couple on the right prepares to move off: the gentleman on a grey stallion takes the lead, followed by his companion on her prancing steed. Taking up the rear of the party is a servant carrying a hoop of hawks. Another servant, with several hunting dogs running at his heels, heads off at a brisk pace.



Philips Wouwerman was the most successful Dutch seventeenth-century painter of equestrian scenes. He developed a wide repertoire of themes that allowed him to demonstrate his virtuosity at rendering horses. His subjects include simple, unpretentious scenes of farriers, stables, riding schools and travellers at rest, as well as larger, multi-figured compositions of hunting parties, country fairs, army encampments and cavalry battles. He was unusually prolific and, despite a relatively short career, left an oeuvre numbering nearly six hundred paintings. According to Houbraken he died a rich man.

Hunting scenes were among Wouwerman's favourite subjects. He painted them throughout his career, but in the last decade of his life they dominate his oeuvre. He depicted all aspects of the sport, from the departure of the hunting party, to the pursuit of diverse types of prey, the rest during the hunt and the return of the hunting party, in constantly varied compositions. Not only did the subject offer him the opportunity to exercise his talents at depicting lively scenes filled with horses and elegantly dressed people, but it found an eager clientele. Whilst traditionally hunting had been the exclusive preserve of the nobility and high-ranking officers of state, by the second half of the seventeenth century, the



booming Dutch economy had given rise to a newly wealthy urban elite which aspired to imitate the lifestyle of the old landed aristocracy. Consequently, pictures with a hunting theme – whether of hunting itself, still lifes of hunting trophies and accessories, or portraits of sitters in hunting dress – appealed strongly to members of this status-conscious class.

A Hawking Party at Rest is characteristic of the best work of Wouwerman's late career. It is hard to assign a date to it owing to an almost complete lack of dated works from the last fifteen years of the artist's life, but it probably belongs to his last decade. With its lightness of touch, delicacy of colour and lively incident, it shows none of the weaknesses sometimes associated with the later works. It was elegant hunting scenes of this type in particular that contributed to Wouwerman's enormous popularity in the eighteenth century in Germany, England and especially in France.

In the eighteenth century the present painting belonged to the successful Amsterdam timber magnate and art collector Gerrit Braamcamp (1699-1771). Following the sale of his collection in 1771, it came into the possession of Prince Dmitry Alexeevich Golitsyn (1734-1803). Golitsyn was Catherine the Great's most able diplomatic representative in Europe. Serving first as her ambassador in Paris and then in The Hague, he was personally charged with acquiring paintings for Catherine's gallery in St. Petersburg and it was largely as a result of his activities both at auction sales and in negotiations with dealers and collectors throughout Europe that she made many of her most important acquisitions. At the Braamcamp sale Golitsyn acquired a number of paintings on Catherine's behalf: however, the consignment of paintings never arrived in St. Petersburg, because it was lost at sea when the ship the "Vrouw Maria" sank in the Baltic in October 1771.

The eldest son of the painter Pauwels Joostsz. Wouwerman, Philips was baptised in Haarlem on 24 May 1619. His younger brothers, Pieter and Johannes, also became artists and painted in the style of Philips. Wouwerman probably took his first instruction in painting from his father. According to Cornelis de Bie, he subsequently became a pupil of Frans Hals, but there is no trace of Hals's influence in his work. In 1638, against the wishes of his family, Wouwerman travelled to Hamburg to marry a Catholic girl named Annetje Pietersdr. van Broeckhof. While in Hamburg, he worked briefly in the studio of the German history painter, Evert Decker. By 1640, he had returned to Haarlem where he joined the guild. In 1646 he served as a member of the guild's executive committee (as *vinder* or agent). He seems to have remained in Haarlem for the rest of his life. He died on 19 May 1668 and was buried in the Nieuwe Kerk in Haarlem. His wife survived him by less than two years and was interred in St. Bavo's Church on 24 January 1670.

Though he lived to be only forty-eight years old, Wouwerman was one of the most successful and prolific artists of the Dutch Golden Age. He occasionally painted staffage in the landscapes of Jacob van Ruisdael, Jan Wijnants and Cornelis Decker. He had numerous pupils and followers and died a wealthy man, leaving a substantial inheritance to his three sons and four daughters. During the eighteenth century, he became one of the most highly esteemed Dutch painters in Europe: no princely collection was complete without one of his paintings.

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