



Willem Joseph Laquy Copies Gerrit Dou

'...of very great service in the further shaping of his knowledge and taste'

• GERBRAND KOREVAAR •

Gerrit Dou's (1613-1675) most famous painting, his *Triptych* (*Night School; The Lying-In Room; Man Sharpening a Quill*), traditionally called *The Nursery* after the scene on the middle panel, is known only from the eighteenth-century copy by Willem Joseph Laquy (1738-1798, fig. 1).¹ This painting acquired unexpectedly great documentary value in the history of art because the original work was lost. Gerrit Braamcamp (1699-1771) purchased Dou's triptych at the Samuel Bernard sale in Paris in 1763 and it became one of the highlights of his celebrated 'cabinet'. The collection was

Detail of fig. 1

Fig. 1
WILLEM JOSEPH LAQUY,
*Triptych (Night School;
The Lying-In Room;
Man Sharpening a
Quill)*, c. 1770.
Oil on canvas,
83 x 70 cm (middle);
oil on panel,
80 x 36 cm (wings).
Amsterdam, Rijks-
museum, purchased
with the support
of the Vereniging
Rembrandt,
SK-A-2320-A to C.

sold after his death in July 1771. One of the principal buyers at his sale was Catherine the Great of Russia, who succeeded in acquiring Dou's triptych for the considerable sum of 14,100 guilders. However she never had the chance to admire the Dou, nor the works by Potter, Metsu and other old masters that she acquired at the same time, in her home city of St Petersburg. The *Vrouwe Maria*, the merchantman carrying the paintings in the autumn of 1771, sank in the Baltic. To this day Dou's triptych – or what is left of it in the crate it was packed in – is still at the bottom of the sea off the coast of Finland.²







In the eighteenth century *The Nursery* was generally regarded as Dou's greatest work and one of the most important paintings of the Dutch Golden Age. This recognition came about in part thanks to the artists' biographer Arnold Houbraken, who describes in some detail what is to be seen on the middle panel and the two wings.³ Such references to the work in early sources and its monetary value reflect its status in the eighteenth century. Houbraken had seen the painting in the collection of Jacob van Hoek in Amsterdam and it was sold as part of his estate on 12 April 1719 for 6,000 guilders, a phenomenal sum at the time. This was even more than the already considerable amount it realized at the sale of the earliest known owner, Isaac Rooleeuw. In April 1701 this Amsterdam wool merchant also owned Vermeer's *Milkmaid* (Rijksmuseum) and the *Woman Holding a Balance* (National Gallery of Art, Washington) – paintings that hung side by side in his house at 35 Nieuwe Dijk in Amsterdam. Although from today's perspective his ownership of these two masterpieces captures the imagination more than the ownership of the Dou, the hammer price reveals that in financial terms the artist from Leiden far surpassed his colleague from Delft. While the Vermeers fetched 433 guilders (Rooleeuw had paid 330 guilders for the two in 1696), a sum of no less than 4,025 guilders was paid for the triptych ('a capital work, with doors ... uncommonly skilful and the best known by him')⁴ – more than four times as much.

At the Pieter Calkoen sale in 1781, Laquy's version of the triptych was called a 'first-rate copy' and sold for 960 guilders. In the nineteenth century the Six family acquired the work by way of the collection of Pieter van Winter (1745-1807), and the museum bought it from them in 1908.⁵ The painting enjoys a certain reputation, but the art-historical literature

is primarily concerned with what it tells us about the iconography of Dou's lost original. In his pioneering study, Jan Emmens pointed to the profane triptych as an allegory of the three requirements that Aristotle deemed necessary for acquiring true knowledge: 'Nature, Teaching and Practice: and unless Practice joins with Nature and Teaching no fruit may be expected.'⁶ In this interpretation the school stands for teaching, the man sharpening a quill for practice and the woman breast-feeding for talent. It is difficult to establish whether this possible meaning was recognized in the eighteenth century. It is certainly not mentioned in Houbraken nor is there anything about it in the extensive description in the Braamcamp sale catalogue compiled soon after Laquy painted his work.⁷

The Laquy in the Rijksmuseum, however, is not just interesting as an illustration of Dou's iconographic preoccupations, it is also an important work in the eighteenth-century artist's oeuvre.⁸ A closer examination of the painting and of the impact on Laquy's oeuvre of his activities in Braamcamp's collection shows very clearly the continued influence of seventeenth-century painting in the following age. It is characteristic that imitation manifested itself primarily in form and far less in content. Given the formal influence of Dou's compositions and the repeated adoption of individual motifs, Laquy's oeuvre is illustrative of the still-pervasive echoes of the seventeenth-century.

Laquy and Braamcamp

Willem Joseph Laquy was born in 1737 in Brühl, a little village near Cologne in Germany.⁹ He was trained by an artist called Beldieu about whom we know nothing more. At an early age he went to the Netherlands, where he initially worked for a while at the wallpaper factory owned by Johannes Remmers (1741-1814) and populated landscapes

by Wybrand Hendriks (1744-1831). The story goes that Laquy fell in love with Remmers's daughter – to his boss's displeasure – whereupon the artist made the best of a bad job and left.¹⁰ In 1765 he enrolled at the Amsterdamse Tekenenacademie. Although he must have already been adept at using a brush, it seems that during this period Laquy was engaged in mastering the profession of independent fine painter. In 1767 he competed for the annual prizes awarded by the Amsterdamse Tekenenacademie. As the inscription on a drawing reveals, on 31 January of that year he won the second prize with a nude study of a young man with a lute, possibly in the pose of *Orpheus in the Clouds*.¹¹ Two years later, in 1769, he was awarded the Amsterdamse Tekenenacademie's gold medal.

It was during this period that Laquy became acquainted with Gerrit Braamcamp, who at that time had one of Amsterdam's largest art collections – in 1766 it contained more than three hundred and seventy eight paintings. His collection in Huis Sweedenrijck at 462 Herengracht was a regular port of call for Dutch and foreign artists and art lovers.¹² Braamcamp was also a patron of well-known artists, among them Cornelis Troost, Jacob de Wit, Jacob Xavery and Peter Barbiere. He gave them commissions and bought their paintings and drawings for his collection. Laquy did not enjoy as great a reputation as these painters and it is unclear how he met Braamcamp and what the nature of their relationship was. Although their shared Catholic faith may have made things easier, we also come across Protestant friendships. A shared religious belief will therefore certainly not have been a deciding factor in the relationship. The earliest source about Laquy's life says that Braamcamp was his patron, which means that he took him under his wing like the other contemporary artists whose work the collector owned.¹³

In 1771 Braamcamp's collection did indeed contain five paintings by Laquy – four original creations and one copy of a *Holy Family* by De Lairese, a work that Braamcamp also owned.¹⁴

Given that Laquy continued to train as a draughtsman and painter in the second half of the 1760s, it seems safe to assume that their association also stemmed from Laquy's desire to develop as a fine painter by studying Braamcamp's old masters. The collection offered him the ideal opportunity to do so. Van Eijnden and Van der Willigen write that for Laquy the access to the art collection 'was of very great service in the further shaping of his knowledge and taste; it was there that he studied DOU, METSU, PIETER DE HOOGHE and other Masters, who served him in his profession'.¹⁵ The majority of Laquy's dated works date from after around 1779, but he must have made the copy of Dou's triptych earlier, between 1763 and 1771. In view of the quality of the central panel, a somewhat later date around 1770, during Laquy's stay in Braamcamp's circle, seems to be the most likely. Those years were decisive in the artist's development; it was a period in which he transformed himself from a wallpaper painter into a fine artist. His responsiveness to Dou's work would undoubtedly have heightened by his profound engagement with and study of this masterly triptych and a number of other Dous in the collection.¹⁶

Laquy's Versions of Dou's Triptych

Laquy completely ignored Braamcamp's collection of Italian paintings. He concentrated on the Northern artists and we still have his copies and imitations of work by Dou, Potter, Koedijck, De Lairese and Metsu.¹⁷ Laquy's exhaustive study of the Leiden artist is evident, however, simply from the number of copies of the triptych he made. Aside from the Rijksmuseum's version, Hofstede de Groot also men-

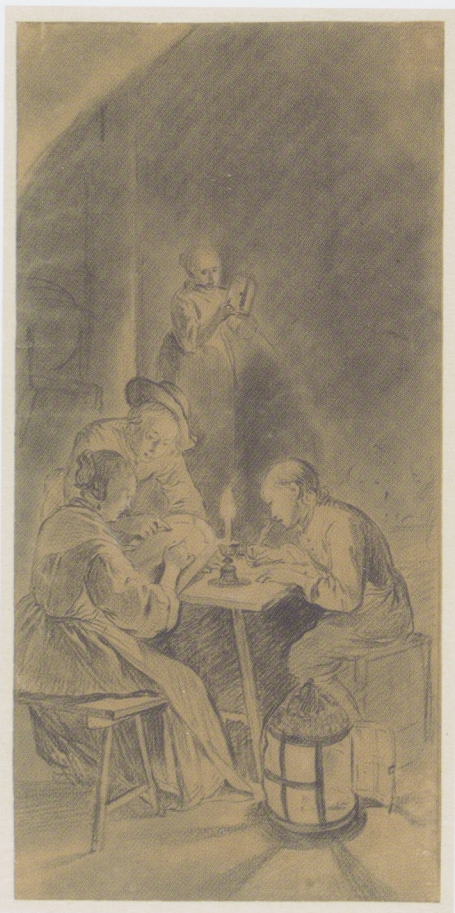


Fig. 2

WILLEM JOSEPH LAQUY, *Night School*, c. 1765-70. Black and white chalk on brown paper, 364 x 176 mm. Amsterdam, Rijksmuseum, purchased with the support of the Vereniging Rembrandt, RP-T-1910-24.



Fig. 3

WILLEM JOSEPH LAQUY, *Man Sharpening a Quill*, c. 1765-70. Black and white chalk on brown paper, 364 x 170 mm. Amsterdam, Rijksmuseum, purchased with the support of the Vereniging Rembrandt, RP-T-1910-23.

tioned a second triptych, now lost, as is a third version which was sold in Amsterdam in 1817 and possibly another copy of the *Man Sharpening a Quill* auctioned in 1814.¹⁸ In 1865 Van der Aa wrote that Laquy had bequeathed a copy of the triptych he owned to his daughter in Cleves.¹⁹ Laquy also made at least three watercolours after the centre panel and a part copy in watercolour of the scene of dentistry in the background.²⁰ Finally the Rijksmuseum has two drawings in black chalk of the compositions on the side panels (figs. 2 and 3).²¹ Not counting the sketches, there are nine copies in total, which tells us that Laquy's activities had been commercial as well as didactic. Although his copies do not appear in the catalogue of the sale of Gerrit

Braamcamp's drawing collection in 1768, Braamcamp would certainly have had one, but the rest were in all probability made with an eye to the market. Copies of famous seventeenth-century works of art were avidly collected in the eighteenth century.²² We know, for example, that Cornelis Ploos van Amstel owned two hand-coloured copies of *The Nursery* and a copy of *The Schoolmaster* by Laquy.²³

It is worth taking a further look at some of the technical and stylistic aspects of these works in relation to Houbraken's description of the original, as it reveals one or two things about Dou's triptych and Laquy's working method. Whereas the watercolours were not actual size, the similarity between the size of Laquy's

painting and the dimensions of the original suggest that it was actually copied pretty much one to one.²⁴ Laquy painted his centre panel on canvas and the wings on panels, but Dou's original centre panel, like the majority of his oeuvre, was also on wood.²⁵ Each and every one of the motifs that Houbraken describes recurs in Laquy's painting. Although we cannot rule it out entirely, it is unlikely that he made any significant additions in terms of the content.²⁶ In the centre panel changes by the artist (*pentimenti*) to the chair in the foreground on the left reveal that Laquy took pains to get its position correct, because this was important for the relationship between the foreground and the middle ground. In the watercolour of *The Nursery* in the Rijksprentenkabinet the chair is in the same place, but the artist has moved the woman and the child, the cradle and the table in the room forward slightly, making them more prominent in the composition. By contrast, the position of the group of figures in a privately-owned watercolour is the same as it is in the painting, but here again we see that the basket in the right foreground is somewhat larger. These works on paper are therefore not literal copies, but reproductions in which Laquy subtly introduced changes in the original spatial relationships.²⁷

There is a remarkable difference in quality between the central canvas and the side panels with the man sharpening a quill and the school. Whereas Laquy made an attempt to equal Dou's meticulous painting technique in the centre panel, the rather crude execution in the side panels is far removed from Dou's painting style. The quality of the expression of surfaces and textures, the design of the faces and the application of the paint in Laquy's centre and side panels are also hard to reconcile. In the nursery scene, Laquy accentuated details by hatching and cross-hatching, a method characteristic of him. He did not, though, use

this technique in the side panels.²⁸ Although these differences give rise to the suspicion that two different hands were involved here, they can probably be explained by the simple fact that he devoted considerably more attention to the centre panel, for there are a number of technical idiosyncrasies that do point to the same artist. For example, in the last phase of the layout he applied rather pronounced outlines in red, dark brown and black. We can see these lines in all three paintings and in every case they do not properly adhere to the underlying paint layer. What's more the handling of the side panels, for instance the typical way he indicated the eyelids with thick, black lines, can easily be placed in the rest of Laquy's oeuvre (fig. 4).

His authorship is also revealed by a link to the two black chalk drawings. In the drawing of the man sharpening a quill, the side panel of the desk bears Dou's signature 'GDou' or 'GDov' (G and D ligated) and the year 1671 (fig. 3).

Fig. 4
Detail of fig. 1.



In Laquy's painted *Man Sharpening a Quill* these inscriptions can currently not be seen. However the infra-red image shows that the artist did initially include them, which means that the drawing and the painting were made after the same example (fig. 5). Until now this drawing has been an unrecognized source for dating Dou's triptych. It has generally been assumed that it was made around 1660, but the date of 1671 makes it clear that the painting was created late in Dou's life.²⁹ In some dated works of this period the artist returned to subjects he had painted before, and the school, the man sharpening a quill and the dentist all appear in Dou's earlier work.³⁰ In consequence, the triptych can be described as a summing up of Dou's oeuvre, with his characteristic subjects, in which he ebulliently showcased his choice of theme, painterly illusionism, his famous expression of materials and his highly-praised lighting effects. Unfortunately we do not know who commissioned this bravura demonstration of his abilities.

Borrowings from Dou

The influence of Dou's work and the triptych are limited in Laquy's oeuvre to the repeated use of individual motifs and subjects, like the curtain that

borders the top, a casement or niche as a frame for a scene, the wicker cradle with the baby, the wicker basket with the cloth and the chandelier. The similarity to Dou is in fact quite superficial and the borrowings are always part of hybrid compositions in which Laquy combines various influences from the art of his own time and from the seventeenth century.³¹ Laquy was not an eighteenth-century fine painter, trying to equal Dou's technical refinement down to the smallest details. Nor do the paintings and watercolours create the impression that Laquy adopted his iconographic ideas – for example with regard to the paragone debate, to which Dou alluded by adding Duquesnoy's reliefs in various niche paintings.³²

However there are more similarities at the formal level. There is, for instance, an *Interior with Figures* (fig. 6) akin to the triptych and to Dou's *Young Mother* in Berlin (fig. 7), which shares with the source of inspiration motifs like the chandelier, a piece of furniture as a repoussoir on the left, the woman beside the cradle and the curtain.³³ Laquy gave a personal twist to it by having the lady peel an apple, by bringing a hunter into the interior in the background and by having the girl next to the cradle play with the baby. A similar individual

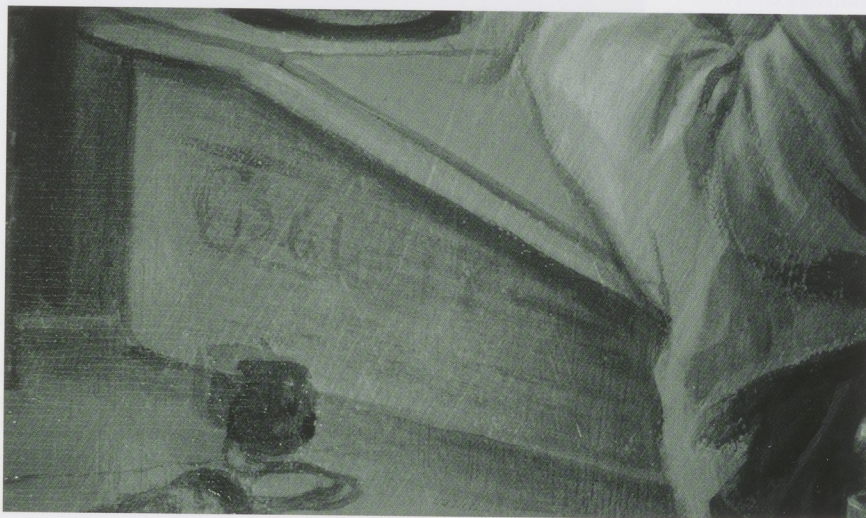


Fig. 5
Detail of infra-red
image of *Man
Sharpening a Quill*.



Fig. 6
WILLEM JOSEPH
LAQUY, *Interior with
Figures*, 1770-80.
Oil on panel,
62.5 x 50 cm.
Present whereabouts
unknown.

Photo The Hague,
Rijksdienst Beeldende
Kunst.





Fig. 8

WILLEM JOSEPH LAQUY, *Woman with Birdcage*, 1776. Oil on panel, 45.7 x 34.2 cm. Present whereabouts unknown. Photo The Hague, Rijksdienst Beeldende Kunst.

Fig. 9

WILLEM JOSEPH LAQUY, *Woman Pouring Milk*, 1777. Oil on panel, 45.7 x 34.2 cm. Present whereabouts unknown. Photo The Hague, Rijksdienst Beeldende Kunst.

interpretation of Dou's example can be seen in two pendants dated 1776 and 1777. In the first painting, a young woman at a casement, whose hairstyle places her in Laquy's own time, takes a bird out of a cage. In the second a similar woman pours milk into a jug (figs. 8 and 9).³⁴ Game and vegetables have apparently been carelessly placed on the windowsill. A cockerel has been nailed to the side of the window opening. A curtain, casually hooked back, reinforces the illusion and defines the spatial relationship between foreground, middle ground and background. The composition of the woman with the jug is derived from Dou's works with similar subjects, like his *Kitchen Maid at a Window* dated 1652 in Karlsruhe and the *Young Woman Emptying a Vessel at a Window* in Rotterdam (fig. 10).³⁵ Without Dou's example – possibly by way of the work of other Leiden artists

such as Frans and Willem van Mieris, who helped disseminate Dou's pictorial idiom – this type of image and motifs like these would be inconceivable. Here and there Laquy also introduced his own elements, for example by having the *putti* in Duquesnoy's relief, so often painted by Dou, play with a dog and not a goat.

Fig. 10

GERRIT DOU, *Young Woman Emptying a Vessel at a Window*, c. 1657-63. Oil on panel, 38 x 28 cm. Rotterdam, Museum Boijmans Van Beuningen.



Fig. 7

GERRIT DOU, *The Young Mother*, c. 1660. Oil on panel (arched at the top), 49.1 x 36.5 cm. Berlin, Staatliche Museen zu Berlin, Gemäldegalerie.

Eigentum des Kaiser Friedrich-Museums-Vereins. © bpk / Gemäldegalerie, SMB, Kaiser Friedrich-Museums-Verein / Jörg P. Anders.

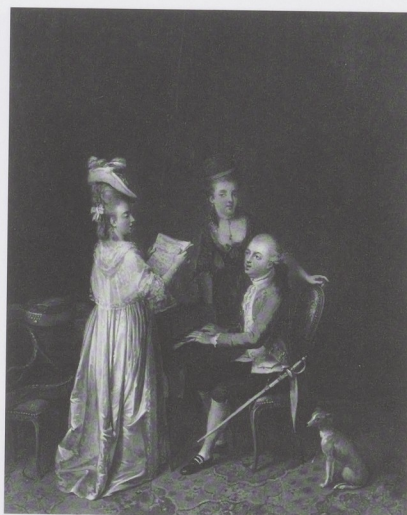


Fig. 11

GERARD TER BORCH,
*A Company Playing
Cards*, c. 1659.
Oil on panel, 45 x 36 cm.
Johnny van Haeften
Limited. Image courtesy
of Sotheby's.

Fig. 12

WILLEM JOSEPH
LAQUY, *The Concert*,
1770-80.
Oil on panel,
53.3 x 43.1 cm.
Present whereabouts
unknown.
The Hague, Rijksdienst
Beeldende Kunst.



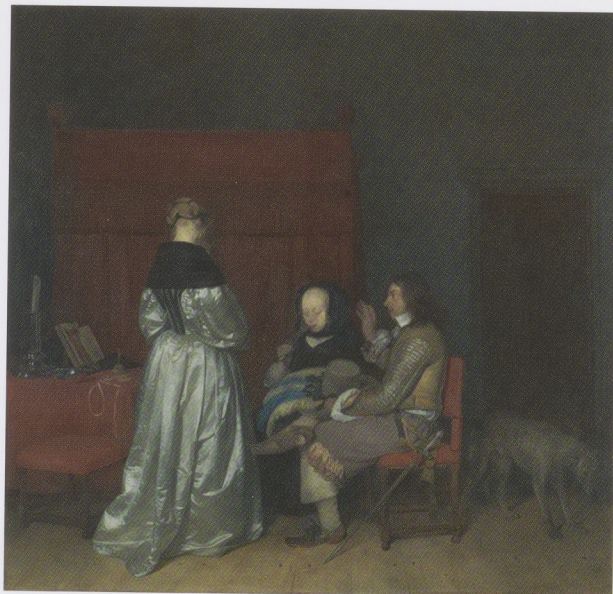
Other Artists in Braamcamp's Collection

As Van Eijnden and Van der Willigen remarked, although Dou takes centre stage, Laquy was also inspired by the work of other seventeenth-century artists in Braamcamp's collection. Braamcamp also owned *The Card Players* by Gerard ter Borch, a painting in which two ladies and a gentleman are sitting round a table playing cards (fig. 11). Laquy borrowed from this composition in a genre piece of three figures making music around a piano (fig. 12).³⁶ The change from sitting to standing was probably prompted by the fact that Laquy used different works as sources. He adopted the seated figure with the sword and the lady seen from the back from one of the versions of Ter Borch's *The Paternal Admonition* (fig. 13). The version now in the Rijksmuseum was in the collections of Willem Lormier (1682-1758) and Adriaan Leonard van Heteren (1724-1800) of The Hague in the 1750s and 1760s. It is quite likely that Laquy attended the sale of Lormier's collection in 1763 or that he had worked for him before this, as he also made a drawn copy of *The Doctor's Visit* by Jan Steen, which was likewise sold at that time as part of Lormier's collection.³⁷

Gerrit Braamcamp also owned *A Visit to the Nursery* by Gabriel Metsu, which he had bought for 850 guilders at the David Ietswaart sale in 1749 (fig. 14), so Laquy had undoubtedly seen the painting.³⁸ He used this Metsu as a starting point for a painting dated 1779 (fig. 15), which may mean that he worked from a copy that he had made previously because Braamcamp's collection had already been broken up by then.³⁹

Fig. 13

GERARD
TER BORCH II,
*Three Figures
Conversing in an
Interior; known
as 'The Paternal
Admonition'*,
c. 1655.
Oil on canvas,
71 x 73 cm.
Amsterdam,
Rijksmuseum,
SK-A-404.





He copied the composition in broad outline but now only with women. The seventeenth-century interior became an elegant drawing room with leather wall covering.⁴⁰ A flower still life adorns the wall in place of a landscape. The ladies are dressed in fashionable eighteenth-century gowns and have elegant hair styles. The woman visiting, probably the mother of the child on the lap of the wet nurse with the bared breast, appears somewhat more enthusiastic in hurrying towards the little one than she does in Metsu's painting. Behind her stands the maid who now holds only a chair. The foot warmer can now be found in the form of a stool under the wet nurse's foot, and Laquy may have borrowed this pose from that of the wet nurse in Dou's *Nursery*. In brief, Laquy adopted the core of the composition but made original variations on it. He made a more lively depiction of it by strengthening the interaction between the wet nurse and the mother.

The work that Laquy did in Braamcamp's collection was important to the artist in a variety of ways. The considerable number of watercolours he made after Dou's triptych and the fact that they were usually done in colour and worked out in detail point

to a commercial motivation. They were finished reproductions of a masterpiece by an important painter; the sort of works on paper that we know sold very well. In other words they were a source of income for Laquy. Practising by making copies was also important to Laquy's retraining as a fine painter in the 1760s. This exercise is wholly in line with the importance that art education placed – until well into the nineteenth century – on copying classical art and works by celebrated Old Masters in order to learn from the art of the past. Laquy learnt from Dou and incorporated this creatively in his later work. He transcended literal imitation in these works, for his watercolours and paintings testify to an authentic interpretation of the example. They are independent-minded compositions in which we can see reflections of the Old Masters in Gerrit Braamcamp's collection, but which nevertheless have a character that is wholly eighteenth century.

Fig. 14
GABRIEL METSU,
A Visit to the Nursery,
1661. Oil on canvas,
77.5 x 81.3 cm.
New York, The
Metropolitan Museum
of Art, gift of J. Pierpont
Morgan, 17.190.20.
© 2010 The Metropolitan
Museum of Art/
Art Resource/Scala
Florence.

Fig. 15
WILLEM JOSEPH
LAQUY, *The Nursery*,
Oil on panel,
49 x 66 cm. Present
whereabouts unknown.
Photo Amsterdam,
Rijksmuseum.



NOTES

- 1 I would like to thank Robert-Jan te Rijdt for his comments and Gwen Tauber for her valuable technical observations. This article results from the research undertaken for the Rijksmuseum's catalogue of seventeenth-century paintings (by artists born between 1600 and 1620).
- 2 C. Bille, *De tempel der kunst of het kabinet van den heer Braamcamp*, 2 vols., Amsterdam 1961, vol. 1, p. 39, note 30. See <http://www.nba.fi/internat/MoSS/dut/vrouw.html> for the research into the wreck, which was located in the summer of 1999.
- 3 A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, 3 vols., Amsterdam, II, 1719, p. 5. See also J. Campo Weyerman, *De levens-beschrijvingen der nederlandsche Konst-schilders en Konst-schilderessen, met een uytbreiding over de schilder-konst der ouden: verrijkt met de konterfeitsels der voornaamste konst-schilders en konst-schilderessen, in koper gesneden door J. Houbraken*, 4 vols., The Hague/Dordrecht 1729-69, II, 1729, p. 113. See B. Cornelis, 'Arnold Houbraken's "Groote Schouburgh" and the Canon of Seventeenth-Century Dutch Painting', *Simiolus* 26 (1998), pp. 144-61.
- 4 'Een Kapitaal Stuk met deuren ... ongemeen konstig, en 't beste (van hem) bekend.'
- 5 For the Six Collection see R. Priem, 'The "most excellent collection" of Lucretia Johanna van Winter: the years 1809-22, with a catalogue of the works purchased', *Simiolus* 25 (1997), pp. 103-235.
- 6 'De Natuur, Onderwysing en Oeffening: en tenzy de Oeffening zig by de Natuur en Onderwysing voegt is' er geen vrucht te wachten', says Houbraken on Aristotle's three stages of learning in his biography of Michiel van Musscher; Houbraken III, 1729, p. 211. J.A. Emmens, 'Natuur, Onderwijzing en Oefening. Bij een drieluik van Gerrit Dou', in J. Bruyn et al. (eds.), *Album amicorum J. G. van Gelder*, The Hague 1963, pp. 125-36. For a critical view of this interpretation see P. Hecht, 'Gerrit Dou's Braamcamp triptych reconsidered: a skeptical view of its "allegorical" meaning', in C. Schneider et al. (eds.), *Shop Talk: Studies in Honor of Seymour Slive, Presented On His Seventy-Fifth Birthday*, Cambridge 1995, pp. 100-102. De Jongh's interpretation in E. de Jongh et al., *Tot lering en vermaak: betekenissen van Hollandse genrevoorstellingen uit de 17de eeuw*, Amsterdam (Rijksmuseum) 1976, pp. 90-93, is based on that of Emmens.
- 7 See P. Hecht, 'Gerrit Dou's Braamcamp triptych reconsidered: a skeptical view of its "allegorical" meaning', in C. Schneider et al. (eds.), op. cit. (note 6), pp. 100-2.
- 8 The most important publications devoted to Laquy are R.J.A. te Rijdt, 'Twee toeschrijvingen aan Willem Joseph Laquy (1738-1798)', *Delineavit et Sculpsit* 7 (1992), pp. 36-40. G. de Werd, 'Das Gnadenseilbild von Wilhelm Joseph Laquy aus dem Jahre 1786. Ein berühmtes Kunstwerk wurde wiederentdeckt', *Kalender für das Klever Land* (1986), pp. 10-20; G. de Werd, 'Abschied an der Fähre von Spycq. Prinzessin Wilhelmine von Preu en, Statthalterin der Niederlande, zu besuch in Kleve', *Kalender für das Klever Land* (1987), pp. 11-20.
- 9 For biographical information, see R. van Eijnden and A. van der Willigen, *Geschiedenis der vaderlandsche schilderkunst, sedert de helft der XVIII eeuw*, 4 vols., Haarlem 1816-40, II (1817), pp. 275-83; Thieme/Becker XXII, 1928, p. 379; J.W. Niemeyer, *Hollandse aquarellen uit de 18de eeuw in het Rijksprentenkabinet*, Rijksmuseum, Amsterdam, Amsterdam (Rijksmuseum) 1990, p. 92.
- 10 Van Eijnden and Van der Willigen, op. cit. (note 9), II (1817), p. 277.
- 11 J. Offerhaus, 'Van Isaac en Apollo. De prijswinnende tekeningen van de Amsterdamse stadstekenacademie', in *Nederlands Kunsthistorisch Jaarboek* 30 (1979), p. 65.
- 12 Bille, op. cit. (note 2), p. 60.
- 13 Van Eijnden and Van der Willigen, op. cit. (note 9), p. 277. See Bille, op. cit. (note 2), I, pp. 46-47, on Laquy's relationship with Braamcamp.
- 14 The catalogue is reproduced in Bille, op. cit. (note 2), II. See for Laquy, pp. 26-27, nos. 109-13. See for De Lairesse idem, pp. 25-26, no. 107.
- 15 '...in de verdere vorming van zijne kennis en smaak van zeer veel dienst was; daar was het, dat hij DOU, METSU, PIETER DE HOOGE en andere Meesters die hem in zijn vak dienden, bestudeerde'. Van Eijnden and Van der Willigen, op. cit. (note 9), p. 278.
- 16 Two pendants were sold at the Christie's sale, London, 5 July 1996, lot no. 356, *A Doctor Casting the Waters at a Casement and An Apothecary's Assistant in a Chemist's with a Monkey at a Casement*, which were both signed by Laquy and dated 1760. If this signature and date are reliable then these are

- the artist's earliest known works in which the composition and the subject already reveal an interest in Dou's work and the work of the Leiden fine painters. In total Braamcamp owned six paintings that were attributed to Dou at the time. Bille, op. cit. (note 2), pp. 13-14, nos. 52-57.
- 17 The following works from Braamcamp's collection are still known, or they are known from sources: Potter, *The Large Drove of Oxen* (Mentioned in sale Willem Gruyter, Amsterdam (Schley), 28 November 1808 and subsequent days, no. 38.); Koedijck, *The Spiral Staircase*, (drawing, Amsterdam Museum. A painting after this Koedijck was sold at sale Pieter Willemsz Calkoen, Amsterdam, (Schley et al.), 10 September 1781, no. 76; and sale Mme de La Frenaye, Paris (Remy), 4 March 1782 and subsequent days, no. 76); Gerard de Laïresse, *A Holy Family* (whereabouts unknown; see Bille, op. cit. (note 2), II, pp. 25-26, no. 107); probably also *A Visit to the Nursery* by Metsu (The Metropolitan Museum).
- 18 Hofstede de Groot 1893, p. 115, mentions two copies of the triptych, one in the Six Collection and one with C[laas] L[ambert] Kniphorst (1821-1901) in Assen. According to him the latter is also by Laquy. The painting from the Six Collection is the version in the Rijksmuseum. W. Martin, *Het leven en de werken van Gerrit Dou beschouwd in verband met het schildersleven van zijn tijd: proefschrift*, Leiden 1901, p. 232, no. 304a, states incorrectly that the copy in the Six Collection is identical to a painting at the F. Baron van Borsele (Maastricht), sale Amsterdam (Roos et al.), 20 October 1857, no. 11, and that afterwards it was owned by C[laas] L[ambert] Kniphorst (1821-1901) in Assen. Hofstede de Groot 1907, p. 377, no. 113, corrects this and points out that these are two different works, as he had already indicated in 1893. A third version was for sale at an anonymous sale, Amsterdam (Schley et al.), 29 April 1817 and subsequent days, no. 51, 'Eene uitmuntende kopij naar den beroemden Kraamkamer van G. Douw, met de deuren, berust hebbende in het Kabinet van den Heer Braamcamp. Bevallig op doek geschilderd, h. 32, br. 27 d. door W.J. Laqui', fl. 180, to Roos (Copy RKD). There may have been a copy of the right panel for sale at the Dirk van Dijl sale, Amsterdam (Vinkeles), 10 January 1814 and subsequent days, no. 99, 'Een man voor een Lessenaar, bij kaarsligt een pen snijdende, uitvoerig en fraai geschilderd na G. Douw', but this could also have referred to another man sharpening a quill by Dou.
- 19 J. van der Aa, *Biographisch woordenboek der Nederlanden, bevattende levensbeschrijvingen van zoodanige personen, die zich op eenigerlei wijze in ons vaderland hebben vermaard gemaakt; voortgezet door K.J.R. van Harderwijk en G.D.J. Schotel*, Haarlem 1852-1878, II (1865), pp. 170-71.
- 20 Respectively Amsterdam, Rijksmuseum, Rijksprentenkabinet; (18:326); Amsterdam, Private collection; Boston, Private collection; Amsterdam, Rijksmuseum, Rijksprentenkabinet.
- 21 Both Amsterdam, Rijksmuseum, Rijksprentenkabinet: 1910:24, *The School*; 1910:23, *Man Sharpening a Quill*. Copies of the outside of the wings with representations of the seven liberal arts in grisaille, which according to Houbraken were made by an artist called Coxie, are unknown. Houbraken, op. cit. (note 3), II (1719), p. 5. Hecht, op. cit. (note 7), p. 101, states that these were probably made by Jan Anthonie Coxie, who worked in Amsterdam for a time between 1700 and 1705.
- 22 R.E. Jellema, *Herhaling of Vertaling*, Teylers Museum (Haarlem) 1987, pp. 10-13.
- 23 Sale, Ploos van Amstel, Amsterdam (Schley et al.), 3 March 1800 and subsequent days, nos. W17, W55.
- 24 Mentioned in Houbraken, op. cit. (note 3), II (1719), p. 5; 'hoog 3 voet, en breed 2 voet 6 duim [84.8 x 72 cm]' (3 feet high and 2 feet 6 inches wide). See also the reference in the sale catalogue of Braamcamp's collection of 31 July 1771. 'Hoog 32, breed 27,5 duim [82.2 x 70.7 cm]'. (Height 32, width 27,5 inches). Laquy indicated the original semi-circular top on his rectangular panel simply by painting this area black.
- 25 It is likely that this support was also used for the side panels because the 1702 sale listing of the Rooleeuw Collection refers to a 'Kapitaal Stuk met deuren' (a capital work with doors') – a phrase that reminds one of Dou's habit of giving his paintings protective cases or doors. Various cases, for example, are listed in the 1656 estate inventory of Dou's Leiden patron Johan de Bye. See Martin, op. cit. (note 18), pp. 171-72 for the list. The Musée du Louvre, Paris, has the decorated wooden doors of *The Dropsical Woman* of 1663. In the case of the triptych, however, the insides are decorated, not the outsides, which indicates an entirely different function from that of the protective doors. He painted the scene on the doors as in a religious triptych, where a congruence of content emerges when the viewer looks at the open panels in context.

- 26 One small difference between the painting and the watercolour in the Rijksmuseum is that in the latter he painted an orange fruit (an orange?) on the mantelpiece behind the woman.
- 27 It may be that the transfer of the various elements of the original composition to a different format contributed to these anomalies.
- 28 Van Eijnden and Van der Willigen, *op. cit.* (note 9), p. 282, are unenthusiastic about Laquy's habit of sometimes depicting colour surfaces in drawings with hatching instead of washes.
- 29 Martin, *op. cit.* (note 18), p. 93 and De Jongh, *op. cit.* (note 6), p. 91, date the work to around 1660. Emmens 1963, p. 128, note 9, reports Martin's dating, without going into it any further. Gerrit Dou's *Old Schoolmaster Cutting his Pen* in Dresden (Gemäldegalerie Alte Meister), a painting that is similar to the right-hand panel, is also dated 1671.
- 30 Baer in A. K. Wheelock Jr. (ed.), *Gerrit Dou 1613-1675: Master Painter in the Age of Rembrandt*, Washington (National Gallery of Art), London (Dulwich Picture Gallery), The Hague (Mauritshuis) 2000-01, p. 134.
- 31 See Te Rijdt in R. Baarssen et al. (eds.), *Netherlandish Art 1700-1900*, Amsterdam 2006, p. 168.
- 32 P. Hecht, 'Art beats nature, and painting does so best of all: the paragone competition in Duquesnoy, Dou and Schalcken', *Simiolus* 29, (2002), pp. 184-201.
- 33 Sale Dordrecht (Mak), 6 May 1952 and subsequent days, no. 134.
- 34 Sale London (Christie's), 7 July 1972, no. 64. The Teylers Museum and the Rijksprentenkabinet also have a watercolour of *The Milkmaid* with an almost similar composition. On these works see Te Rijdt, *op. cit.* (note 8), p. 38 (with fig.).
- 35 Karlsruhe, Staatliche Kunsthalle; Rotterdam, Museum Boijmans Van Beuningen. Illustrated in Hecht, *op. cit.* (note 32), pp. 188, 200.
- 36 Present whereabouts unknown. Sale Miss E. Berger, London (Christie's), 8 May 1987, no. 145 (ill).
- 37 The painting by Steen is in Munich, Bayerische Staatsgemäldesammlung; Laquy's drawing is in the Amsterdam Museum. A probable autograph variation of the *Gallant Conversation* shows the figure seen from the back with a sheet of music in her hands as in Laquy's painting. Illustrated in L.J. Williams, *The National Gallery of Scotland: Concise Catalogue of Paintings*, Edinburgh (National Gallery of Scotland) 1997, p. 41.
- 38 Like Dou's triptych, this work was also praised by Houbraken, who was particularly taken with the poses of the figures and the interaction. See Houbraken, *op. cit.* (note 3), III (1721), p. 41.
- 39 With thanks to Bianca du Mortier who pointed out the relationship to me. The fact that Laquy made this painting confirms that the Metsu actually was in Braamcamp's collection. For this question see Liedtke in coll. cat. New York 2008, I, p. 466.
- 40 For Metsu's interior see W. Franits, 'Gabriel Metsu and the Art of Luxury', pp. 53-71, in A. Waiboer et al., *Gabriel Metsu*, Dublin (National Gallery of Scotland), Amsterdam (Rijksmuseum), Washington (National Gallery of Art) 2010-11.

