

# Notitie

der  
dagelijxe Schilderoeffening.  
+ zedert 1<sup>o</sup> Februarij

1716.

tot

# Short notice

## The Rediscovery of a Portrait Listed in Hendrik van Limborch's Rijksmuseum Notebook

• WAYNE FRANITS •

**A**mong the voluminous and astonishing collections of the Rijksmuseum is a comparatively diminutive and fascinating object: an early eighteenth-century artist's notebook entitled 'Notitie der dagelijxe schilderoeffening' (Notices of daily painting exercise; fig. 1). In 1893, it entered the museum's collection. Hendrik van Limborch (1681-1759), a Dutch history painter and portraitist who was active in The Hague, kept this notebook.<sup>1</sup> He utilized it as a journal to keep a record of his activities as a painter. Surviving artists' notebooks of this sort are few and far between, which in and of itself makes Van Limborch's unusual. But what makes it extraordinary is the amount of detailed information that its author included in his entries. Consisting of forty-nine folio sheets, dated from 1 February 1716 to January 1732 (and for a brief period again in the years 1756-57), it provides a list of all the pictures Van Limborch painted and the amount of time it took to execute them, divided into the number of days, and, remarkably, the specific time period (morning, afternoon or both) on each of those days (fig. 2).<sup>2</sup> Van Limborch's notebook also contains a lengthy preface, which lists the names and dates of all of the portrait commissions he completed between 1700 and 1730 (fig. 3). This part of the

< Fig. 1  
Title page of Hendrik  
van Limborch's  
*Notitie der dagelijxe  
schilderoeffening*,  
1716-57.  
Notebook on paper,  
200 x 162 mm.  
Amsterdam,  
Rijksmuseum,  
inv. no. BI-1893-3583.

notebook is especially valuable in that it enumerates his clientele, all of whom were members of the Dutch capital's elite citizenry.

Slightly more than a century after its acquisition by the museum, Van Limborch's notebook finally received its scholarly due in the form of Guido Jansen's important essay published in 1997 in the *Bulletin van het Rijksmuseum*. In introducing the notebook to the *Bulletin's* readership, Jansen pointed out that the independently wealthy Van Limborch executed commissions for patrons with social and economic backgrounds similar to his own, including regents, jurists, government officials and like dignitaries.<sup>3</sup> For this reason, the aforementioned preface is especially noteworthy. In this regard, Jansen was even able to identify a few of the portraits in these listings that have survived to this day.<sup>4</sup> The present essay adds to the number of surviving Van Limborch portraits by identifying yet another sitter in a resurfaced work by this painter.

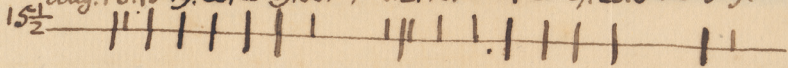
### Elite Women Portrayed

The portrait in question concerns a canvas auctioned in Paris in March 2021 (fig. 4).<sup>5</sup> This hitherto unknown work portrays a female sitter clothed à l'antique holding an orange, a motif that undoubtedly motivated the auctioneers to link the anonymous sitter

1726.

Den oudsten H.<sup>r</sup> Carl Martens, <sup>van Uijtrecht</sup> geconterfeijt op  
een Doek hoog 2 Voet 3 duijn breed 1 v. 11 d. schaers  
een kniestuk. mit blaauw fluwttle sluijer en goud  
kamisool. agter een roetachtig gardijn.

Aug. 13. 15 19. 20. 28. 29. 30. Sept. 1. 2. 16. 21. 24 26. 27. 28. Octob. 5. 9.

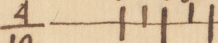


Den 2<sup>n</sup> H.<sup>r</sup> David Jan Martens geconterfeijt woderige  
tot het vorige in een kamisool mit goudde bloemen en roetfluyt.

Aug. 14. 15 16. 23. 22. 25 29. Sept. 9. 10. 12. 14. 16. 19. 20. 21. 22. 23. 25.



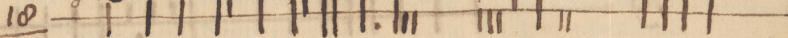
Octob. 1. 2. 4. 9. 12.



19.

De dogter van den H.<sup>r</sup> Vroeschaps Jacob Martens  
oud 11. jaer. Juffrouw Metta Lucretia Martens hele  
lengte op een doekje hoog 1 v. 5 d. breed 2 v. 2 d. rijnlants.  
troch luyfte van de ooghoeken tot onder de kin was 1 1/2 duijn.

Aug. 18 21. 22. 23. 24. 26 27. 28. 31. Sept. 5 13. 17. 27. Octob. 7. 8. 11. 14.



52 1/2 ze was gekleed in een wit boven kleed, blaauwe rok  
en roet roode sluijer. quam uijt tegen geboomte.  
de groene papegaay op de hand quam bruijn tegen  
de licht. in de linkerhand was een kerffetaken  
een bennetie met bloemen.



Fig. 2  
Fol. 16 recto from  
Notitie der dagelijxe  
schilderoeffening  
(fig. 1).

## Conterfeitsels.

a. 1700.

Johan Jacob van Keerbergen.

H.V.L.  
mons. Buraus.

Beirghout.

1701. H.V.L.

Peter Smout.

Peter Koning de Jonge

dits.

Maasht, Smouts met.

Johanna de Koning naayster van Smout.

Johan de Koning laas broeder

Johanna de Koning.

Korabels van Keerbergen

mons. Beirghout groot fortstuck.

1703.

Engeltje van der Stoek.

Juffrou Molijn.

H. Jacob de Riemer

Sophia vander Stoek.

De H. Daniel van Keerbergen.

H.V.L.

Juff. Clembatia van Ceterb.

1704. Juff. Adriana Pauker voor Soer

1705. M. Simon van Limborch dito

Adriana Pauker

Gevarda van Limborch.

Dito zeer klein in een wijpdaalder.

M. Frans van Limborch

M. Simon van Limborch voor H.V.L.

M. Henrick Verrijn

Juff. Cornelia vander Wolff.

De H. Gerard Verrijn,

1706. H. Gysbert van den Ende

Juff. Geertvins van Limborch.

De H. Proffess Philippus van Limborch.

M. Simon van Limborch

Juff. de la Balleconer?

De H. Onoffoorle Clerg.

1707. De H. Capitein Graud

Juff. van Mollen zijne Egtgenoot.

Juff. Gevarda van Limborch. voor H.V.L.

H.V.L.

J.V.L. zeer klein.

## Conterfeitsels

1708. H. Cornelis de Jong van Elmeest.

H.V.L.

1709. Mevrouw van Huls.

M. Simon van Limborch, voor H.V.L.

Adriana Pauker, voor H.V.L.

Mevrouw Tleuus, overleden 1723.

1710 Oudste juff. van Moermond.

jongste juff. van Moermond.

Jongere H. van Moermond.

M. Johan van Buijsen.

En familiel stuk voor den H. Buijsen.

meester Huls waar in waren

zijn 2 Mevrou en 2 kinderen.

Den H. Valerius Reuser

Mevrou Cornelia van der Luffen d's

zelfs Egtgenoot

H. Raadheer Clement.

1711. De H. Raadheer Antoon Huygheens

Mevrou Maria Adriana vander Heijm

des zelfs egtgenoot.

Den H. Scars Ludolph Gockinga

Den H. M. Adriaan Brems

Mevrou . . . . .

van den Raadheer Schot.

De H. Willem van Waffenaer H. van

braunenburg president der Gecomm.

terde Raad.

1712. Jantje van den Brande oud 4 jaar.

Den H. President de Wilhem

Mevrou de Wilhem . . . . .

M. Frans van Limborch, voor H.V.L.

Juff. Maria de Riemer?

Juff. Gevarda van Limborch voor H.V.L.

Mevrou van den Brande Trouijt van Berckel

De H. Griffier Valerius

cyen d's huysvrou Grietje Blaauw.

1713. De huysvrou van den Juiwelier Vlek.

Adriana van Limborch.

Mevrou de Gtbr egtgenoot van H. de Tongland

1714. H.V.L.

M. J. V. Limborch.

1715. De Buegenbitter van Cont.

Des zelfs Egtgenoot.

De H. en M. David de Wilhem

Pauilles Sebastiaan de Wilh.

Contra van de Wilhem.

Den H. . . . .

Fig. 3  
Fol. 1 verso from the preface to  
Notitie der dagelijxe schilderoeffening  
(fig. 1), 1700-30, showing portrait  
commissions for the year 1711.

to the Orange Court in The Hague. Van Limborch signed and dated the portrait on its left side, just above the leaves of the fruit: *H v Limborch f. / 1711*. Upon seeing the portrait in the sale catalogue, the present writer immediately suspected that its sitter could be identified by consulting Van Limborch's notebook. Six patrons are listed for the year 1711 (fig. 3). Of the six, only two are portraits of women: one listed as 'Mevrou .... Persijn huijsvrouw van den Raadsheer Schot', the other as 'Mevrou Maria Adriana vander Heijm des zelfs egtgenoot'. This latter description references Van der Heim's husband, whose name appears in the entry immediately above hers: 'De Hr. Raadsheer Antonij Sluijsken'. Therefore, Van Limborch's portraits of Maria Adriana van der Heim and Antonij Sluijsken must have formed a pendant pair.

At first glance, the question of which of the two women's portraits in Van Limborch's entry for 1711 should be linked to the one recently auctioned in Paris seems difficult to resolve. The entry 'Mevrou .... Persijn huijsvrouw van den Raadsheer Schot' concerns a woman named Adriana van Persijn (1686-1755) who married Johan Scott (1674-1740) on 31 July 1707.<sup>6</sup> The latter gentleman, whose name is given in a spelling variant, is described as a *raadsheer* (counsellor-at-law).<sup>7</sup> Reared on the Keizersgracht in Amsterdam, Scott at an unknown date resettled in The Hague, where he served as counsellor in the *Leenhove* (feudal court) of Brabant. Since 1596, its parent organization, the so-called *Raad van Brabant* (Council of Brabant), had been headquartered in The Hague to administer the Generality Lands, a number of territories bordering the Spanish Netherlands in the south of the Dutch Republic. Scott was probably introduced to Adriana van Persijn by her father, Willem van Persijn (1655-1733), who served as

president of the Council of Brabant and the territories of Overmaas.<sup>8</sup> Van Persijn and his first wife, Quirina van Bueren (1657-1703), Adriana's mother, resided on the east side of the prestigious Lange Voorhout in The Hague in a home he had inherited as a wedding gift from his deceased grandfather, Adriaan van Persijn (d. 1656), in 1681.<sup>9</sup> In terms of social status and wealth, Adriana van Persijn, wife of counsellor Johan Scott, therefore epitomized Van Limborch's clientele.<sup>10</sup>

As we will now see, the same applies to Maria Adriana van der Heim (1686-1714), the only other woman listed in Van Limborch's notebook among the sitters painted in 1711. As described above, the artist lists her name together with her husband's, whose name appears as Antonij Sluijsken. Like Adriana van Persijn, Maria Adriana van der Heim and her husband were both from prominent families. Maria Adriana herself was baptized in Delft's Oude Kerk on 19 May 1686.<sup>11</sup> Her father was Anthonie Gerritsz van der Heim (1653-1714), who was trained as a lawyer and subsequently inherited his father's brewery. Van der Heim was appointed to Delft's *vroedschap* (town council) in 1687, and between 1688 and 1690 he served as harbour master for the city.<sup>12</sup> In the latter year, other more prestigious appointments followed, when he became a member of the *Hoge Raad* (high court) and *rekenmeester* (comptroller) for the province of Holland. To fulfil these new positions, in 1692 Van der Heim left his hometown and moved to The Hague, where he and his family took residency in a house on the north side of the Lange Voorhout.<sup>13</sup> That family consisted of his wife, Catharina Heinsius (1651-1706), herself of equally esteemed lineage,<sup>14</sup> Maria Adriana, and her brother, Anthonie (1693-1746), the latter who, like his father, would be appointed to several prominent administrative positions within the provincial and national governments.<sup>15</sup>

Maria Adriana van der Heim was six years old when her family moved to The Hague. Practically nothing is known of her early, premarital years, save for the fact that, at the age of sixteen, she became a member of the Reformed Church at the Kloosterkerk, a church nearby the Lange Voorhout, during the Easter season of 1703.<sup>16</sup> The document informing us of this lists her as as 'Juff.[rouw]', an appellation reflecting her upper-class status. The following year, on 2 June 1704, Maria Adriana married her cousin (and neighbour on

the Lange Voorhout) Willem Sluijsken (1673-1725), also in the Kloosterkerk.<sup>17</sup> Pastor Amia, the very same clergyman who had overseen her membership in the Reformed Church, presided over the ceremony.<sup>18</sup> Surely, the match was encouraged by the bride's parents and those of Willem Sluijsken: Willem's father, Frederick Sluijsken (1644-1710), was married to Maria Heinsius (1649-1718), Maria Adriana's aunt on her mother's side.<sup>19</sup>

In light of the unequivocal evidence that Maria Adriana van der Heim

*Fig. 4*  
HENDRIK VAN  
LIMBORCH,  
*Portrait of*  
*Maria Adriana*  
*van der Heim*, 1711.  
Oil on canvas,  
80 x 66 cm.  
Sale, Paris (Tajan),  
25 March 2021,  
no. 30.



married Willem Sluijsken in 1704, Van Limborch must have made an error in his notebook entry when writing the name 'Antonij' Sluijsken; perhaps he confused her husband's name with that of her father and brother.<sup>20</sup> During their ten-year marriage, which tragically ended with Van der Heim's premature death in 1714, the couple had at least two children, both of whom survived well into adulthood: Susanna Sluijsken (1706-1770) and Catharina Anna Sluijsken (1714-1783).<sup>21</sup> Willem Sluijsken, father of the two girls and Maria Adriana's husband, was also from a

wealthy, elite family originating from the eastern province of Gelderland. After moving to Amsterdam, Willem's grandfather (1618-1678) and namesake married the daughter of a wealthy textile merchant in 1643; he went on to enjoy a lucrative career as a highly successful international wine merchant.<sup>22</sup>

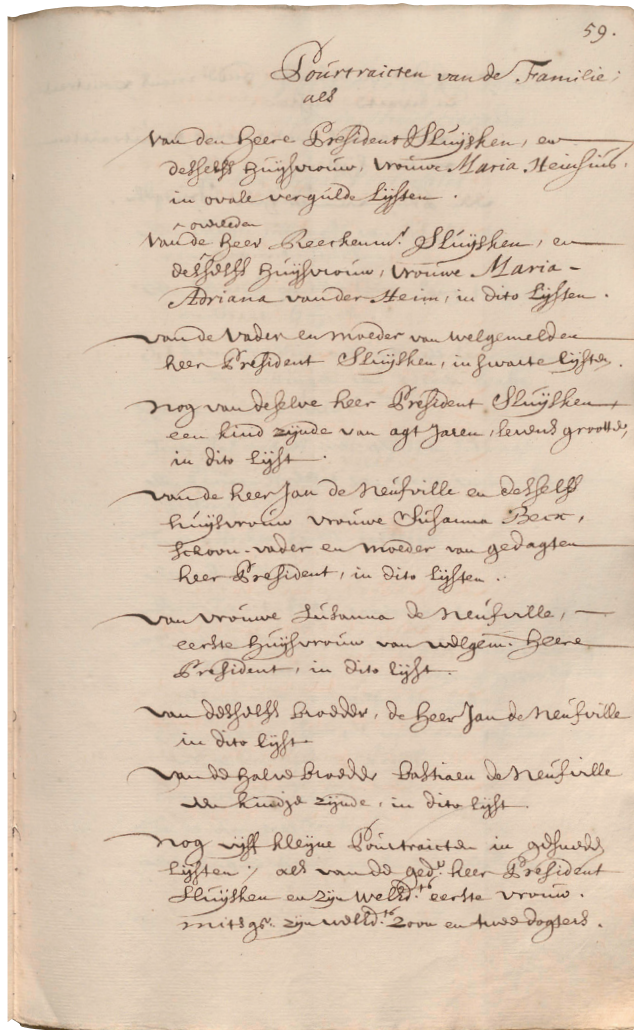
His grandson, our Willem Sluijsken, chose a different career path, following that of his own father, Frederick Sluijsken (1644-1710), in jurisprudence. From 1701 until 1715, he served as a counsellor-at-law in the high court in The Hague, which explains why Van Limborch included the title – again, using the incorrect first name, Antonij – of 'Hr. Raadsheer'. The same title appears repeatedly in contemporary documents. However, in 1715, Willem relinquished this position to become comptroller for the Province of Holland.<sup>23</sup> An indication of the wealth and status of the Sluijsken family can be found in Frederick's lordship of the Manor Ter Horst, later passed on to his son.<sup>24</sup> The lengthy probate inventory of Willem's possessions, compiled after his death in 1725, likewise provides firm evidence of his prosperity.<sup>25</sup> Most interesting in the present context is fol. 59r, which itemizes portraits of the Sluijsken family (fig. 5). The second entry lists the pendant portraits of Willem Sluijsken – here called a 'reeckenmeester' – and Maria Adriana van der Heim, though without providing the name of the artist who painted them.

### Maria Adriana Holding an Orange

Can the listing in the inventory of this latter pendant of Maria Adriana van der Heim be identified with the Van Limborch portrait that was sold in Paris in 2021 (fig. 2)? Or does that portrait represent the aforementioned Adriana van Persijn? Most assuredly, the portrait is in fact of Van der Heim, for the simple reason that her body faces left. Precisely this position is

Fig. 5

Fol. 59 recto from the probate inventory of Willem Sluijsken, 8 August 1725. The Hague City Archives, Notarieel Archief Den Haag, inv. no. 1546.



quite common for females in pendant portraits, as is the sitter's gaze directed at the viewer.<sup>26</sup> Although now missing, Van Limborch's pendant to Van der Heim, a portrait of Willem Sluijsken, would undoubtedly have shown him turning to the right, facing his wife, while likewise engaging the viewer. By contrast, the artist's portrait of Adriana van Persijn was a single work of art *sans* pendant. Therefore, her pose was almost certainly frontal, facing the viewer.

In her portrait, Maria Adriana van der Heim holds aloft an orange, which she presumably presents to her husband. This piece of fruit has little to do with the Orange Court, as the auction catalogue posited, despite her (and her husband's) social prominence. Oranges and other citrus fruits can be found in a scattered number of seventeenth-century Dutch portraits, where they assume symbolic significance. Owing to their relative paucity in the Dutch Republic during this era, citrus fruits in general might be perceived as something of a luxury, possibly connoting social distinction.<sup>27</sup> This concept would certainly apply to the Van Limborch portrait, though the presence of the orange likely refers to something more specific: in this case, fertility.<sup>28</sup> One encounters this meaning in other, nearly contemporaneous Dutch portraits, including Godefridus Schalcken's portrait of Elisabeth Tallyarde (1654-1689) of 1679 (fig. 6), painted on the eve of her marriage to the Dordrecht merchant Matthijs Snouck (1655-1704).<sup>29</sup> Here again, the orange signifies fertility, thus alluding to Tallyarde and Snouck's parental aspirations. Indeed, the couple's wish was ultimately fulfilled: Tallyarde's last will and testament, compiled on 10 December 1689, confirms that she had borne at least two children: Elisabeth Erkenraad Snouck and Adriaan Snouck.<sup>30</sup>

By contrast, Maria Adriana van der Heim had already borne one child by



the time that her portrait was painted in 1711: Susanna Sluijsken, born in 1706 and mentioned earlier in this essay.<sup>31</sup> Nevertheless, the orange that she displays to the viewer similarly symbolizes fertility and alludes to the hope (and blessing) of additional children. As we learned above, she did indeed give birth to a second child, Catharina Anna Sluijsken (1714-1783), in July 1714. Sadly, only five months later, in December of that same year, her mother – the sitter in our painting – passed away. Fortunately, Maria Adriana van der Heim's likeness survives, and can be identified thanks to Hendrik van Limborch and his diligent record-keeping of his professional activities in the notebook preserved today in the Rijksmuseum.<sup>32</sup>

Fig. 6  
GODEFRIDUS  
SCHALCKEN,  
*Portrait of  
Elisabeth Tallyarde*  
(1654-1689), 1679.  
Oil on panel,  
43 x 34 cm.  
Middelburg,  
Zeeuws Museum,  
inv. no. M 62-100.  
Photo: Ivo Wenckes

## NOTES

- \* The author wishes to thank Maaik Dirx, Frans Grijzenhout, Guido Jansen, Marike van Roon, and Stephanie Dickey for their assistance in preparing this essay.
- 1 See Guido M.C. Jansen, 'De Notitie der dagelijkse schilderoeffening van Henrik van Limborch (1681-1759)', *Bulletin van het Rijksmuseum* 45 (1997), no. 1, pp. 26-67.
  - 2 Inspiration for keeping track of the amount of time devoted to each painting came from Van Limborch's last teacher, Adriaen van der Werff (1659-1722); see Jansen 1997 (note 1), p. 29, who also states (p. 27) that the reason why Van Limborch wrote no entries in his notebook between the years 1732 and 1756, is unknown. For Van der Werff's notebook, see Barbara Gaehtgens, *Adriaen van der Werff, 1659-1722*, Munich 1987, pp. 442-44.
  - 3 Jansen 1997 (note 1), pp. 29-30.
  - 4 For a portrait of Aletta Lucretia Martens, presently in the Centraal Museum Utrecht, along with other portraits by Van Limborch of members of her distinguished family, see Jansen 1997 (note 1), pp. 29-30, fig. 3 and note 11.
  - 5 Sale, Paris (Tajan) 25 March 2021, no. 30. No provenance was given.
  - 6 The Hague City Archives (henceforth NL-HAGGA), Doop-, trouw- en begraafboeken 's-Gravenhage, Scheveningen en Loosduinen (1598) 1605-1811 (1823) (acc. no. 0377-01, henceforth DTB), inv. no. 195, fol. 160. Additional biographical information concerning Johan Scott and Adriana van Persijn was gathered from a variety of sources, including the online archives of The Hague City Archives (<https://haagsgemeentearchief.nl>) and <https://www.genealogieonline.nl>.
  - 7 This is not the only mistake that the present writer found in the entries from the notebook that are germane to this essay; see further below and note 20 below.
  - 8 Adriana van Persijn was related to Jasper Schade van Westrum (1623-1692), a noted patron of Frans Hals. Her father, Willem van Persijn, was Schade van Westrum's nephew; Willem's mother (and Adriana's grandmother), Johanna Maria van Schade (1628-1694), was Schade van Westrum's sister.
  - 9 Thera Wijsenbeek-Olthuis (ed.), *Het Lange Voorhout; Monumenten, mensen en macht*, Zwolle/The Hague 1998, p. 270 (see also *ibid.*, pp. 45-103, for an overview of the elite classes that inhabited the Lange Voorhout during this period); Josje W. Schnitzeler, *Status op z'n Hollands: De bewoners van het Lange Voorhout en hun buitenplaatsen en tuinen tussen 1650 en 1750*, Utrecht (bachelor's thesis University of Utrecht) 2011, appendix 1, p. 27. Clearly, Adriana van Persijn was named after her great-grandfather. Eventually, following his wife's death, Willem van Persijn married Beatrix Schade van Westrum (d. 1727) in 1709. Beatrix was the daughter of Jasper Schade van Westrum and therefore technically his cousin; see note 8 above.
  - 10 For the role of portraiture and art collecting in general in the lives of the residents of the Lange Voorhout, see Wijsenbeek-Olthuis 1998 (note 9), pp. 92-102.
  - 11 Biographical information on Maria Adriana van der Heim was collected from a variety of sources, including the online archives of the Stadsarchief Delft (<https://www.stadsarchiefdelft.nl>); The Hague City Archives (<https://haagsgemeentearchief.nl>); <https://www.genealogieonline.nl>) and Frans Grijzenhout and Erna E. Kok, 'A Rare Case of Evidence: Ferdinand Bol's *Portrait of an Eight-Year-Old Boy* (1652) Identified', in Stephanie S. Dickey (ed.), *Ferdinand Bol and Govert Flinck: New Research*, Zwolle 2017, pp. 114-31.
  - 12 See Wim Dral, *Tussen macht en onmacht: Een politieke biografie van Anthonie van der Heim (1693-1746)*, Hilversum 2016, pp. 33-37.
  - 13 Dral 2016 (note 12), p. 36. See also L. Bordelon, *Guide de La Haye*, The Hague 1705, p. 32. For the general history of the Lange Voorhout, see Wijsenbeek-Olthuis 1998 (note 9); Schnitzeler 2011 (note 9).
  - 14 See Dral 2016 (note 12), p. 33.
  - 15 See Dral 2016 (note 12), p. 33, *passim*.
  - 16 NL-HAGGA, Kerkenraad van de Hervormde Gemeente te 's-Gravenhage 1576-1997 (acc. no. 0203-01), inv. no. 264 Lidmatenregister van de Hervormde gemeente Den Haag, fol. 402, Easter season 1703.
  - 17 NL-HAGGA, DTB, inv. no. 195, fol. 185. See also Dral 2016 (note 12), p. 42; Grijzenhout and Kok 2017 (note 11), p. 120 and table 6.1. For marriages among elites living on this street, see Wijsenbeek-Olthuis 1998 (note 9), pp. 57-60. See also *ibid.*, pp. 63-64, for the role of church circles within the broader socio-cultural life of the neighbourhood.
  - 18 In the margin announcing the couple's marriage banns (see note 17 above) is written: 'getrouwt door dominee amia den ii [2] Juni 1704'. Occasionally, online genealogical sites mistake this marriage date for 11 June 1704. For Pastor Amia's

- role in Maria Adriana van der Heim's election to membership in the Reformed Church, see note 16 above.
- 19 This was Frederick Sluijsken's second marriage; see Grijzenhout and Kok 2017 (note 11), pp. 120-21, 129. Presumably, Maria Adriana was named after her aunt; see the genealogical table published in *ibid.*, table 6.1.
  - 20 One wonders whether this Antonij Sluijsken ever existed. Jansen 1997 (note 1), p. 27 remarks that this section of Van Limborch's notebook was probably copied from an older one, which might explain this mistake.
  - 21 In Grijzenhout and Kok 2017 (note 11), p. 120 and table 6.1, it is stated that the couple had three children: in addition to the two girls, a boy named Frederick (1714-1757). However, unless he was born as the twin of Catharina Anna, this is biologically impossible: Maria Adriana van der Heim could not have given birth to a child in early July 1714 and conceived and gave birth to yet another child in that very same year. So perhaps Frederick was not actually Willem and Maria's son despite his seeming connection to the Frederick Sluijsken painted by Ferdinand Bol (see note 11 above).
  - 22 Grijzenhout and Kok 2017 (note 11), pp. 120, 122-23 and table 6.1. Willem Sluijsken was undoubtedly named after his grandfather, Willem Pauwelsz Sluijsken (1618-1678).
  - 23 See L. van Poelgeest, 'De raadsheren van de Hoge Raad van Holland, Zeeland en West-Friesland in de achttiende eeuw', *BMGN-Low Countries Historical Review* 103 (1988), pp. 20-51, esp. p. 37. With this appointment, Willem Sluijsken succeeded his father-in-law, Anthonie Gerritsz van der Heim. The latter and his daughter had died three days apart in December of 1714: Anthonie on 12 December and Maria Adriana on 15 December; see Dral 2016 (note 12), p. 36 n. 116.
  - 24 See Schnitzeler 2011 (note 9), appendix 1, p. 47.
  - 25 NL-HAHA, Notarieel Archief Den Haag 1597-1842 (acc. no. 0372.01), inv. no. 1546, Probate inventory, fol. 59, 8 August 1725 (consulted 16 August 2023). See also Grijzenhout and Kok 2017 (note 11), pp. 121-22.
  - 26 The classic study of pendants in seventeenth-century Dutch art remains Cornelia Moiso-Diekamp, *Das Pendant in der holländischen Malerei des 17. Jahrhunderts*, Frankfurt am Main 1987.
  - 27 See Ekaterini Kepetzis, 'Soziale Distinktion, Hoffnung und Leid, paradiesische Gefilde; Zitrusfrüchte als Bedeutungsträger im Porträt', in *Die Frucht der Verheissung: Zitrusfrüchte in Kunst und Kultur*, exh. cat. Nuremberg (Germanisches Nationalmuseum) 2011, pp. 137-46. See also Julie Berger Hochstrasser, *Still Life and Trade in the Dutch Golden Age*, New Haven/London 2007, pp. 70-78.
  - 28 Inke Beckmann, *Geflügel, Austern und Zitronen: Lebensmittel in Kunst und Kultur der Niederlande des 17. Jahrhunderts*, Darmstadt 2014, pp. 278-79.
  - 29 For this sitter, see most recently Wayne Franits, *Godefridus Schalcken: A Late Seventeenth-Century Dutch Painter in Pursuit of Fame and Fortune*, London 2023, pp. 33, 75-78.
  - 30 Middelburg, Zeeuws Archief, Familie Snouck Hurgronje, 1641-1943, inv. no. 28, Last will and testament of Elisabeth Tallyarde, 10 December 1689, fol. 47.
  - 31 See note 21 above.
  - 32 Van Limborch portrayed at least one other member of the Van der Heim family, Cornelia van der Heim (1688-1765), dated 1739. This portrait is a pendant to that of her husband, Johan van der Does (1694-1749); see The Hague, RKD – Netherlands Institute for Art History, image no. 93355.