



Short notice

Eyecatchers: Exceptional Works of Art from the Broere Charitable Foundation

• PIETER ROELOFS •

Each and every work of art that enhances the Rijksmuseum's permanent display thanks to the Broere Charitable Foundation is a real eyecatcher. They often give the museum a new perspective of the time when they were made, and over the last few years many of the paintings have become real favourites with the public. The Broere Charitable Foundation has purchased these works of art over the last decade and, in most cases, made them accessible to the public in the Rijksmuseum straight away. A seventeenth-century painting by Ludolf Bakhuysen and a pair of Japanese folding screens by Kano Ryusetsu Hidenobu dating from around 1670-1700 were gifted to the museum, and no fewer than twelve paintings and a sculpture were placed on long-term loan (figs. 1a, b).¹ In so doing, the foundation has proved to be one of the most important private patrons of the Rijksmuseum in our time.

The Broere Charitable Foundation was initiated in the 1980's by the late Jacobus and Bastiaan Broere, founders of the oil storage and shipping company Gebroeders Broere NV in Dordrecht. The Foundation has since been funded by the Broere family and supports medical research and art. Thanks to the Broere Charitable Foundation,

< Detail of fig. 14

the overview of seventeenth-century Netherlandish painting in the Rijksmuseum has been enriched in areas that received little attention in the museum in the past, such as Mannerism, Caravagism and biblical history painting. The emphasis to date is on Dutch artists who spent part of their career working abroad and foreign artists who were important to the art of the Dutch Republic. The Broere Charitable Foundation thus actively contributes to the international perspective on Dutch art that the Rijksmuseum wants to offer.

International Perspective

The Rijksmuseum has long been keen to acquire a masterpiece on copper by Joachim Wtewael (1566-1638). The work of this versatile Utrecht painter played an important role in the development of Mannerism north of the Alps, but is rare – particularly on copper.² *Mars and Venus Surprised by Vulcan* (1610) not only allows Wtewael's narrative power and rich palette to speak out, it is also a typical example of the graceful poses, extravagantly twisted postures and over-developed musculature of international Mannerism (fig. 2).³

Wtewael takes the viewer straight to the heart of his bold picture. By placing the bed of the surprised lovers



Figs. 1a, b

KANO RYUSETSU
 HIDENOBU, A pair of
 folding screens with
 scenes from *The Tale
 of Genji* (c. 1670-1700).
 Ink and gold on paper,
 158.2 x 363.3 cm (each).
 Amsterdam, Rijks-
 museum, inv. nos.
 AK-RAK-2018-7, 8;
 Donation Broere
 Charitable Foundation,
 2018.



AK-RAK-2018-7

AK-RAK-2018-8



Fig. 2
JOACHIM WTEWAEEL,
*Venus and Mars
Surprised by
Vulcan*, 1610.
Oil on copper,
18.2 x 13.5 cm.
Amsterdam,
Rijksmuseum,
inv. no. SK-C-1712;
on loan from the
Broere Charitable
Foundation, 2012.

diagonally in the depth he cleverly leads our eye to the *moment suprême* of the mythological story, which he borrowed from Homer's *Odyssey* and Ovid's *Metamorphoses*.⁴ A crowd of curious gods circle around and above the bed while on the right Venus's husband, Vulcan, tiptoes into the room with a net in his hand to catch the adulterous couple in the act and reveal their behaviour in the presence of the entire community of gods.

A rather frivolous, risqué character similar to that in this small, refined painting with its humorous appeal, erotic charge and moral implications piques the viewer's interest in a painting by Wtewael's younger fellow artist Gerard van Honthorst (1592-1656), who also came from Utrecht and was internationally one of the most successful Dutch painters of the seventeenth

century (fig. 3). With their playful and sensual mythological figures in a daring scene, the two paintings offer a different view of the seventeenth century that was previously absent from the museum.

In *Satyr and Nymph* (1623) a laughing nymph pulls a satyr towards her by his goatee, while she lies before him naked to the waist.⁵ Van Honthorst mirrors her gesture by getting the lecherous woodland creature playfully chuck her under her chin. We may speculate as to who took the initiative here, but we cannot be certain. The painter makes us witnesses to a mutual seduction. Van Honthorst's broad brushstrokes, strong colours and bright lighting reinforce the lively nature of the scene. A particularly striking feature is the contrast between the satyr's suntanned, weathered face and torso and the nymph's porcelain white skin.

This canvas, the earliest documented painting of a mythological subject by the Utrecht Caravaggist, was created soon after his return from Italy in 1620. Van Honthorst depicts the figures from a low viewpoint, which makes it likely that the painting was originally intended to be mounted on a chimney breast. The proximity of the intimate scene so close to the picture plane has few parallels in Dutch painting in the first quarter of the seventeenth century. In the proportions and positioning of the semi-naked figures, with the nymph's hand disarmingly behind her head, Van Honthorst is indebted to a long classical tradition of Italian predecessors such as Titian, Correggio and the Carracci brothers.⁶

A New Dimension

Thanks to *Christ among the Doctors* (c. 1609) by the Italian painter Orazio Borgianni (1574-1616) it is possible, for the first time in the Rijksmuseum, to provide an international context for the works of Van Honthorst and his Utrecht contemporaries Dirck van



Fig. 3
GERARD VAN HONTHORST,
Satyr and Nymph,
1623.
Oil on canvas,
104 x 131 cm.
Amsterdam
Rijksmuseum,
inv. no. SK-C-1759;
on loan from the
Broere Charitable
Foundation, 2015.



Fig. 4
ORAZIO BORGIANNI,
Christ among the
Doctors, c. 1609.
Oil on canvas,
78.2 x 104.6 cm.
Amsterdam,
Rijksmuseum;
inv. no. SK-C-1709;
on loan from the
Broere Charitable
Foundation, 2012.

Baburen and Hendrick ter Brugghen (fig. 4).⁷ It was Borgianni and some other early followers of Caravaggio whose direct realism and strong chiaroscuro had a great influence on the painting style of the Utrecht Caravaggisti between 1610 and 1630. Small-scale cabinet works like the painting from the Broere Charitable Foundation, usually made for private collectors, contributed to the rapid spread of Caravaggism throughout Europe.

Christ among the Doctors is one of the strongest examples of the new painting manner that was developed in Rome shortly after 1600. Borgianni succeeded in bringing his subject to the fore lucidly and succinctly. Attention is focused on the interaction between the carefully framed half figures. The painter zoomed in on the young Christ, placing the twelve-year-old child in the spotlight amidst the old scholars at the moment he is discussing the Scriptures. Reflecting the verses in the Gospel according to St Luke, Borgianni emphasized the lively interaction between the boy and his listeners, whose expressions, gestures and interactions reveal their bewilderment at his answers and his knowledge.⁸

The clear lighting, with a sophisticated interplay of shadow, half shadow and light, the bright colour contrasts and the varied handling, juxtaposing a refinement of brushstroke with a rougher touch, contribute to this canvas's unusual expressiveness. Taken together, these elements also bear witness to the fact that Borgianni, who in his younger years was active for some time in Spain, was receptive to aspects of the painting tradition of artists like El Greco and his Spanish contemporaries.⁹

Powerful Directness

We also see the powerful directness in the interaction of the figures that characterizes Van Honthorst and



Borgianni in the scene with *Cimon and Pero* (c. 1655-57) by the Amsterdam painter Willem Drost (1633-1659) (fig. 5).¹⁰ In the last years of his life this talented pupil of Rembrandt's worked in Venice, where he died at the age of twenty-five. A strong painting by Drost has long been on the Rijksmuseum's wish list. At present we know of no more than forty-one of his works, only six of which were made in Italy.¹¹ *Cimon and Pero*, not only the largest, but one of the very best paintings we know of by Drost, is the first history painting by the painter in a Dutch museum.¹² Charity and the ultimate sacrifice take centre stage in the tale of Cimon and Pero, which had been chronicled in Roman Antiquity by the Latin author Valerius Maximus.¹³ The old

Fig. 5
WILLEM DROST,
Cimon and Pero,
c. 1655-57.
Oil on canvas,
156 x 117.5 cm.
Amsterdam,
Rijksmuseum,
inv. no. SK-C-1802;
on loan from the
Broere Charitable
Foundation, 2020.



Fig. 6
BARTOLOMEO
MANFREDI,
Cimon and Pero,
c. 1615-17.
Oil on canvas,
130 x 97 cm.
Florence, Galleria
degli Uffizi, inv./
cat. no. 1890/10038.

Cimon was condemned to death by starvation, but his daughter Pero visited him in prison and kept him alive by breastfeeding him in secret. In his painting Drost depicts the moving moment known as the *Caritas Romana*. The young Pero averts her gaze, alert to her surroundings, while she surreptitiously feeds her chained, emaciated father. In all his vulnerability the weakened old man seeks comfort by holding on to the fabric of her skirt. In turn, Pero reassuringly lays her hand on his bare shoulder.

It is likely that Drost made the painting in Italy. It fits seamlessly in the Italian works by him that we know of to date: all of them monumental scenes with one or two figures, frequently featuring the contrast

in age between a young and old person.¹⁴ In the general composition, the positioning of the figures and the carriage of the heads in the Broere Charitable Foundation canvas, he was obviously influenced by a painting of the same subject by Bartolomeo Manfredi, made some four decades earlier (fig. 6).¹⁵ Drost would have seen the painting in Italy, possibly in Rome where the artists' biographer Arnold Houbraken tells us that he had spent some time.¹⁶ He transformed Manfredi's sharp, Caravaggist style into a more painterly technique with soft chiaroscuro and a strong sense of realism that mirrors the work of the Venetian *tenebrosi*, a group of neo-Caravaggist painters which also included Johann Carl Loth and followed in the wake of the Spanish painter Jusepe de Ribera. Drost's work in Venice was very similar to Loth's in terms of the effect of light, the use of colour, the manner and the physiognomy of the figures.¹⁷

Italianates

The Italianates, a group of painters who actively contributed to the popularity of Italy and the Italian landscape in particular in the Dutch Republic, are strongly represented in the Rijksmuseum by such artists as Jan Both, Karel du Jardin and Nicolaes Berchem. Jan Baptist Weenix (1621-1659), the Utrecht painter whose striking work *The Dutch Ambassador on his Way to Isfahan* (inv. no. SK-A-3879) is enjoyed by visitors to the Rijksmuseum, was a prominent artist in this group, but until recently the museum was unable to show any of his Italianate work.

After the Hunt (c. 1656), one of Weenix's finest Italianate scenes, is now also on display in the Rijksmuseum (fig. 7).¹⁸ In a Mediterranean landscape, some hunters, dressed in fashionable costumes, pause by the ruins of an ancient Roman building.



Fig. 7

JAN BAPTIST
WEENIX, *After the
Hunt*, c. 1656.
Oil on panel,
87 x 75 cm.
Amsterdam,
Rijksmuseum,
inv. no. SK-C-1786;
on loan from the
Broere Charitable
Foundation, 2017.

> Fig. 9

DIRK VALKENBURG,
*A Eurasian Eagle-
Owl with Other Birds
in a Landscape*,
c. 1695-1700.
Oil on canvas,
127 x 101 cm.
Amsterdam,
Rijksmuseum,
inv. no. SK-C-1821;
on loan from the
Broere Charitable
Foundation, 2021.

> Fig. 10

JAN WEENIX,
*Gamepiece with a
Dead Heron*, 1695.
Oil on canvas,
134 x 111.1 cm.
New York,
Metropolitan
Museum of Art,
inv. no. 50.55;
Roger Fund, 1950.

A young beggar, sitting beside one of the columns, has a hat in his hand, hoping to receive alms. In the foreground a boy in a red hunting costume stands in bright light in front of a monumental gate. He is accompanied by three dogs. In his hands he holds a folded hunting net. A blue hunting bag and the catch of the day – a hare, a heron and two partridges – lie at his feet.

Weenix stayed in Italy between 1643 and 1647 and joined the Dutch Bentvueghels. In Rome he worked for Cardinal Camillo Pamphilj among others. He made the painting from the Broere Charitable Foundation in the period after his return to



Fig. 8

CHARLES COURTRY,
AFTER JAN BAPTIST
WEENIX,
Après la chasse, 1881.
Etching, 188 x 140 mm.
Amsterdam,
Rijksmuseum, inv. no.
RP-P-OB-42.972.



the Netherlands, probably in Utrecht around 1656.¹⁹ The canvas has its present title because it was made into a print in 1881 by the Frenchman Charles Courty and called *Après la chasse* (fig. 8).

Forceful Bird Painting

The Amsterdam painter Dirk Valkenburg (1675-1721) gave a southern ambiance to his work *A Eurasian Eagle-Owl with Other Birds in a Landscape* (c. 1695-1700) with his mountainous river landscape as the location for a painting of birds (fig. 9).²⁰ In the foreground, an eagle owl sits pompously under an oak tree on a dead white pheasant, which he grips tightly between his claws. With his large, round eyes he is alert to his surroundings. But he fails to notice one attacker. In the blink of an eye, he will be attacked by a carrier pigeon swooping down on him from the sky, instantly undermining his role as a triumphant hunter.²¹

Valkenburg is indebted to his teacher Jan Weenix, son of the aforementioned Jan Baptist, for the scheme of his composition with the birds and flowering plants in the right foreground in a bright spotlight, contrasted with the view of the water, the trees and the mountains on the left.²² According to his contemporary, Johan van Gool, Valkenburg lived in Weenix's house for two years, where he practised 'painting all kinds of tame and wild animals, as well as many beautiful birds'.²³ It was in precisely this period that Weenix integrated a great sense of space into his hunting scenes, exemplified in his 1695 *Game-piece with a Dead Heron* in the Metropolitan Museum of Art in New York, which Valkenburg accurately adopted, including the crops (fig. 10).²⁴

While flying pigeons in similar positions also frequently feature in paintings by Weenix and his cousin Melchior d'Hondecoeter, the owl with its powerful expression is characteristic of Valkenburg. Weenix usually reserved the prominent position in the near foreground for



dead birds, sometimes combined with a dog, a peacock or a monkey. What is striking in Valkenburg's painting is the contrast between the careful rendition of the texture of the birds' plumage, the bones on the ground and the leaves of the acanthus and poppies in the right foreground on the one hand, and the freer, less polished landscape background on the other.

In 1696 Valkenburg, then in his early twenties, went to Germany, where his stay included six months working in Augsburg before he settled in Vienna. It was there that in 1698-99 Johann Adam Andreas I, Prince of Liechtenstein, commissioned him to make a series of four hunting still lifes that likewise exuded the atmosphere of Weenix.²⁵ It is conceivable that the similar painting in the Rijksmuseum

Fig. 11

MARTIN VAN DEN BOGAERT, called DESJARDINS; casting (?) ROGER SCHABOL, *Portrait of Louis XIV (1638-1715), King of France and Navarre*, c. 1690-95. Bronze, on a *fior di pesco* base, h. 39 cm (53 cm with plinth). Amsterdam, Rijksmuseum, inv. no. BK-2014-23; on loan from the Broere Charitable Foundation, 2014.



was also produced in the last years of the seventeenth century within Weenix's sphere of influence, possibly even during his time in the south.²⁶ A relevant point here is that the frame must also have been made in Southern Germany or Vienna in the years around 1700. It may be assumed on the grounds of technical and stylistic arguments that is the original frame, with the symmetrical design, the cartouches, the acanthus leaves, the laurel leaves and the intertwined ribbons and tendrils. The carved tendrils ending in the shape of oak leaves create an attractive unity with the oak tree in the painting.²⁷ In the Rijksmuseum the painting of the birds splendidly complements the paintings by d'Hondecoeter commissioned by Stadholder-King William III.²⁸

International Court Art

Painters were not the only ones to make names for themselves abroad. Martin van den Bogaert (1637-1694), better known internationally as Martin Desjardins, showed that Dutch sculptors also had an impact beyond the borders of the Dutch Republic. Born in Breda, he trained in Antwerp and shortly before 1660, while in his early twenties, went to Paris, where in the sixteen-seventies he became one of the most prominent artists at the court of *Le Grand Monarque*, Louis XIV. While there he contributed to the French king's carefully managed personality cult and regal propaganda with portrait busts, equestrian statues and other memorials.²⁹

Original work by Desjardins rarely comes on to the market, unlike later, nineteenth-century replicas. The restrained, refined classicist *Portrait of Louis XIV (1638-1715): King of France and Navarre* (c. 1690-95) in patinated bronze, probably cast in his workshop by the famous Flemish bronze founder Roger Schabol (1656-1727), now on display in the Rijksmuseum, is a rare contemporary portrait of the Sun King

with a less formal character (fig. 11).³⁰

Desjardins portrayed Louis XIV slightly smaller than life-size with an exuberantly curly, contemporary 'in folio' wig on his head, wearing a modest cuirass in Roman style. On his chest, half-hidden by the drapery, we see the brilliant sun, the monarch's personal emblem, alluding to the god Apollo. The bronze bust on its red marble base fills an important gap in the Rijksmuseum's display as there was no representative portrait of the Sun King. The bust is the centrepiece in the museum's collection of international court art from around 1700 and, with the marble bust of his political opponent Stadholder-King William III (1699) by Johannes Blommendael in the Mauritshuis, one of the only two top-quality, typically Baroque portraits of monarchs in Dutch museums.³¹

Flemish Painting

Whereas the Rijksmuseum houses the most important collection of Northern Netherlandish paintings, the art of the Southern Netherlands has been traditionally underrepresented. The collection of Flemish paintings is unbalanced and contains around 150 works. Only a small number of those paintings can measure up to the standard of the paintings in the museum produced in the Northern Netherlands. The highlights are the three portraits of an Antwerp merchant's family painted by Jacob Jordaens (1593-1678), which the museum acquired in 2002.³²

So far, the Rijksmuseum had not had a history painting by a prominent Flemish artist. This narrative aspect of Flemish painting can now also be shared with the public with the loan of Jordaens's monumental painting *The Meeting of Odysseus and Nausicaa* (c. 1635-40) (fig. 12).³³ Here Jordaens presents a personal, original interpretation of a story from Homer's *Odyssey*.³⁴ Odysseus, naked and ex-

hausted after he had been shipwrecked on the island of Phaeacia on his homeward voyage from Troy, frightens the companions of Princess Nausicaa, daughter of King Alcinous and Queen Arete, when he emerges from the bushes and kneels before her. One of the handmaidens, standing the closest to him, gets ready to flee in terror. Jordaens placed Nausicaa, not afraid for a moment, in the centre of the landscape, in front of the gilded carriage that would carry the man to her parents' palace, so that he could

Fig. 12

JACOB JORDAENS,
*The Meeting of
Odysseus and
Nausicaa*, c. 1635-40.
Oil on canvas,
117,5 x 194 cm.
Amsterdam,
Rijksmuseum,
inv. no. SK-C-1744;
on loan from the
Broere Charitable
Foundation, 2013.



Fig. 13

JACOB JORDAENS,
*The Meeting of
Odysseus and
Nausicaa*, c. 1630-35.
Watercolour and
probably tempera
over an underdrawing
in black chalk on
paper, 96.2 x 193.6 cm.
Private collection.





ask them to help him return to his home on the island of Ithaca. The composition of the painting is almost identical to a large work on paper that was in the art market around 2012 and was probably made as a preliminary drawing or *modello* for a tapestry from the series about the life of Odysseus that Jordaens designed shortly after 1635 (fig. 13).³⁵ Seven of the tapestries in this series have survived, but they do not include one of the scene depicted here. Nevertheless, it is likely that the painting is related to this set of tapestries, as a demonstration piece or for a private collector. In addition to the canvas and the aforementioned work on paper there is a second painting with a similar composition that is now in the Noordbrabants Museum in Den Bosch.³⁶

An Image of the Time

Besides the paintings and sculpture with a clear international component, in recent years the Broere Charitable Foundation has acquired a number of outstanding Dutch paintings of superb artistic quality, striking individuality and narrative power. *Dutch Ships in a Calm Sea* (c. 1665) by Willem van de Velde II (1633-1707) is one of the best-preserved works by the seventeenth-century master of the seascape (fig. 14).³⁷ For many years it has been on display in the Gallery of Honour and in the eighteenth century it had already been lauded as ‘one of the best jewels by this excellent master painter’,³⁸ a compliment that has been repeated since then by several leading connoisseurs.³⁹

The painting excels artistically and aesthetically because of the serene harmony of the composition and the exceptionally accurate rendering of the rigging, sails and cannons, and it provides an accurate image of the age. Here Van de Velde refers to the impressive expansion of the Dutch fleet in the first half of the sixteenth century. On an expanse of calm sea,





Fig. 14
 WILLEM VAN DE
 VELDE, *Dutch Ships
 in a Calm Sea*,
 c. 1665.
 Oil on canvas,
 86.8 x 120 cm.
 Amsterdam,
 Rijksmuseum,
 inv. no. SK-C-1707;
 on loan from the
 Broere Charitable
 Foundation, 2012.

he shows a small Dutch squadron preparing to set sail. The stern of the ship in the foreground on the right is decorated with the arms of Amsterdam, held up by two lions rampant. The crossed anchors of the admiralty are at the bottom on the stern to the right of the rudder.

It is striking that the same type of warship is represented six times, each time from a different viewpoint. It was these brand new, lighter ships with shallow drafts, as Van de Velde clearly shows in his painting, that would play a crucial role between 1665 and 1667 during the Second Anglo-Dutch Naval War. The vessels were praised for their manoeuvrability and their ability to operate in the shallow coastal waters, giving the Dutch fleet an edge over its opponents. In this painting, Van de Velde created homage to an important technical innovation in the national shipbuilding

industry in his time, a formula that would also make his name as a painter at the English court from the early sixteen-seventies.

A Unique Aspect

Van de Velde's fresh colour palette and pleasant mood are echoed in *An Extensive Seascape with Figures by a Boat on a Shore* (1667) by Ludolf Bakhuysen (1630-1708), which was generously gifted to the Rijksmuseum by the Broere Charitable Foundation in 2021 to offer moral and financial support to the museum and its employees during the difficult period of the Covid-19 pandemic (fig. 15).⁴⁰ Like Van de Velde, Bakhuysen was one of the most authoritative and productive marine painters of the seventeenth century whose works soon attracted an international clientele. In 1665-66 he painted a view of Amsterdam and the River IJ, which was given to King

Louis XIV's Foreign Secretary as a diplomatic gift.⁴¹ Houbraken tells us that a number of prominent European dignitaries – from Archduke Cosimo III de' Medici and King Frederick I of Prussia to Tsar Peter the Great – visited Bakhuisen's renowned Amsterdam workshop.⁴²

An Extensive Seascape with Figures by a Boat on a Shore represents a unique aspect of Bakhuisen's oeuvre. Whereas the marine painter's reputation is primarily linked to his dramatic storms at sea and dynamic harbour views with various types of ships, this painting is one of the highlights of his tranquil, harmoniously designed coastal views. Under a dynamic cloudy sky, a woman and a child move along the beach, attracting the attention of two men at the foot of a dune. A flat-bottomed boat lies on the sand, its sails still raised. With strong chiaroscuro, Bakhuisen created a scene of vibrant tension.

Contrary to previous thinking, this is not a generic seascape. Bakhuisen

situated the scene near the Landsdiep off the coast of Huisduinen. In his time the village near Den Helder in the extreme north of the province of Holland had a strongly protected coastline. On the right Bakhuisen depicted one of the breakwaters, a row of posts extending into the sea which protected the beach against the power of the waves. With the large merchant ship in the background and the sunlit strip of land with the tower on the horizon he was referring to the Roads of Texel. In the seventeenth century this was where the ships that sailed to the Indonesian archipelago were provisioned. Flat-bottomed boats, like the one Bakhuisen painted here, were common in this area at the time, because they were ideal for loading, provisioning and unloading the impressive seagoing sailing ships, which were unable to enter the ports on the shallow Zuiderzee because of their deep drafts.⁴³

Elegant Refinement

It has traditionally been accepted that Ludolf Bakhuisen created several seascapes in the background of seafarers' portraits produced by Bartholomeus van der Helst (c. 1613-1670).⁴⁴ In Amsterdam Van der Helst was one of the foremost portrait painters of his time, ranking alongside Rembrandt, Ferdinand Bol and Govert Flinck. Burgomasters, members of the elite, civic guardsmen and prominent merchants sought him out to paint their portraits. His paintings in the Rijksmuseum are represented at the highest level with such works as the civic guard group portraits *Officers and Other Civic Guardsmen of District VIII in Amsterdam under the Command of Captain Roelof Bicker* (c. 1640-43) (inv. no. SK-C-375) and *Banquet at the Crossbowmen's Guild in Celebration of the Treaty of Munster* (1648-50) (inv. no. SK-C-2) and the portraits of Andries Bikker (1642) (inv. no. SK-C-146), his son Gerard Bikker (c. 1642) (inv. no. SK-C-147) and Mary Henrietta Stuart (1652) (inv. no. SK-C-142).

Fig. 15
LUDOLF BAKHUISEN,
*An Extensive
Seascape with
Figures by a Boat
on a Shore*, 1667.
Oil on panel,
39.4 × 34 cm.
Amsterdam,
Rijksmuseum,
inv. no. SK-A-5080;
Donation Broere
Charitable
Foundation, 2021.



Portrait of a Gentleman (1645) was created in the period when Van der Helst was at his peak as a portrait painter and working on his most ambitious commissions.⁴⁵ The elegant, finely painted portrait shows the trend that was all the rage in the sixteent-forties. With a feeling for the prevailing taste, Van der Helst painted a three-quarter length likeness of a young man with mid-length blond, curly hair, in a distinguished black outfit, sitting in a chair (fig. 16).⁴⁶ The man in his twenties has yet to be identified. Given the painter's clientele it is likely that the sitter came from

Amsterdam or perhaps Rotterdam, where some of Van der Helst's clients also lived. His fashionable clothes and self-assured pose indicate that he was a member of the upper class of his time.

Van der Helst's talent for expressing surface and texture is unmistakable in the details. The white of the shirt, the lace-trimmed collar and the decorative cuffs lend the young man's clothes lively definition and contrast. The man actively addresses the viewer. While he leans back leisurely with one arm on the back of the chair, his gloves held casually in his hand, his other hand, holding his hat, rests lightly on his thigh.

Fig. 16

BARTHOLOMEUS
VAN DER HELST,
*Portrait of a
Gentleman*, 1645.
Oil on canvas,
129.4 x 101.3 cm.
Amsterdam,
Rijksmuseum,
inv. no. SK-C-1826;
on loan from the
Broere Charitable
Foundation, 2021.





A Successful Collaboration

Where Willem van de Velde and Ludolf Bakhuysen were the most important Dutch specialists when it came to painting seascapes in the second half of the seventeenth century and Bartholomeus van der Helst was one of the top-ranking portrait painters of his time, in the first half of the seventeenth century Dirck van Delen (1605-1671) was one of the most successful and productive painters of church and palace interiors. Unlike the three artists mentioned above, whose careers were primarily spent in the artistic hub of Amsterdam, Van Delen worked in Arnemuiden, a small village near Middelburg, from where he maintained links with Antwerp.

Van Delen's *Iconoclasm in a Church* (1630) (inv. no. SK-A-4992) and *A Family beside the Tomb of William I in the Nieuwe Kerk, Delft* (1645) (inv. no. SK-A-2352) can be seen in the Rijksmuseum. The museum also holds a seven-piece room decoration (1630-32)

(inv. nos. SK-A-3936 to SK-A-3942). Until recently the museum lacked a monumental imaginary church interior, the genre with which Van Delen primarily made his name in his time. *Interior of a Gothic Church* (1641) is a high-quality example of this essential aspect of his oeuvre, at the same time representing his successful collaboration with Anthonie Palamedesz (1601-1673) as a figure painter (fig. 17).⁴⁷

Interior of a Gothic Church is one of the more ambitious paintings that Van Delen made. From a slightly elevated viewpoint the painter offers us a view of the nave looking towards the chancel. Van Delen's light, bright palette and his subtle sense of detail are striking. The interior is lit from the left by the large windows. In the side aisle hangs a large church organ and various columns are adorned with epitaphs. There is a pulpit in the background on the right, in front of a choir screen topped with the Tablets

Fig. 17
DIRCK VAN DELEN
and ANTHONIE
PALAMEDESZ,
*Interior of a Gothic
Church*, 1641.
Oil on panel,
47.1 x 63.7 cm.
Amsterdam,
Rijksmuseum,
inv. no. SK-C-1799;
on loan from the
Broere Charitable
Foundation, 2018.

of the Law. Palamedesz added the figures after the completion of the architectural setting. Scattered throughout the church, the groups of figures reinforce the three-dimensional effect and the building's grandeur. Van Delen will have sent the work to Delft, where Palamedesz regularly populated paintings for him, for this finishing touch.

An Early Painting

One painting among the works of art from the Broere Charitable Foundation stands out because it is particularly early. *St Jerome and St Catherine of Alexandria* (fig. 18) is the only work from the foundation that does not date from the seventeenth century. It was, moreover, created in the Southern Netherlands, not in the north. The incredibly well-preserved panel was painted in Bruges or Brussels between 1480 and 1490 by an unknown artist in the circle of the Rogier van der Weyden,⁴⁸ making this long-term loan one of the rare early paintings from the Southern Netherlands in a Dutch museum.

Behind an arcade of gilded tracery in a *hortus conclusus*, St Jerome and St Catherine of Alexandria sit on a turf bench in front of a rose hedge. The world stretches out beyond their enclosed garden. A pond with two swans, a few buildings and the skyline of a town appear against the atmospheric setting of high mountains. True-to-life herbs and flowers in the foreground add to the realism of the scene: narrowleaf plantains (*plantago lanceolata*), woodland violets (*viola sylvestris*) and columbine (*aquilegia*).

The two saints are shown with their attributes. Jerome, in his cardinal's vestments, is accompanied by a lion that leans against him like an affectionate pet. The Church Father had just removed a thorn from its paw.

Beside St Catherine are the tools of her martyrdom, a broken wooden wheel and the sword that beheaded her.



But there is no evidence of suffering in this scene. Catherine is dressed like a role model for rich, courtly women in a contemporary, fur-lined overgarment with cut-away, extended sleeves. Above her shaved forehead she wears a fashionable headdress. The king's daughter studies a *cordiforme*, a heart-shaped book that became popular in the late fifteenth century and contained secular songs as well as prayers.⁴⁹ The layout of the pages with the decorated initials calls to mind a contemporary prayer book. There is a similar example in *Portrait of a Young Man* in the National Gallery in London, attributed to the Master of the View of Saint Gudula (fig. 19); the position of the book and the reader's hands are identical.⁵⁰ In the context of the private

Fig. 18
ANONYMOUS,
*St Jerome and
St Catherine of
Alexandria*,
c. 1480-90.
Oil on panel,
84.5 x 61 cm.
Amsterdam,
Rijksmuseum,
inv. no. SK-C-1787;
on loan from the
Broere Charitable
Foundation, 2018.

garden, Catherine's activity alludes to her divine love – entirely in line with her *vita*. After all, in her loyalty to Christ she rejected none other than the Roman emperor Maxentius as a suitor, a devotion in which she found her equal in Jerome.

Remarkable Provenance

Several works from the Broere Charitable Foundation have remarkable provenances. Since the late eighteenth century *An Extensive Seascape with Figures by a Boat on a Shore* by Ludolf Bakhuysen (fig. 15) has made its long journey through renowned art collections in Europe: from Eugène de Beauharnais, 1st Duke of Leuchtenberg, son of Joséphine Bonaparte, Napoléon Bonaparte's first wife, to Grand Duchess Maria Nikolaievna, the oldest daughter of Tsar Nicholas I in St Petersburg.⁵¹ Until the sale in 1808, Wtewael's *Venus and Mars Surprised by Vulcan* (fig. 2) was part of the famous collection owned by Gerrit van der Pot van Groeneveld in Rotterdam.⁵²

The painting was not one of the sixty-five works purchased by Louis Bonaparte, King of Holland, for the Koninklijk Museum two hundred years ago, but now, thanks to the Broere Charitable Foundation, it has been reunited with these works in the Rijksmuseum.

Satyr and Nymph by Gerard van Honthorst (fig. 3) was acquired by the Broere Charitable Foundation from the collection of Graf von Schönborn in Schloss Wiessenstein in Pommersfelden in Germany. The painting has been in the possession of this family since at least the early eighteenth century.⁵³ Until recently *Cimon and Pero* by Willem Drost (fig. 5), *The Meeting of Odysseus and Nausicaa* by Jacob Jordaens (fig. 12) and *Dutch Ships in a Calm Sea* by Willem van de Velde (fig. 14) had led a hidden existence in England and Scotland, where the paintings had been cherished by distinguished families for up to two centuries.⁵⁴ Prior to the current presentation in the Rijksmuseum *St Jerome and St Catherine of Alexandria* (fig. 18) had not been seen in public either.⁵⁵

The Desire to Share

It is thanks to the generosity of the Broere Charitable Foundation that these outstanding works, which are of great importance to the cultural heritage of the Netherlands, have been entrusted to the Rijksmuseum. The fact that these eye-catchers can be looked at, studied or admired by millions of visitors should not be taken for granted. This is based on a keen eye for the quality and particularity of art, a love of Dutch heritage and a special vision to want to share art with others. As Taco Dibbits, the general director of the Rijksmuseum aptly put it in 2020: 'It's fantastic that there are people who buy art in order to share it.'⁵⁶

Fig. 19
MASTER OF THE
VIEW OF SAINT
GUDULA, *Portrait
of a Young Man*,
c. 1480-85.
Oil on panel,
22.8 x 14 cm. London,
National Gallery,
inv. no. NG2612;
Salting Bequest,
2010.



- 1 Head of Asian Art Menno Fitski will give a detailed description of this pair of Japanese folding screens in a future Bulletin acquisition series.
- 2 We know of twenty-six paintings on copper by Wtewael. See J. Clifton et al., *Pleasure and Piety: The Art of Joachim Wtewael*, exh. cat. Washington (National Gallery of Art)/Utrecht (Centraal Museum)/Houston (Museum of Fine Arts) 2015, p. 7.
- 3 Signed and dated on the left on the staircase: *Jo. Wte. Wael. fecit. 1610*. M. Ubl, 'Acquisitions: Paintings 2008-13', *The Rijksmuseum Bulletin*, vol. 61 (2013), no. 3, pp. 298-99 (with provenance information); L.M. Helmus in J. Clifton et al. 2015 (note 1), pp. 130-32, cat. no. 26. Wtewael painted the scene in two other similar versions (1601, Mauritshuis, The Hague, inv. no. 223; 1604-1608, The J. Paul Getty Museum, Los Angeles, inv. no. 83.PC.274)
- 4 *Odyssey*, book 8:266-369; *Metamorphoses*, book 4:171-189.
- 5 Signed and dated upper left: *G. v. Honthorst: fe 1613*. R.J. Hudson and R.E.O. Ekkart, *Gerrit van Honthorst (1592-1656)*, Doornspijk 1999, pp. 120-21, cat. no. 122 (with provenance information).
- 6 For the use of this popular pose by Italian and Dutch artists see among others E.J. Sluijter, *Rembrandt and the Female Nude*, Amsterdam 2006, pp. 305-09.
- 7 D. Bull, 'Acquisitions: Paintings 2008-13', *The Rijksmuseum Bulletin*, vol. 61 (2013), no. 3, pp. 295-97 (with provenance information); B. Ebert and L.M. Helmus, *Utrecht, Caravaggio en Europa*, exh. cat. Utrecht (Centraal Museum)/Munich (Alte Pinakothek) 2018, pp. 152-59, cat. no. 27.
- 8 Luke 2:46-47.
- 9 G. Papi, *Orazio Borgianni. Un genio inquieto nella Roma di Caravaggio*, exh. cat. Rome (Palazzo Barberini) 2020, pp. 88-89.
- 10 ...; in possession of the same family since at least 1850 (according to Sotheby's); sale, New York (Sotheby's), 1 February 2018, no. 25; to Salomon Lilian Dutch Old Master Paintings, Amsterdam/Geneva; from whom purchased by the present owner, 2020.
- 11 J. Bikker, *Willem Drost: A Rembrandt Pupil in Amsterdam and Venice*, New Haven/London 2005, pp. 104-24, cats. 25-38. According to Bikker, *Flora*, a painting by Drost known only for a few years was probably also made in Venice. See sale New York (Sotheby's), 25 January 2017, no. 17.
- 12 The only other painting by Drost in public ownership in the Netherlands is *Portrait of a Woman*, painted in Amsterdam in 1653 (Museum Bredius, The Hague, inv. no. 40-1946); Bikker 2005 (note 10), pp. 91-92, cat. no. 18.
- 13 Valerius Maximus, *Factorum ac dictorum memorabilium libri IX*, book 5, chapter 4.
- 14 Sale London (Sotheby's), 1 February 2018, no. 25 (J. Bikker); Bikker 2005 (note 10), pp. 40-47. The only other painting with more than one figure we know of from his Italian period is *Mercury and Argus* (Staatliche Kunstsammlungen, Dresden, inv. no. 1608). For paintings in which the contrast between young and old plays a central role see Bikker 2005 (note 10), cat. no. 25, 134, 32 and 110. Lead isotope analysis of the painting carried out by Paolo D'Imporzano showed that the lead white used in Cimon and Pero was Dutch, not Italian, and that it bears a strong resemblance to that found in various paintings made around 1650 in Rembrandt's circle in Amsterdam. This leads the author to conclude that the work was painted in Amsterdam. The detailed results of this study will be published in his forthcoming PhD dissertation (UVA, Amsterdam).
- 15 Florence, Galleria degli Uffizi, inv./cat. no. 1890/10038. With thanks to Rob Erdmann (senior scientist, Rijksmuseum) for the construction of a Curtain Viewer for the two paintings, which makes it possible to compare the paintings more precisely than was previously possible. It is assumed that Drost used a preparatory drawing, now lost, of which several copies exist. See: B. van Sighem, 2000/M. Ram, 2018, 'copy after Willem Drost, *Cimon and Pero*, after c. 1650-c. 1655', in J. Tiron (ed.), *Drawings by Rembrandt and his School in the Rijksmuseum*, online coll. cat. Amsterdam: hdl.handle.net/10934/RM0001.COLLECT.36096 (accessed 12 July 2021).
- 16 A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderesen*, 3 vols., Amsterdam 1718-1721, vol. 3 (1721), p. 61, p. 291. N. Hartje, *Bartolomeo Manfredi (1582-1622): ein Nachfolger Caravaggios und seine europäische Wirkung. Monographie und Werkverzeichnis*, Weimar 2004, pp. 85-86, 336-37, 477, cat. no. A21, fig. 14, identifies this painting as the work that was described in the inventory of the Amsterdam silk merchant Abraham Peronneau in 1692 as '1. Daer de doghter de vader de borst geeft, van Manfredo f 250'. She suggests that this painting was previously in the collection of the Amsterdam merchant Balthasar Coymans, who according to Joachim von Sandrart owned many paintings by Manfredi.

- 17 B. Aikema, 'Een Venetiaans schilderij van Willem Drost', *Oud Holland* 103 (1989), no. 2, pp. 115-17; Bikker 2005 (note 10), pp. 44-47.
- 18 A.A. van Wagenberg-Ter Hoeven, *Jan Baptist Weenix – The Paintings: A Story of Versatility, Success and Bankruptcy in Seventeenth-Century Holland*, Zwolle 2018, pp. 108-10, cat. no. 24 (with provenance information).
- 19 *Ibid*, pp. 23–24 and p. 108. The signature *Gian Battista Weenix*, which was seen at the sale of the collection of Baron de Beurnonville in 1881, is no longer present.
- 20 ...; private collection, France; sale, Paris (Metayer), 20 November 2015, no. 143; to Salomon Lilian Dutch Old Master Paintings, Amsterdam/Geneva; sale New York (Sotheby's), 28 January 2021, no. 18; when acquired by the present owner.
- 21 For the narrative aspects of seventeenth-century bird paintings see L. Wepler, *Bilderzählungen in der Vogelmalerei des niederländischen Barocks*, Petersberg 2014.
- 22 The inscription *J. Weenix*, lower left which was described at a sale in Paris (Metayer), 20 November 2015, no. 143, is no longer visible.
- 23 '... het schilderen van allerlei tam en wilt Gedierte, als van veelerlei schoone Vogels', Johan van Gool, *De nieuwe Schouburg der Nederlantsche Kunstschilders en Schilderessen*, The Hague 1750-1751, vol. 2, pp. 479-80.
- 24 A.A. van Wagenberg-Ter Hoeven, *Jan Weenix. The Paintings: Master of the Dutch Hunting Still Life*, Zwolle 2018, p. 40, fig. 34, pp. 328-29, cat. no. 210.
- 25 Liechtenstein. The Princely Collections, Vaduz/Vienna.
- 26 F.G. Meijer in J. Hillegers et al., *Old Masters: 2016*, cat. Amsterdam (Salomon Lilian Dutch Old Master Paintings) 2016, pp. 80-83, cat. no. 13, dates the painting to between 1696 and 1701, when Valkenburg was not in the Netherlands, more specifically around 1699 in Vienna. For a similar painting with a cat and dead birds on the same size canvas (127 x 99.5 cm), signed *Dk. Valkenbg | pinxit*, see sale London (Christie's), 31 October 1997, no. 34; sale Vienna (Dorotheum), 9 June 2021, no. 287.
- 27 With thanks to Tess Graafland (junior conservator of frames and gilding, Rijksmuseum) and Josephina de Fouw (curator of eighteenth-century Dutch painting and frames, Rijksmuseum).
- 28 M. Rikken, *Melchior d'Hondecoeter. Bird Painter*, Amsterdam 2008, pp. 38-45.
- 29 P. Burke, *The Fabrication of Louis XIV*, London 1991.
- 30 F. Scholten, 'Recent Acquisitions: Paintings and Sculptures', *The Rijksmuseum Bulletin*, vol. 63 (2015), no. 3, pp. 302-03 (with provenance information).
- 31 White marble, h. 80 cm, Mauritshuis, The Hague, inv. no. 361.
- 32 Inv. nos. SK-A-4971, SK-A-4972, SK-A-4973.
- 33 Signed lower left *JOR*. Gilded softwood frame with carved ornamentation (inv. no. SK-L-6644).
- 34 *Odyssey*, book 6:127-47.
- 35 [D. Garstang], *Jacob Jordaens. Odysseus and Nausicaa*, London (Jean-Luc Baroni Ltd.) 2012. For the more accurate dating of the life of Odysseus tapestry series to around 1640, see K. Brosens, 'Belezenheid en originaliteit. Jordaens' wandtapijtreeksen met thema's uit de klassieke oudheid', in J. Vander Auwera, et. al., *Jordaens en de antieken*, exh. cat. Brussels (Royal Museums for Fine Arts of Belgium)/Kassel (Museum Fridericianum Museumslandschaft Hessen Kassel) 2012-13, p. 251.
- 36 Noordbrabants Museum, Den Bosch, obj. no. 15296.
- 37 P. Roelofs and J. van der Vliet, 'Acquisitions: Paintings 2008-13', *The Rijksmuseum Bulletin*, vol. 61 (2013), no. 3, pp. 300-01 (with provenance information).
- 38 'eene der beste pronkjuweelen van dezen uitmuntenden Zee-schilder'. Veiling Amsterdam (Jan Yver), 25 June 1778, no. 110.
- 39 J. Smith, *A Catalogue Raisonné, etc.*, VI, London 1835, pp. 342-43, no. 83 ('This capital production may justly be cited as one of the master's finest works. The science of its composition, the tender sweetness and magical gradation of its tones, and the exquisite beauty of the pencilling, fully entitle it to this distinction'); G.F. Waagen, *Galleries and Cabinets of Art in Great Britain*, Supplement, London, 1857, p. 164, ('In every respect one of the finest works of the master'); M.S. Robinson, *The Paintings of the Willem van de Velde*, London, 1990, I, pp. 283-84, no. 619 ('the perfection of the drawing of the ships and vessels and for the skill of its composition.').
- 40 Signed and dated lower right *L.B. | 1667*.
- 41 Musée du Louvre, Paris, inv. no. 988 / MR 546.
- 42 For the anecdotal content of this observation by Houbraken see K. Arndt, 'Ludolf Backhuysen im literarischen Porträt des Kollegen Arnold Houbraken (1719)', in F. Scheele and A. Kanzenbach, *Ludolf Backhuysen Emden 1630 – Amsterdam 1708*, exh. cat. Emden (Ostfriesisches Landesmuseum) 2008-09, pp. 63-86, esp. p. 79.

- 43 Bakhuyzen depicted this location in several of his paintings. See P. Roelofs in Scheele and Kanzenbach 2008-09 (note 41), pp. 118-19.
- 44 G. de Beer, *Ludolf Bakhuyzen (1630-1708). Sein Leben und Werk*, Zwolle 2002, pp. 41-42; J. van Gent, *Bartholomeus van der Helst. Een studie naar zijn leven en werk*, Zwolle 2011, pp. 32, 331-35, cat. nos. 150-52.
- 45 Signed and dated lower right: *B. vanderhelst | 1645*. Provenance: ...; Sir Joseph Benjamin Robinson, Bt. (1840-1929), South Africa; his sale, London (Christie's) 6 July 1923, no. 61 (unsold), and by descent to his daughter, Princess Labia, South Africa, and by descent until 2001; anonymous sale [The Property of a Gentleman]; London (Sotheby's) 12 July 2001, no. 54; with Johnny van Haeften, London; private collection, Sydney, Australia, 2002-2005; with Johnny van Haeften, London; private collection, December 2005; sale, London (Christie's), 2 December 2014, no. 21; when acquired by the present owner; on loan to the Amsterdam Museum, Amsterdam, 2015-2020, inv. no. 1515.
- 46 Van Gent 2011 (note 44), p. 180, cat. no. 26.
- 47 Signed and dated lower left on the base of a column: *D. v. Delen. f. 1641*. Provenance: ...; (?) John Stuart, 3rd Earl of Bute (1713-1782); John Stuart, 1st Marquis of Bute (1744-1814), Luton Hoo, where recorded in the inventories of 1797, in the North Green Dressing Room, as 'Van Delen & Gonzales, a fine representation of the inside of a Cathedral - beautiful figures', and 1800, no. 187, North Green Dressing Room, as 'Van Delen and Gonzales, Inside of a Cathedral', and by descent to his son, John, 2nd Marquis of Bute; sale, London (Christie's), 8 June 1822, no. 31, as 'a Church Piece', sold for 26½ gns. to the following, Du Pré Alexander, 2nd Earl of Caledon (1777-1839), and by descent to, James, 4th Earl of Caledon, K.P. (1846-1884), 5 Carlton House Terrace, London; with Mortimer Brandt Gallery, New York, 1940; private collection; sale, London (Christie's), 7 December 2017, no. 2; when acquired by the present owner.
- 48 With thanks to Matthias Ubl (curator of early Netherlandish, German and Italian paintings and stained glass, Rijksmuseum) for this precise interpretation. M.J. Friedländer, *Early Netherlandish Painting*, New York 1969, vol. IV, pl. 111, supp. 131 (Master of the Embroidered Foliage).
- 49 A prayer book for use in Amiens is a rare 15th-century example in the shape of a heart (Bibliothèque nationale de France, Département des Manuscrits, inv. no. Ms. Latin 10536). The *Chansonnier cordiforme de Montchenu*, Savoie, c. 1475 (Bibliothèque nationale de France, Département des Manuscrits, inv. no. Rothschild 2973 (979 a)) is an early songbook, which is a double heart shape when open.
- 50 L. Campbell, *National Gallery Catalogue: The Fifteenth Century Netherlandish Paintings*, London 1998, pp. 346-53. A similar painting, *Young Man Holding a Book* (c. 1480), likewise attributed to Master of the View of Saint Gudule is in the Metropolitan Museum of Art in New York (acc. no. 50.145.27).
- 51 Provenance: Anonymous sale [Armand-Frédéric-Ernest Nogaret]; his sale, Paris (Hôtel de Bullion) 2 June 1780, no. 43 (to Le Brun); Alexandre-Louis Hersant-Destouches; Paris, 21 March 1794, no. 118 (to Vauthier); Prince Eugène-Rose de Beauharnais (1781-1824), Viceroy of Italy, and later 1st Duke of Leuchtenberg, by descent to his second son, Maximilian-Eugène-Auguste-Joseph-Napoléon de Beauharnais, 3rd Duke of Leuchtenberg (1817-1852), bequeathed along with the whole Leuchtenberg Collection to his wife, The Grand Duchess Maria Nikolaevna (1819-1876), Munich and subsequently Saint Petersburg, and by descent until 1917; Nordiska Kompaniet, Stockholm, 1917; ...; private collection, Europe; sale, London (Christie's), 7 December 2017, no. 3, when acquired by the Broere Charitable Foundation; Broere Charitable Foundation donation to the museum, 2021.
- 52 Ubl 2013 (note 2), p. 298; T. Zeedijk, "'Tot Voordeel en Genoegen". De schilderijenverzameling van Gerrit van der Pot van Groeneveld', *Bulletin van het Rijksmuseum* 55 (2007), nos. 2-3, pp. 128-207, pp. 198-99, no. 223.
- 53 Hudson and Ekkart 1999 (note 4), p. 120.
- 54 For the provenance of the painting by Willem van de Velde, see Roelofs and Van der Vliet 2013 (note 36), pp. 300-01. The painting by Jacob Jordaens: William Burn Callander, Prestonhall, Midlothian, Scotland, before 1865; thence by descent, Prestonhall; sale, London (Christie's), 4 December 2012, no. 18; with Johnny van Haeften Ltd, London, 2013; from whom purchased by the present owner, 2013. The painting by Willem Drost had been in the same family since 1850; sale London (Sotheby's), 1 February 2018, no. 25; to Salomon Lilian Dutch Old Master Paintings, Amsterdam 2018; from whom purchased by the present owner, 2018.

- 55 Provenance (with thanks to Matthias Ubl): ...;
(?) Du Pasquier; ...; (?) De Querezieux; ...;
(?) German art dealer (Cassirer?) [on the
basis of RKD image documentation], 1935
(February); Yves Perdoux Gallery Paris, 1936
[on the basis of Friedländer, *Die Altnieder-
ländische Malerei*, 1937 (as Master of the
Embroidered Foliage) pp. 95-96]; ...;
acquired by de Lorgeril, 1939; thence by
descent to the previous owner until 2014;
acquired from the above by Hazlitt Limited
London, 2014; sold to Daniel Katz Ltd
London, 2016; sold by Daniel Katz Ltd.
to the present owner, 2017.
- 56 *Art Daily.com*, 19 January 2020, with regard
to the painting by Willem Drost.