SIR ANTHONY VAN DYCK AND HIS CONTEMPORARIES

Artistic Exchange between the Spanish Netherlands and the Dutch Republic







Agnew's Gallery | 6 St James's Pl, St. James's London SW1A 1NP | United Kingdom Tel. +44 (0)207 491 9219 | anna.cunningham@agnewsgallery.com www.agnewsgallery.com



Barer Strasse 44 | 80799 Munich | Germany Tel. +49 89 28 06 40 | Fax +49 89 28 17 57 Mob. +49 172 890 86 40 | info@daxermarschall.com www.daxermarschall.com



We are much indebted to all those whose support, scholarship and expertise have helped in the preparation of the catalogue and the exhibition. In particular, our thanks go to:

Alexis Ashot, Konrad O. Bernheimer, Hilde, Peter and Niels de Boer, P. & N. de Boer Foundation, Simone Brenner, Robert Bryce, Toby Campbell, Anna Cunningham, Bertrand Gautier, Prof. Claus Grimm, Nikolaus Karlson, Philipp Mansmann, Daniela Martinovic, Werner Murrer, Marco Pesarese, Cliff Schorer, Ines Schwarzer, Bertrand Talabardon, Rafael Valls, Wolf Zech and a number of private collectors who prefer to remain anonymous.

SIR ANTHONY VAN DYCK AND HIS CONTEMPORARIES

Artistic Exchange between the Spanish Netherlands and the Dutch Republic

Selling Exibition at Daxer & Marschall Gallery in Munich

October 11-27, 2019

Please note Extensive factsheets on all works are available upon request.



When they first heard about the van Dyck exhibition project at the Alte Pinakothek the Daxer&Marschall Team were excited and very pleased as a major exhibition in the somewhat neglected field of 17th century Flemish painting hadn't been staged in Munich for some time. It didn't take long for them to realize that this was the perfect moment for a selling exhibition on a matching theme just across the street at Daxer&Marschall. Certainly not in an attempt to rival the exhibition at the Alte Pinakothek, but perhaps by putting together a fine selling exhibition that would shed light on van Dyck and the various groups of artists he was in touch with during the earlier stages of his life when he traveled the Netherlands. Agnew's Gallery in London were delighted with Daxer&Marschall's proposal for a joint exhibition at their Munich premises. Tapping into our own holdings as well as those of private collectors and colleagues, we jointly compiled a fine selection of some twenty-five paintings. Our thanks for curating the exhibition and producing this catalogue go to *Diek Groenewald* at Daxer&Marschall. We are also grateful to Prof. Claus Grimm who kindly agreed to give a lecture at the opening of the exhibition on October 10th.

Van Dyck was one of the foremost portraitists of the social elite of his times. He revolutionized the genre of portraiture by depicting the sitter's social status while at the same time revealing his personality, no matter how complex it might be. He also painted mythological and religious subjects, including altarpieces, displayed outstanding facility as a draughtsman, and proved innovative as an etcher. Etchings contributed to the rapid expansion of his fame. Van Dyck's influence was pervasive and lasting.

Our exhibition aims to introduce the visitor to the artists and the various artistic environments that surrounded van Dyck as well as the mutual influence they exerted – whether it was thematic, ideological or related to painting techniques. It will therefore hopefully generate a deeper understanding of the differences and similarities between artworks produced in the Catholic Southern Netherlands under Spanish rule and those of the Protestant Dutch Republic in the North.

With best wishes,

Marcus Marschall Diek Groenewald Anthony Crichton-Stuart



Arnout Vinckenborch The Raising of Lazarus, 1610s Oil on panel, 106 x 148 cm



Sir Anthony van Dyck and his Contemporaries

Artistic Exchange between the Spanish Netherlands and the Dutch Republic

During the fourteenth and fifteenth centuries the Netherlands was shaped by the wars between the major European powers and by the marriage policies they pursued. It was through marriage that the Netherlands became part of the Habsburg Empire in 1477 and thus of the Holy Roman Empire. Up to the second half of the sixteenth century the Netherlands was among the most prosperous and cultured countries in Europe.

Crisis struck when economic problems and religious upheavals threatened peace and prosperity. Crop failures, low wages and the English trade embargo became as much of a problem for the Habsburgs as religious groups pressing the Catholic Church to reform, especially in the northern provinces. The iconoclastic movement posed a serious threat to the Habsburgs in 1566, when Calvinists and Lutherans destroyed the sculpture and altarpieces of Catholic churches. Their response of the rulers was ruthless. King Philipp II sent the Duke of Alba to the Netherlands to suppress the revolt. However, this only exacerbated the conflict. In 1581 the seven northern provinces of the Netherlands rebelled against Spanish rule, which eventually led to the formation of the Republic of the Seven United Provinces, also known as the Dutch Republic or the Northern Netherlands. The Protestant Northern and Catholic Southern Netherlands formed two separate states. In 1585 the Spanish conquered Antwerp, up to then the most important trading port in the Netherlands. Subsequently thousands of mostly well-trained and wealthy citizens, among them many artists who

wanted religious and economic freedom, emigrated to the Northern Netherlands. Antwerp went into decline and cities in the north like Haarlem, Leiden and Amsterdam became economic and cultural leaders. The iconoclastic Dutch Reformed Church, which had been the official church in the Northern Netherlands since 1578, did not commission altarpieces and other devotional paintings, as the Catholic Church had done before. Artists consequently had to seek new patrons. This resulted in the production of mostly portraits, genre paintings, landscapes and still-lifes which were commissioned by the rising class of proud burghers to decorate their homes.

Antwerp at the beginning of van Dyck's career

Born in 1599 as the seventh child of Francois van Dyck, a wealthy Antwerp silk merchant, Anthony began painting at an early age and was apprenticed to Hendrik van Balen, a successful Antwerp painter, when he was about ten years old. In his late teens he already enjoyed success as an independent painter, becoming a master in the Antwerp Guild of St. Luke in 1618. By this time he was working in the studio of Sir Peter Paul Rubens, then considered one of the foremost painters in Europe. Rubens immediately recognized the young van Dyck's enormous talent and was a major influence on his future career. Not only did he familiarize his talented employee with his painting techniques and the way he organized his studio, but he also made his wide-ranging contacts throughout Europe available to him. Van Dyck became the most successful of all the assistants in the Rubens workshop.

The Raising of Lazarus, cat. no. 1, is a major painting by Arnout Vinckenborch, a now almost forgotten painter who worked in Antwerp at the same time as van Dyck. Born around 1590 in Alkmaar in the Northern Netherlands, Vinckenborch moved with his parents in 1609 to Antwerp where he died at the age of just thirty in 1620. His oeuvre is small and few of his works are known. The presence in his paintings of so many elements clearly inspired by Rubens indicates that he was an assistant in Rubens' workshop at some point, although there is no archival evidence to verify this. For example, the figure of Lazarus in our painting reveals similarities with the male figure at the bottom left in Rubens' *Last Judgement* at the Alte Pinakothek in Munich. See fig. 1.

Oil sketches in Antwerp

Around the beginning of the seventeenth century oil sketches played a significant role in the working process of painters with large workshops. While traditionally a drawing was made in preparation for

a painting, an oil sketch introduced color into the preparatory stage. These oil sketches are particularly sought after because they were autographed by a master before being used by studio assistants to execute the final work. This became fairly standard practice among successful painters in Antwerp who often received a large number of commissions at one and the same time, which obliged them to delegate a large part of a painting's execution to their workshop. Oil sketches were also the medium in which a master could develop new compositions. They were mostly private, personal works, made for the artist's own use or for his assistants; they were the medium through which he explored new ideas and innovative methods of presentation before painting the final work. Only in a few cases did oil sketches serve as bozzetti to demonstrate to the future owner what the final work would look like.

Van Dyck's *Head Study of a Tormentor*, cat. no. 2, is a beautiful example of a vivid oil sketch made directly from nature. It is apparently a preparatory study for the figure with a raised hand on the left of





Fig. 1 Left: A detail of Rubens' *Last Judgement*. Right: A detail of Vinckenborch's *The Raising of Lazarus*.



2 SIR ANTHONY VAN DYCK *Head Study of a Tormentor*, circa 1618-20 Oil on paper, laid down on canvas, 32.8 x 25 cm



JACOB JORDAENS Study of a Male Head Oil on paper, laid down on panel, 37 x 29 cm On loan from the P. en N. der Boer Foundation, Amsterdam (not for sale)



4 JACOB JORDAENS *Two Studies of a Male Nude,* circa 1615-20 Oil on paper, laid down on canvas, 37 x 29 cm van Dyck's celebrated *Christ Crowned with Thorns*, see fig. 2. Formerly in the Kaiser-Friedrich-Museum in Berlin, it was lost in World War II. Rubens' influence is particularly apparent in the relatively somber palette, the chiaroscuro and the naturalistic rendering of the muscles. In direct comparison with Jacob Jordaens' *Study of a Male Head*, cat. no. 3, the focus in the latter is much more on displaying light and color than in capturing the man's expressive facial features.



Fig. 2 Sir Anthony Van Dyck *Christ Crowned with Thorns*, c. 1618-20, oil on canvas, 262 x 204 cm, formerly Kaiser-Friedrich-Museum, Berlin.

In *Two Studies of a Male Nude*, cat. no. 4, Jordaens again concentrates on rendering the light. Strong warm highlights on the bodies of the two figures immediately suggest the reflection of an open fireplace, as do the subdued pinks and browns on the face of the figure on the left in the background. The



Fig. 3 Paulus Pontius after Sir Anthony van Dyck, *Portrait* of Simon de Vos, circa 1626-41, engraving on paper, plate 24 x 15.6 cm

figure emerging out of the dark in the background on the right is portrayed predominantly in brown tones with black dots marking the eyes. What Jordaens exactly intended when he made this study is not clear. Is it a narrative or a detail study for an unknown painting or are the two figures separate studies of one and the same model perhaps? The blatant nudity of the figures and their vicinity to a fire immediately recall the well-known subject of Vulcan's forge where typically Venus' husband together with his three muscular Cyclopes is making armor in a subterranean forge, often in the presence of Venus and Cupid. Jordaens would certainly have been aware of the subject's rich pictorial tradition, since it was readily accessible to him in prints.

The Cavalier King Charles Spaniel, cat. no. 5, executed in a monochrome palette in a loose and sketchy technique is a work by Simon de Vos, who also hailed from Antwerp. A highly regarded artist in his day, de Vos was portrayed by van Dyck for his *Iconography series*, see fig. 3. De Vos' highly unusual sketch is probably a portrait of a favorite dog since he re-used the motif in several of his paintings. The immediacy of this unfamiliar subject instantly sets it apart from other works by the artist.

Italy

Italian art had an enormous influence on painters in the Netherlands. Rubens and van Dyck both worked in Italy for several years, where they studied art from antiquity and the Renaissance as well as the works of their contemporaries. *Portrait of a Lady*, cat. no. 6, was executed by Rubens and an assistant in Mantua or Genoa around 1606. An infrared photo-



Fig. 4 Sir Anthony Van Dyck, *Portrait of the Infanta Isabella Clara Eugenia*, 1627, oil on canvas, 109 x 89 cm, Kunsthistorisches Museum, Vienna.

graph reveals that the painting initially depicted the sitter wearing a large elaborate ruff. It was then changed to a more moderate, much smaller ruff covered by a black drape. Possibly the sitter's husband had passed away while she posed for Rubens and so she needed to be shown dressed in mourning.

Van Dyck spent almost five years in Italy, including a lengthy stay in Genoa, making use of Rubens' excellent contacts which opened many doors to him. A characteristic feature of his Italian full-length portraits is the elongation of the sitters, who look grace-



5 Simon de Vos *A Cavalier King Charles Spaniel* Oil on panel, 29 x 22 cm



6 SIR PETER PAUL RUBENS AND ASSISTANT *Portrait of a Lady*, circa 1606 Oil on canvas, 62.2 x 53 cm



SIR ANTHONY VAN DYCK Christ on the Cross Pen and brown ink on paper, 15.9 x 7.3 cm On loan from the P. en N. der Boer Foundation, Amsterdam (not for sale)



8 MATTHIAS STOMER *The Martyrdom of Saint Bartholomew*, circa 1630-35 Oil on canvas, 111.8 x 157.5 cm



JACOB JORDAENS Portrait of the Infanta Isabella Clara Eugenia, circa 1635 Oil on canvas, 126.7 x 100.6 cm



Fig. 5 Sir Peter Paul Rubens and Workshop, *Portrait of Archduchess Isabella Clara Eugenia, Spanish Regent of the Low Countries, as a Nun,* 1625, oil on canvas, 115.6 x 88.6 cm, Norton Simon Museum, Pasadena, California.

fully down on the viewer. Even though he had timeconsuming commissions, van Dyck never missed an opportunity to study works by the great Italian painters. His sketchbooks testify to his adulation of the Venetian masters, above all Titian. *Christ on the Cross*, cat. no. 7, is a beautiful example of his typical sketchy ink drawings. This fragment was part of a large depiction of the crucifixion and was probably executed in Italy.

Apart from these two famous painters from Antwerp many other Netherlandish painters travelled to Italy. Some came for several months, while others such as Matthias Stomer stayed for good. Stomer, who ranks among the most important and prolific Netherlandish masters active in Italy in the seventeenth century, is regarded as one of the renowned Dutch Caravaggisti. The Martyrdom of Saint Bartholomew, cat. no. 8, was painted during his Roman period. St. Bartholomew was one of the twelve apostles and is thought to have worked as a missionary in India and Armenia, where he was flayed alive and then hung upside down for refusing to worship idols. In Stomer's dramatic canvas the doomed saint is positioned frontally in half-length. He is stripped to his loincloth and one of the executioners has already begun his grisly task. The painter has added the remarkable motif of a figure in a striking terracotta-colored robe at the far left – perhaps a pagan priest – who holds a golden statuette of Minerva before the elderly saint, thereby contextualising the immediate cause of his martyrdom.

Antwerp

In July 1627 van Dyck returned from Italy to Antwerp, where he remained until 1632. Rubens was frequently absent between 1626 and 1630 and this may have induced many patrons to turn to van Dyck instead. The latter received numerous commissions for altarpieces and portraits, which obliged him to employ assistants. He was evidently blessed with an ability to charm his patrons and, like Rubens, he mixed easily in aristocratic and court circles, which brought him additional commissions. By 1630 he was court painter to the Habsburg Governor of Flanders, Archduchess Infanta Isabella Clara Eugenia, see fig. 4. She was the favorite daughter of Philip II of Spain. In 1599 she married Archduke Albert, the youngest son of Emperor Maximilian II, whom Philip had appointed Governor General of the Spanish Netherlands, and they ruled together until Albert's death in 1621, whereupon she became sole ruler. She was received as a Tertiary in the Franciscan order in 1622 and died in 1633. All of her portraits after Albert's death depict her as a nun wearing the habit of the Poor Clares and follow the official portrait made by Rubens in 1625, see fig. 5. Jordaens' *Portrait of the Infanta Isabella Clara Eugenia*, cat. no. 9, painted in the 1630s after her death conforms to this prototype.

Daedalus and Icarus, cat. no. 10, by Pieter Thys, who trained in van Dyck's workshop, is a good example of the influence the master exerted on the artists around him and in particular on the painters in his workshop. The painting is one his masterpieces and he proudly signed it 'Pieter Thys fecit'. Although Thys is clearly indebted to van Dyck, his powerful and dramatic Daedalus and Icarus certainly bears comparison with the work of his former master, who painted the subject twice. In terms of its composition and psychological profoundness Thys raises the subject to a different level. He seems to have given the story a new, more contemporary interpretation. Traditionally the fable's message is one of moderation and the golden mean, as Daedalus instructs his son Icarus to fly neither too high nor too low. The father's sorrowful expression shows that he already senses the tragic end to come. Thys has masterfully transformed the psychological tension between father and son in a grand and powerful composition. A recent cleaning has brought out the work's extraordinarily beautiful colors. Thys' vigorous palette appears to be influenced not only by Rubens and van Dyck, but also by Venetian Renaissance painters. Icarus' shimmery pink drapery, for example, is reminiscent of Titian and Paolo Veronese. Even though Thys worked for such illustrious patrons as Archduke Leopold William in Brussels and the House of Orange in The Hague in the Northern Netherlands, he is not widely known today. Ironically, this may be due to the high quality of his works which, like the present one, used to be attributed quite frequently to van Dyck. Today *Daedalus and Icarus* is admired for Thys' highly developed individual style. There is another autograph but unsigned version of Daedalus and Icarus in the collection of the Bayerische Staatsgemäldesammlungen in Munich.

Haarlem

In 1632 van Dyck travelled the Northern Netherlands and visited Haarlem, then the capital of the province of Holland, where trading and the manufacture of silk and linen flourished. There he met Frans Hals, a member of the large community of Flemish-born citizens in Haarlem, who around 1620 accounted for almost half its total population. Hals himself was born in Antwerp and his paintings were influenced by the work of Rubens and van Dyck.

Haarlem could look back on a great tradition of painting which had developed there since the Middle Ages. Cornelis Cornelisz., for example, who added 'van Haarlem' to his name, was one of the leading figures of Dutch Mannerism and still living in the city when van Dyck paid it a visit. He was born into a well-to-do Catholic family in Haarlem in 1562. After completing his training abroad in Rouen and Antwerp, where he stayed with Gilles Coignet for a year, he returned to Haarlem in 1581. His *Venus, Cupid, Ceres,* cat. no. 11, dating from 1604, is a good illus-



10 PIETER THYS Daedalus and Icarus Oil on canvas, 158.8 x 118.5 cm





Cornelis Cornelisz. van Haarlem *Venus, Cupid and Ceres,* circa 1606 Oil on canvas, 96.7 x 109.2 cm



12 Johannes Cornelisz. Verspronck *Portrait of Johan de Waal*, 1653 Oil on panel, 88.9 x 69 cm tration of the classicism apparent in his work from around 1600 onwards, which contrasts starkly with the exuberant Mannerism of his youth.

Portrait of Johan de Waal (1594-1678), cat. no. 12, by Cornelis Verspronck depicts the 59-yearold directly and honestly and is a good example of the artist's mature style. This "Haarlem portrait" is indebted to Frans Hals. Verspronck was the most prominent portrait painter in Haarlem after Hals and received numerous prestigious commissions. Here he depicts the sitter's wise and somewhat wistful face surrounded by a glowing halo comprising thin wisps of paint over a light ground. Johan de Waal's importance and social rank are accentuated by his posture; the right arm akimbo, the left holding an elegant hat. A pentimento betrays the artist's efforts to find the perfect position for the chair. The self-conscious Johann de Waal, who was Mayor of Haarlem in 1627 and 1633, was one of the scions of the de Waal family. In 1652, the year this portrait was made, the Dutch East India Company was embarking on the most ambitious colonial project it had ever undertaken, which included the founding of a trading post in southernmost Africa. The family played a major role in the domestic politics of the Dutch Republic and was instrumental in the success of the Republic's commercial venues in South Africa.

Jan Steen's *Alchemist*, cat. no. 13, shows that not only portrait painters were influenced by Hals' success. From 1660 to 1670 Steen worked in Haarlem, where he adopted Hals' loose painting technique and concentrated more on the effect he could achieve rather than on the very fine brushwork of his earlier Leiden period. Steen was only a few years old when van Dyck visited Haarlem but he paid tribute to the master years later by showing two of van Dyck's prints in the background of his *Doctor's Visit*, which is now in the Wellington Museum at Apsley House in London.

Not all the Haarlem painters followed international trends nor were they all interested in painting mythological subjects. *Viennese Emperor Moth*, cat. no. 14, and *Mole Cricket*, cat. no. 15, by Pieter Holsteyn the Younger are fine examples of the artist's endeavors to reproduce the beauty of nature. *A Rider in Oriental Dress halting in a Grotto with his Horse and his Dog*, cat. no. 16, by Pieter Cornelisz. Verbeeck is a typical example of a painting designed to meet the local taste and demand in Haarlem at the time. The dark, somewhat monochrome palette of the cave contrasts sharply with the white horse, which is illuminated by the daylight streaming into the cave from above.

Portraiture in Amsterdam

From about 1630 onwards Amsterdam superseded Haarlem as Holland's artistic centre. The population of Amsterdam increased rapidly due to heavy immigration. Around 1570 Amsterdam had less than 30,000 inhabitants; by 1622 their number had grown to over 100,000. At the end of the 17th century the population exceeded 200,000, making Amsterdam one of the largest cities in Europe. The social elite of rich burghers had an enormous appetite for art and representation. Burghers had only rarely commissioned portraits of themselves before 1600 but quite the opposite was the case during the seventeenth century when portraits were for everyone and could be ordered in all sizes and price ranges. Burghers now even ordered full-length portraits, which had previously been a privilege exclusive to the high aristocracy.



13 JAN STEEN *The Alchemist*, 1668 Oil on canvas, 106 x 82 cm



14 Pieter Holsteyn the Younger *Viennese Emperor Moth* Pen and ink, watercolour with body colour on paper, 15.7 x 20.2 cm



15
PIETER HOLSTEYN THE YOUNGER
Mole Cricket
Pen and ink, watercolour with body colour and gum arabic paper, 15.7 x 20.2 cm



PIETER CORNELIS VERBEECK A Rider in Oriental Dress halting in a Grotto with his Horse and his Dog, 1668 Oil on panel, 38.5 x 30 cm

Thomas de Keyser was among the most soughtafter portraitists in Amsterdam at the beginning of the seventeenth century and he exerted an influence on Rembrandt. De Keyser's masterly portraits are full of character. Some of them are life-size, but the artist generally preferred to keep them on a much smaller scale as in *Portrait of a boy*, cat. no. 17, painted circa 1625. Although the sitter's identity is unknown, his costly dress points to his high social status, which would have enabled his family to afford one of the most prominent painters in town. Stylistically this portrait varies significantly from the smoothly executed Portrait of a Regent, cat. no. 18, painted fortyfive years later by Nicolaes Maes, a former pupil of Rembrandt. He abandoned his master's style in response to the market's demand for portraits. He also changed his technique to reflect the increasingly popular Southern Netherlandish style of portraiture developed by van Dyck, having studied this new style in Antwerp probably between 1665 and 1667. Por*trait of a Regent* is one of the few paintings on copper known to have been made by Maes. The sitter is dressed in a rich black satin robe with a white tassel collar and a fashionable curled wig. Even at the time this sober style of dress was very probably considered old-fashioned. While contemporary fashion favored more colorful dress, dark clothing was perceived to represent wealth, distinction and reliability.

Leiden

Leiden was an important center of cultural and artistic life during the sixteenth century. Both Rembrandt and Jan Lievens were born and started working in Leiden at the beginning of the 17th century. It was a setback for the town when both of them left around 1630. Rembrandt continued his career in

Amsterdam and Lievens went to London, where he worked for Charles I of England at the same time as van Dyck. It was Rembrandt's former pupil Gerrit Dou who put Leiden back on the map as an important artistic center. A Hermit Saint Reading in a Cave, cat. no. 19, is a beautiful example of his work. The international success achieved by Dou, who was born and worked in Leiden, encouraged other painters to study under him and his style came to be widely admired and emulated. Dou is regarded as the founder of a tradition known as the Leiden school of fijnschil*ders* [fine painters] which was highly regarded for its meticulous, highly finished techniques and striking realism, especially in the depiction of fabrics. The application of paint in multiple, fine layers created a surface of almost enamel-like smoothness. This came into fullest effect on durable, smooth surfaces such as wood panels and copper plates, which therefore became the supports of choice. The technique was time-consuming and costly, which might explain a general preference for small formats. These cabinet paintings were in demand among the same prominent and roval collectors who commissioned van Dyck even though they were so different in style.

Jan van Mieris was the eldest son of the famous *fijnschilder* Frans van Mieris, who was himself a pupil of Dou. Jan registered as an independent painter with the Guild of St. Luke in Leiden on 14 June 1686. He traveled through Germany to Italy in 1688. Van Mieris had received a promising introduction to the Court of the Grand Duke of Tuscany in Florence. However this was later withdrawn on grounds of religious dissent – van Mieris would have been taken into Court service, had the devout Grand Duke not insisted that he become a Catholic. He then moved to Rome, where he died on 17 March 1690 at the age of only twenty-nine. His small oeuvre



Тномаs de Keyser *Portrait of a Boy,* circa 1625 Oil on panel, 30.5 x 24.3 cm 18 NICOLAES MAES *Portrait of a Regent,* 1668 Oil on copper, 29.5 x 22 cm





GERRIT DOU A Hermit Saint reading in a Cave Oil on panel, 41.5 x 30.5 cm On loan from a private collector (not for sale)



20 JAN VAN MIERIS *Vanitas Portrait of a Young Woman,* 1678 Oil on panel, 21 x 17.1 cm

consists of around 35 paintings. Vanitas Portrait of a Young Woman, cat. no. 20, was painted in 1678. The young woman's right hand points to the fading petals, while her left hand is raised against her breast with a pointing gesture, as if to engage the viewer in a visual disguisition both on the transience of life and on the vanity of earthly beauty and riches. The doubly symbolic meaning of the withering tulip transforms an ostensible portrait of a fashionable young woman into a memento mori. Like the vanitas, the memento mori was intended to convey a moral message exhorting the viewer to consider his own mortality and lead a pious existence in preparation for the afterlife. The vanitas enjoyed popularity among affluent Protestant citizens in seventeenth-century Northern Netherlands as a reaction to Roman Catholicism. We are most fortunate to be able to present another work by Jan van Mieris, The Young Smoker, cat. no. 21. The figure of the young man, possibly a student, can be seen as an allegory of the biblical prodigal son - wasting his inheritance on a dissolute, pleasure-loving lifestyle. The shrimps the elderly man is about to sell him will purportedly improve his virility, the long pipe has a phallic implication and the wineglass, a roemer, is associated with intemperance. Connotations like these needed little interpretation to Netherlandish seventeenth-century viewers accustomed to the comforts of affluence. References such as these greatly contributed to the popularity of genre painting in the Puritan moral climate of Northern Netherlands.

Eglon van der Neer painted in the style of the Leiden *fijnschilders* even though he was born in Amsterdam and neither worked nor lived in Leiden. Van der Neer's Sophonisba with the Poisoned Cup, cat. no. 22, which shows her elegantly lifting its lid is symptomatic of the master's endeavors in the lofty realm of history painting. He depicts the legendary moment just before Sophonisba is about to poison herself rather than be humiliated in a Roman triumph. The protagonist's so-called à la *hurluberlu* hairstyle, with a wild array of corkscrew curls, was the height of fashion in the early 1680s. Datable to the first half of the 1680s, this gem-like picture was in all probability executed in the cosmopolitan city of Brussels, the capital of the Southern Netherlands, where van der Neer had settled in 1680. Brussels accommodated a court that attracted foreign envoys and international high nobility. The features of van der Neer's Sophonisba may well be those of a young lady from one of the leading families in Brussels. There is a long tradition of integrating a portrait into a history painting and thus creating a nexus between the historic figure's virtues or vices and the person portrayed. In 1687 van der Neer entered the service of Charles II of Spain but remained in the Southern Netherlands. Five years later he married Adriana Spilberg, the daughter of the former painter to the Electoral court at Düsseldorf, Johannes Spilberg. In 1698 van der Neer himself was appointed court painter there - a post he held until his death in 1703.



21 JAN VAN MIERIS *The Young Smoker*, 1678 Oil on panel, 34 x 28 cm

England and Charles I

Charles I appointed van Dyck "principalle Paynter in ordinary of their Majesties" and knighted him. He gave him a golden chain and settled upon him an annual salary of £200 sterling. He lived in Blackfriars in London where Charles I liked to visit him. During the summer van Dyck was given a place in Eltham Palace. His work in England consisted almost exclusively of portraits. The visual image of English society prior to the revolution of 1648 has forever been shaped by van Dyck. The artist died in London at the end of November 1641 and is buried in St. Paul's Cathedral.

Apart from van Dyck, Charles I had many more court painters who obviously took notice of each other. Among them was Cornelis van Poelenburch whom van Dyck knew and might have already met in Italy. From 1617 to 1625 van Poelenburgh was in Italy, where he almost certainly worked for Cosimo II de Medici, the Grand Duke of Tuscany. He also spent time in Rome, where he was exposed to the work of Adam Elsheimer, whose small luminous paintings on copper exerted a strong influence on him.

The Rest on the Flight into Egypt, cat. no. 23, is an excellent example of his work. Rubens visited van Poelenburch in his home town of Utrecht during his visit to the Northern Netherlands in 1627. He owned several of his paintings.

Van Poelenburch's very small panel with a monogram palette *An Apostle*, cat. no. 24, is a less typical work. It may have been inspired by van Dyck's smallscale monochrome portraits in oil depicting noblemen, soldiers, scholars, art patrons and, in particular, portraits of fellow artists with the prospect of even tually engraving and publishing them. Van Poelenburch was familiar with these small monochrome paintings, as he himself posed for van Dyck, see fig. 6. At least fifteen of these portraits were etched by van Dyck himself and the rest by others. These portraits became famous as the *Iconography* series, which was first published in 1645/46.



CORNELIVS POELENBOVRCH

Fig. 6 Pieter de Jode II after Sir Anthony van Dyck, *Portrait of Cornelis van Poelenburch*, engraving on paper, plate 23 x 16.4 cm



22 EGLON VAN DER NEER Sophonisba with the Poisoned Cup, circa 1680-85 Oil on panel, 25.2 x 19.4 cm



CORNELIS VAN POELENBURCH *The Rest on the Flight into Egypt* Oil on panel, 31 x 41.1 cm



24 Cornelis van Poelenburch *An Apostle* Oil on panel, 12.8 x 9.9 cm



INDEX

Dou, Gerrit	A Hermit Saint reading in a Cave	19
Dyck, Sir Anthony van	Head Study of a Tormentor	2
Dyck, Sir Anthony van	Christ on the Cross	7
Haarlem, Cornelis Cornelisz. van	Venus, Cupid and Ceres	11
Holsteyn, Pieter the Younger	Viennese Emperor Moth	14
Holsteyn, Pieter the Younger	Mole Cricket	15
Jordaens, Jacob	Study of a Male Head	3
Jordaens, Jacob	Portrait of the Infanta Isabella Clara Eugenia	9
Jordaens, Jacob	Two Studies of a Male Nude	4
Keyser, Thomas de	Portrait of a Boy	17
Maes, Nicolaes	Portrait of a Regent	18
Mieris, Jan van	Vanitas Portrait of a Young Woman	20
Mieris, Jan van	The Young Smoker	21
Neer, Eglon van der	Sophonisba with the Poisoned Cup	22
Poelenburch, Cornelis van	The Rest on the Flight into Egypt	23
Poelenburch, Cornelis van	An Apostle	24
Rubens, Sir Peter Paul	Portrait of a Lady	6
Steen, Jan	The Alchemist	13
Stomer, Matthias	The Martyrdom of Saint Bartholomew	8
Thys, Pieter	Daedalus and Icarus	10
Verbeeck, Pieter Cornelis	A Rider in Oriental Dress halting in a Grotto with his Horse and his Dog	16
Verspronck, Johannes Cornelisz.	Portrait of Johan de Waal	12
Vinckenborch, Arnout	The Raising of Lazarus	1
Vos, Simon de	A Cavalier King Charles Spaniel	5

NO.

©Daxer & Marschall, Munich; Photos Philipp Mansmann, Munich

www.agnewsgallery.com

www.daxermarschall.com