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Corstian Luyckx

2007

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Alfred Bader Fine Arts
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For your purchase of the following painting:

CARSTIAN LUYCKX (Antwerp 1623 - after 1670 Antwerp)

*A Still-life with a Gilt Cup and Glass Holder,
Silver Beaker, Nautilus Shell, Fruit, and Oysters*
signed on the plinth: *Carstian Luyckx*

oil on copper
20 x 14 1/2 inches (50.8 x 36.8 cm.)

Sold for: \$75,000.00

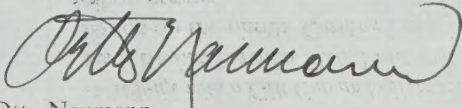
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MATTERS OF TASTE

Food and Drink in Seventeenth-Century Dutch Art and Life

DONNA R. BARNES and PETER G. ROSE

With Essays by
Charles T. Gehring and Nancy T. Minty
and Supplementary Cookbook
by Peter G. Rose

Albany Institute of History & Art / Syracuse University Press



32 Carstian Luyckx (1623–after 1670)

A Sumptuous Still Life with a Gilt Cup and Glass Holder, Silver Beaker, Nautilus Shell, Fruit, and Oysters

Flemish, c. 1660

oil on copper; 20 x 14½ inches

signed on the plinth: "Carstian Lui [*] ckx"

Private collection; courtesy of Otto Naumann Ltd., New York

A WOODEN TABLETOP, covered with a green cloth, has been laid with luxurious tableware and costly delicacies. Banquet foods include oysters, grapes, mulberries, plums, apricots, shrimp, and hazelnuts. The Chinese porcelain bowl, pewter platter, and engraved silver chalice take second place to an overturned silver gilt *akeleipokal* (German for "grape cup"), its lid decorated with a *Miles Christianus* (Knight of Christ), said to be a protector and defender of the faith. A towering *bekerschroef* (gilt goblet holder) holding a raspberry-pruned *berkemeier* filled with white wine, and a lustrous, polished nautilus shell complete the sumptuous array. The *bekerschroef's* ornate base features a mythological scene of Venus and Mars.

All these elements bespeak elegance and wealth, especially the precious metals, which shine against the background. An *akeleipokal* and a *bekerschroef* would have been prized for their workmanship, since only highly skilled goldsmiths produced them. A *bekerschroef* was handed around at feasts to confirm the importance of friendship and the good taste of the host.

Silver beakers or chalices were associated with Communion services, but wealthy people also used them as goblets for celebratory occasions, as evidenced by the number depicted in still lifes, notably those by Roelof Koets and Pieter Claesz. (see cats. 30 and 31).

The nautilus shell bespeaks luxury, too. These chambered denizens of the Indian Ocean were prized by shell collectors. Sometimes they were set into ornate fittings and used as goblets. (see cat. 29) Often, however, the unadorned shell was admired in a wealthy owner's *kunstkamer* (art collection room) with other rarities.

Luyckx's viewers might have detected a caution in this lavish presentation, but more likely they thoroughly enjoyed it, marveling at the blush coloration on the shrimp, nautilus, and fruits and the greens on the hazelnut husks, apricot leaves, grapes, and tablecloth. For all its richness, the artist used a limited palette and judicious highlights. DRB

A CERTAIN AMOUNT of competition existed among Dutch country house owners as to who could produce the first, the best, or the largest exotic fruit or vegetable. The very wealthy had orangeries, where they raised orange and lemon trees in tubs. They also grew fragile peaches and apricots, and even such tropical fruits as pineapples, which had been brought to the Netherlands by the mid-seventeenth century. Nicolaes de Vijgh boasted about his *ananas van Brasiliaenschen stam* (pineapple of Brazilian origin), on his estate, Ubberge, near Nijmegen. Others, including Pieter de la Court, grew several varieties, notably one imported from Suriname in South America.

In New Netherland settlers also planted the kinds of fruits portrayed here, but theirs had to be imported from the homeland. In July 1658, Jeremias van Rensselaer (1632–1674) sent a large order to the Netherlands requesting peach stones, white plums, well-bearing sour cherries, apricot pits, large nuts, and hazelnuts. Peaches adapted well to the climate. In 1749, visiting Swedish botanist Peter Kalm marveled that roaming pigs gorged themselves on the fruit (1987). Those roaming pigs were the ones that inadvertently had planted the trees everywhere!

With an increasing supply of sugar from the Caribbean, the fruits were preserved for winter. "De Verstandige Confituur-maker" (The sensible confectioner) supplies such a recipe for peaches: "Take apricots, peaches, or plums of each a pound . . . and cook it together ["with sugar" is missing here] until the thickness of a medium syrup, let it cool and save in pots, is good." See cookbook for modern recipe.

PGR

THE HISTORY OF THE UNITED STATES OF AMERICA

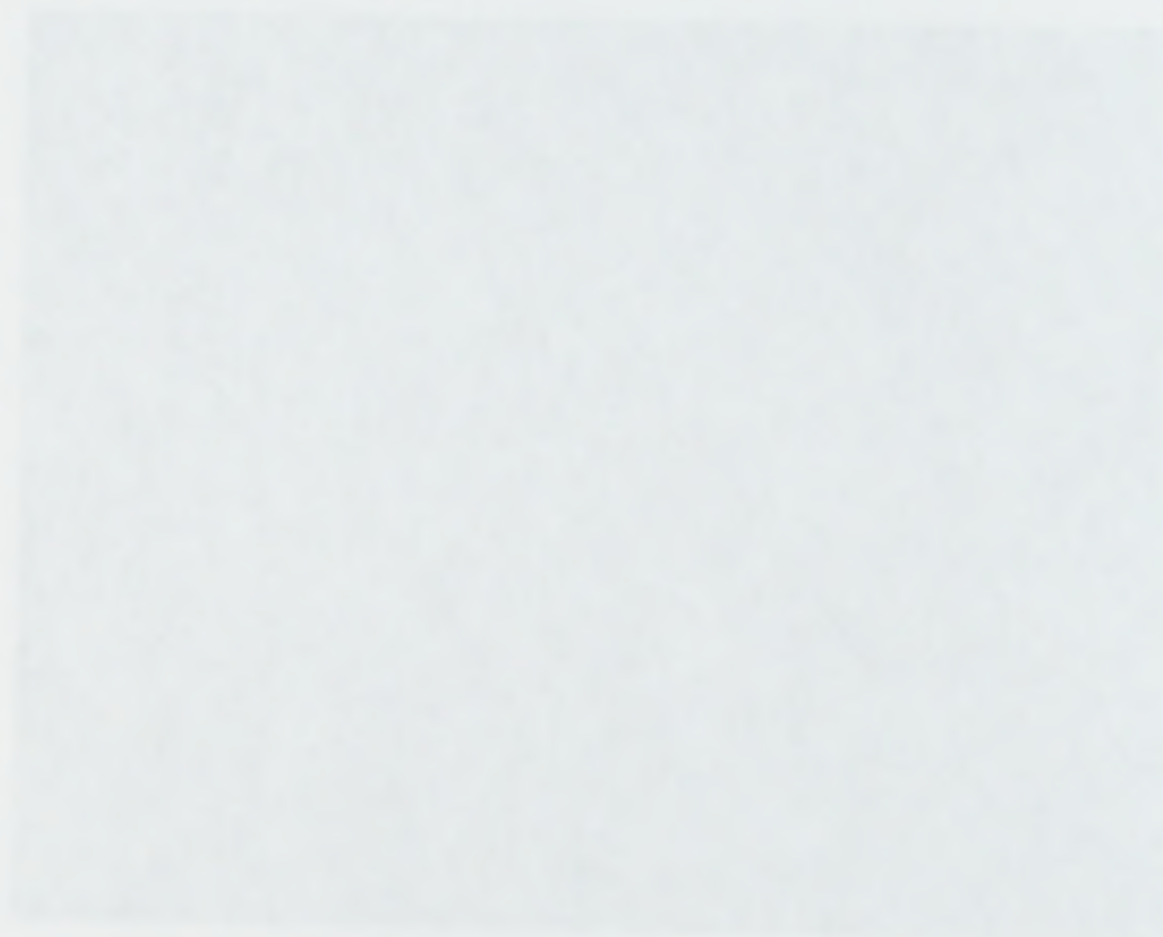
The history of the United States of America is a story of growth, struggle, and achievement. From the first European settlers to the present day, the nation has evolved through various stages of development. The early years were marked by exploration and the establishment of colonies. The American Revolution led to the birth of a new nation, and the subsequent years saw the expansion of territory and the growth of a diverse population. The Civil War was a pivotal moment in the nation's history, leading to the abolition of slavery and the strengthening of the federal government. The 20th century brought significant social and economic changes, including the rise of the industrial revolution and the emergence of the United States as a global superpower.

The American dream of freedom and opportunity has been a central theme in the nation's history. The struggle for civil rights and social justice has been a defining part of the American experience. The United States has played a leading role in the world, promoting democracy and human rights. The nation's history is a testament to the resilience and ingenuity of its people. The challenges of the past have shaped the character of the United States, and the lessons learned continue to guide the nation's path forward.

The United States is a land of opportunity and hope. The American dream is a vision of a better life for all. The nation's history is a story of progress and achievement. The United States has the resources and the talent to continue to lead the world. The challenges of the future will be met with the same spirit of innovation and courage that has defined the American people. The history of the United States is a story of a nation that has overcome adversity and emerged as a global leader. The American dream is a reality for all who believe in it.

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CARSTIAN LUYCKX (Antwerp 1623 - after 1670 Antwerp)

*A Still-life with a Gilt Cup and Glass Holder,
Silver Beaker, Nautilus Shell, Fruit, and Oysters*

signed on the plinth: *Carstian Lui [*]ckx*
oil on copper
20 x 14 ½ inches (50.8 x 36.8 cm.)

Literature

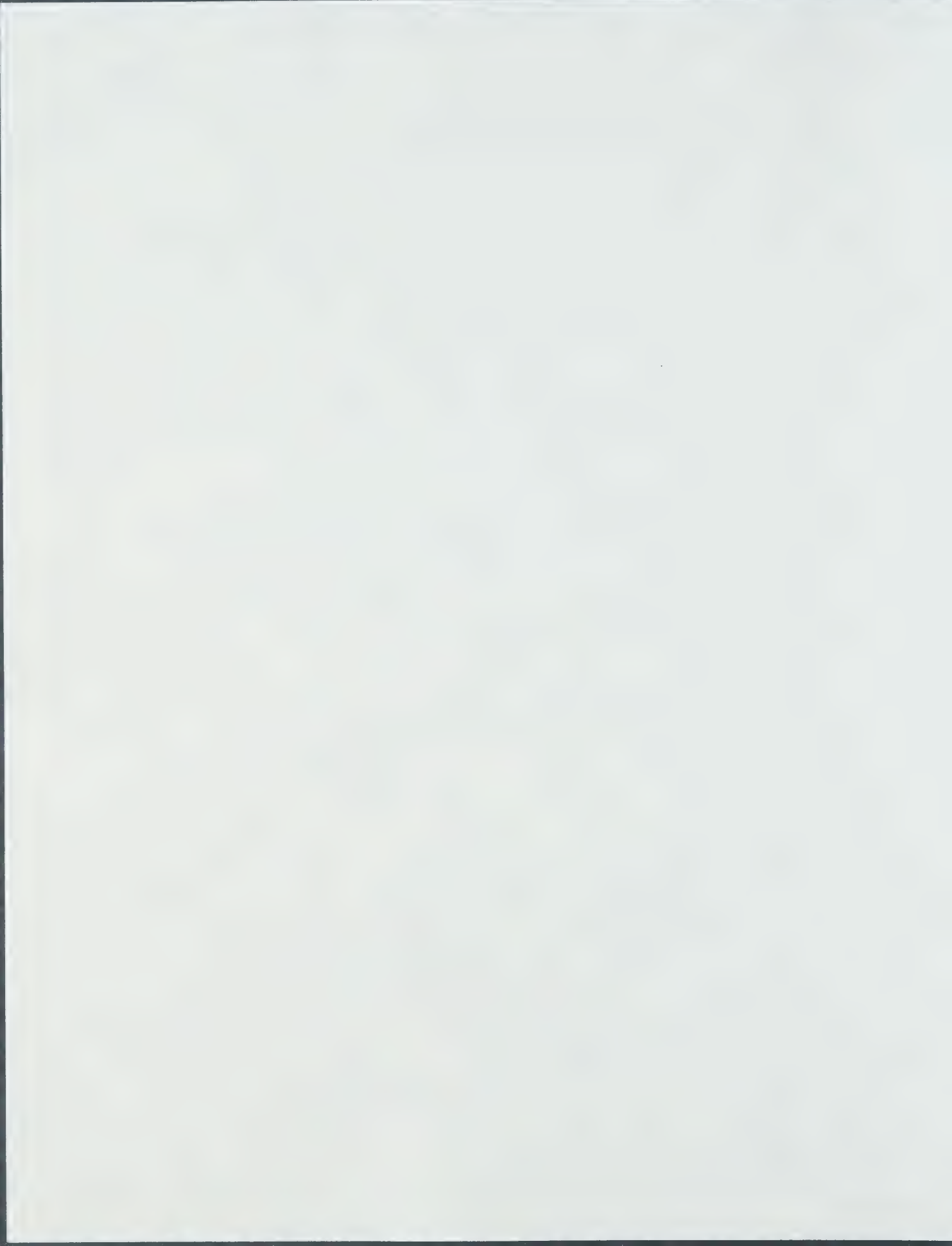
J. de Maere and M. Wabbes, *Illustrated Dictionary of 17th Century Flemish Painters*, 1994, Brussels, vol III, illus pg. 767.

D. Barnes and P. Rose, *Matters of Taste: Food and Drink in Seventeenth-Century Dutch Art and Life*, 2002, Syracuse University Press, no. 32, pg 92, illus 93.

The lid of the gilt cup is decorated with a 'Miles Christianus', a Knight of Christ. The *bekerschroef* is decorated with figures. A comparable *bekerschroef*, of 1609, made by the Amsterdam goldsmith Leendert Claesz van Emden, is in the Historical Museum of Amsterdam. A comparable *Akeleipokal*, a goblet in the shape of a bunch of grapes, was made by Heinrich Lamprecht in Hamburg, around 1627.

Carstian Luyckx was born in Antwerp in 1623. Philip de Marlier was his teacher between 1639 and 1642, and he has also been recorded as having worked in the workshop of Frans Francken III. Luyckx was inscribed as a master painter in the Antwerp guild in 1646, and seems to have been working for the Spanish king since that year. His last still life is dated 1653. The artist is known to have collaborated with other painters, including David Teniers the Younger. In a kitchen piece he worked with yet another painter, Nicholaes van Veerendael, who did the flowers while Luyckx did the game. Considering that van Veerendael was born in 1640 it is reasonable to assume that this work could not have been made before 1660. The works of van Veerendael are quite easily datable on the basis of the assortment of flowers and the differences of style. This flower piece must have been made around 1671. Thus, although Luyckx's death date is not recorded, we do know that he was active into the 1670s.

Sold with a certificate from Dr. Sam Segal, dated Amsterdam, October 28, 1991, confirming the attribution to Luyckx.





Dr S. Segal
Prinsengracht 851
1017 KB Amsterdam
Tel. (020) 23 87 48

Carstian Luyckx (1623 - Antwerp - after 1670)

A sumptuous still life with a gilt cup and glass holder, a silver beaker, a nautilus shell, fruit and oysters

In oil on copper, 37.5 x 52.0 cm

Signed on the plinth to the left in dark brown: *Carstian Lui[?]ckx*

The original painting has been studied in London on 23rd October, 1991, research no. 19586.

Description

A wooden table, partly covered by a green cloth, is placed against a neutral background. From the left to the right we observe two shrimps, a polished nautilus shell, a Chinese plate with apricots, mulberries, plums and white grapes, a pewter dish with an oyster, hazelnuts, a peach and another one in two halves, a silver gilt 'grape cup' lying over the Chinese plate, a silver gilt 'bekerschroef' (glass holder) with a 'berke-meier' glass filled with white wine, a silver beaker, an oyster and an oyster shell, white grapes and black grapes. Grapes are represented in three varieties.

The lid of the gilt cup is decorated with a 'Miles Christianus', a Knight of Christ. The bekerschroef is decorated with figures. A comparable bekerschroef, of 1609, made by the Amsterdam goldsmith Leendert Claesz van Emden, is in the Historical Museum of Amsterdam.¹ A comparable *Akeleipokal*, a goblet in a shape of a bunch of grapes, was made by Heinrich Lamprecht in Hamburg, around 1627.²

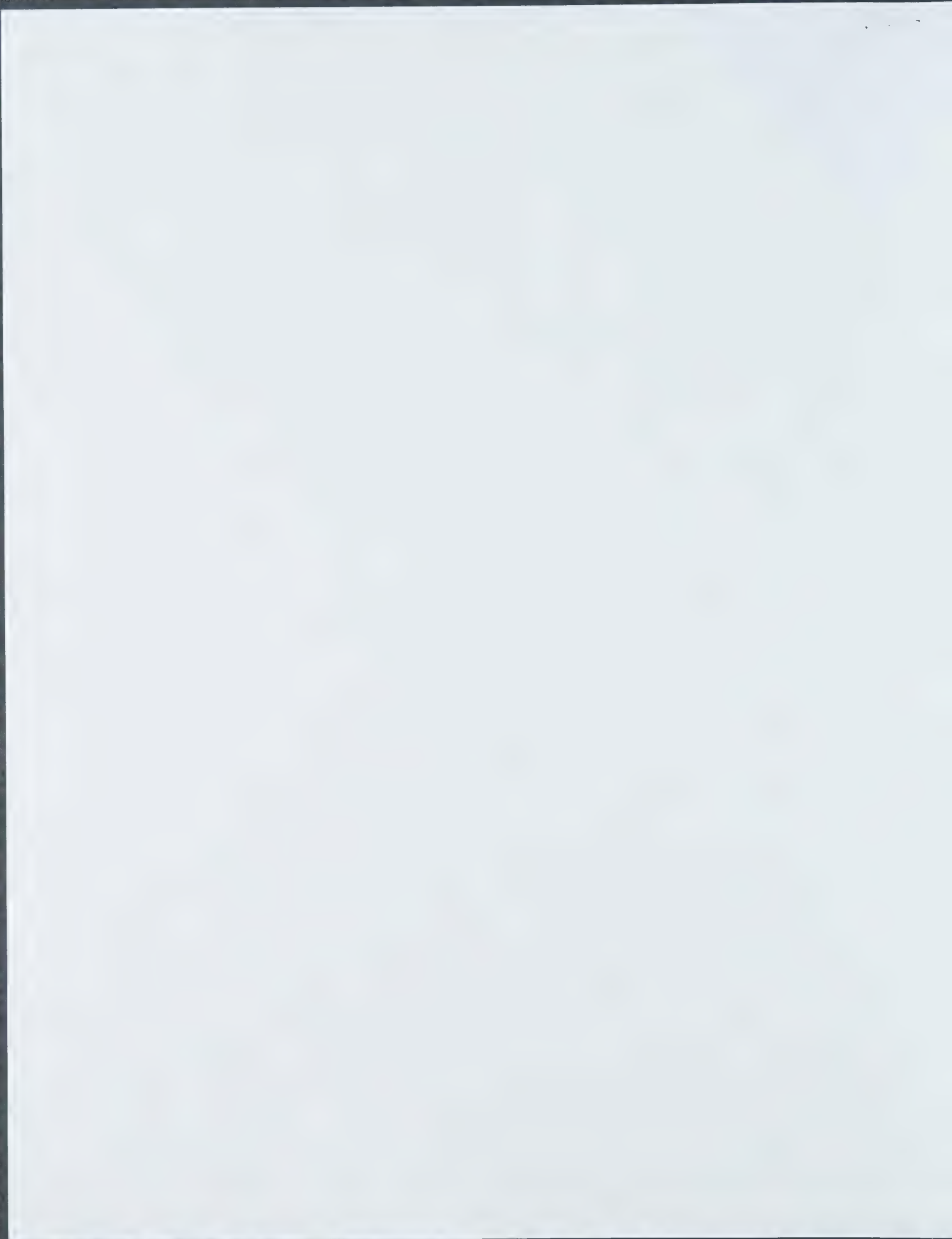
The relation to other works by Luyckx

A broken peach is characteristic for the smaller fruit pieces of Luyckx, always with a glass or precious objects. An example is a work recently shown in a De Heem exhibition.³ Another work has a shrimp and a

¹ Den Blaauwen 1979, no. 14, illustrated.

² Schliemann 1985, vol. 1, no. 337, datable 1625-28.

³ Panel, 34.8 x 49.6 cm; Segal 1990, no. 42, illustrated. Another example: panel, 24.7 cm, Sullivan 1990, no. 13, illustrated.



vertical vine also.⁴ The nautilus shell is represented in a group of larger paintings, e.g., a work recently shown in an exhibition of sumptuous still life.⁵ That painting shows a similar bekerschroef and a silver gilt cup in a similar oblique position. The nautilus and the bekerschroef are present again in a work with an obliquely placed silver jar.⁶ In all cases are the wooden table with a cloth and grapes similar.

The artist

Carstian Luyckx was born in Antwerp in 1623. Philip de Marlier was his teacher between 1639 and 1642, and he has also been recorded to have worked in the workshop of Frans Francken III. He was inscribed as a master painter in the Antwerp guild in 1646, and seems to have been working for the Spanish king since that year.⁷ The last sign of life is dated 1653. In some works he had worked together with David Teniers the Younger, and in one work, a kitchen piece, even a third painter collaborated, Nicolaes van Veerendael who did the flowers while Luyckx did the game.⁸ Considering that Van Veerendael was born in 1640 it is reasonable to assume that this work could not have been made before 1660. The works by Van Veerendael are quite easily datable on the basis of the assortment of flowers and the differences of style. This flower piece must have been made around 1671. Thus we know that our Carstian was still alive.⁹

Literature

A.L. den Blaauwen (ed.), *Nederlands zilver / Dutch silver 1580-1830*, exhibition catalogue Rijksmuseum, Amsterdam, Toledo Museum of Art, Toledo (Ohio) & Museum of Fine Arts, Boston 1979-80 (ed. The Hague 1979).

E. Greindl, *Les peintres flamands de nature morte au XVIIe siècle*, 2nd edition, Sterrebeek 1983.

E. Schliemann (ed.), *Die Goldschmiede Hamburgs*, 3 vols., Hamburg 1985.

⁴ Panel, 26 x 35 cm, Greindl 1983, colour ill. no. 68.

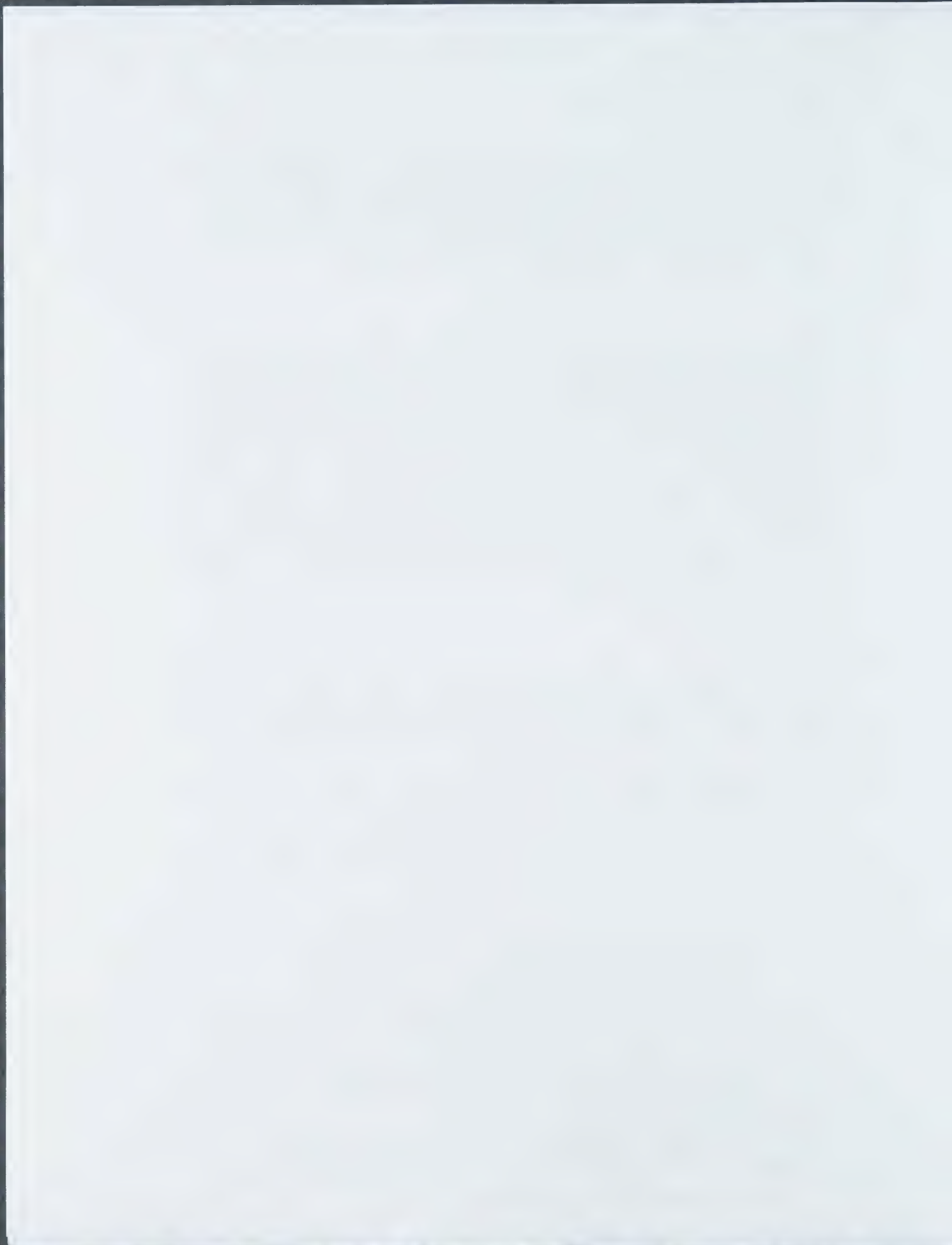
⁵ Panel, 45½ x 71 cm; Segal 1988, no. 47, illustrated.

⁶ Copper, 81 x 99.7 cm; sale Christie's, Amsterdam, 28 November 1989, lot no. 157, illustrated.

⁷ F.J. van den Branden, *Geschiedenis der Antwerpsche schilderschool*, Antwerp 1883, p. 1135.

⁸ Gemäldegalerie Dresden, inventory no. 1091, canvas, 83 x 120 cm, signed by all three artists.

⁹ S. Segal 1983, p. 67, with sources.



S. Segal, *A fruitful past - A survey of the fruit still lifes of the Northern and Southern Netherlands from Brueghel till Van Gogh / Niederländische Stilleben von Brueghel bis Van Gogh*, exhibition catalogue Gallery P. de Boer, Amsterdam & Herzog Anton Ulrich-Museum, Braunschweig 1983.

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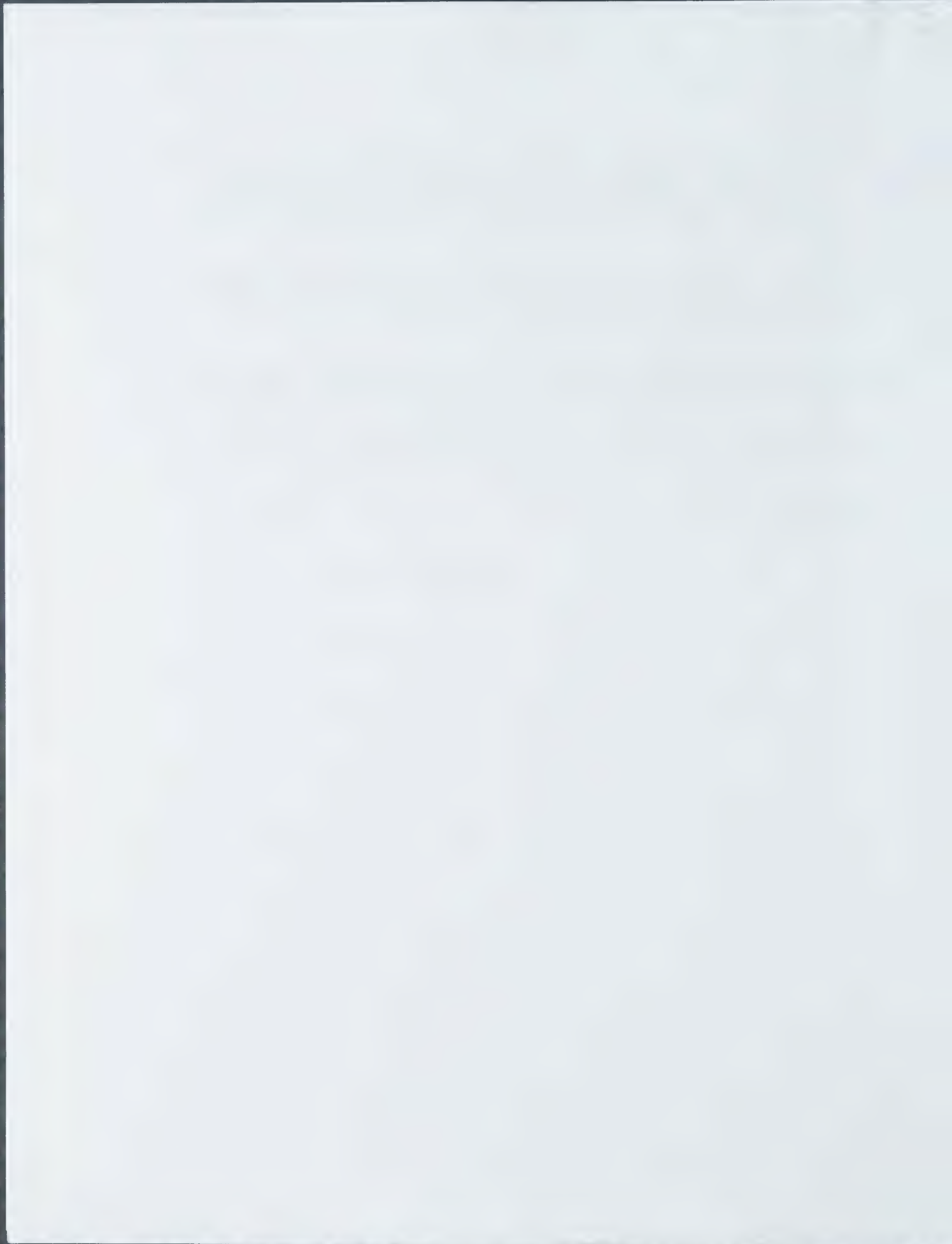
S. Segal, *Jan Davidsz de Heem en zijn kring*, exhibition catalogue Centraal Museum, Utrecht 1990 (ed. The Hague 1990); *Jan Davidsz de Heem und sein Kreis*, Herzog Anton Ulrich-Museum, Braunschweig 1990.

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P.J. Van den Branden, *Geschiedenis van de Antwerpsche schilderschool*, Antwerpen 1883.

Amsterdam, 28 october 1991

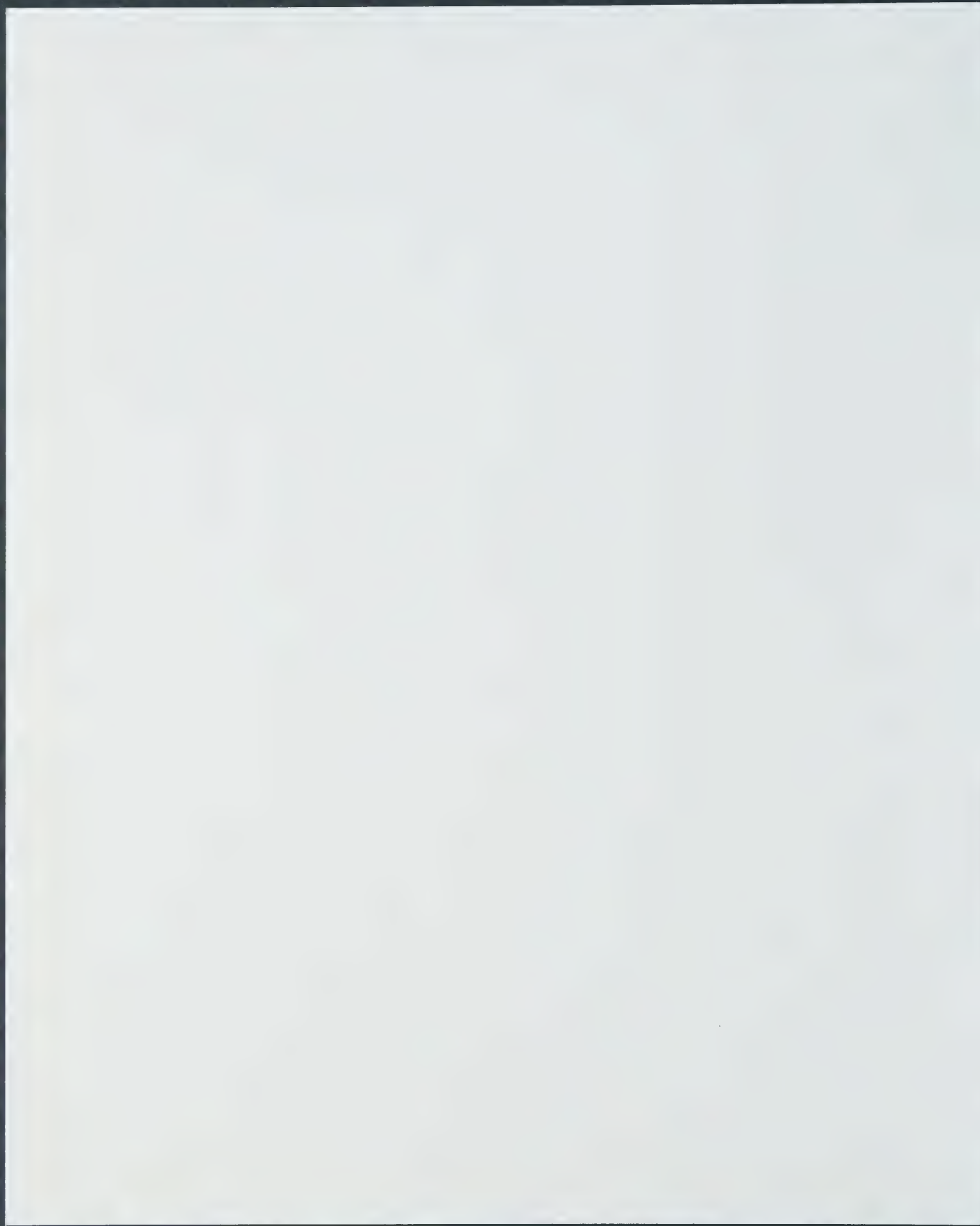
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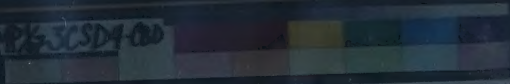
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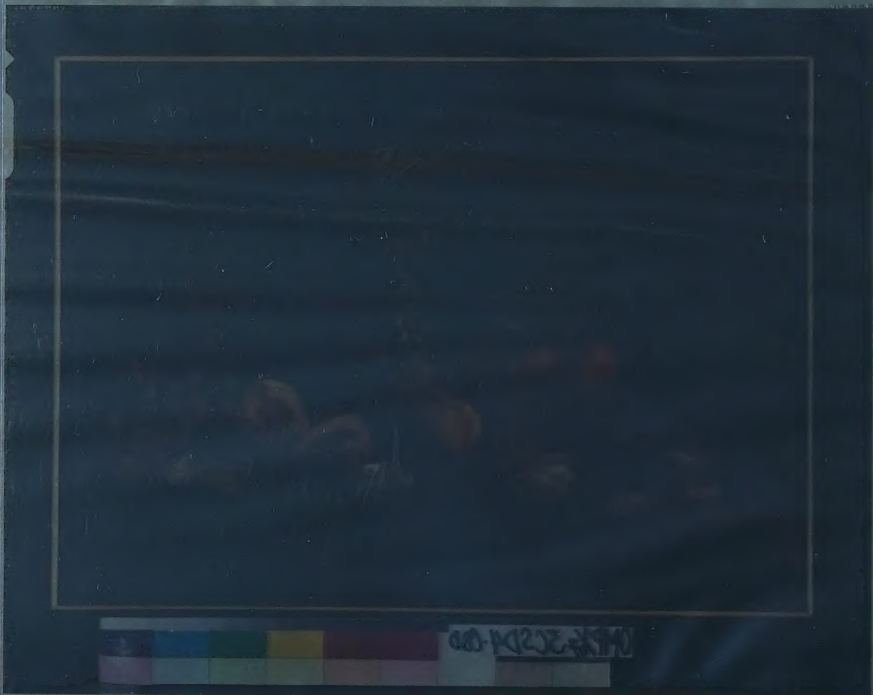
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Yours, Liz

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