

Alfred Bader

Alfred Bader Fine Arts

[Baroque Painting in the Low Countries -
Mount Holyoke College Art Museum]

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**BAROQUE PAINTING
IN THE LOW COUNTRIES**
Selections from the Bader Collection



Mount Holyoke College Art Museum



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by John L. Varriano

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For Anna Jane Harrison

Acknowledgements

In accordance with the collectors' wishes, the exhibition is dedicated to Anna Jane Harrison, a long-time friend and professional colleague of Alfred Bader. To this formal acknowledgement, I should like to add my personal thanks to Professor Harrison for introducing the Art Department to the Baders in the spring of 1978 when Dr. Bader came to lecture on the Mount Holyoke campus. Conversations on that occasion led to subsequent exchanges which culminate in the present exhibition. My visit to the Baders' home in Milwaukee and our correspondence on the preparation of the catalogue have for me been thoroughly rewarding experiences. Dr. Bader's fine scholarly instincts helped in every way possible to ensure that the entries reflect up-to-date art historical opinion. Individuals who at his or my request provided information include Walther Bernt, David Carter, Jane Goldsmith, Egbert Haverkamp-Begemann, J. Richard Judson, Walter Liedtke, J. Nieuwstraten, Marcel Röthlisberger, Eduard Safarik, Leonard Slatkes, Seymour Slive, Richard Spear, and the late Wolfgang Stechow. To each I am sincerely grateful. Finally, I should like to thank the members of our museum staff Jean Harris, Margery Roy, and particularly Wendy Watson for assisting me in every aspect of the exhibition.

J.L.V.

Introduction

Although Dr. and Mrs. Bader collect paintings from diverse periods and countries, the strength of their collection lies in Dutch painting of the seventeenth century, appropriately the focus of the present exhibition. Nearly all of the works on display were made by artists active in Holland or disposed more to the influence of Dutch than Flemish art. The exhibition thus offers a fuller sampling of works from the independent provinces of the Northern Netherlands than from the Spanish Netherlands to the south.

A word or two should be said to describe the historical circumstances prevailing at the time the works were created. The 1579 Treaty of Arras and Union of Utrecht — whose quatercentenary the exhibition celebrates — initiated the division of the seventeen Spanish-governed provinces into two groups — those mainly in the north who resisted crown rule in favor of political independence, and those, mainly in the south, who tended to remain loyal to the Spanish administration. A truce with Spain in 1609 strengthened the will of the northern provinces, and finally with the Peace of Münster in 1648 the independence of the Dutch Republic was officially recognized. Seven northern provinces — Friesland, Gelderland, Groningen, Holland, Overijssel, Utrecht, and Zeeland — formed the surviving modern state of Holland, rejecting in the process Spanish Catholicism for a widespread if unofficial Calvinism. The southern provinces, on the other hand, maintained their ties with Spain until the eighteenth century when they were haplessly passed to Austria and then to Napoleonic France. Only in the nineteenth century did these southern provinces form the independent modern state of Belgium. As might be expected, the political and religious differences that existed between North and South were of real consequence for the development of art in the Low Countries.

The chief characteristics of painting in seventeenth-century Holland are a relatively strong secularism and an expression of sturdy middle-class values. Without institutional support from either church or state, Dutch artists were free, if not obliged, to paint subjects with popular appeal for the general public. Rather than restricting the market for painting in a region with a relatively weak artistic tradition, the switch from institutional and aristocratic patronage to a more open commerce actually expanded the opportunity for the sale of works of art by broadening the spectrum of prospective buyers at a time of general economic prosperity. The journals of the Englishmen Peter Mundy and John Evelyn who visited Holland in 1640 and 1641 respectively, are often cited for their observations in this regard. Both were surprised to see paintings hanging in working-class homes as well as in the shops of bakers, blacksmiths, butchers and cobblers. Evelyn remarked that even simple farmers were willing to spend freely for pictures and were not unaware of the possibilities for their

profitable resale. The growth of Dutch genre painting — treatments of common subjects having no narrative function — can thus be linked with the rise of middle-class patronage. Landscapes, portraits, still-lives, and other genres satisfied bourgeois tastes without overtaxing the creative resources of the many artists who made modest incomes by specializing in such subjects.

No single artist, not even Rembrandt, can be said to have dominated Dutch painting. The vitality of art, as nowhere else, was the product of varied and diffuse talents that shared only an interest in realistic observation. By embracing realism in both style and subject matter, Dutch artists also generally eschewed the classical-baroque alternatives offered in Italian art. The theoretical conflict between Domenichino and Lanfranco, Sacchi and Cortona, or, as was more widely debated, Poussin and Rubens, was not a pressing issue in Holland. When Dutch painting is viewed within the context of the European Baroque period as a whole, it is found to uphold a surprisingly uniform aesthetic.

Yet the term *realism* applied to Dutch art is apt to be misleading if by it we think only of untransformed imitation and the absence of conventional iconography. Many realistic genre paintings — such as De Heem's *Still-Life with Fruit and Flowers* (Cat. 19) — contain unmistakable allusions and references to other higher levels of meaning. The use of disguised symbolism in seventeenth-century Dutch art of course has its roots in Netherlandish painting of the Renaissance. The impact of Calvinism on the artistic sensibility of the northern provinces is more problematic as Seymour Slive pointed out some years ago. At most, one might conclude as Slive and Rosenberg have done in their Pelican volume, that "only in a general simplicity of taste is Dutch art related to the moral attitude and puritan spirit of Calvinism." Throughout the exhibition, the viewer will detect signs of the strain that must have existed between the love of formal beauty for its own sake and the tendency to moralize.

The realism of Dutch art has also been exaggerated to the extent that a preoccupation with genre subjects has caused many to overlook the contemporaneous survival of narrative painting. While it is true that Dutch artists treated themes from the New Testament less often than their counterparts in Catholic countries, their depiction of Old Testament subjects was not at all uncommon. Rembrandt's interest in narration has always been acknowledged, but the biblical and mythological works of other Dutch painters are not so familiar to the average viewer. Nearly a third of the pictures in the exhibition treat biblical themes, a fact that may come as a surprise to those who would assume iconoclasm to be the rule in a predominantly Protestant population.

The exhibition is intended for specialists and non-specialists alike. For the former there is the opportunity to see a goodly number of unpublished and unexhibited paintings and occasionally to wrestle with problems of attribu-

tion. For the non-specialist, there is a reasonably comprehensive survey of Dutch (and to a lesser extent Flemish) painting in which both the depth and breadth of artistic expression in the Netherlands is evident. If the viewer does not find the names of Rembrandt, Hals, and Vermeer, or Rubens and Van Dyck among the list of artists represented, the pleasure to be derived from the paintings will at least be free from preconceived notions of what should be expected to be good, better, or the best. The works of Van Aken (Cat. 9) and Ficke (Cat. 10) for example, are representative of the very high quality attained by even the most unfamiliar names in Dutch art of the period.

In viewing the exhibition as a whole, two stylistic constellations may be discerned. The first, evident in the earlier entries, consists of work by students of Rembrandt who in various ways assimilated the stylistic and thematic concerns of the master. A second, slightly larger group of paintings was made by artists who spent time in Italy and were influenced by Italian developments, particularly in the area of landscape painting. To underscore the affinities that exist within these and other groups of paintings, the exhibition is organized in thematic sequence according to the following order: narrative subjects, landscape, portraiture, still-life, and other genre. An alphabetical index of the artists represented can be found at the end of the catalogue.



Abbreviations of Frequently Cited Sources

- A.A. Aldrichimica Acta (publication of the Aldrich Chemical Company)
- Bader *Selections from the Bader Collection* (private printing), Milwaukee, 1974
- Bredius, A. (revised by H. Gerson), *Rembrandt: The Complete Edition of the Paintings*, London, 1969
- Kalamazoo *Alfred Bader Collection: 17th Century Dutch and Flemish Paintings*, exhibition catalogue, Kalamazoo Institute of Arts, 1967
- Milwaukee *The Bible Through Dutch Eyes*, exhibition catalogue, Milwaukee Art Center, 1976
- Oshkosh *Dutch Art of the 1600's*, exhibition catalogue, Paine Art Center, Oshkosh, Wisconsin, 1968

1. JACOB ADRIAENSZ. BACKER (1608-1651)

Democritus and Hippocrates

Canvas, 37 x 26 inches

Jacob Backer studied first with Lambert Jacobsz. in Leeuwarden and then briefly with Rembrandt in Amsterdam. By the mid-1630's he was working independently in Amsterdam where he became well known as a portraitist. Backer's dependence on Rembrandt is chiefly limited to the 1630's. It has even been suggested by Van Gils that the model for the seated Democritus was the same used by Rembrandt in his *Two Scholars* in Melbourne (Bredius 423). An oil study for the head of Hippocrates is in Dresden (Bauch No. 27, Pl. 19) where it is described as the head of an Apostle, and a preparatory drawing for the same figure was at one time in the Gruner Collection (Bauch No. 79).

This relatively early work of Backer displays the psychological restraint and stylistic ornamentality characteristic of the artist. The subject — the visit of the famous Greek physician Hippocrates to the experimental philosopher Democritus — is based upon the apocryphal letters of Hippocrates known from several sixteenth-century editions. Along with the even more common representations of Heraclitus and Democritus, the meeting of Hippocrates and Democritus suggests the interest of seventeenth-century painters in ancient themes and personalities, both secular and religious.

Provenance: Grandducal Gallery, Oldenburg (before 1770); J.H.W. Tischbein (before 1804); sold with Oldenburg Collection, 1924; Hoogendijk, The Hague; Garschagen, Amsterdam; Mak van Waay sale, Amsterdam, May 10, 1971 No. 8; purchased from Han Juengeling, The Hague, 1972.

Exhibited: Lambert Jacobsz., Leeuwarden, 1936, No. 25.

Literature: Hofstede de Groot, *Nederlands Tijdschrift voor Geneeskunde* 69 (1925) I, 8; K. Bauch, *Jacob Backer*, Berlin, 1962, No. 57, Pl. 11; J.B.F. van Gils, *Burlington Magazine* 68 (1936) 248; A Blankert, *Nederlands Kunsthistorisch Jaarboek* 18 (1967) 41 n. 22; Bader, No. 2.



2. ABRAHAM BLOEMAERT (1564-1651)

Dream of Jacob

Canvas, 29 x 33½ inches

One of the most versatile of painters, Abraham Bloemaert was chiefly active in Utrecht although he spent short periods early in his career in Paris and Amsterdam. The chronology of his work shows successive stylistic phases beginning with Late Mannerism and carrying through Utrecht Caravaggism and Baroque Classicism. Bloemaert is also remembered as a great teacher. He had among his many gifted pupils Bijlert, Both, Honthorst, Poelenburgh, Terbrugghen, and Weenix, all of whom subsequently went to Rome and became associated with Italianate modes of expression. Interestingly, Bloemaert himself never went to Italy.

Unpublished and shown publicly for the first time, the *Dream of Jacob* has been dated by Röthlisberger (private communication) in the 1620's. It is one of several paintings in the exhibition which reflect the often-overlooked interest in Old Testament subjects that existed in the Netherlands at this time. In the career of Bloemaert, the painting signals a turning away from his earlier involvement with Mannerist and Caravaggesque formulas in favor of more stable, classically conceived compositions and broader brushwork.

Provenance: Purchased from Saskia Juengeling, The Hague, 1976.

Literature: A.A. 12 (1979) No. 3, Frontispiece.



3. FERDINAND BOL (1616-1680)

The Ghost of Samuel Appearing to King Saul

Panel, 24 x 18¾ inches

Ferdinand Bol was born in Dordrecht but spent his childhood and working career in Amsterdam. In the middle or later 1630's he studied with Rembrandt and his style was most affected by his master's works of that early period. Like Jacob Backer, Bol was also a fashionable portraitist who worked in the manner of Bartholomeus van der Helst, but his narrative paintings continue the early dramatic style of Rembrandt into the 1650's. After his marriage to a wealthy widow in 1669, Bol apparently abandoned painting in order to pursue a second career as a cloth merchant.

In this composition of around 1650, Bol seems to have relied upon Rembrandt's *Judas Returning the Thirty Pieces of Silver* of 1629 (Bredius 539A) for figurative details and expressive effect. The subject depicted is the appearance of Samuel's ghost to King Saul who had a witch conjure up the spirit of the deceased prophet in order to predict the outcome of a battle between Israel and the Philistines. (I Samuel 28, 8-14). Recognizing Samuel in the white mantle, Saul has fallen to his knees in the "magic circle" associated with the practice of necromancy in the seventeenth century. The next day, Samuel's tragic prophecy was fulfilled when Saul killed himself and Israel was defeated.

Provenance: Parke-Bernet, January 28, 1953, No. 16; Christie's, December 13, 1974, No. 1.

Exhibited: Milwaukee No. 44.

Literature: A.A. 10 (1977) No. 4, Frontispiece.



4. GERBRANDT VAN DEN EECKHOUT (1621-1674)

Solomon Praying

Canvas, 21½ x 25 inches

Like his slightly older contemporaries, Backer, Bol, and Flinck, Van den Eeckhout was a pupil of Rembrandt in the 1630's. His association with the master began late in the decade and possibly continued into the early 1640's. Houbraken describes the two men as great friends throughout their careers. Eeckhout seems to have worked exclusively in Amsterdam, the place of his birth and death.

This painting, which can be dated in the 1650's or 60's, reveals the artist's sensitivity to the fully mature works of Rembrandt. In its warm coloration, rich *chiaroscuro*, emotional depth, and choice of figure type, it comes the closest of any work in the exhibition to the attainment of Amsterdam's prince of painters.

The subject represented here refers either to Solomon praying in his own temple or, as is more likely, Solomon praying to the idols of his numerous wives (I Kings 11). A preparatory drawing for this painting, now in the Hannema de Stuers Foundation, was correctly attributed to Van den Eeckhout by Valentiner.

Provenance: W. van Gelder, Brussels; Christie's, February 14, 1971, No. 58 (as Solomon Koninck); Purchased from John Hoogsteder, The Hague, 1972.

Exhibited: Milwaukee No. 45.

Literature: W.R. Valentiner, *Rembrandt Handzeichnungen* Vol. II, Stuttgart, 1934, p. XXIV, Fig. 20; Bader, No. 12.



5. GOVAERT FLINCK (1615-1660)

Sacrifice of Abraham

Panel, 19 x 15 inches

Govaert Flinck was born in Cleves on the Dutch-German border and studied first with Lambert Jacobsz. in Leeuwarden and then with Rembrandt in Amsterdam. According to Houbraken, Flinck changed instructors in the company of Jacob Backer. Houbraken also informs us that during his stay with Rembrandt, Flinck learned to imitate the master so well that his work occasionally was mistaken for, and sold as, Rembrandt's own. The period of their greatest stylistic similarity was the 1630's. After that time Flinck abandoned Rembrandt's manner for a lighter, more elegant style which was then coming into fashion. The crowning achievement of Flinck's career was his award in 1656 of the commission for the painted decoration in the new town hall in Amsterdam, an ambitious undertaking that was sadly interrupted by his death in 1660.

The *Sacrifice of Abraham* was painted by Flinck in the late 1630's during his most Rembrandtesque phase. A comparison with Rembrandt's own version of the theme painted in 1635 (Bredius 498) reveals the similarities and difference of their styles. A related painting of the same subject is in Munich (Moltke No. 6, Pl. 4). Although Moltke doubted the attribution of the Bader painting in his monograph on Flinck, he has since studied the original and accepted it as an autograph work of the artist.

Provenance: O. Dolche, Berlin, 1908; Wagenhoff, Paris; Kleinberger, Paris (1911 Cat. No. 21); Fievez; A. Prouvost, Brussels, 1928; De Heuvel, Brussels, 1965; purchased from John Hoogsteder, The Hague, 1971.

Exhibited: Milwaukee, No. 12.

Literature: J.W. von Moltke, *Govaert Flinck*, Amsterdam, 1965, p. 225, Cat. No. 7A.



6. AERT DE GELDER ? (1645-1727)

Esther before Ahasuerus

Panel, 18½ x 24¾ inches

Signed lower right: De Gelder f.

If the signature at the lower right is read correctly, this painting was executed by Aert de Gelder and would be one of his earliest known works. De Gelder was from Dordrecht but in the early 1660's studied with Rembrandt in Amsterdam, an experience that was decisive for his artistic formation. Unlike most of Rembrandt's followers, De Gelder continued to work in the style of the master throughout his career, even carrying the by-then *passé* style on into the eighteenth century.

If by De Gelder, *Esther before Ahasuerus* was probably painted in the 1660's, yet its style is surprisingly removed from that of Rembrandt. In fact, the handling is more suggestive of Rembrandt's own teacher Peter Lastman, and the bold coloring contrasts with the restrained palette of De Gelder's other early works. The attribution to De Gelder was, however, fully supported by Van Fossen who considered the work to be the artist's earliest treatment of the Esther story that was so frequently to occupy him later in his career.

Provenance: C.G. Paget, New York City.

Exhibited: Milwaukee, No. 58.

Literature: D. van Fossen, "Aert de Gelder," Ph.D. Thesis, Harvard University, 1969, No. 5, pp. 62-63, 147-49, 226; A.A. 4 (1971) No. 1, Frontispiece.



7. Anonymous Northern Artist (c. 1615-1620)

Feast of the Gods

Canvas, 21 x 29 inches

In subject matter and style, this agitated composition reflects the influence of Haarlem mannerism, as seen for example in the work of Hendrik Goltzius or Cornelis van Haarlem. It is possible that the author was Johan Liss (c. 1597-1629/30), since the painting bears a distinct resemblance to the *Diana and Actaeon* from an English private collection that was shown in the 1975/76 Liss exhibition in Augsburg and Cleveland (Cat. A8). However, the attribution of A8 to Liss has not been universally accepted and the fate of the Bader picture rests with it. If by Liss, the *Feast of the Gods* was probably painted between 1615-19 when the artist, who was German by birth, worked in Haarlem, Amsterdam, and Antwerp before going on to Italy. Another German artist, Adam Elsheimer, has also been suggested as a possible source of influence for this painting.

The subject represented may be Eris presenting the Apple of Discord at the wedding of Peleus and Thetis, the event which indirectly brought on the Trojan War. Regardless of its exact meaning, the painting provides the exhibition with its only mythological subject and its only pre-baroque composition.

Provenance: Purchased from the Ran Gallery, Cincinnati, 1979.

Literature: *Johan Liss*, exhibition catalogue, Augsburg and Cleveland, 1975-76.



8. CORNELIS VAN POELENBURGH (c. 1595-1667)

Moonlight Scene with St. Christopher

Panel, 6 x 8 inches

Cornelis van Poelenburgh was from Utrecht where he studied with Abraham Bloemaert before paying an extended visit to Rome in the years c. 1617-25. While in Rome Poelenburgh co-founded the *Schildersbent* or Netherlandish artists' society, and began working in a manner now considered representative of the first of three generations of Italianate landscape painters. His popular, polished style won him an invitation from Charles I to visit London in 1637, and even in his later years back in Utrecht, he continued to paint arcadian landscapes derived from his Italian experience.

The only New Testament subject in the exhibition, *Moonlight Scene with St. Christopher* was probably painted c. 1620 when Poelenburgh was still in Rome. His early dependence on Adam Elsheimer, a German artist resident in Italy, is obvious both stylistically and from the fact that Vaillant's print after the composition identifies Elsheimer as the author of the invention (Frankfurt Cat. 293). A drawn copy by Jan de Bisschop in the Teyler Museum, however, is inscribed "naar C. Poelenburgh" and no painting of the subject with this composition is known by Elsheimer. A second painted version, differing only in tonality and also attributed to Poelenburgh, was exhibited in Frankfurt (Cat. 79).

Provenance: Purchased from the Hoogewerff estate, Florence, 1963.

Exhibited: *Adam Elsheimer*, Frankfurt, 1966, No. 80 as Van Poelenburgh; *Kalamazoo*, p. 14.

Literature: Bader, No. 20.



9. JAN VAN AKEN (c. 1614-1661 ?)

Landscape with Gypsies

Canvas, 15¼ x 22½ inches

Signed and dated 1650 in lower center.

Although formerly attributed to Jan Wynants, Nieuwstraten's attribution to Jan van Aken was recently confirmed by the reappearance, in the course of cleaning, of the artist's signature. Unfortunately we know little about Van Aken who is slightly better known as an etcher and draughtsman than as a painter. According to Bredius' article in Thieme-Becker, he apparently died in Amsterdam where two individuals with his name were buried in 1661 and 1698.

Stylistically, the resemblance between *Landscape with Gypsies* and the better-known dune paintings of Wynants and Jan Wouwerman is fairly striking. However, the inscribed date of 1650 predates comparable works by Wynants (born c. 1625) and Wouwerman (born 1629) complicating any discussion of their relationship. The dunes represented are probably those around Haarlem — the home of both Wynants and Wouwerman — and would thus seem to presuppose Van Aken's presence in that town. A related painting by Van Aken is in the Galleria Nazionale, Rome.

Provenance: Purchased from Mrs. Zielinsky Moos, Zurich, 1961.

Exhibited: *Seventeenth Century Painters of Haarlem*, Allentown Art Museum, 1965, No. 96; Kalamazoo, p. 18.



10. NICHOLAS FICKE (c. 1625-1702)

Italianate Landscape

Canvas, 21 x 16 inches
Monogrammed lower left and dated 16...

This charming painting is attributed to Nicholas Ficke on the basis of the monogram at the lower left. Ficke was a pupil of the Haarlem horse-painter Philips Wouwerman and is chiefly known for a few etchings made in a style closely related to that of his master. Few paintings by his hand are known and Bernt, in fact, reproduces this work as the touchstone for the artist. It should be noted with interest, however, that James Burke has read the monogram not as the NF of Ficke but as the AE of the equally unknown Adriaen van Eemont.

The treatment is generically related to the Italianate trend in Dutch landscape painting popularized by Berchem, Both and others. The use of the great arch to frame the composition may be derived from Jan Asselijn who often employed similar devices in his paintings. Among the most appealing features of the picture is its pale coloring which foreshadows the pastel tonalities of the Rococo.

Provenance: Purchased from Dr. Hans Wetzlar, Amsterdam, 1967.

Exhibited: Kalamazoo, p. 9; *Baroque Painting: Italy and her Influence*, American Federation of Art, 1968-69, No. 32.

Literature: B.J.A. Renckens, "Nicholas Ficke en een Haarlems Monogrammist," *Oud Holland* 69 (1954) 115-23; W. Bernt, *The Netherlandish Painters of the Seventeenth Century*, 3rd ed., London, 1970, No. 378; Bader, No. 13.



11. WILLEM DE HEUSCH (1625-1692)

Landscape with Diana and Nymphs

Panel, 18¼ x 16½ inches

Active in Utrecht, Willem de Heusch was one of a fairly sizable group of painters who specialized in so-called Italianate landscapes. This group of artists flourished for three generations and was in its day as fashionable as such painters of the national landscape as Van Goyen or Ruisdael. All of the Italianate landscapists spent time in Italy and were in one way or another influenced by the romantic visions of Claude Lorrain. The work of Willem de Heusch fits into the second generation and closely resembles in structure and mood the paintings of the better-known Jan Both who supposedly was his teacher. De Heusch's style differs from that of Both chiefly in its greater delicacy and ethereality. Willem de Heusch's nephew Jacob de Heusch (1657-1701) was also a painter of Italianate landscapes, but his work tends towards the crisper classicism characteristic of the third generation.

As was frequently the case, *staffage* has been added to enhance the lyrical, arcadian mood of the landscape. The figures of Diana and her Nymphs were painted by, or in the manner of, Cornelis van Poelenburgh, another Italianate landscapist whose work also appears in the exhibition, (Cat. No. 8).

Provenance: Walter Abraham, London, 1894 (?); Purchased from Galerie Fischer, Lucerne, 1965.

Exhibition: Kalamazoo, p. 12.



12. HANS DE JODE (1630-after 1666)

Landscape with Bridge

Canvas, 29½ x 37¼ inches

Signed lower center and dated 1659.

Hans de Jode was born in The Hague and received his early training in that city before setting out for Rome in 1647. After a stay of several years in Italy, he moved on to Constantinople and Vienna. He is thought to have died sometime after 1666, but it is not known where. The highly romantic quality of De Jode's work suggests the influence of Salvatore Rosa rather than the persuasive classicism to which most of Holland's Italianate painters were starting to succumb at about this time. All of De Jode's known paintings are landscapes.

This signed and dated canvas may have been painted in Constantinople or Vienna, two places the artist is known to have visited in 1659. It is a characteristic work that compositionally is similar to other paintings by De Jode in Prague and formerly in the Marshall Collection, London.

Provenance: Albert Ten Eyck Gardner, New York; Purchased at Parke-Bernet, 1967.

Exhibition: Oshkosh, No. 19.

Literature: E.A. Safarik, "Der Maler Hans de Jode Neu Erkannt," *Mitteilungen der Oesterreichischen Galerie* II (1967) 7-34.



13. SIMON DE VLIEGER (c. 1600-1653)

Stormy Sea

Panel, 21 $\frac{3}{4}$ x 31 inches
Signed lower right: S. DE VLIEGER.

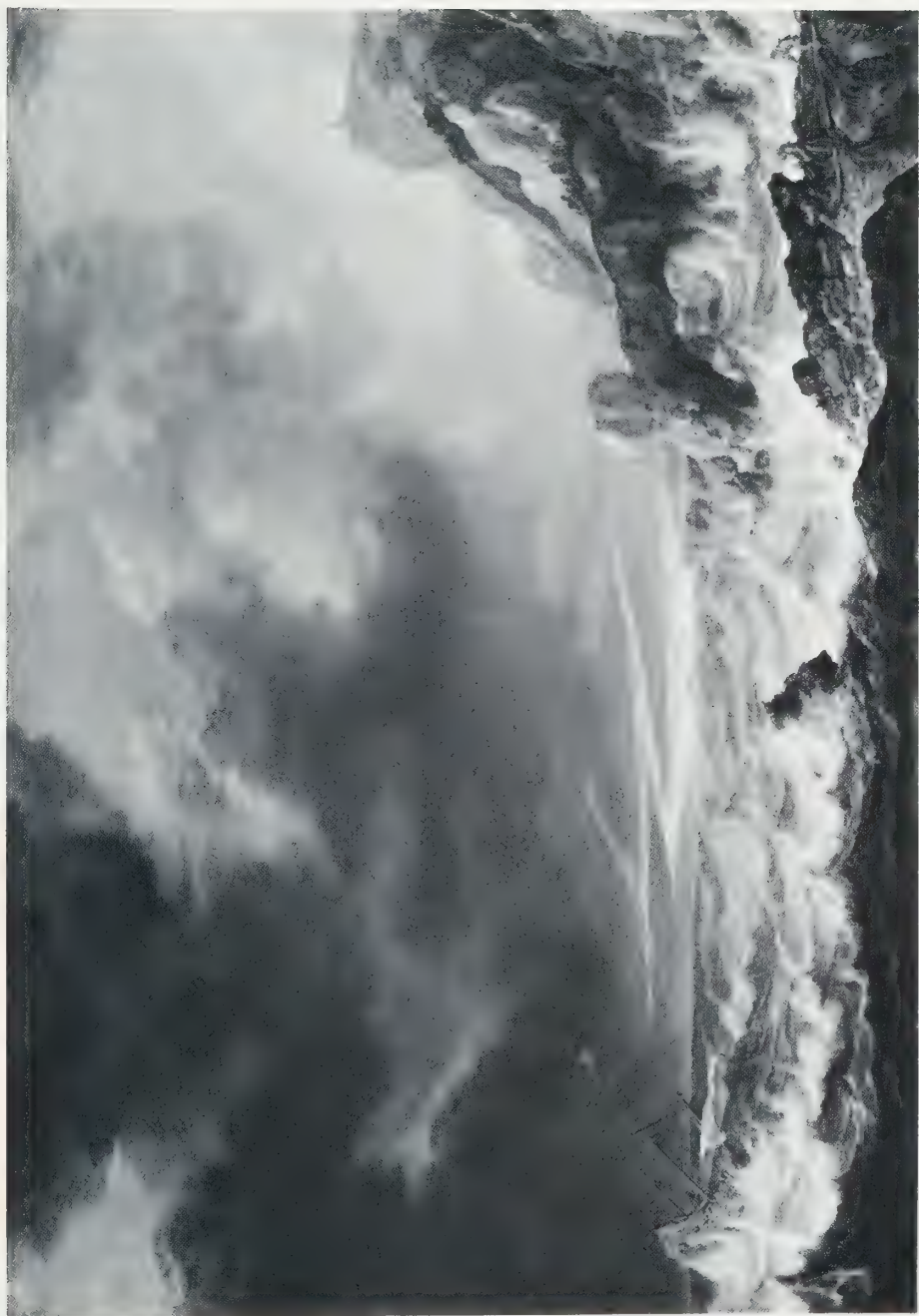
Simon de Vlieger was born in Rotterdam, lived from 1638-48 in Rotterdam, and spent the remaining years of his life in Weesp. He is best known for his paintings of the vast seascape that was so essential and mythical an element in the life of the Dutch maritime republic. Like Jan Porcellis, who was probably his teacher, De Vlieger managed to capture the wildness and furious energy of the North Sea in paintings like this one. With their low horizons and overcast, monochromatic skies, his seascapes are also associated with the "tonal phase" of Dutch landscape painting introduced by Jan van Goyen in the early 1630's. In his later years, De Vlieger's work began to display a sense of calm and serenity that was to be influential on the development of Jan van de Cappelle and Willem van de Velde the Younger.

This painting, which is signed but not dated, has been placed in the years around 1645 by Jan Kelch, the author of a forthcoming monograph on De Vlieger.

Provenance: H. Wetzlar, Amsterdam; Purchased at the Galerie Fischer, Lucerne, June 26, 1965.

Exhibition: Kalamazoo, p. 17.

Literature: Bader, No. 29.



14. ADRIAEN BROUWER (1605-1638), Circle of
Man with Open Mouth

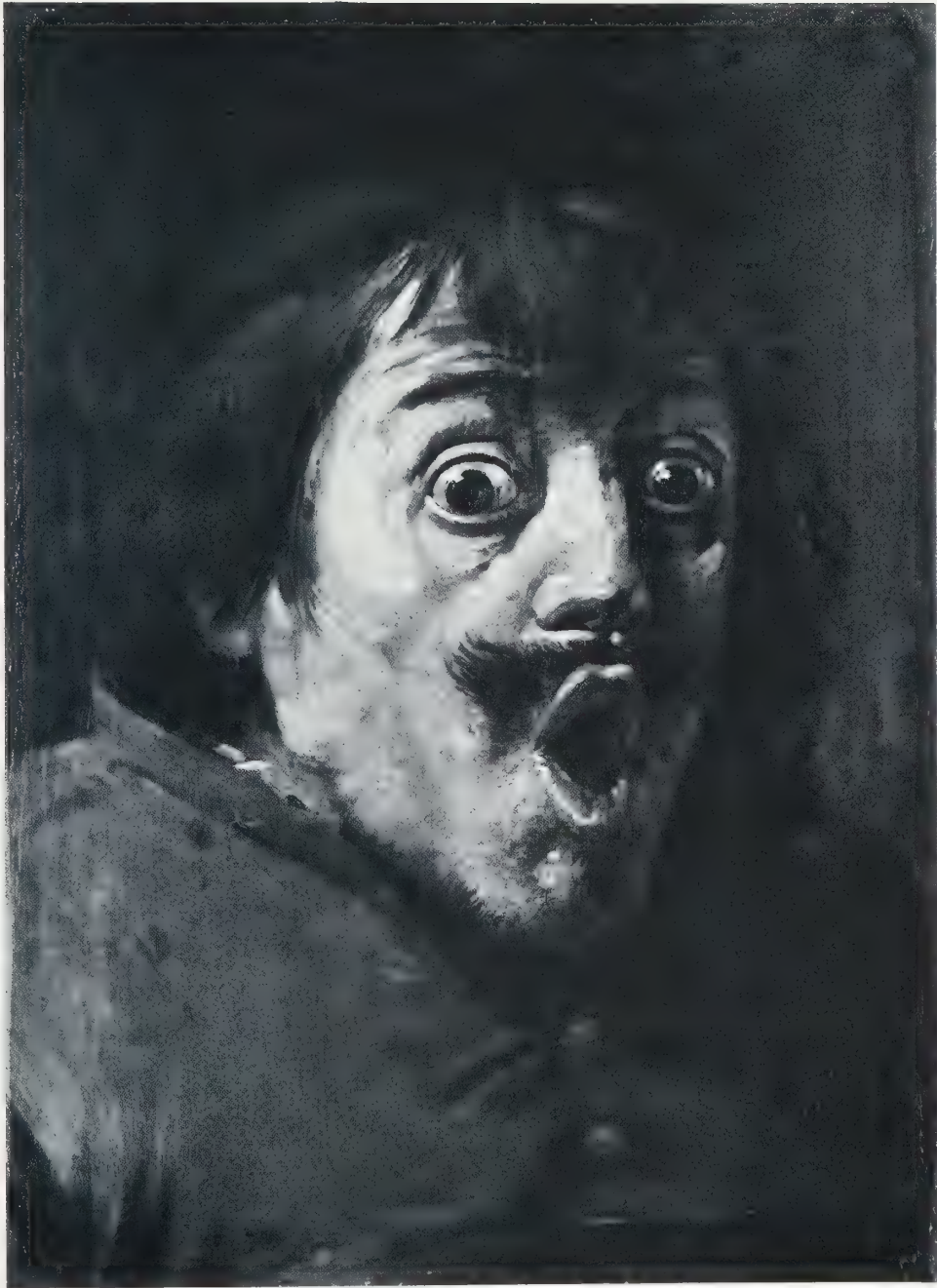
Panel, 13 x 9¾ inches

This attractive portrait is presumably derived from Adriaen Brouwer's self-portrait in his *Smokers* in the Metropolitan Museum. A similarly derived composition in the La Caze Collection at the Louvre is attributed to Brouwer's pupil Joos van Craesbeck who is believed to have painted other versions of the composition as well. On the reverse of the Bader panel there is an inscription in old white lead that reads "Craesbeck Brouwer Fecit." It is unlikely, however, that the painting was executed by Brouwer or Craesbeck since the pose is less natural and the handling more careful and precise than in either the Metropolitan or Louvre paintings. One should probably think of a painter capable of refining Brouwer's rowdiness into a more palatable and finished product. Both Brouwer and Craesbeck were, of course, Flemish rather than Dutch, and something of the coarseness of Flemish genre-painting does survive here, if more thematically than stylistically. Accordingly, the *Man with Open Mouth* provides a contrast with the reticence and good taste of contemporary Dutch painting seen elsewhere in the exhibition.

Provenance: Leopold, Count Firmian, Archbishop of Salzburg; Baron Kuffner, Castle Dioszegh; purchased from Dr. Paul Drey, New York, 1952.

Exhibited: Kalamazoo, p. 6.

Literature: Bader, No. 7.



15. PIETER FRANCHOYS (1606-1654), Attributed to
Portrait of a Man

Canvas laid down on wood, 26 x 19½ inches

Pieter Franchoy, the artist to whom this painting has been tentatively attributed, was born into a family of artists from the town of Mechelen (Malines) in Flanders. Pieter first studied with his father Lucas the Elder and later with the flower-painter Daniel Seghers in Antwerp. He then travelled to Paris and Fontainebleau before settling again in Mechelen in the mid-1630's. Unlike his brother Lucas the Younger, who was a devoted follower of Rubens, Pieter pursued a more independent career, but like most portrait painters in Flanders, he was by no means indifferent to the suave manner of Anthony van Dyck. Today, Pieter Franchoy is chiefly remembered for his elegantly relaxed portraits, but he is known to have painted religious subjects as well.

While the identity of the sitter is not known, a facial resemblance has been noted to Michael Sweerts' *Self-Portrait* also in the exhibition (No. 16). In style, the painting is similar to Franchoy's *Portrait of a Man* that earlier in the century was in the Baron Janssen Collection in Brussels (photo, Frick Art Reference Library).

Provenance: Purchased from Han Juengeling, The Hague, 1974.



16. MICHAEL SWEERTS (1624-1664)

Self-Portrait with Skull

Canvas, 31 x 23 $\frac{3}{4}$ inches

One of the more breathtaking paintings in the exhibition is this fine *vanitas* self-portrait by Michael Sweerts. Sweerts was a most unconventional artist who was born in Brussels, lived in Rome from 1646-52, returned temporarily to the Low Countries, and in 1661/2 embarked upon a religious mission to the Orient where he died in 1664. In 1661 he was so absorbed by his sacred vocation that he fasted almost constantly, slept on a hard floor, and gave all his money to the poor. A year later he was dropped from the mission for unspecified offenses and was said "no longer to be master of his own mind."

This *Self-Portrait* aptly conveys Sweerts' preoccupation with penance and spiritual contemplation and for that reason should probably be dated to the years just before his departure for the Orient. His gaunt features contrast markedly with his fuller, more self-satisfied appearance in another *Self-Portrait* at Oberlin (Stechow Pl. 3), and together the two works confirm the often-remarked dualism in the artist's life and art. Interestingly, a previous owner had the skull painted over; it was only revealed in a recent cleaning.

Provenance: Purchased from H. Fetscherin, Munich, 1968.

Exhibition: Oshkosh, No. 30.

Literature: W. Stechow, "Some Portraits by Michael Sweerts," *Art Quarterly* XIV (1951) 206-15; A.A. 2 (1969) No. 1, Frontispiece; A. Bader, "An Unknown Self-Portrait of Michael Sweerts," *Burlington Magazine* 114 (1972) 475; M. Waddingham, "An Unrecognized Masterpiece by Michael Sweerts in the Louvre," *Paragone* 23 (1972) No. 273, p. 54, n. 12; Bader, No. 24.



17. THOMAS DE KEYSER (1596/7-1667)

Portrait of a Gentleman

Panel, 36 x 29½ inches
Signed with monogram on step.

Although he occasionally painted narrative subjects, Thomas de Keyser has always been known principally as a portraitist. He was the son of the Amsterdam architect and sculptor Hendrik de Keyser, and he remained in Amsterdam throughout his career. Until Rembrandt's arrival in 1632, De Keyser was the city's most sought-after portrait painter. In general, his work avoids either the introspection of Rembrandt or the immediacy of Frans Hals. De Keyser did many group-portraits and militia-pieces, but his best work is usually found in his smaller single-figure portraits. In his later career he painted equestrian portraits but c. 1640 virtually abandoned painting for a career in the building trade.

This fine portrait of an unknown gentleman thought to be from Haarlem reveals De Keyser's tendency to illustrate his sitters' social position as much as their personality. One assumes, therefore, that this gentleman was a wealthy landowner. Monogrammed in his usual way but not dated, the slight stiffness of the portrait suggests that it was painted early in the artist's career.

Provenance: Frost and Reed, London; Purchased from a private collection, Akron, 1979.

Literature: R. Oldenbourg, *Thomas de Keyser's Taetigheid als Maler*, Leipzig, 1911.



18. JOHAN DE CORDUA (c. 1630-1702)

Vanitas Still-Life

Canvas, 22 x 27 inches

Signed on the ledge: J. COORDA FECIT 1667.

Johan de Cordua was born in Brussels but spent most of his adult life in Vienna and eastern Europe. Despite his absence from the Low Countries, his work shows a strong affinity to the style and content of Dutch still-life painters like David Bailly and the Steenwyck brothers who were active in Leiden. Sandrart, his biographer, understandably praised Cordua's work for its "naturalism, clear rendering, and smooth surfaces." In addition to still-life painting, Cordua also painted portraits, genre, and biblical scenes later in his career.

Like all of Cordua's still-lives, this painting represents not an assortment of ordinary objects, but a carefully selected group of *memento mori*. The skull, lamp, and hourglass are the most obvious *vanitas* emblems, but the open almanac, playing cards, and musical implements allude to the transience and uncertainty of earthly existence as well. The tension created between the formal beauty of the composition and its iconographic bite is wholly typical of Dutch still-life painting in general. This signed and dated *vanitas* is one of only eight known by the artist.

Provenance: Purchased from Han Juengeling, The Hague, 1965.

Literature: Bader, No. 6; N. Voskuil-Popper, "Johan de Cordua, A. Forgotten Vanitas Painter," *Gazette des Beaux-Arts* 87 (1976) February, 61-74, Fig. 4.



19. CORNELIS DE HEEM (1631-95)

Still-Life with Fruit and Flowers

Canvas, 26½ x 22½ inches

A real feast for the eye, this painting is also not without iconographic complexity. The wheat and grapes are, of course, traditional symbols of the Eucharist while the rose, butterfly, and peach are associated with martyrdom, resurrection, and salvation respectively. To this obvious reminder of spiritual concerns, the artist has added other more secular references to transience and decay by including herbivorous insects, wilting flowers, and spoiling fruit. The contrast between the love of physical beauty and the inclination to moralize is similar to that found in De Cordua's *Vanitas*, although the message here is handled more discreetly.

In his early monograph on the genre, Warner attributed this painting (or a replica of it) to David de Heem. It is more likely, however, that the artist was David's grandson Cornelis whose work is actually closer to that of his father Jan Davidsz.. Cornelis was born in Leiden but spent his mature years in Antwerp where, like his father, he assimilated some of the exuberant richness of Flemish art.

Provenance: T.W.H. Ward, Hampstead, London (?); Manheim Gallery, New Orleans; Acquired from Bert Piso, 1978.

Exhibition: *New Orleans Collects*, No. 253, New Orleans Museum of Art, 1971-72.

Literature: R. Warner, *Dutch and Flemish Flower and Fruit Painters of the XVIIth and XVIII Centuries*, 2nd edition, Amsterdam, 1975, pl. 41a.



20. JAN JANSZ. VAN BRONCHORST (1626-c. 1651)

Two Girls in an Arbor

Canvas, 24 x 29 inches

This playful scene is but a fragment of a larger composition known in other versions. From those versions we may infer that the canvas has been cut down on all four sides with the greatest truncation at the left and bottom. Originally the nude girl's left arm and leg were visible and a pair of cupids closed the composition at the left. In a replica that was once in Rotterdam, the inscription "J. G. Bronckhorst 1661" is said to exist. However, Hoogewerff questioned the authenticity of the inscription and assigned the picture to J. J. Bronchorst instead. It is not unlikely that the Bader painting and the one reproduced by Hoogewerff (Pl. 13) are by the same hand. Another version was in Leipzig before 1959, and a fourth (?) was in Vienna in 1917. The dimensions of neither the Rotterdam picture (128 x 164 cms.) nor the one in Leipzig (183 x 213 cms.) correspond to the measurements of the Bader painting when reconstructed. The size of the Vienna canvas is not known, but it was said to be signed "J. Bronchorst."

At various times the composition has been identified as *Vertumnus and Pomona*, but the woman at the right seems not to be of sufficient age to make this a convincing suggestion.

Provenance: Unknown owner, Vienna, 1917 (?); Dobvrovic Coll., Budapest (?); Christie's sale November 23, 1951, No. 160 as Terbrugghen; Arcade Gallery, London as Everdingen; Meissner Gallery, Zurich, 1956; Purchased from Schaffer Gallery, New York, 1962.

Exhibited: Kalamazoo, p. 6; *Baroque Painting: Italy and her Influence*, American Federation of Art, 1968-69. No. 29.

Literature: G. J. Hoogewerff, "J.G. en J.J. van Bronchorst, schilders van Utrecht," *Oud Holland* 74 (1959) 139-60, Fig. 13.



21. ANONYMOUS DUTCH ARTIST c. 1630

Old Woman with Book

Canvas, 27¾ x 22 inches

The author of this unpublished and previously unexhibited painting has yet to be identified. Superficially, the head of the old woman recalls features of the madam in Baburen's *Procuress* in Boston, but Leonard Slatkes, that artist's most recent biographer, feels that neither Baburen nor his studio were responsible. A more plausible connection may exist with the followers of Abraham Bloemaert whose prints of half-length figures are generically related. Bloemaert's *Old Woman with Rosary* (Hollstein II No. 300a) is representative of the type, but Bloemaert himself was almost certainly not the artist involved here. Most likely, the painting issued from the School of Utrecht although its broad handling could suggest the School of Haarlem as well. In general terms, the unidealized naturalism and sharp lighting of the composition are representative of the influence of Caravaggio in the Netherlands during the first half of the century.

Provenance: Purchased from Neville Orgel, London, 1977.



22. JAN DE BRAY (1627-1697), Attributed to
Two Boys with Vanitas

Canvas, 40 x 31½ inches

Among the most beautiful paintings in the exhibition, this work also offers the most vexing problems of attribution and interpretation. That it comes from the School of Haarlem is perhaps the only point on which scholars agree. At various times it has been attributed to Bor, Van Cooghen, and Solomon or Jan de Bray. The most likely possibility seems to be Jan de Bray whose signed and dated drawing *Young Woman and Child with Mirror* of 1658 (Moltke Pl. 77) corresponds almost exactly in composition and mood. Jan de Bray was particularly fond of juxtaposing full-face with profile heads, and closing backgrounds with classical architecture. It has also been suggested that the principal figure in the painting may be the artist's younger brother Dirck, known from Jan's historicized family portrait *The Banquet of Cleopatra* in Hampton Court (Moltke Pl. 23).

The skull, tulip, mirror, and extinguished lamp are clear *vanitas* emblems and the illegible inscription on the sheet of paper undoubtedly once bespoke a *memento mori* motto. Portrayals of men in plumed caps contemplating skulls and the like were common in Northern art since the time of Lucas van Leyden, and even Frans Hals treated the theme in his so-called *Hamlet*. Michael Sweerts' *Self-Portrait* (No. 16 in the exhibition) is a variant of the type. If the figures are in fact relations of the artist, the painting's grim subject may have been suggested by the death of several family members in the plague of 1664.

Provenance: Agnew and Sons; Purchased from M. Waddingham, London, 1970.

Literature: J. W. von Moltke, "Jan de Bray," *Marburger Jahrbuch für Kunstwissenschaft* XI-XII (1938-39) 421-523; *Burlington Magazine* 111 (1969) Dec. Pl. XXXIV; A.A. 3 (1970) No. 4, Frontispiece; Bader, No. 16.



Detail of cover illustration

23. School of Delft, c. 1670

Interior of the Oude Kerk in Delft

Canvas, 36 x 42½ inches

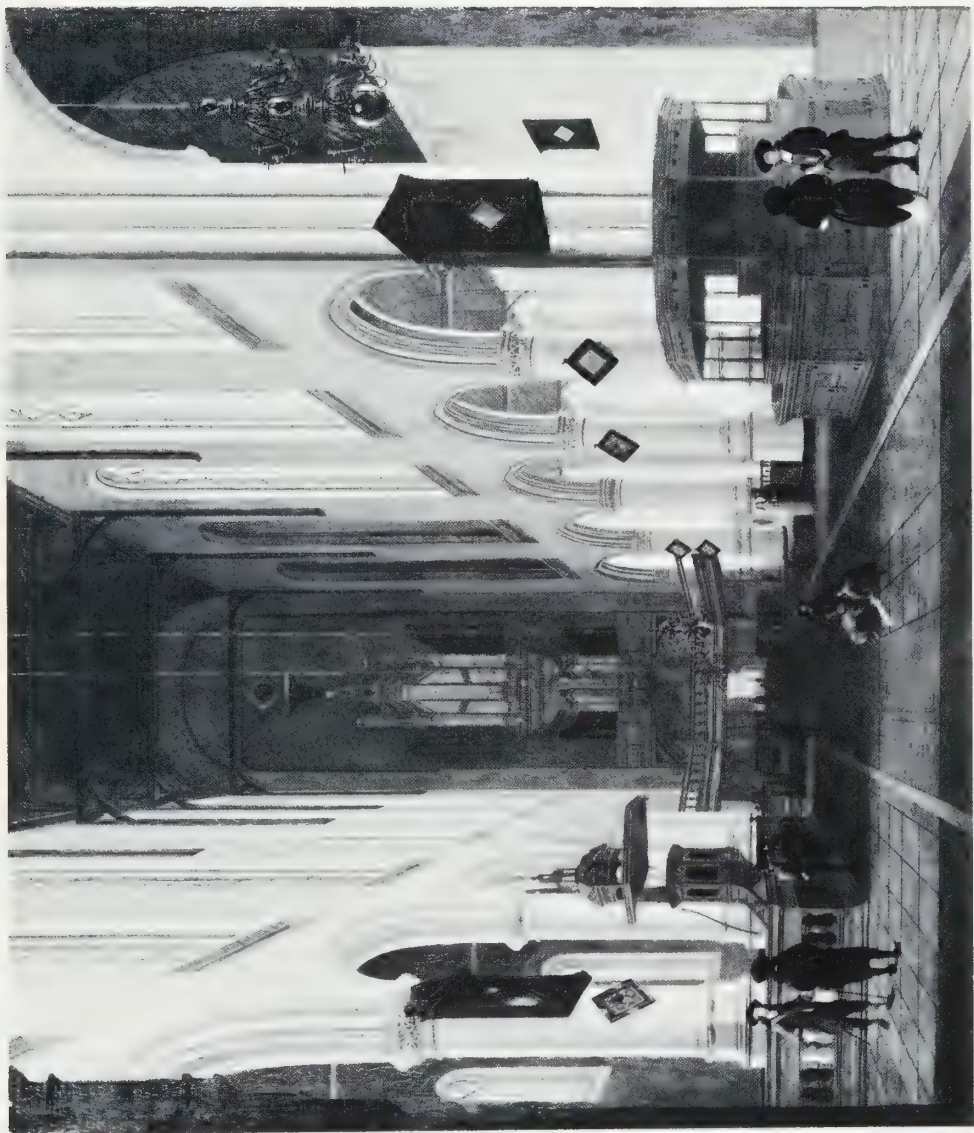
Architectural painting was one of the more popular genres in seventeenth-century Holland and some three dozen artists specialized in rendering church interiors alone. In an early monograph on the subject, Jantzen described nearly 700 examples that were known to him. The human activity that frequently goes on in these paintings reveals the role of the church as a center of community life. Here, for example, the boys in the middle-foreground appear to be making a brass-rubbing of a floor tomb.

Several Artists have been suggested as the possible author of the composition with Job Berckheyde, Anthonie de Lorme, and Hendrik van Vliet among those most frequently mentioned.

The view represented looks west from the crossing of the *Oude Kerk* in Delft. The organ over the main entrance was replaced in the mid-nineteenth century.

Provenance: Goudstikker, Amsterdam; Lange Gallery, Berlin, March 12, 1941, No. 15 as J. Berckheyde; purchased from Manheim Galleries, New Orleans, 1978.

Literature: H. Jantzen, *Das Niederländische Architekturbild*, Leipzig, 1910; A.A. 11 (1978) No. 3 Frontispiece.



24. JACOBUS VREL (c. 1634-1662)

Woman Darning

Panel, 11¼ x 9½ inches

Among the many genre-specialities that existed in seventeenth-century Holland, scenes of domestic interiors exhibit perhaps the greatest charm and offer the most candid view of Dutch life of the period. Vermeer and De Hooch are today the best known painters of such subjects, but dozens of other artists devoted themselves to the depiction of middle-class households as well.

Jacobus Vrel is one such painter whose few works and scant biography make him all the more mysterious and appealing to the modern viewer. Active in Delft and Haarlem, Vrel seems to have been chiefly influenced by Pieter de Hooch although his style is generally more sober and restrained and his pictures of smaller size than those of De Hooch. Approximately two dozen paintings are known by Vrel and they are about equally divided between outdoor views of residential neighborhoods and sparsely furnished interiors with a single woman, whose back is often turned, performing simple domestic chores. This painting is most closely related to the *Woman Combing her Daughter's Hair* in the Detroit Institute of Arts.

Provenance: J. Schoenemann; A. Bontoux, Chicago; Purchased at Bontoux sale, Hanzel Gall., Chicago, April 7, 1953, No. 74.

Exhibited: *Seventeenth-Century Painters of Haarlem*, Allentown Art Museum, 1965, No. 89; Kalamazoo, p. 17.

Literature: Bader, No. 30.





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