Dutch and Flemish paintings of the seventeenth century : a loan exhibition.

Madison, Wisconsin: Elvehjem Art Center, University of Wisconsin, 1974

DUTCH and FLEMISH PAINTINGS of the SEVENTEENTH CENTURY

A Loan Exhibition

ELVEHJEM ART CENTER
UNIVERSITY OF WISCONSIN-MADISON

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Cover: detail of no. 18
Ships in a Storm
Willem van de Velde II

INTRODUCTION

One day early in 1972, the Elvehjem Art Center was visited by Mr. and Mrs. Harry J. Bos of Fort Atkinson, Wisconsin, who brought with them a group of photographs and an exceptional proposal. Through their ties with Holland and many friends there, they knew of an important yet little-known collection of Dutch and Flemish paintings that might be available for long-term loan to an American museum. Mr. Bos, an alumnus of the University of Wisconsin–Madison, thought of this museum as a fitting exhibitor of the collection. Negotiations were begun immediately, and these culminated in the presentation of the Elema collection to the American public for the first time. We are greatly indebted to Mr. and Mrs. Bos, for without their assistance and encouragement, this loan of Dutch and Flemish paintings from the Elema family could not have been accomplished.

At the conclusion of this special exhibition, it is planned that the Elema paintings on loan to us will be installed with our Netherlandish collection, which includes works by such distinguished artists as Jan Gossaert, Frans Post, Cornelis Bega, Bartolomeus van der Helst, and Theodor van Thulden. Thus, a more comprehensive and extensive exhibition of Dutch and Flemish painting will be seen and studied.

For the extended loan of their collection, we are grateful to Allert, Albertine Hermina, Reneko Doewes, Allert Martinus, and Kors Teunis and Doewe Allert Elema. Also we thank lenders who wish to remain anonymous and who offered other impressive loans to this exhibition.

The Elvehjem Art Center expresses its gratitude to Dr. P. J. J. van Thiel, Director of the Department of Paintings of the Rijksmuseum; and to Mr. G. H. O. van Maanen, for their advice and counsel.

Financial support for this exhibition and catalogue was provided by the Brittingham Exhibition Fund, the Oscar Rennebohm Foundation, and the Humanistic Foundation (H. L. Smith Bequest). Professor Jane C. Hutchison conducted research on this group of paintings, writing the catalogue text and entries.

Complex arrangements of shipping and insurance were handled by John S. Hopkins, Registrar; photography by David Spradling.

Millard F. Rogers, Jr.
Director

FOREWORD

by
Professor Jane Campbell Hutchison

The Dutch Republic was the only nation in seventeenth-century Europe where art and Protestantism were able truly to flourish side by side. Indeed, the peculiarly specialized character of Dutch art and its preoccupation with the things of this world—landscape, still life, genre and the portrait—have sometimes too simplistically been regarded as mere functions of the Protestant artist's search for new sources of income to fill the void left by the dwindling demand for altarpieces. This notion is easily dispelled, for some of the nation's greatest painters of secular subject matter were Catholics—Jan Steen, Jan van Goyen, Johannes Vermeer, and Adriaen van de Velde, to name but a few[1]—while the century's greatest painter and etcher of biblical subjects was the Calvinist, Rembrandt van Rijn. Had the mere lack of commissions for altarpieces been the principal cause for the unprecedented number and quality of secular works of art produced in the United Provinces, there would surely have been comparable artistic developments in England, Scotland, Switzerland and northern Germany. Such was not the case; in those countries as in the American colonies, Protestantism proved to be rather an unfavorable matrix for the development of the visual arts.

A unique combination of circumstances—political, economic and demographic as well as religious—produced in the Dutch Republic an environment favorable to the production, and even more favorable to the collection of works of art in the seventeenth century. Calvinism, which had been imported to the Low Countries in 1560, stood alone among the religions of Europe in not only tolerating but actively encouraging the rise of modern finance, and with it, the view of art as investment. As the indefatigable English tourist, John Evelyn, observed in his diary:

> 13th August (1641): We arrived at Rotterdam, where was their annual mart or fair, so furnished with pictures (especially landscapes and drolleries . . .) that I was amazed . . . . The reason of this store of pictures, and of their cheapness, proceeds from their want of land to employ their stock, so that it is an ordinary thing to find a common farmer lay out two or three thousand pounds in this commodity. Their houses are full of them, and they vend them at their fairs to very great gains.[2]

The practice described here is the thoroughly modern phenomenon of speculation in the market: Evelyn even casually refers to art as "this commodity." Although the annual fair itself was an institution of medieval origin, the resale of works of art by the collector "to very great gains" would have been regarded as a prime example of the deadly sin of avarice a hundred years earlier; for as Johannes Trithemius tells us, those "who conspire wickedly together that none shall sell better cheap than another," and speculators "who buy up (goods) . . . to amass money at the cost of others are according to the laws of the (Catholic) Church no better than common criminals."[3] It was due to the radically modern theology of the urbane John Calvin that the stigma

had been removed from profit-making and the way paved for the economic miracle of the Dutch Republic. Although the Calvinists were but a small minority in the United Provinces when the truce with Spain was signed in 1609, they were soon in a position of power sufficient to bar members of other faiths from holding political office and to enact legislation favorable to business.

A heavy influx of Flemish *émigrés* in the late sixteenth century had enriched the Dutch population with more than its natural share of artisans and middle class burghers; among the more memorable of the refugees were the Hals family and the art historian Carel van Mander, who joined thousands of others in flight from the economic and religious restrictions imposed upon the Spanish Netherlands by Philip II and his agent, the Duke of Alva. This osmotic drift across the military barrier of the great rivers left Flanders with her wealth unevenly distributed between a very few rich and a great many poor people; while in the Dutch Republic, and particularly in the province of Holland, both the paupers and the aristocrats soon found themselves outnumbered by a vigorous and ambitious bourgeoisie.

Pride in the newly won independence of the United Provinces was undeniably a stimulus to creativity in the visual arts, just as it was in the vernacular literature of the time; but pride alone could never have sustained a golden age of painting without the economic expansion and the individual pride of ownership which followed. Dutch painting, after all, deals only rarely with the nation's military heroes and their exploits; Dutch art is a private art, celebrating a tranquil land, its orderly citizens, and their material possessions.

Dutch art was the first "democratic" art, created for a large public characterized by comfortable financial circumstances and substantial native intelligence, but on the whole less thoroughly acquainted with the great works of literature than was the case with the almost exclusively aristocratic art buyers of other countries. There were aristocrats in seventeenth-century Holland, of course, as there still are; but, since no new nobility were created during the days of the Republic, they formed only a small segment of the total market for paintings. The artists who catered to popular taste soon found that there were more potential buyers for a well-painted landscape, still life or genre work than for a painting based on a literary theme; and many of them limited their horizons accordingly.

The tendency to specialization in particular types of landscape, still life, portrait or genre was further abetted by the survival in the United Provinces of the medieval painters' guilds as regulatory agencies. Guilds were being replaced in most other important art-producing countries by official art academies with prescribed courses of instruction, but in the Dutch Republic it was still possible for a young man to become a master painter without ever having had instruction in life drawing. Even when academies were established in Haarlem at the end of the sixteenth century and in The Hague at the end of the seventeenth, they supplemented rather than replaced the painters' guilds.[4]

Guild regulations varied from city to city, but on the whole they tended to militate against a young artist's daily exposure to "foreign" works of art ("foreign" included work from other Dutch cities, as well as from other countries). Only members

of the local guild were permitted to sell their paintings in any given town except on the occasion of the annual fair, when works from other cities might be brought in. The sale of modern paintings from other countries, however, was strictly forbidden, except under guild auspices, and liable to criminal penalties.

Works by local painters, on the other hand, were readily available for study since many of the guilds maintained their own showrooms where examples of every member's art were kept permanently on display.

Artistic parochialism in the Dutch Republic also has to do with the fact that, despite the brisk trade in works of art described by John Evelyn, the oversupply of artists was such that not everyone was able to support himself entirely by his painting. It was quite common for Dutch artists to have second, or even third occupations—usually ones entailing no guild membership, such as tavern-keeping (Jan Steen, Aert van der Neer), real estate and stock speculation (Jan van Goyen), or civil service (Meindert Hobbema, a wine-gauger for the government). A few became licensed art dealers (Johannes Vermeer). Two artists represented in our exhibition gave up painting entirely in middle life to pursue more lucrative professions—Jacobus Victors, who became a merchant, and Jan Olis, who became "convoymeester" and mayor of Heusden.

The Dutch Republic was the first nation in modern times to have been governed entirely by its businessmen. From its inception this novel political arrangement was viewed by neighboring countries with much the same mixture of alarm and suspicion which three hundred years later would greet the creation of the Soviet Union. Alarm soon turned to envy when in 1628 the Dutch West India Company paid dividends of 50% and the Dutch standard of living became the highest in the world. As the Dutch guilder rose in value, the loyal subjects of impoverished monarchies could only content themselves by remarking caustically that, while the Dutch were undeniably wealthy, they had no culture and no feeling for beauty or for romance, and that their women were all frigid and overbearing, and their children hopelessly spoiled since the fathers were all too preoccupied with making more money.[5]

As befitted a nation of businessmen, Holland's scientists and men of letters, as well as her painters, preferred the worldly to the abstract. Not calculus, but business arithmetic, interest tables and decimal fractions were the Dutch contributions to mathematics. The definitive works on navigation, naval architecture and international law were written by Dutchmen. Galileo had discovered the principle of the pendulum, but it was Christiaen Huyghens who first attached it to a clock. The microscope was invented in Delft, and the first telescope was constructed in Middelburg (though it was Galileo who thought of training it on the stars). Amsterdam's only native-born philosopher of international importance was the materialist, Baruch Spinoza (1632-1677), descendant of a family of merchants. His theses were that matter is the only thing that exists; that the human mind is a function of the body; that good and evil are only relative terms; and that God is nature itself.

Government of, for and by the businessman proved to be no more an unmitigated blessing in the seventeenth century than in more recent times. Some of its undesirable side

effects were political assassinations, massive stock market manipulation, unethical urban development schemes, war profiteering, international highjacking and, well before the end of the century, an inflationary wage-tax-price spiral which eventually made Dutch goods and services too expensive to compete successfully in the international market and destroyed the nation's balance of payments. Shortly after mid-century the Dutch Republic began to lose her supremacy at sea and her rank as a first-class world power; with the outbreak of the third Anglo-Dutch War and the accompanying French invasion of 1672, the golden age was brought to a close.

Notes to Foreword

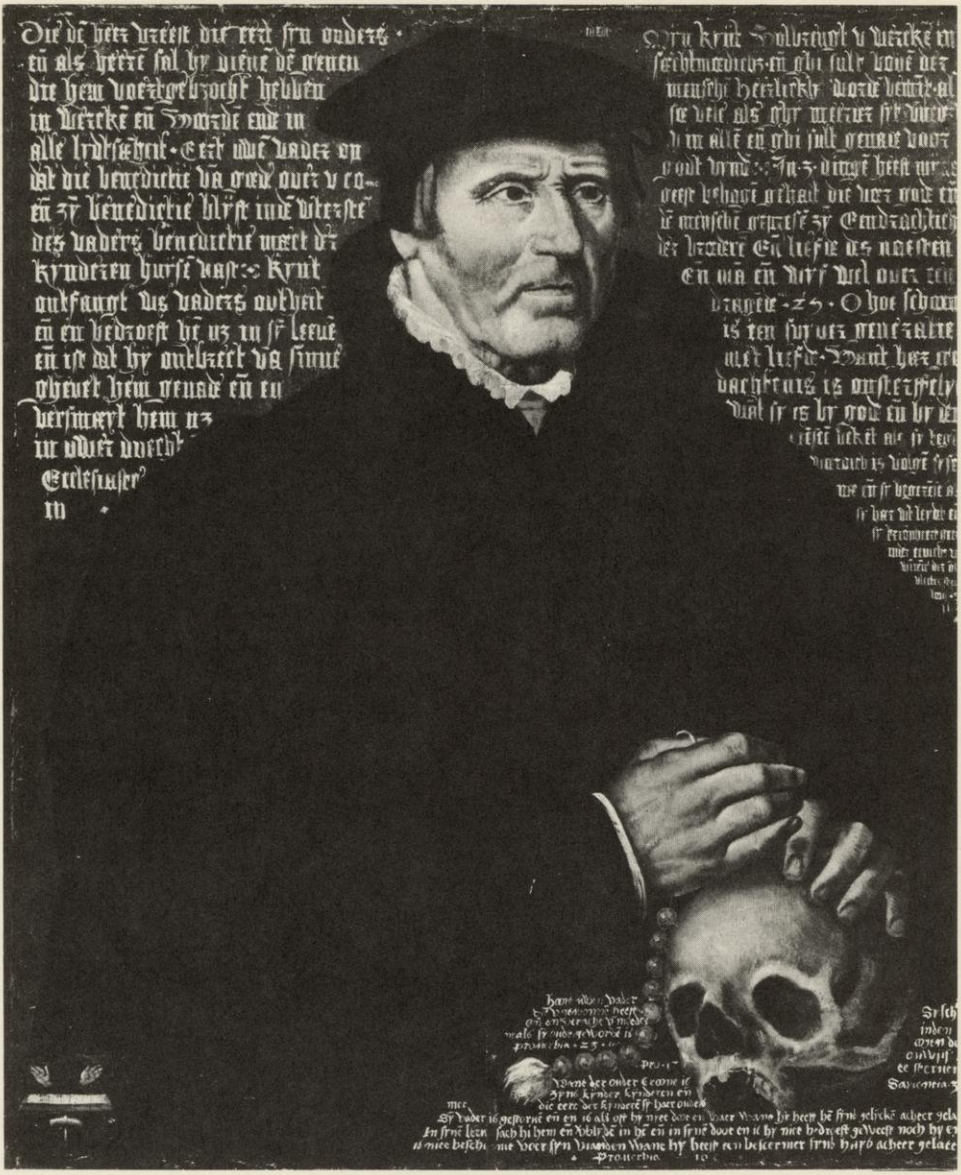
1. Seymour Slive, "Notes on the Relationship of Protestantism to Seventeenth Century Dutch Painting," *Art Quarterly* 1956, pp. 3-15.

2. *The Diary of John Evelyn,* London (n.d.) vol. I, p. 21.

3. Johannes Trithemius (Johann Tritheim, ca. 1494), quoted in J. Janssen, *History of the German People at the Close of the Middle Ages,* vol. II, 1896, p. 102.

4. For information on Dutch painters' guilds, see G. J. Hoogewerff, *De geschiedenis van de St. Lukasgilden in Nederland,* Amsterdam, 1947, (Patria: Vaderlandsche cultuurgeschiedenis in monografieën).

5. Miriam Beard, *A History of Business,* Ann Arbor, 1962, pp. 296 ff. See also Violet Barbour, *Capitalism in Amsterdam in the Seventeenth Century* (The Johns Hopkins University Studies in Historical and Political Science, ser. LXVII, no. 1), Baltimore, 1950.



1. Unknown Dutch Artist
Portrait of Hendrik Colff of Gorinchem
(d. 1570), c. 1560-70
Oil on panel, 25 5/8" H., 20 3/4" W.
Provenance: C. F. de Steiger, Fribourg

Lent anonymously

Inscriptions: Ecclesiasticus III, 7-10; 12-14; 17-18; XXV, 1. Wisdom of Solomon IV, 1-2; Proverbs XXIII, 22; XVII, 6; Ecclesiasticus XXX, 4-6; Wisdom of Solomon III, 2.

Translation: He who fears the Lord has respect for his parents. And like masters he will serve those who have generated him in deeds and words and in all patience.

Have respect for your father so that the benediction of the Lord may come over you, and his benediction endures forever.

The benediction of the father establishes the houses of the children. Child, receive your father's age and grieve him not in his lifetime and if his senses fail give pardon to him and disdain him not in your virtue. (Ecclesiasticus 7-10; 12-14)

My child, fulfill your works in gentleness and you will be beloved above the glory of the people. Thus if you are greater, humble yourself in all and you will find pardon before the Lord.

In three things my spirit has had pleasure, which are praised by the Lord and the people: Union between brothers, love of neighbors and charity and harmony between husband and wife. (Eccles. III, 17-18)

O how beautiful is a pure generation with love, because its memory is immortal, because it is known by the Lord and the people. If it is present they follow and they desire when they lead it out and they triumph, crowned in eternity, winning the immaculate battle. (Book of Wisdom IV, 1-2)

Listen to your father, who begot you, and do not despise your mother when she has grown old. (Proverbs XXIII, 22)

For the elders' crown is their children's children and the honor of the children is their parents. (Proverbs XVII, 6)

His father is dead and still it is as if he were not dead, because he has left his equal behind him.

In his life he saw him and he rejoiced in him and in his death he was not sorrowful, neither was he concerned for his enemies. For he has left behind him a protector for his house. (Eccles.* XXX, 4-6, *Wrongly labelled Proverbs in the inscription.)

In the sight of the unwise they seem to die. (Book of Wisdom III, 2)

The earliest painting in the exhibition is the portrait of Hendrik Colff (d. June 9, 1570),[1] the third son of the Gorinchem alderman Claes Colff, and feudal tenant of the landed estate called "Blockland," inherited in 1566 upon the deaths of his two elder brothers. His coat-of-arms, a pair of praying hands, is seen at the lower left, and he holds a string of prayer beads as he rests both hands upon a human skull, a *memento mori.* The elaborate and somewhat obtrusive inscription covering the background and table top would appear to be a later addition to the composition, which otherwise is a quite typical mid-sixteenth century portrait having a pyramidal arrangement of the figure and a plain, dark background.

The identity of the painter is unknown; presumably he was also a resident of Gorinchem, or perhaps came from nearby Dordrecht. The strong modelling of the hands suggests that he had been trained in the Jan van Scorel-Maerten van Heemskerck tradition.

The advanced age of the sitter, a man in his sixties, suggests that the occasion for the portrait may have been his inheritance of Blockland in 1566, while the presence of the skull may refer to the circumstances under which he had acquired the feudal tenure. The prayer beads are an indication that, unlike his descendants, Hendrik Colff was a Catholic; the Reformation was imported to Gorinchem only in 1572, two years after his death.

Seven of the nine biblical quotations around the figure are taken from the *Apocrypha*, which no longer was included in Dutch Bibles after the Synod of Dordrecht in 1619. This suggests that it was one of the immediate descendants of Hendrik Colff who chose to have the portrait "ancestorized," perhaps by a local sign painter.

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[1] Information concerning the Colff family was supplied by F.G.L.O. van Kretschmar, Keeper, Iconographisch Bureau, The Hague, and by Ms. Mary Swaters, Gorinchem.

2. **Joos de Momper II** (1564-1635), Flemish
Mountain Landscape
Oil on panel, 21 1/2"H., 34 3/4"W.
Provenance: Westerdijk collection, Enschede

Lent by Allert Martinus Elema

The most important landscape painter active in the Spanish Netherlands at the turn of the seventeenth century was Joos de Momper, a native of Antwerp and a transitional figure between the elder Bruegel and Rubens. His first teacher was his father, Bartolomaus Momper, Dean of the Antwerp painters' guild. He became a guild member himself by 1581, and is presumed to have spent the following decade in Switzerland and Italy. An old inventory mentions him as the pupil of Ludwig Toeput-Pozzoserrato, a Flemish expatriate living in Treviso and Venice. He seems to have returned to Antwerp during the early 1590's, and was elected Dean of the guild in 1611, shortly after Rubens's return from Italy.

Momper's works are never dated and are usually unsigned, which has not only made it difficult to reconstruct the course of his development, but has undoubtedly caused his name to become a catch-all for landscape works of a certain type.

It is usually assumed that the works most strongly influenced by Pieter Bruegel, such as this one, are among his earliest. The harbor view in the middle distance recalls certain features of Bruegel's *Bay of Naples* (Rome, Doria Gallery).

In general, Momper's subject matter is drawn from memories of the Alps and the north Italian coast. They are imaginary, far-sighted vistas in which space is sharply divided into the three Mannerist zones of color—brown for the foreground, green or yellow for the middle distance, and pale blue for the horizon area. The brown zone quite often features a broken tree, as is the case here. His earliest works are often constructed on a Bruegel-like diagonal, and tend to emphasize the basic structures of mountains and rock formations rather than foliage.

3. **Jan van Goyen** (1596-1656), Dutch
Landscape with Skaters, 1643
Oil on panel, 15 1/2"H., 20 5/8"W. (oval)
Signed lower left: VG 1643
Provenance: Gooden and Fox, London, 1937-38
Asscher and Welker, London, 1938
P. de Boer, Amsterdam
Westerdijk collection, Enschede
Exhibited: Groningen, May 1938
Literature: Hans-Ulrich Beck, *Jan van Goyen*, Amsterdam, 1973, II, p. 14, no. 25.

Lent by Allert Martinus Elema

4. **Jan van Goyen** (1596-1656), Dutch
View of Nijmegen from the Northeast, 1644
Oil on panel, 15 1/8"H., 20 1/2"W. (oval)
Signed lower center: VG 1644
Provenance: See catalogue no. 3
Exhibited: See catalogue no. 3
Literature: Beck, II, p. 71, no. 144 (erroneously dated 1643).

Lent by Albertine Hermina Elema

Like Rembrandt, who was ten years his junior, Jan van Goyen was born in Leiden. Beginning at the age of ten he studied under six different teachers, the most important of whom was the Haarlem landscapist Esaias van de Velde, one of the first artists to paint what Sir Kenneth Clark has called "the landscape of fact"—intimate views of particular villages, dunes and country roads.

Van de Velde's generation had broken the Mannerist formula with its high horizon, diagonal emphasis, and three distinct zones of color (see Cat. no. 2) and had turned to a more direct and detailed observation of nature. Jan van Goyen carried the process a step further by tempering his observations with the tonal effects of real atmosphere, using colors very closely related to one another —ochres, browns and silvery greys.

Although his paintings would actually have been executed in his studio, it is clear from van Goyen's many sketchbooks that he often drew outdoors. After settling in The Hague in 1634, where he became a guild member, he frequently made sketching expeditions along the great rivers of the Dutch Republic, travelling as far to the east as Arnhem and Nijmegen.

One of van Goyen's most frequently repeated motifs during the years between 1638 and 1653 was the ancient city of Nijmegen, perched high on a morainic ridge above the river Waal and dominated by the massive *Valkhof* with its square tower and octagonal Carolingian chapel. His views were taken at various points along the river, both upstream from the city, as in this painting, and downstream from it, as in the example from 1646 in the museum at Aschaffenburg. Foreground interest in the Elema picture is provided by a group of fishermen on the riverbank opposite the medieval city wall and by a ferry boat strategically placed near the shore.

The *Landscape with Skaters* is a less solidly constructed painting than the *View of Nijmegen*, and its prominent signature in black has been doubted.

Although the composition bears a general resemblance to several of van Goyen's paintings of skaters at Dordrecht, the locale cannot definitely be identified. A large church, a horse-drawn wagon and a windmill are silhouetted against the sky

above the city wall, and several boats are frozen into the ice. The surface of the frozen river is given over to winter sports —skating, sledding and *kolf*, a game resembling hockey. (Opportunities for ice sports were much more plentiful in van Goyen's day than in modern Holland, for scientists tell us that the winters of the period 1560-1720 were the most severe in modern history.)

Despite his productivity and relative popularity (his oeuvre numbers about 1200 paintings), Jan van Goyen was unable to support himself and his family entirely by his art. Like a great many painters—particularly those specializing in Dutch rather than more exotic subject matter—he was forced to work at other jobs in order to make ends meet. He was a licensed art dealer and appraiser, and also a speculator in real estate and tulip bulbs. His speculations, unfortunately, were not very successful, and he died insolvent.

Van Goyen's reputation went into a decline after his death, for the eighteenth century preferred the more decorative works of the Dutch Romanists, and the nineteenth century—led by the impressionist critic Thoré-Bürger—preferred Frans Hals and Johannes Vermeer. His subtle, understated style received no official recognition until 1903, when the first one-man exhibition of Jan van Goyen was organized for the city museum of Amsterdam by Frederik Muller and Company.

5. **Aert (Aernout) van der Neer** (1603/4-1677), Dutch
Landscape by Moonlight, c. 1646-58
Oil on panel, 30"H., 48 1/8" W.
Provenance: Westerdijk collection, Enschede

Lent by Kors Teunis Elema

Aert van der Neer, Holland's best painter of nocturnes, was born in Amsterdam in 1603 or 1604. Arnold Houbracken states in the *Groote Schouburgh* (1718) that he had spent his youth working as major-domo in the service of the wealthy Van Arkel family at Gorinchem, where he took up painting as a dilettante. It is true that his style and choice of subject matter were influenced by the brothers Rafael and Joachim Camphuysen of Gorinchem, to whom he may have been related through marriage.

In 1630 or shortly thereafter he left Gorinchem for Amsterdam, where he was to remain until his death in 1677. His earliest dated painting is from 1635, when he would have been over thirty years of age, and his style reached maturity in the 1640's. His most productive years were those between 1646 and 1658, and it is from this period that the Elema painting must be presumed to date. A complete analysis will be impossible until the present coating of darkened varnish is removed.

Generally speaking, Van der Neer's paintings do not represent identifiable locations. They are composed with extreme care, very often in a box-like formation with the source of light low and at the rear, as is the case here, and with the center of the composition filled by the reflective surface of still water. Buildings half hidden in groves of trees are glimpsed only when their eaves or windows catch the light, and human beings are silhouetted against the bright water. The serenity of the present scene and the stateliness of its architecture are vaguely reminiscent of the banks of the Vecht to the south of Muiden. A sailboat gliding silently across the moon is hailed

by two men in a dinghy, one of whom holds a pitcher in his extended hand as though proferring an invitation to drink.

This last gesture of *bonhomie* is perhaps a harbinger of Van der Neer's brief career as a tavern-keeper. Being one of the many Dutch painters who felt the need of a second source of income, he opened a *wijnhuis* in the Kalverstraat in 1659. Unfortunately, even in the seventeenth century, real estate in the Kalverstraat was exorbitantly expensive; and he was forced to declare bankruptcy in 1662. (Rembrandt, who had lived a few blocks away in the Jodenbreestraat, had already gone bankrupt six years earlier, partially because of his real estate payments.)

Van der Neer appears not to have done very many paintings during the years when he operated the tavern, although his inventory shows that he did maintain a studio there. He resumed painting in 1662 and was declared solvent once more in the following year, but he was still a very poor man when he died fifteen years later: he had been living in a single rented room, and he left an estate of 281 guilders.[1]

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[1] Abraham Bredius, in *Oud Holland*, XVIII, 1900, p. 71 ff., XXVIII, 1910, p. 567.

6. **Jan Both** (1615/22-1652), Dutch
A Wide Landscape with Travellers
Oil on canvas, 29"H., 41"W.
Signed lower right: J. Both ft.
Provenance: Private German collection
Cramer, The Hague, 1970-73
Literature: C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century,* IX, London, 1926, probably no. 134
Cramer, The Hague, *Catalogue XVIII,* 1970-71, no. 56

Lent anonymously

Jan Both was the most talented of the Dutch painters who specialized in landscapes based on sketches and memories of the Italian Campagna. During his brief lifetime he received higher prices for his work than did Jan van Goyen or Jacob van Ruisdael, and his paintings continued to be sought out by wealthy and aristocratic collectors in England and on the Continent throughout the eighteenth and early nineteenth centuries.

Born and trained in the Catholic city of Utrecht which had retained strong ties with Italy, Jan Both followed his elder brother Andries to the south. He is first documented in Rome in 1638, when he was admitted to the Academy of St. Luke, and he was in residence there until 1641, when he returned to Utrecht by way of Venice. With the exception of three paintings commissioned by the Spanish crown for the summer palace of Buen Retiro, all of Both's known works are presumed to have been done after his return to Utrecht in 1641.

A Wide Landscape with Travellers is a superb example of Both's style, rich in complexities of color and form and bathed in golden Italian light. His delicate pastel effects of lichen-covered rock and the airy filigree-work of his foliage are a

source of endless fascination. Unlike his countrymen of an earlier generation who painted the Campagna as peopled with mythological beings, Both's staffage consists of peasants and travellers in modern dress, the colors of which are carefully chosen to blend harmoniously with the landscape. The present composition shows an encounter between a well-dressed traveller mounted on a mule, a peasant on foot and another driving an ox-cart.

The quality of Both's light and his interest in specific times of day have caused critics of the late nineteenth and early twentieth centuries to regard him as a mere imitator of Claude Lorrain, a grossly unfair judgment. He and Claude were in Rome at the same time and may well have known one another, but the similarities in their work are more the result of common sources of inspiration—including both the Campagna itself and the work of the older Dutch painter, Herman Swanevelt—than of direct influence.

7. **Nicolaes Berchem** (1620-1683), Dutch
Landscape with Sportsmen
Oil on canvas, 41"H., 54"W.
Provenance: W. Smith, M.P., 1823
Matthew Anderson, Jesmond Cottage, near Newcastle, 1851
Wynn Ellis, London, 1876
Lesser
John Bell
Sotheby's, London, June 25, 1969, lot 46
Exhibited: London, The British Institution, 1823, no. 74
Literature: Hofstede de Groot, *Catalogue Raisonné . . .*, IX, 1926, no. 159e

Lent anonymously

Nicolaes Berchem, like Jan Both (Cat. no. 6), was a specialist in Italianate landscape; like Jan Both's, his work was exceedingly popular during his own lifetime and well into the nineteenth century. He was longer-lived than Both, and produced more than twice as many paintings; his art was of particular interest to the painters and collectors of the French Rococo.

A native of Haarlem, Berchem was the son of the gifted still life painter, Pieter Claesz. He is said by Houbracken to have been a student of Jan van Goyen; however, as is particularly evident in the present painting, one of the most important influences on his style was the art of Jan Both. On the basis of its almost startling resemblance to Both's color, luminosity and composition one would estimate that it dates from about 1650. The only major departure from Both's *modus operandi* here is in the handling of the staffage: primary colors are used for the costumes, which set the figures off against the landscape rather than blending them into their surround-

ings, and a gayer and more frivolous mood prevails which is strongly predictive of eighteenth century hunting scenes.

There are no documents relating to Berchem's travels in Italy—he was neither a member of the Roman Academy of St. Luke nor of the *Bentveughels* (birds of a flock), the Dutch painters' club in Rome, and no records or correspondence have come to light which prove his presence there. Most modern scholars, however, are prepared to believe that such a trip did in fact take place, either in 1643-44 or in 1653-55. In view of his heavy reliance on the art of Jan Both during the years 1644-50, the later of the two possibilities seems the more likely.

8. **Herman Saftleven III** (1609-1685), Dutch
River Landscape, 1677
Oil on panel, 8 1/4"H., 11"W.
Signed lower right: (monogram); dated: 1677
Provenance: Sotheby's, London, July 12, 1972, lot 99

Lent anonymously

Herman Saftleven was a very prolific artist whose specialty was small scenes of the Rhine and Mosel valleys, generally featuring large numbers of figures. His work was quite popular among German collectors, and he had many imitators.

Born in Rotterdam in 1609, he was at first influenced by his older brother Cornelis and by Jan van Goyen. After settling in Utrecht in 1634, he was attracted by the work of the Italianate painter, Cornelis van Poelenburgh, and later by Jan Both. A great number of topographical drawings by his hand survive, many of which were commissioned by the city of Utrecht.

Extensive travels along the Rhine as far south as Basel inspired Saftleven's river and mountain views. During his middle years the locations are often identifiable. This is less apt to be true of his last phase, from 1660 on, when the paintings become extremely small and somewhat hard in manner. The present work, done in the painter's sixty-eighth year, is more anecdotal than topographical, showing the unloading of wine barrels from a river boat and bags of provisions being carried up a precipitous path toward a mountain hut.

9. **Adriaen van Ostade** (1610-1685), Dutch
Herdsman with Cattle, 1630's
Oil on panel, 19 3/8"H., 26 1/16"W.
Signed lower center: A. Van Ostade 163 [?]
Provenance: Westerdijk collection, Enschede

Lent by Allert Martinus Elema

The three most gifted painters of peasant genre, a specialty which had its peak of popularity before the middle of the seventeenth century, were Adriaen Brouwer, Adriaen van Ostade and David Teniers the Younger. Brouwer and Teniers were Flemings; Adriaen van Ostade, a weaver's son, was a native of Haarlem. Houbracken wrote in 1718 that Brouwer and van Ostade had both been pupils of Frans Hals at the same time, an assertion which may or may not be true. It is clear, however, that Adriaen van Ostade was strongly influenced by Brouwer during the latter's brief residence in Haarlem from about 1626 until 1631.

After Brouwer's departure for Flanders, van Ostade's art became more tonal and more noticeably influenced by the lighting schemes of the young Rembrandt. The Elema painting dates from this period. An ominous Rembrandtian storm cloud covers the left side of the panel with an equally Rembrandtian group of trees placed in front of it. The thickness of the impasto and the ingenuity of the brushwork recall Rembrandt as well.

A good-natured but somewhat gnome-like herdsman and his son have just negotiated the bend in the road with their herd of wonderfully individualized cows, sheep and goats. Although we have John Evelyn's eyewitness testimony to the fact that "common farmers" were numbered among the art-buying public by 1641, it is interesting to note that peasant paintings were still almost invariably done in the comic mode during the 1630's;

indeed, the contemporary word for funny *(boertig)* was derived from the word for peasant *(boer)*. Both van Ostade and his buyers seem to have become sensitive to this issue before the middle of the century, for his mature and late works are populated by an altogether more prosperous and less amusing group of people.

The painters of peasant genre have come to be a topic of considerable interest in eastern Europe since World War II, and it was in the Soviet Union that the first one-man exhibition of Adriaen van Ostade's work was held on the 350th anniversary of his birth in 1960.

10. David Teniers the Younger (1610-1690), Flemish
Interior of an Inn
Oil on panel, 11 1/2"H., 14 1/2"W.
Signed lower right: D. Teniers
Provenance: Alte Pinakothek, Munich (?)
King of Belgium
Señor Bascunan, Chilean Ambassador (as a gift from King of Belgium)
Señor Bascunan's son-in-law
Luis Errazuriz, Santiago, Chile
Sotheby's, London, March 26, 1969, lot 119

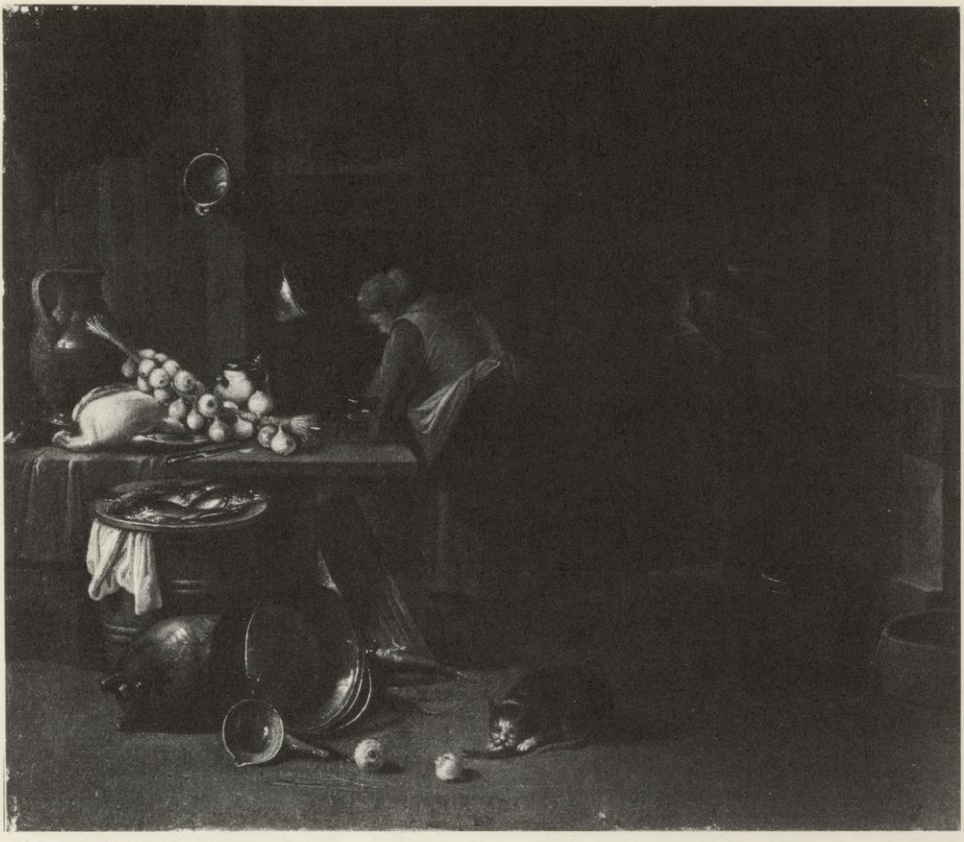
Lent anonymously

David Teniers the Younger was one of the most productive and versatile artists of the seventeenth century, and low-life genre of the sort represented here formed only a fraction of his total oeuvre. Like Adriaen van Ostade (Cat. no. 9) he fell under the influence of Adriaen Brouwer for a time during his youth; in the case of Teniers this was concentrated during the years 1634 to 1639, after Brouwer's return to Antwerp from Haarlem. Teniers had already become a master painter in 1632 and, hence, cannot have been Brouwer's pupil.

The present painting shows the interior of an alehouse of the lowest type, painted in the brownish tonality which Brouwer had imported to Antwerp from the Dutch Republic. At a table in the center a group of ne'er-do-wells are seen loafing, drinking and indulging themselves in a popular vice only recently imported from the New World—smoking tobacco, which was not only illegal but also was believed by many to be directly fatal. The man relieving himself in the chimney-corner is symbolic not only of the primitive state of the amenities to be found in taverns

like this one, but also dates back to a term of opprobrium frequently used by both Hieronymus Bosch and Pieter Bruegel the Elder: "I (expletive deleted) on that," meaning that the object or activity in question is worthless. Teniers differs from Brouwer in having a more decorative sense of line and color and a stronger interest in still life.

After his marriage to Anne Breugel (granddaughter of the great Pieter, and ward of Peter Paul Rubens), he moved rapidly upward in society, becoming court painter to the Archduke Leopold Wilhelm and proprietor of a country estate, The Three Towers, a short distance from the Rubens chateau of Steen. His peasant paintings of later years are viewed through the eyes of the aristocracy and contain no such social blunders as we see here. Born the son of a painter who in 1629 had been imprisoned for debt, the younger Teniers climaxed his rise from obscurity in 1663 by "discovering" his family coat-of-arms.



11. **Jan Olis** (1610-1676), Dutch
Kitchen Interior, 1640's
Oil on panel, 14 1/2"H., 17"W.
Provenance: Estate sale, Diss, Norfolk
Norwich, England, dealer,
1971

Lent anonymously

Jan Olis was a competent painter of still life and of peasant and lower middle-class subjects whose work is too little known today, partially because a number of his paintings have been mistakenly attributed to other artists with more famous names. He was born about 1610 in Gorinchem, travelled to Rome in 1631, and settled in Dordrecht from 1632 until 1655. In later life he gave up painting altogether and moved to nearby Heusden, a port and toll-point on the Maas-Merwede delta, where he became a "convoymeester." He seems to have prospered in his new calling, for he served as both juror and mayor there, and presumably would have become far too grand to paint further peasants.

The *Kitchen Interior* in this exhibition dates from the 1640's, while Olis was living in Dordrecht; it is similar to one in the Braunschweig gallery (No. 335—formerly attributed to Willem van Mieris) and to another sold at Sotheby's (Feb. 1, 1950, No. 126). A third example, signed and dated 1645, has been in the museum at Dordrecht on loan from the Rijksmuseum (Amsterdam) since 1925.

Olis's kitchen pieces show a strong

emphasis on still life—sturdy brass and earthenware utensils, bunches of dried onions, plucked fowl, sometimes a large green calabash. A similar tendency is found in the Teniers barn paintings of the 1640's, produced under Dutch influence, and again in the eighteenth century in the work of Chardin.

12. **Jacobus Victors** (1640-1705), Dutch
Jacob van Ruisdael (1628/9-1682), Dutch
Poultry in a Park
Oil on canvas, 21"H., 28 3/8"W.
Signed lower right: Jacomo Victor
f.1 . . .
Signed center: J. v. Ruisdael
Provenance: Sir Richard Sutton, London
Cologne, Germany, dealer
Westerdijk collection,
Enschede
Literature: Walther Bernt, *The Netherlandish Painters of the Seventeenth Century,* 1970 ed., III, no. 1301

Lent by Reneko Doewes Elema

Paintings of poultry were in great demand among seventeenth century poultry breeders and landed gentry who kept exotic birds. The present painting, a rare collaboration between the poultry specialist Jacobus Victors and the great landscape painter Jacob van Ruisdael, obviously represents a country gentleman's collection of prize birds rather than a simple farmer's poultry yard. Ruisdael has provided an elegant fountain, grounds wooded with evergreen trees and a soupcon of palatial architecture as background for the proud birds.

The *pièce de resistance,* so to speak, is a monumental turkey, native to the New World, who is surrounded by a coterie including peahen, several sheldrakes, a brant goose, two pigeons, and three breeds of chickens—one a pompous white cock. Victors has captured both the spirit and the texture of each bird to perfection.

Jacobus Victors, the step-brother of the genre painter Jan Victors, was born in Amsterdam in 1640 and travelled to Italy when he was in his early twenties. His residence in Venice is documented in 1663, after which he returned to Amsterdam, where Jacob van Ruisdael had lived since

1656. The Elema painting is one of the relatively small number of works which he produced in Amsterdam before his early retirement from the painter's craft in 1675, after which time he seems to have devoted himself entirely to the proprietorship of a featherbed business.

13. **Jan Davidsz de Heem** (1606-1683/4), Dutch
Still Life with Fruit
Oil on panel, 18 7/8"H., 24 15/16"W.
Signed on table edge, left: J. D. de Heem
Provenance: Westerdijk collection, Enschede

Lent by Allert Martinus Elema

Still life painting in Flanders and Holland developed easily and naturally out of the disguised symbolism of the Flemish primitives, becoming an autonomous branch of art around 1600, half a century before the term "still life" (stilleven) was coined to describe it. Until 1650 such paintings were simply categorized according to their contents—fruit piece, flower piece, breakfast, banquet, or *vanitas*.

Jan Davidsz de Heem, a native of Utrecht who later emigrated to Flanders, was one of the century's most accomplished painters of fruit and banquet pieces. After his initial training in Utrecht in the style of Bartolomaus van der Ast, de Heem was active in Leiden for a period of about ten years, roughly 1625-35. During his first few years in Leiden, he seems to have specialized in small *vanitas* pieces done in a greyish tonality; after 1628 he began to be influenced by the Haarlem painters of breakfast pieces. The Elema painting, a modified breakfast piece combined with fruit, is in the style of these years during the early thirties, just prior to his departure for Antwerp. While the greyish tonality still prevails and the selection of objects is still relatively limited, there are hints of the grander and more colorful banquet pieces to come in the scarlet plums and the lively arrangement of grape leaves and tendrils, which introduce an element of motion into the composition. Although the painting is no longer

in perfect condition, it still shows de Heem's sensitivity to textures and tastes—rough and smooth; bitter, salt, and sweet.

Sandrart in his *Teutsche Academie* (1675-9) theorized that de Heem's emigration to Antwerp came about because "there one could have rare fruits of all kinds, large plums, peaches, cherries, oranges, lemons, grapes, and others in finer condition and state of ripeness to draw from life."

14. **Pieter Janssens Elinga** (1623-1682), Dutch
(Formerly attributed to Willem Kalf, 1619-1693)
Still Life
Oil on canvas, 22 3/8"H., 25 7/8"W.
Provenance: Westerdijk collection, Enschede

Lent by Allert Elema

This subtle and unusual work is one of many which have been attributed to Willem Kalf, the most famous painter of *pronk* (ostentatious) still life. The present example probably is not by Kalf's hand and is not a *pronk* still life, which properly should include richer drapery and a selection of more costly and ornamental objects. This painting is more in the nature of a breakfast piece, the chief ingredients of which are bread, white wine, fish or shellfish, a lemon and a white cloth.

The Elema painting is unique in having a wine barrel visible in the background—an incongruous detail which suggests that the artist was not trained primarily as a painter of still life, gifted though he seems to have been. Another fairly uncommon feature is the inclusion of two kinds of wine—a white Rhenish one in a *roemer* and a red one in a tall, tapered glass with a cover. Striking stylistic elements are the unusually brilliant colors of the citrus fruits and the carefully rendered reflections of the objects on the pewter plate.

The Staatsgalerie in Aschaffenburg possesses a still life by Pieter Janssens Elinga (No. 6302) which is very similar

to the Elema painting in a number of ways. The Aschaffenburg work, which is also on canvas, is approximately the same size (30 1/8 x 24 7/8"). Though it is more richly draped than this painting, it contains a conspicuously similar arrangement of bread, wine, hazelnuts, oysters, an orange with its leaves, and two silver plates filled with colored reflections.

Pieter Janssens Elinga's work is very rare today since the majority of his paintings had been attributed to other artists by about 1850—his interior scenes to Pieter de Hooch and his still lifes to Willem Kalf. He was a musician by profession, and was born in Bruges in 1623. By the age of thirty he had left Flanders for Rotterdam, and by 1657 he had settled in Amsterdam in the Breestraat, a few steps away from Rembrandt's house. His known paintings seem to have been done during the years in Amsterdam, where Willem Kalf had been living since 1653 and Pieter de Hooch since 1662.

15. **Unknown Flemish Artist**
(Formerly attributed to Daniel Seghers, 1590-1661)
Flower Still Life
Oil on canvas, 19 3/4"H., 23 5/8"W.
Provenance: Westerdijk collection, Enschede

Lent by Allert Martinus Elema

Painted flowers had already played an important role in the disguised religious symbolism of fifteenth-century Netherlandish art, and Flemish manuscripts of that period are easily distinguishable from those of other countries by their wide borders of individual flower heads. As religious symbolism began to fade, the Renaissance interest in natural science took its place; and with the importation of the tulip from Constantinople in the mid-sixteenth century, flower-breeding became an important commercial enterprise.

Flower still lifes, which formed an independent branch of painting by about 1600, were not ordinarily painted from actual bouquets for they frequently contain types, such as tulips and roses, that do not bloom at the same time. Flower painters composed their works from individual studies, some copied from botanical engravings and some from actual blossoms in season. The flowers chosen were almost invariably domesticated, rather than wild ones; and nearly every flower still life included one or two examples of the flamed tulip (upper right), the most exotic and expensive blossom of all. (It was the mania for flamed tulips which led to the famous Dutch stock market crash of 1637.)

One of the best known and most virtuosic of the Flemish seventeenth-century flower painters was the Jesuit priest, Daniel

Seghers, who had become a master painter in 1611 after studying under Jan Breughel. Seghers was internationally famous and his commissions came largely from noblemen, at least one of whom (the Grand Elector of Brandenburg) paid him in religious relics rather than coin of the realm.

Seghers himself was less interested in simple vase arrangements than in complicated garlands at once ornamental and symbolic used to form settings for religious images. When he did do bouquet paintings the flowers were more loosely and freely grouped and were painted with more brio than is the case here. The present arrangement shows something of a *horror vacui* in the spacing of the flower heads, and includes only one major piece of foliage—the sprig of orange blossom at the right which was almost certainly copied from a scientific publication.

16. **Jan Fyt** (1611-1661), Flemish
Flower Still Life
Oil on canvas, 26 1/2"H., 21 3/4"W.
Provenance: Westerdijk collection, Enschede

Lent by Reneko Doewes Elema

Jan Fyt is best known as a painter of dead game, with and without hunting dogs; his flower paintings are quite rare but are more vigorous and convincing than those of many of the flower specialists.

Fyt was born in 1611, the son of an Antwerp merchant. He studied with Hans van den Berch, and was employed for a time in the workshop of Frans Snyders, the friend and collaborator of Peter Paul

Rubens. In the early 1630's he travelled to Paris and Rome, and it is thought that he may have visited Holland as well. Fyt's game pieces were usually quite large, and his buyers tended to be members of the upper classes; his prices were correspondingly high during his lifetime.

Although Fyt's bouquet contains flowers which would not ordinarily be observable in the same season, it has an air of greater credibility than Cat. no. 15, for he has permitted the undersides of certain blossoms and leaves to be seen. Two flowers, fallen or discarded, lie on the tabletop. The really distinguishing feature of Fyt's work, however, is his ability to deal with rough surfaces and variegated colors in terms of strong modelling light.

17. **Adriaen van de Velde** (1636-1672), Dutch
The Crucifixion, 1660
Oil on canvas, 39 1/2"H., 28 1/2"W.
Signed lower right: A. v. d. Velde 1660

Provenance: Sold by Mak, Dordrecht, March 16-17, 1943, no. 128
H. A. J. Stenger collection, The Hague
Westerdijk collection, Enschede

Literature: J. G. van Gelder, in *Mededeelingen van het Rijksbureau,* I, 1946, p. 10.
G. J. Hoogewerff, *De Bentvueghels,* The Hague, 1952, pp. 99-100, 130.
S. Slive, "Notes on the Relationship of Protestantism to Dutch 17th Century Painting," *Art Quarterly,* 1956, p. 14, note 17.

Lent by Allert Elema

Adriaen van de Velde was born in Amsterdam, the son of Willem van de Velde I and younger brother of Willem van de Velde II (see Cat. no. 18), both of whom were marine painters. He was a student of Jan Wijnants and was also influenced by Philips Wouwerman, both Haarlem landscapists. Although he appears to have had no extensive formal training in figure painting in Holland, he was often asked to supply figures for the landscapes of other artists; and in his own landscapes the human figure plays a more than usually important role. His interest in figural work can only have been heightened by his three-year residence in Italy from 1653-56, and it was shortly after his return to Amsterdam from Italy that the present painting was done.

The *Crucifixion* is one of a small number of religious works commissioned from Adriaen van de Velde by several of the "hidden" Catholic churches of Amsterdam. Although public celebration of the Catholic Mass was forbidden by law in the Dutch Republic, by 1660 it was common knowledge that in Amsterdam alone at least sixty-two Catholic congregations were holding services in private homes and in abandoned warehouses throughout the city, for a list of them had been compiled in 1656 by the Council of the Reformed Church and presented to the Mayor. The fact that a similar list drawn up in 1681 contained only twenty-six *schuilkerken* means, not that there were fewer Catholics, but that the small churches of 1656 had consolidated during the 1660's and 1670's to form much larger ones. The most elaborate of the new churches are known to have contained pipe organs, as well as multiple altars furnished with altarpieces.[1]

The original location of Adriaen van de Velde's *Crucifixion* is not known, but it is stylistically similar to the series of five Passion scenes which he painted in 1664 for the hidden Augustinian church in the Spinhuissteeg known as "The Star."[2]

Van de Velde's religious paintings generally have dark backgrounds, like that of the Elema picture, and a rather stark, slender treatment of the human figure. Hoogewerff saw in the *Crucifixion* the possible influence of Francesco da Costello.[3]

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1. J. H. A. Engelbregt, O.F.M., "Het Orgel uit de Amsterdamse Schuilkerk 'In 't Boompie'", *"Nederlands Kunsthistorisch Jaarboek,* 11, 1960, pp. 185-207.
2. C. Hofstede de Groot, *Catalogue Raisonné . . .,* Vol. IV, nos. 11, 14, 15, 16, 18.
3. G. J. Hoogewerff, *op. cit.,* pp. 99-100.

18. **Willem van de Velde II** (1633-1707), Dutch
Ships in a Storm
Oil on canvas, 25 3/4"H., 44 1/4"W.
Provenance: Westerdijk collection, Enschede

Lent by Allert Elema

Willem van de Velde II was the older brother of Adriaen (see Cat. no. 17) and the son of Willem van de Velde I (1611-1693), who had been official draftsman to the Dutch navy since Admiral Tromp's victory over the Spanish armada at The Downs in 1639. He learned the rudiments of painting and naval architecture from his father, and also studied for a time under the gifted painter of sea storms, Simon de Vlieger. After de Vlieger's death in 1653, Willem II became his father's assistant—sailing into battle with him in order to record the maneuvers of the fleet.

At the outbreak of the third Anglo-Dutch War in 1672, both van de Veldes prudently left the Dutch navy to become offical fleet artists for the English: a King's Bill signed by Charles II grants each a salary of one hundred pounds annually, the Elder for "taking and making drafts of seafights" and the Younger "for putting the said drafts of seafights into colours."[1] When not sketching at sea, the two artists worked in Queen's House, Greenwich, now part of the National Maritime Museum where 1400 of their drawings are still preserved.

Although both van de Veldes were required to give first priority to actual naval engagements, working both on royal commissions and on those from individual naval commanders, Willem II found time during his later years in England to paint a number of imaginary storm scenes which are interesting precursors of the English Sublime. The Elema painting is one of these.

The basic compositions of many of the late storm paintings are similar to this with central lighting, dark foreground waves, and ships heeled over or foundering at each side of the canvas. In the present example two square-rigged English warships, recognizable by the

flags of the Red Squadron and the Cross of St. George, are riding out the storm with all sails furled. On the nearer of the two ships the sailors have taken refuge in the rigging and on the jackstaff to avoid being swept overboard by the waves pouring into the gunports and over the starboard bow.

Many critics including Hofstede de Groot and Wilhelm von Bode have found the late storm paintings objectionable on grounds of unnaturalness and over-dramatization. Willem II's many plein-air drawings and his brilliant meteorological observations of the 1650's and 1660's had perhaps led them to expect a harbinger of Impressionism, and they found instead an echo of Rembrandt or of Simon de Vlieger. None have denied, however, that the art of the two van de Veldes shaped the course of British marine painting up to and including J. M. W. Turner, who wrote "It was Van de Velde made me a painter."[2]

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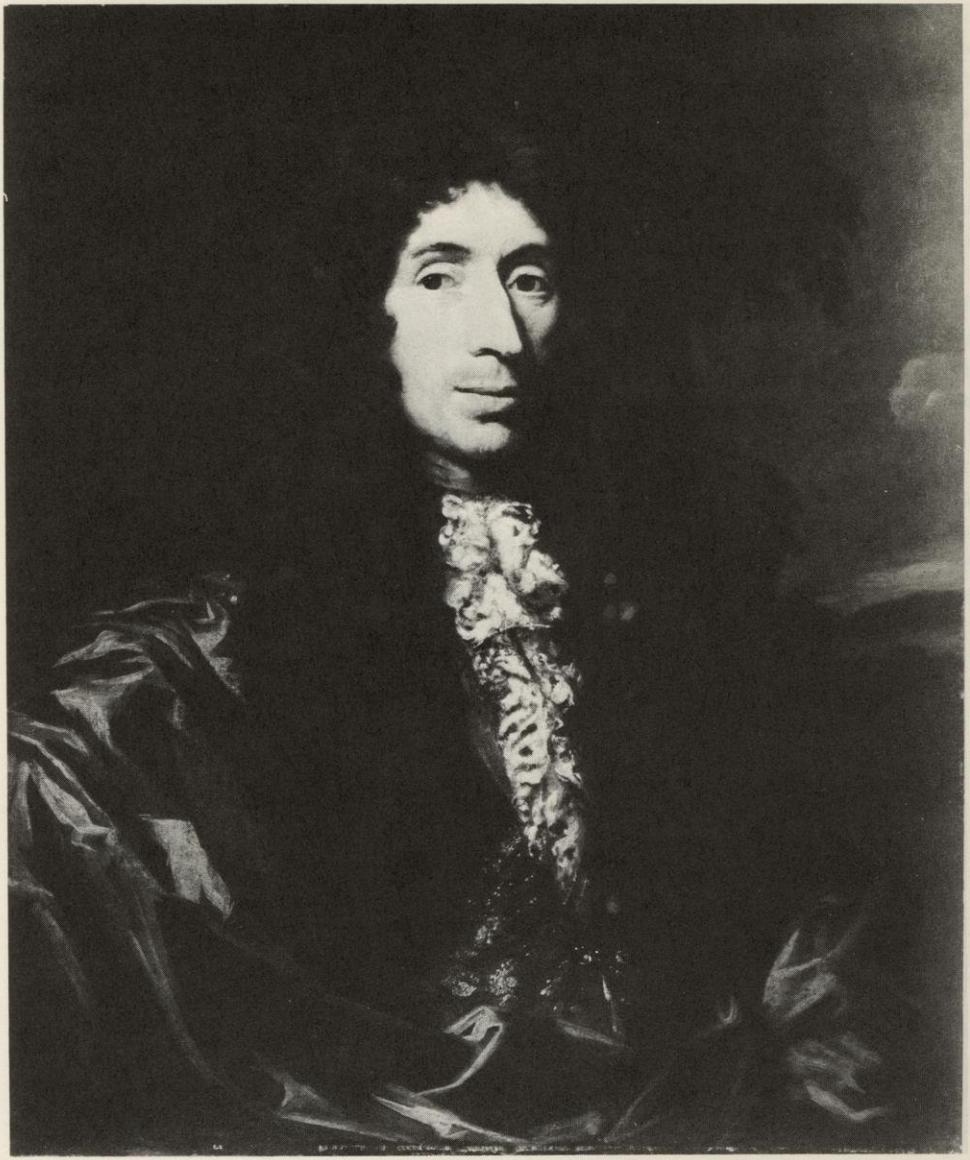
1. M. S. Robinson, *Van de Velde Drawings: A Catalogue of Drawings in the National Maritime Museum Made by the Elder and the Younger Van de Velde,* London, 1958, p. 12. See also Horace Walpole, *Anecdotes of Painting in England,* London, 1806, III, pp. 99-100.

2. Horace Shipp, "Dutch and Flemish Paintings, Part IV: Seascapes," *Apollo,* LVII (1953), p. 61.



19. **Nicolaes Maes** (1632-1693), Dutch
Portrait of a Gentleman
Oil on canvas, 30 5/8"H., 25"W.
Provenance: Westerdijk collection, Enschede

Lent by Allert Elema

Nicolaes Maes was born in Dordrecht in 1632. Houbraken states that in his youth he learned drawing from an "ordinary" master and painting from Rembrandt. The exact dates of his study with Rembrandt are not known, but it is generally assumed that they must have been within the late 1640's and/or early 1650's, for Maes is documented in Dordrecht again between 1653 and 1673, when he moved permanently to Amsterdam. From 1654 until about 1660 Maes specialized in genre paintings of women and children. His few portraits from that period are

candid, direct, and Rembrandtesque in lighting and coloration: two excellent examples are in the Art Institute of Chicago.[1]

After 1660 Maes became exclusively a portraitist and, according to Houbraken, his likenesses were more convincing than those of any artist before or since. Houbraken further relates that Maes had made a trip to Antwerp to study the work of Rubens and Van Dyck (date unspecified but evidently after his move to Amsterdam), and that he received many more portrait commissions than he could handle, leaving a number unfinished at the time of his death.

The Elema painting is a late Maes showing strong Franco-Flemish influence. The setting is pure Van Dyck with its asymmetrical arrangement of heavy foliage opening suddenly to reveal a glimpse of dark, glowing landscape. The sitter's costume is eloquent testimony to the all-pervading French influence which swept over the Dutch Republic during the last quarter of the seventeenth century. A Louis XIV wig and lace jabot have replaced the sober hairstyles and suits of Rembrandt's day, and a further note of baroque grandeur is sounded by the golden brocade of the waistcoat and the mantle of crimson satin encircling the lower part of the figure.

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1. *Portrait of a Man; Portrait of a Lady*, both gifts of Charles L. Hutchison, 1925.

20. **Unknown South German Artist**
St. Peter, 15th century
Oil on panel, 11 3/4"H., 7 1/4"W.
Provenance: Westerdijk collection, Enschede

Lent by Allert Martinus Elema

21. **Unknown South German Artist**
St. Paul, 15th century
Oil on panel, 11 3/4"H., 7 1/8"W.
Provenance: Westerdijk collection, Enschede

Lent by Allert Martinus Elema

INDEX