

Alfred Bader

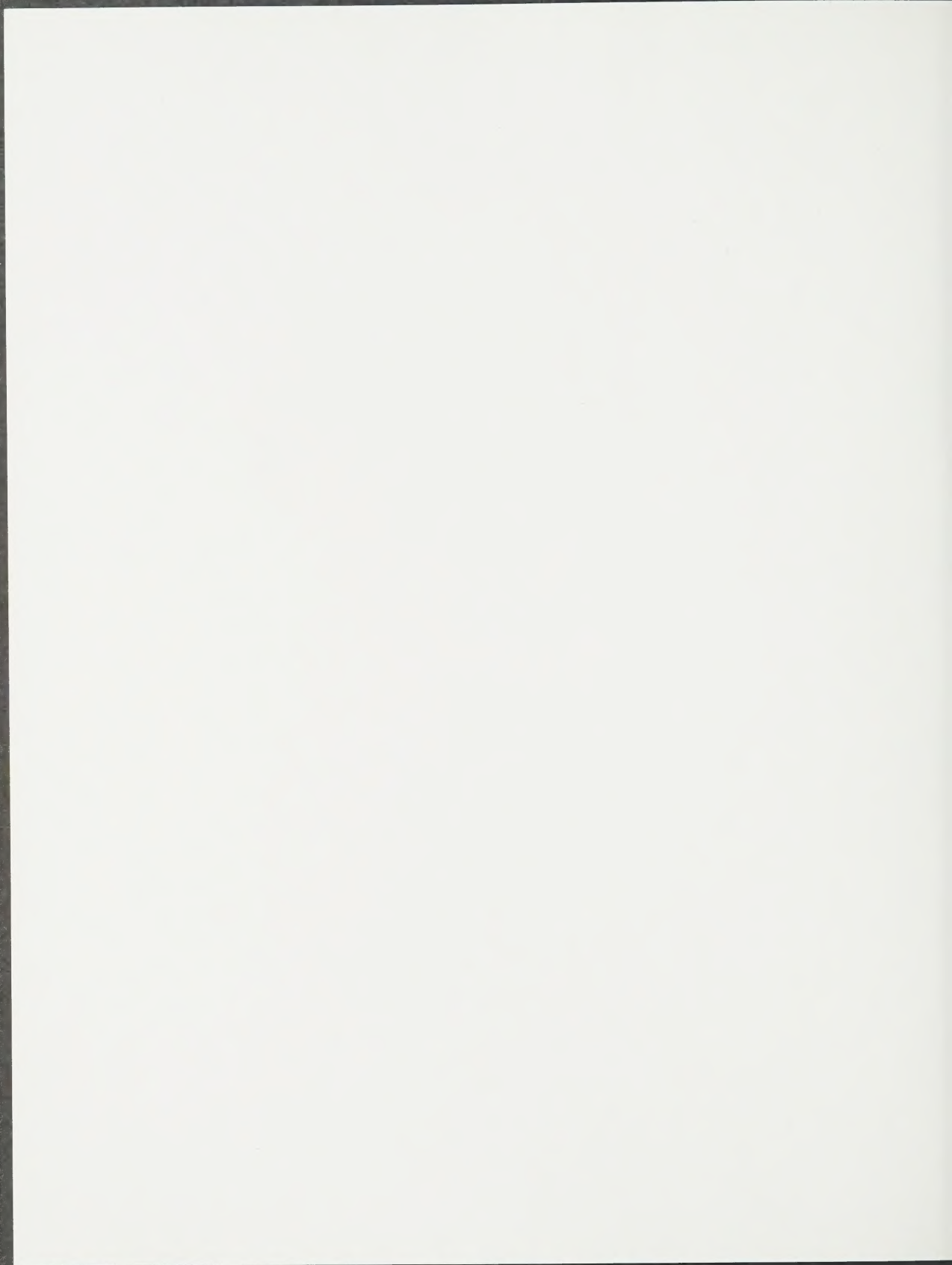
Alfred Bader Fine Arts

[Drs. Salomon Lillian - Old master paintings]

1992

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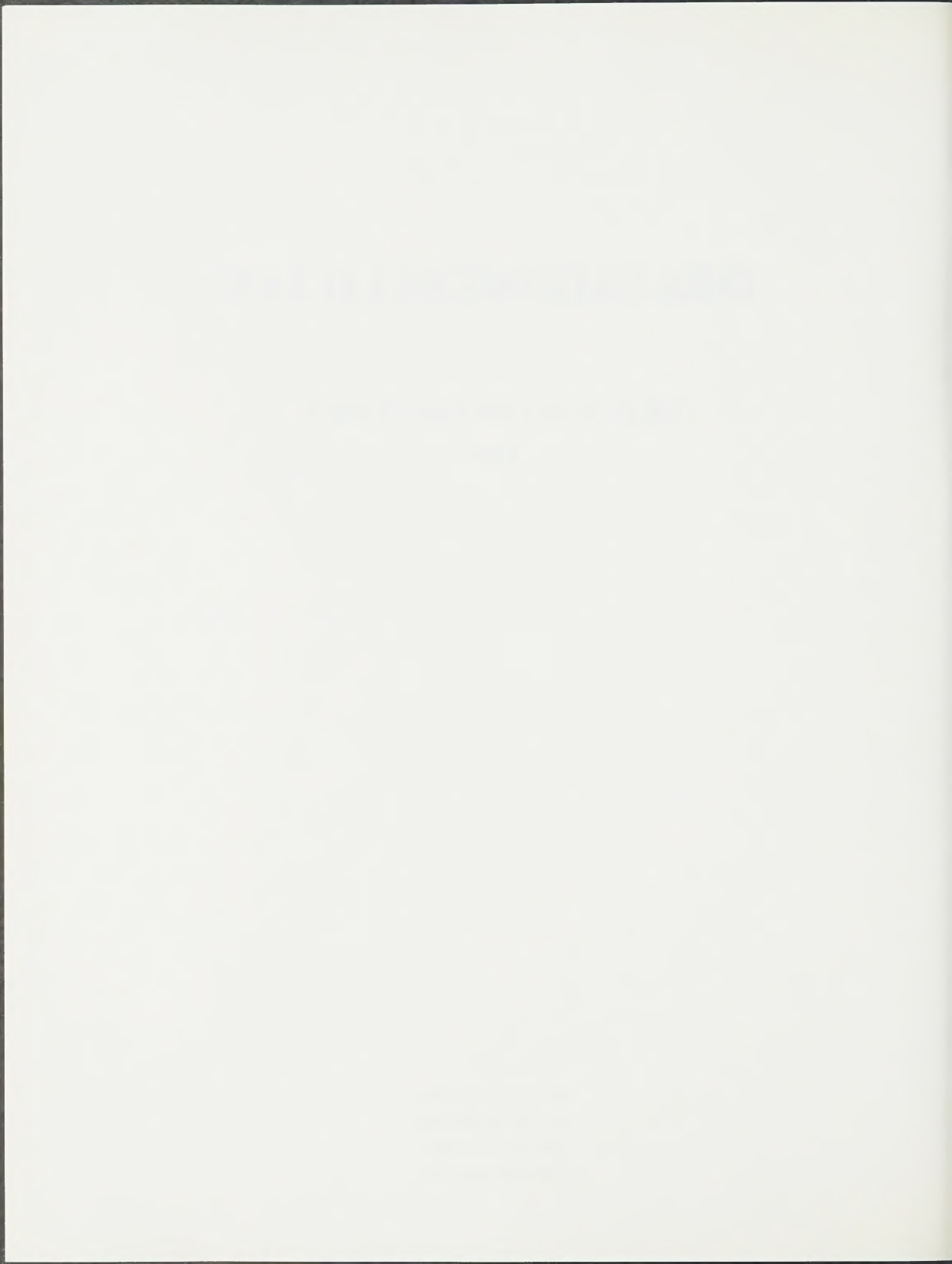


DRS SALOMON LILIAN

OLD MASTER PAINTINGS

1992

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INTRODUCTION

It is with great pleasure that I present to you this catalogue, my second selection of 17th century Dutch and Flemish old master paintings.

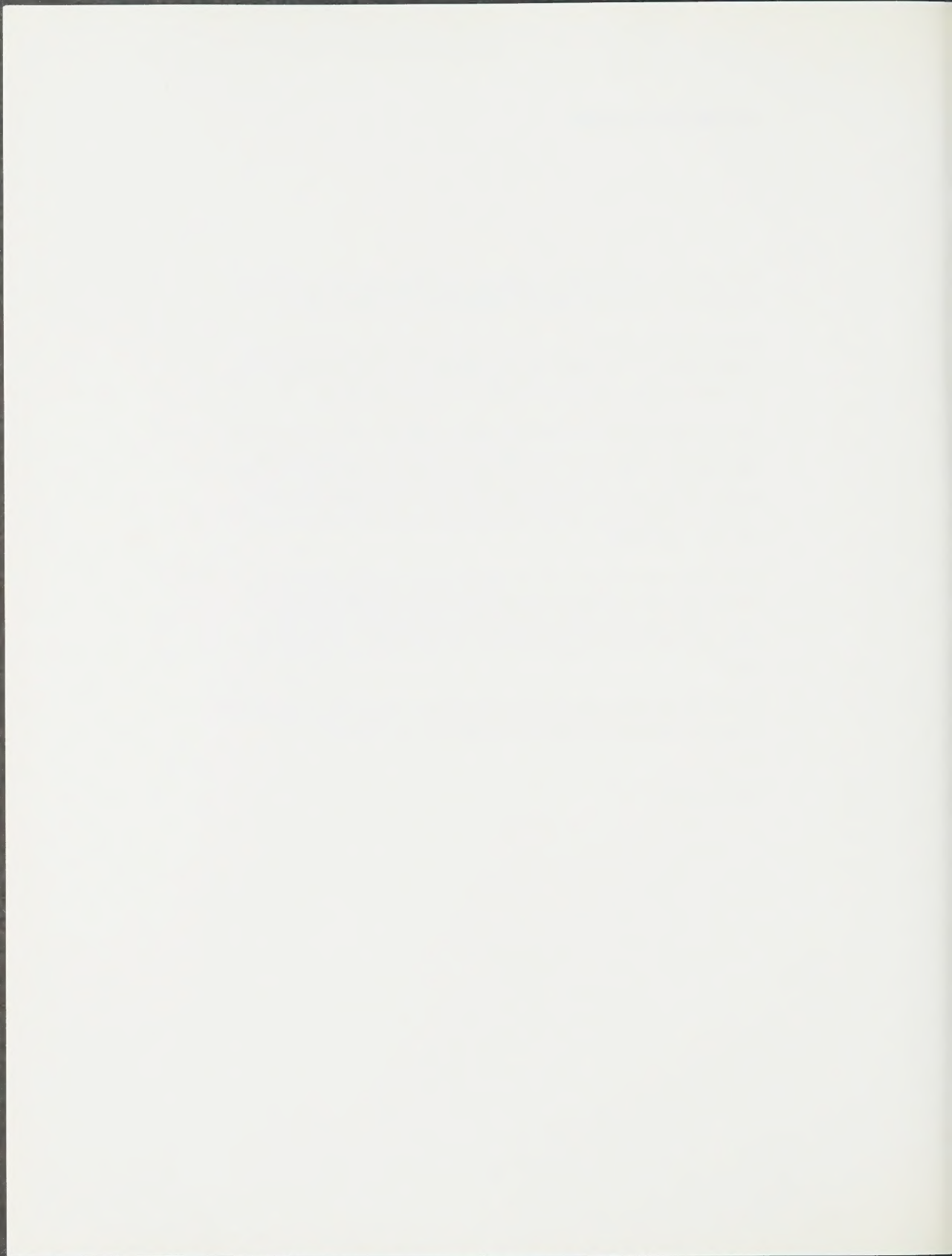
Although the search for important and attractive old master paintings in today's market is becoming ever more difficult, it has again been possible to bring together a collection of works of consistent quality.

Among them you will find several paintings which in the past once had a pendant piece, had been misattributed, or had been lost completely. With respect to the latter category, I am particularly delighted with the recent rediscovery and subsequent acquisition of a rare and important *Allegory of Painting* by the famous Leiden 'fijnschilder' Frans van Mieris the Elder (1635-1681).

In this allegory we touch on the essential nature of painting, being its illusive and ever changing character, from which I believe originates our continuous enjoyment of the art of painting, be it from either an aesthetic or art historical point of view, or better still, a combination of both.

Finally I would like to thank Hans Verbeek for writing this catalogue and I hope you will share my personal fascination with *Pictura*.

Salomon Lilian



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HENDRICK VAN ANTHONISSEN

Antwerp 1606 – 1654 Amsterdam

Dutch shipping in a choppy sea

Oil on panel
28 x 37,5 cm
Signed and dated 1636

Provenance:

Private collection, U.S.A.

Hendrick van Anthonissen or Hendrick Aertsz. was the son of the marine painter Aert Anthonisz. alias Aert Antum (1580-1620), a Flemish *émigré* who was active in Amsterdam in the first decades of the 17th century. Undoubtedly Hendrick van Anthonissen was initially instructed by his father, but most of his oeuvre shows the influence of the later work of the Ghent born marine specialist Jan Porcellis (1584-1632), who according to Houbraken trained with the Haarlem artist Hendrick Vroom (ca. 1566-1640), and was active in Amsterdam between 1624-1626. In fact Hendrick van Anthonissen worked in Porcellis' studio, for in an Amsterdam document of April 22, 1626, he is mentioned as Porcellis' 'knecht'. A further proof of close contacts between Porcellis and Hendrick van Anthonissen is the latter's marriage to the younger sister of Porcellis' wife in 1630.

Our panel, which is dated 1636, shows Hendrick van Anthonissen's full mastery of Porcellis' newly developed monochromatic language in marine painting. In a strong and dramatic lighting, the choppy sea and the vast expanse of cloudy sky are executed in tonal values of silvery grey, which together with the low horizon add greatly to the atmospheric character of this marine.





JAN VAN BIJLERT

1597/98 – Utrecht – 1671

*The betrothal:
a portrait of a man wearing a plumed hat
a portrait of a woman holding a ring*

Oil on panel, a pair
52 x 43 cm each
Both signed

Provenance:

Private collection, Italy

Literature:

To be published in the forthcoming monograph on the artist by Paul Huys Janssen

Probably after having first worked in his father's studio, Jan van Bijlert, son of the Utrecht glass-painter Herman van Bijlert, went to study with Abraham Bloemaert (1564-1651) around 1616. Like many Utrecht painters he travelled to Italy, where he fell under the influence of the Caravaggist movement. He is documented in Rome in 1621, and returned to his native town some time after 1623. Jan van Bijlert married in Amsterdam in 1625, but settled in Utrecht for the rest of his life.

These half-length figures of a man and a woman evidently belong to the fashionable genre of pastoral portraits, which in Utrecht enjoyed a particular popularity in the 1620's and 1630's. One should note the clothing of the sitters, which reflects the extravagant costume style to be found in pastoral genre and Utrecht Caravaggist painting. Although today not instantly to be recognized as portraits, the traditional position of the man to the heraldic right, the ring, and the physiognomy of the sitters seem to reveal the function of this pair of paintings, which were probably commissioned on the occasion of a betrothal or marriage.





JOOS VAN CRAESBEECK

Neerlinter circa 1605 – 1662 Brussels

Caricature

Oil on panel
40 x 27,5 cm

The Flemish painter Joos van Craesbeeck was registered in the Antwerp Guild in 1633 as a 'baker and painter'. He became a citizen in 1638 and married in the same year. In 1651 Van Craesbeeck was mentioned in Brussels, where he died in 1662. Joos van Craesbeeck specialized in the production of peasant and bourgeois genre pieces.

Both our painting's subject and its broad and expressive manner clearly show the artist to be indebted to the work of his friend Adriaen Brouwer (1605/06-1638), to which in fact many of Van Craesbeeck's paintings in the past have been given. Brouwer returned from Amsterdam and Haarlem to settle in Antwerp around 1631. The unsurpassed vitality and striking realism of his peasant genre scenes instantly made his work an important source of inspiration for many Flemish artists.

Most typical of Joos van Craesbeeck's early work, of which our painting is an excellent example, are his peasant genre pieces in which only one half-length figure is shown in a characteristic pose. The facial expression of our model can be compared with the artist's *Smoker* in Paris (Musée du Louvre, inv.no. M.I. 906). Our painting is executed in lively brushstrokes over a brown-coloured ground. The fluid application of the paint in a predominantly monochrome tone clearly reflects Adriaen Brouwer's mature Antwerp style of the second half of the 1630's, in which colours tend to be subdued, and a more atmospheric tonal character is achieved. Almost identical to our panel (the model this time wearing a small cap) is another painting by Van Craesbeeck of the same period (cat.coll. L. Lilienfeld, Vienna 1917, no. 8, as A. Brouwer).





BARENT GAEL

Haarlem circa 1635 – 1681 Amsterdam

A sheep market, a poultry market

Oil on canvas, a pair
24 x 23 cm each
Both signed

Provenance:

Coll. L. Janssen, Brussels, cat. 1923, no. 38, no. 39
Coll. Dr. C.J.K. van Aalst, Hoevelaken (not in his catalogue of 1939,
not in his sale of 1960)

Barent Gael's earliest work dates from the first half the 1660's. Gael moved from Haarlem to Amsterdam, where he is documented in 1673. Barent Gael was a pupil of Philips Wouwerman (1619-1668), and apparently sometimes painted figures in the landscapes of Jan Wijnants (1620/25-1684). Gael's landscapes are stylistically somewhat related to the work of the Haarlem landscapists Claes Molenaer (ca. 1630-1676) and Roelof van Vries (ca. 1631-1681).

Barent Gael specialized in painting village views which are almost invariably arranged along a strong diagonal compositional scheme. They mostly show market scenes in front of several houses or an inn, and often include a white horse, obviously derived from Wouwerman. Repeatedly, as is the case with our paintings, Gael's decorative and charming landscapes, usually signed, were conceived as pendant paintings.





CASPAR VAN DEN HOECKE

Circa 1575 – Antwerp – 1648

A still life of flowers in a roemer

Oil on copper
25 x 17,5 cm

Caspar van den Hoecke was born in Antwerp, and enrolled in the city's Guild of St. Luke in 1603. He married twice and was father of nine sons. Two of these, Jan and Robert, became painters.

The oeuvre of Caspar van den Hoecke is very limited, and only one extant flower piece by his hand is signed and dated (Gaspar van den Hoecke 1614, Cambridge, Fitzwilliam Museum, inv.no. PD 28-1966). To Van den Hoecke's rare flower still lifes our painting, which has only recently come to light, can be added, showing the artist's typical and lively arrangement of flowers, executed in a festive palette with strong contrasting colours.



JAN VAN HUCHTENBURGH

Haarlem 1647 – 1733 Amsterdam

An elegant hunting party

Oil on canvas
65 x 78,5 cm
Signed with monogram

Provenance:

Coll. H.J. Degens van Hervendonck, Amsterdam
Sale Berlin, 11-4-1893, no. 38, ill.
Private collection, The Netherlands

Jan van Huchtenburgh specialized in painting landscapes with equestrian subjects, mostly battle and hunting scenes showing a debt to the work of Philips Wouwerman (1619-1668). According to Houbraken the artist, a pupil of Thomas Wijck (ca. 1616-1677), travelled to Rome (before 1667), probably to join his elder brother, the painter Jacob Huchtenburgh (ca. 1640/45-1675). In 1667 he went to Paris, where he worked in the studio of Adam Frans van der Meulen (1632-1690), executing tapestry designs for the *Manufacture des Gobelins*. Van Huchtenburgh returned to Haarlem in January 1670. He married in October of the same year, and on that occasion was recorded as a dealer. Jan van Huchtenburgh, who by 1676 was living in Amsterdam, apparently enjoyed a successful career, for he received commissions from noble patrons, Prince Eugène of Savoye and the Elector Johan Wilhelm von der Pfalz among them. On October 9, 1719 he became a member of *Pictura* in The Hague. Jan van Huchtenburgh died in Amsterdam in 1733.

The increased production of elegant hunting scenes in Dutch painting in the last quarter of the 17th century reflects the popularity of this genre, notably with the wealthy bourgeoisie. Although our painting's subject, a stag hunt, is a traditional one, its compositional arrangement and painterly execution are clearly inspired by Wouwerman's fashionable elegant hunting parties of the 1660's. As in most of Jan van Huchtenburgh's hunting scenes, the action is situated in the foreground of an extensive landscape. Most characteristic are the vibrant colours together with the clear blue sky with a vertical band of clouds in the centre.



FRANS VAN MIERIS THE ELDER

1635 – Leiden – 1681

Allegory of Painting

Oil on panel

31 x 25 cm

Provenance:

Sale E. Houben a.o., Berlin (Lepke), 6-3-1894, no. 33

J.E. Goedhart, Amsterdam

Sale E. Goldschmidt, Berlin (Lepke), 27-4-1909, no. 56, pl. 38

(3550 Marks)

Coll. Marszell von Nemes, Boedapest

Coll. K. Lanz, Mannheim (cat. 1917, no. 48)

Sale Luzern, 24-7-1923, no. 870

Sale R. Erhardt, Paris (Drouot), 16-11-1939, no. 10, ill.

Private collection, Paris 1950

Exhibited:

Paris 1950, Musée Carnavalet, *Chefs-d'oeuvre des collections Parisiennes*,

no. 41

Literature:

C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis...*,

Esslingen/Paris 1928, vol. 10, no. 25

O. Naumann, *Frans van Mieris The Elder*, Doornspijk 1981, vol. 2, p. 69,

no. 55, ill.

Frans van Mieris was born in Leiden in 1635. In 1647 his father, a Leiden goldsmith, arranged for his son to serve a six year's apprenticeship in the studio of his cousin, the Leiden goldsmith Willem Fransz., but after several years the young Frans took to painting at last.

Probably in the first half of the 1650's he entered the studio of the glass-painter Abraham Toorenvliet, and subsequently came to work with Gerard Dou (1613-1675). Although Houbraken mentions a short apprenticeship with Abraham van den Tempel (1622/23-1672) during this



period, it is especially the influence of Dou's 'fijnschilderkunst' which in Frans van Mieris' work is clearly visible. According to Houbraken, Gerard Dou quickly recognized Van Mieris' remarkable talent and considered him to be the 'Prins van zyne Leerlingen'.

Frans van Mieris registered with the Leiden Guild in 1658, and by that time had developed a very personal and brilliant style of painting, which had moved away from Dou's lighting and compositional arrangements. Though Frans van Mieris soon became a successful artist who sold his paintings at very high prices to international patrons, Cosimo III, Grandduke of Tuscany among them, he regularly met with personal problems, mostly related to heavy debts and a serious drinking habit. Frans van Mieris died in Leiden on March 12, 1681.

This newly rediscovered painting, lost since the 1950's, is in fact a superb and extremely rare *Allegory of Painting* by Frans van Mieris the Elder, of whom only one other painting of the same subject is known to exist (signed and dated 1661, J.P. Getty Museum, Malibu). On the basis of stylistic analysis, Otto Naumann recently suggested our painting to be executed in the mid-1670's.

A young and beautifully dressed woman is depicted seated at three-quarter-length. Her head, poised on her right arm, is shown in profile looking to the left. The fingers of her left arm hold a strap from which a mask is hanging.

On a stone ledge to the left a palette with several brushes is visible, together with two books and a statue of a naked youth. To the right through a window a rocky river landscape can be seen in the distance. In front of the window stands an easel with a panel prepared with a coloured ground, on which show traces of a preliminary drawing in white.

Behind the easel is a low wooden table with a grinding stone, while two glass bottles stand on the window sill.

The attributes mentioned above indicate our panel to be an allegory of painting, the young woman being the personification of *Pictura*. Frans van Mieris' source obviously was Cesare Ripa's *Iconologia* (1593), of which the Dutch edition (Ripa Pers) was published in 1644. As with his *Pictura* of 1661, Van Mieris did not follow Ripa literally, but chose only the elements he deemed significant, which he arranged at his own invention.

One of the key elements is the mask, representing *Imitatio* or *Nabootsinge*, and pointing to the illusory character of painting. The books, the statue, the grinding stone and the bottles, the panel with its preliminary sketch and the palette all serve to illustrate various phases of artistic preparation and education. Most likely Van Mieris depicted his own palette, as it is quite similar to the one he holds in his self-portrait of 1667 (Polesden Lacey).

Emphasis is given to the left hand side of the composition, from where *Pictura* gazes to a spot outside the painting's bounds. In fact our painting once had a pendant in Van Mieris' now lost *Allegory of Poetry*, today only known through a copy, and showing a woman looking to the right. In selecting *Pictura* and *Poetica* as pendant paintings, Frans van Mieris the Elder, who acted mainly as the champion of genre scenes, posed himself as a learned artist, a true *pictor doctus* in the tradition set out by the Renaissance *ut pictura poesis* doctrine, to which Ripa related briefly in his description of *Pictura*.

AERT VAN DER NEER

1603/04 – Amsterdam – 1677

A moonlit river landscape with travellers

Oil on panel
46,5 x 70 cm
Signed with monogram

Provenance:

St. Lucas Gallery, Vienna 1967/1968
Private collection, Montreal

The facts about the life of Aert van der Neer are scarce. He was probably born in Amsterdam around 1603. According to Houbraken he lived for some time close to the town of Gorinchem, where he served the lords of Arkel. Most likely Van der Neer received his first artistic education with the Gorinchem landscape painters Jochem (1601/02-1659) and especially Raphael Camphuysen (ca. 1597/98-1657). Shortly after his marriage, Aert van der Neer returned to Amsterdam around 1630. Two of his sons, Johannes (1637/38-1665) and Eglon van der Neer (1634?-1703), became painters. Like many Dutch 17th century artists, during his lifetime Van der Neer continuously struggled against financial difficulties. Together with his son Johannes he ran an inn in the Kalverstraat, but a bankruptcy in december 1662 forced him to sell most of his property, paintings included. Van der Neer died living in impoverished conditions in 1677.

Aert van der Neer's early work still shows the predominant influence of elder landscapists like Esaias van de Velde (1587-1630) and Hendrik Avercamp (1585-1635). In the second half of the 1640's, however, Van der Neer developed a very personal style, painting carefully balanced panoramic summer and winter river landscapes, which are often of a particular poetic nature. As can be noted in our painting, which for its tonal quality might roughly be dated around 1650, Van der Neer's landscapes are characterized by a lowered horizon, and by a distinctive use of a diffused light, often coming from a source (sun or moon) hidden beneath a cloudy sky, pervading the landscape with delicate reflections and emphasizing its atmospheric character.



WILLEM VAN ODEKERCKEN

Active The Hague 1631 – 1677 Delft

A shepherd presenting a letter

Oil on panel
74 x 59 cm
Signed
Painted circa 1630

Not much is known about the life of Willem van Odekercken. Apparently he was active in The Hague around 1631. Van Odekercken enrolled in the Delft Guild of St. Luke on October 12, 1643. He belonged to the most important Delft painting contractors, receiving municipal and private commissions for the decoration of public buildings and houses. Additionally he painted genre scenes, still-lives, and church interiors. He died in Delft in 1677.

Today only a handful of his works remain, consisting of one still-life (C. Grimm, *Stilleben, Die niederländischen und deutschen Meister*, 1988, p. 137, pl. no. 81, signed and dated 1642), and a small number of kitchen interiors of fairly large size, generally depicting full-length figures of maids clearly influenced by Flemish kitchen and market pieces.

Our painting is of a quite different nature. The half-length figure of a shepherd is shown in profile looking to the left, holding a shepherd's staff in his left hand, and a folded piece of paper in his right. By his choice of subject, Willem van Odekercken evidently followed the demand for appealing pastoral genre pieces, which became popular with upper-class and aristocratic collectors in the 1620's and 1630's.

Dutch pastoral art, influenced by 16th century northern Italian painting, originated in Utrecht in the work of Joachim Wyttevael (1566-1638), Abraham Bloemaert (1564-1651) and Paulus Moreelse (1571-1638). It was further developed by the younger generation of Utrecht Caravaggists like Gerrit van Honthorst (1590-1656) and Jan van Bijlert (1597/98-1671), and was frequently based on contemporary Dutch pastoral literature. Half-length representations of shepherds most often were paired with depictions of a young and attractive shepherdess. As the gesture of our shepherd indicates, it seems very likely that a pendant piece once belonged to our painting.



JACOB TOORENVLIELT

1640 – Leiden – 1719

A physician

Oil on panel
34,5 x 28,5 cm (shaped top)

Provenance:

Sale London (Christie's), 19-8-1875, no. 58 (as G. Dou)

Jacob Toorenvliet, the eldest son of the Leiden glass-painter Abraham, was baptized in Leiden on July 1, 1640. Jacob was initially trained by his father, who also taught the young Frans van Mieris (1635-1681) in the early 1650's.

Jacob Toorenvliet was active in Leiden from the early 1660's, but only registered with the Leiden Guild in 1686. He left for Rome in 1670, where he became a member of the Dutch artist society called *De Bentvueghels*. According to Houbraken he lived in Venice for several years. From 1676 to 1679 Toorenvliet worked in Vienna. He returned to his native town before 1680. Together with Carel de Moor (1655-1738) he acted as one of the founding members of the *Leidse Tekenacademie* (circa 1694). Jacob Toorenvliet was buried in Oegsteeg on January 25, 1719.

The use of a shaped top, combined with the depiction of a half-length figure executed in delicate and lively brushstrokes, reflecting the influence of Gerard Dou (1613-1675) and Frans van Mieris, indicate our painting to be an early work by Jacob Toorenvliet, datable to the mid 1660's. After circa 1680, the quality of Jacob Toorenvliet's work gradually deteriorated.

The physician depicted in our panel is by his exotic and antiquated clothing clearly recognizable as a quack doctor, a popular subject in Dutch and Flemish 17th century genre painting. A similar figure shows in another early painting by Toorenvliet (private coll. Switzerland, signed and dated 1662. See: W. Bernt, ed. 1980, vol. 3, nr. 1266, ill.). The possibility of our work being one of a pair must not be ruled out, for Jacob Toorenvliet is noted for his production of pendant paintings.



LUCAS VAN UDEN

1595 – Antwerp – 1672/73

A river landscape

Oil on panel
27 x 43 cm
Signed lower right

Lucas van Uden was born in 1595 in Antwerp, the son of the painter Artus van Uden. The young Lucas probably received his initial artistic training in his father's studio. In 1627/28 he became a member of the Antwerp guild and married in the same year. In 1644 Van Uden started a journey along the river Rhine, from which he returned in Antwerp in 1646. He made his will in November 1672, and died shortly afterwards.

This view of a quiet river landscape with a distinctive pastoral character is reminiscent of similar landscapes by Joos the Momper (1564-ca. 1635) and Peter Paul Rubens (1577-1640). Lucas van Uden is said to have been an assistant in the latter's studio from 1615-1630, and his work is clearly inspired by Rubens' late landscape paintings and drawings from the 1630's. As is illustrated by our panel, Lucas van Uden's creative talents can best be noted in his small scale oil paintings, and also in his beautiful watercolours and drawings. Of the latter category a drawing of a tree in The Courtauld Institute, London (cat. exhib. *The Northern Landscape*, London 1986, p. 68, no. 22, ill.) can be compared to the dark tree in the foreground of our painting. This drawing, belonging to a larger series of studies of trees, is commonly dated in the 1640's.

It is most likely our river landscape was composed in the studio, although the castle in the center distance was probably observed after nature, as Van Uden depicted an identical building in another landscape (cat. Kleykamp, The Hague 1930, no. 33, ill.).





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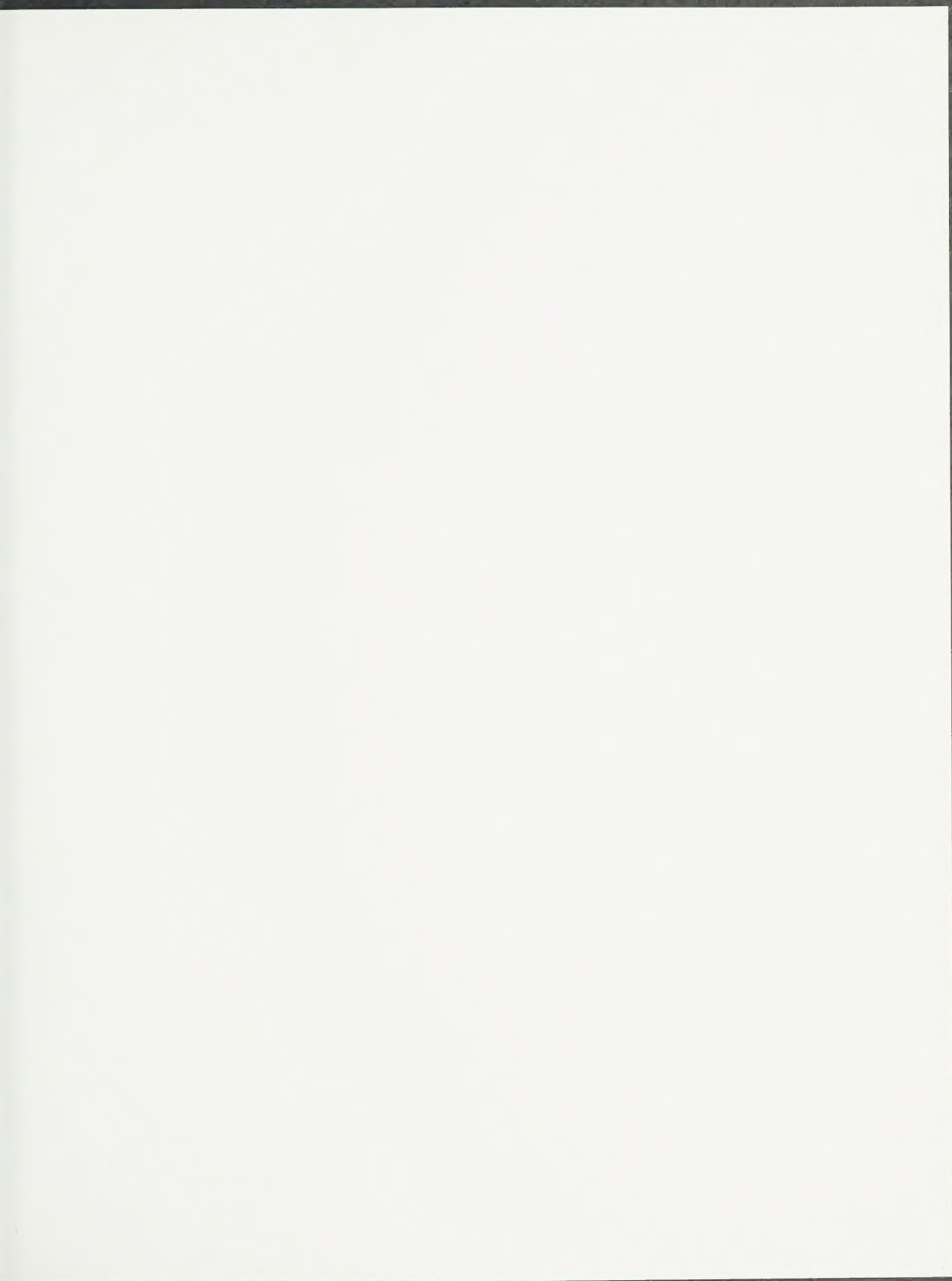
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Frans van Mieris the Elder

Allegory of Painting

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