

- 1970 Taylor: 106–108, fig. 1.
 1972 Grimm: 17, no. 130, figs. 145, 148.
 1974 Montagni: 104, no. 167, repro., color repro. 51 and cover (also 1976 French ed.).
 1975 NGA: 170–171, no. 69, repro.
 1976 Walker: 266–267, no. 349, repro.
 1978 Haverkamp-Begemann: 148.
 1981 Baard: fig. 66.
 1985 NGA: 196, repro.
 1986 Sutton: 308, fig. 460.
 1989b Washington: no. 61.
 1990 Grimm: 95 color fig. 15a, 186 color fig. 66, 193–194, 288 no. 127 repro.

1937.1.70 (70)

Adriaen van Ostade

1646/1648

Oil on canvas, 94 x 75 (37 x 29½)

Andrew W. Mellon Collection

Technical Notes: The support, a fine-weight, plain-weave fabric, has been lined with the tacking margins trimmed. Cusping indicates no change in dimensions. Lining has reinforced the impression of the canvas texture in the paint surface. The smooth, white ground layer is visible through the transparent background paint, appearing light brown to the eye.

Paint is applied freely in thin layers defined by broad, distinct, sure brushstrokes. A dark layer was applied first to serve as a color for the background and an underpaint layer for the jacket, with reserves left for the face and hands. The face, collar, hands, and gloves were brought to a higher degree of finish in fuller bodied paint with brushwork blended wet into wet. X-radiography shows a minor adjustment to the right half of the collar, which was initially straighter. The entire collar may have been slightly smaller.

Two small losses are found above and below the mouth on the left side, along with scattered small losses in the lower half of the jacket. The black paint of the jacket is moderately abraded and a 3 cm section of hair to the left of the face is severely abraded. The painting was treated in 1990 to remove discolored varnish and retouching.

Provenance: (Sale, Sotheby & Co., London, 5–6 May 1919, no. 285);¹ (Thomas Agnew & Sons, Arthur J. Sulley & Co., and Colnaghi & Co., London); (M. Knoedler & Co., London); sold 1 November 1919 to Andrew W. Mellon, Pittsburgh and Washington; deeded 28 December 1934 to The A. W. Mellon Educational and Charitable Trust, Pittsburgh.

Exhibited: *Catalogue of Paintings by Old Masters from Pittsburgh Collections*, Carnegie Institute, Pittsburgh, 1925, no. 24 (as *Portrait of Nicholas Bergben* [Berchem]).

THIS MASTERFUL PAINTING by Frans Hals, which is neither signed nor dated, is unrecorded prior to 1919, when it appeared at a London auction as a self-portrait by the Dutch Italianate painter

Nicolaes Berchem (q.v.).² The identity of the sitter as Berchem cannot be sustained anymore than can the attribution to that artist. A self-portrait drawing of about 1660 represents a heavier-set person with a more rounded face than that seen in this portrait (fig. 1). The identification must have been made by an English owner during the nineteenth century when Dutch Italianate paintings were in vogue. Since collectors and connoisseurs often associated an artist's appearance with his type of subject matter, the identification of this handsome and refined sitter as Berchem, a painter of elegant views of the Roman campagna, is understandable.

The artist portrayed, however, was not a painter of landscapes but a painter of peasants, Adriaen van Ostade (1610–1685). The connection between this painting and seventeenth-century representations of Ostade was made by Grimm who compared this image to two established likenesses of the artist.³ The first is a small-scale self-portrait in the background of Ostade's group portrait of the De Goyer family (Bredius Museum, The Hague) of about 1650.⁴ An even more striking comparison is Jacob Gole's mezzotint portrait of Ostade that was executed after a lost painting by Ostade's pupil Cornelis Dusart (1660–1704) (fig. 2).⁵ As Trautscholdt was

Fig. 1. Nicolaes Pietersz. Berchem, *Self-Portrait*, c. 1660, pen and ink and wash, Amsterdam, Rijksprentenkabinet





ADRIAENUS VAN OSTADE.
Pictor. Nat. Bat. Natus A. MDCC. et. Obitus A. MDCCXXXV.
C. Dusart. Pinxit. J. Gole, fec. et lit. cum. Priv. Ingulden

Fig. 2. Jacob Gole, *Adriaen van Ostade*, c. 1685, mezzotint after a lost Cornelis Dusart painting, Amsterdam, Rijksprentenkabinet

the first to recognize, Dusart must have based his portrait on an earlier representation of the artist, for Dusart—who was born in 1660 when his master was fifty years old—depicted Ostade as a considerably younger man than he had ever known.⁶ Moreover, he dressed Ostade rather anachronistically in a kimono, scarf, and wig, fashionable garb for the late seventeenth century. Grimm convincingly concluded that the National Gallery's painting by Hals was Dusart's model. Its remarkable resemblance to the image in Gole's mezzotint reversed (thereby reproducing the pose in Dusart's painting) argues for the direct connection between the two works.⁷

Houbraken writes that Adriaen van Ostade was for a time a pupil of Frans Hals.⁸ If Houbraken is correct, this apprenticeship must have occurred before 1634, when Ostade became a member of the Saint Luke's Guild in Haarlem. Although later contacts between the two artists are not documented, they were among the preeminent artists in Haarlem during the middle decades of the century and must have known each other. Hals seems to have had close relations with the Haarlem artistic community. He made portraits of a number of his colleagues, among

them now lost portraits of Jan Miense Molenaer and Judith Leyster, the painters Thomas Wyck and Jan van de Cappelle, and the architect Jacob van Campen. The only surviving portraits of identifiable artists are those of Vincent Laurensz. van der Vinne (Art Gallery of Ontario, Toronto) and Frans Post (Worcester Art Museum).⁹

Hals represents Ostade as a gentleman, dressed in the best of fashion. The pose is similar to one Hals used for the wealthy Rotterdam merchant Paulus Verschuur in 1643 (fig. 3).¹⁰ Both, moreover, hold their right glove in their left hand, a variant of a gesture seen frequently in Hals' portraits. While the exact meaning of this motif is not known, the symbolism of gloves was apparently a well-understood aspect of seventeenth-century decorum. Smith writes that to take off one's gloves was a sign of friendship,¹¹ and it may be significant that in both of these instances the right hand, the hand used for greeting, has been ungloved. Its position, with the palm exposed to the viewer, reinforces the quality of openness and forthrightness evident in these works.

Although Slive dates this work in the early 1650s,

Fig. 3. Frans Hals, *Paulus Verschuur*, 1643, oil on canvas, New York, Metropolitan Museum of Art, Gift of Archer M. Huntington in memory of his father, Collis Potter Huntington, 1926





Frans Hals, *Adriaen van Ostade*, 1937.1.70

an earlier date seems probable. The thematic and compositional relationships already noted between the Washington painting and the portrait of Paulus Verschuur, 1643, are also found with other works of the mid-1640s, specifically the *Portrait of a Standing Man* in the National Gallery of Scotland, Edinburgh.¹² The looser handling of the paint in the Washington picture, most evident in the abstract, angular brushwork in the gloves but also in the broken contour of the silhouetted right arm and in the bold highlights along the nose and under the right eye, however, suggests a somewhat later date, 1646/1648.¹³ These stylistic characteristics can be seen in a number of other works from this period, among them the *Seated Man Holding a Hat*, c. 1648–1650, (Taft Museum, Cincinnati).¹⁴ By the early 1650s Hals' style had become less agitated, as comparison with the National Gallery's *Portrait of a Gentleman* (1942.9.29) demonstrates. At that time he blocked in the silhouettes of his figures with broad, angular strokes rather than with the broken contours of the late 1640s. The explicit virtuosity of his technique for rendering Ostade's gloves with rapidly applied diagonal accents later gave way to simpler forms with more measured rhythms. Hals' brushwork here is crisper than it became in the 1650s, when he applied paint in softer and broader strokes. The face of the *Portrait of a Gentleman* is modeled with more facets of color than that of the Ostade portrait as Hals sought to suggest nuances of light falling across its form.

A date of 1646/1648 also seems compatible with Ostade's age. In 1646 he would have been thirty-six years old, and the image seems to represent a man in his mid-thirties. The portrait was possibly intended to commemorate a significant moment in Ostade's artistic career: in 1647 he was elected to be one of the heads of the Saint Luke's Guild in Haarlem. While many of Hals' three-quarter-length standing male figures have a female counterpart, no evidence exists that one ever accompanied this portrait. At the time Hals painted it Ostade had no wife: his first had died in 1642, and he did not remarry until 1657.¹⁵

Notes

1. In this auction the picture was listed as *Portrait of the Artist* by Nicholas Berghem [Berchem]. The auction catalogue states that the painting came from an "anonymous collection (gentleman)."

2. An old label on the back of the painting reads: "3. Portrait of Berghem, the celebrated Painter. By himself. Small half-length, curved gilt frame." A painted inscription on the back reads "Nicholas Berghem."

3. Grimm 1970, 170–176.

4. Blankert 1978b, 95–96, no. 121.

5. Grimm 1970, 173.

6. Trautscholdt 1969, 153.

7. It has been proposed that a painting in the National Gallery of Canada, Ottawa, *Seated Man Holding a Branch* (inv. no. 15, 901), may also represent Ostade. The attribution of this work and the identification of the sitter, however, have been debated. The work is attributed to Frans Hals by Slive 1970–1974, 3: cat. 155, and in Washington 1989b, 298, cat. 59, but to Frans Hals the Younger by Grimm 1971, 162, no. 15, 171, repro. 25, and in Grimm 1990, 292, to Workshop (Group B). While the model shares a certain likeness to the sitter in the Washington painting and even more closely resembles the previously mentioned mezzotint by Jacob Gole after a lost painting by Cornelis Dusart, no firm conclusion can be made about the sitter's identity (see Slive 1970–1974, 3: fig. 46; Scheyer 1939, 134–141). If the Ottawa portrait does represent Ostade, its proposed date of 1645 presents some difficulties, for Ostade was born in 1610 and the figure appears older than thirty-five. Slive 1970–1974, 3: fig. 47, discusses a copy of a lost Ostade self-portrait by Jan van Rossum (active c. 1654–c. 1673) now in the National Gallery of Ireland, Dublin; see Potterton 1986, 132–133, no. 623, fig. 141. No conclusions about the identification of the Washington sitter can be made, however, from this image.

8. Houbraken 1753, 1: 347.

9. Slive 1970–1974, 3: cat. 203; Slive 1970–1974, 3: cat. 206. Ironically, Hals' works representing a painter with the tools of his craft have remained unidentified (Art Institute of Chicago, inv. no. 94.1023; Slive 1970–1974, 3: no. 164; and Frick Collection, New York; Slive 1970–1974, 3: no. 186).

10. Slive 1970–1974, 3: no. 144.

11. Smith 1982, 78. See also Schweineköper 1938, 127–128.

12. National Gallery Scotland 1976, 47, no. 691; Slive 1970–1974, 3: cat. 156, note.

13. Grimm 1972, 106, dates the painting 1643–1644; Slive 1970–1974, 3: 99, no. 193, dates it 1650–1652.

14. Slive 1970–1974, 3: cat. 173, fig. 268, note.

15. I would like to express my appreciation to H. Rodney Nevitt, Jr., for his assistance in preparing this entry.

References

- 1925 Pittsburgh: no. 24.
 1935 Valentiner: 86–103, no. 21, fig. 2.
 1936 Valentiner: 100, repro.
 1941 NGA: 95, no. 70.
 1963 Walker: 337, 312 repro.
 1965 NGA: 65, no. 70.
 1968 NGA: 58, no. 625, repro.
 1970 Grimm: 170–176, figs. 5 and 6.
 1970–1974 Slive, 1 (1970): 190–191, fig. 203; 2 (1970): fig. 303; 3 (1974): 78–79, 99–100, no. 192.
 1971 Grimm: 146–178, fig. 24.
 1972 Grimm: 105–106, 204, no. 122, figs. 136–138, 142.
 1974 Montagni: 105, no. 72, repro. (also 1976 French ed.).
 1975 NGA: 170–171, no. 70, repro.
 1976 Walker: 268–269, no. 356, repro.
 1981 Baard: 138.
 1985 NGA: 196, repro.
 1986 Sutton: 308–309.
 1988 Middelkoop and Van Grevenstein: 72–73, repro.

(also 1989 English ed.: 72–73, repro.).

1990 Grimm: 46–49, fig. 40c, 256, fig. 104b, 287, no. 123, repro.

1937.1.71 (71)

Portrait of a Young Man

1646/1648

Oil on canvas, 68 x 55.4 (26 $\frac{3}{4}$ x 21 $\frac{1}{16}$)

Andrew W. Mellon Collection

Inscriptions

At center right: *FHFH*

Technical Notes: The original support is a plain-woven fabric composed of heavy threads irregularly spun with numerous slubs, loose ends, and weave faults. It has been lined with the original tacking margins retained. Pressure upon lining has caused an emphasis of the coarse canvas texture and flattening of impasto. The support was laced onto a temporary strainer for priming. Remnants of the thick laces remain along the left and right edges. Cusping patterns also suggest that the primed fabric was relaced to the strainer for painting before attachment to a stretcher. The support is sound, aside from a small hole to the right of the head.

A warm tan granular ground or imprimatura layer is visible between broad brushstrokes of paint, applied in thin layers worked rapidly wet into wet, and modeled with sharp unblended brushstrokes. The background was applied first, with a reserve left for the face, which was painted next, followed by the clothing. The hair was worked over the face to define its precise contours.

Scattered small losses are found overall, particularly along the edges. The bottom edge is ragged and damaged, with many unfilled losses. Abrasion is slight. The thin, aged varnish layer is slightly discolored and matte. The painting has not been treated since its acquisition at the National Gallery.

Provenance: Sir Robert Walpole, 1st Earl of Orford [1676–1745], Houghton Hall, Norfolk, by 1736; by inheritance to his son Robert Walpole, 2nd Earl of Orford [d. 1751]; by inheritance to his son, George, 3rd Earl of Orford [1730–1791]; Baron A. S. Moussine-Poushkin, agent for Catherine II, in 1779; Catherine II, empress of Russia [1729–1796]; Imperial Hermitage Gallery, Saint Petersburg; sold February 1931 through (Matthiesen Gallery, Berlin; P. & D. Colnaghi & Co., London; and M. Knoedler & Co., New York) to Andrew W. Mellon, Pittsburgh and Washington; deeded 1 May 1937 to The A. W. Mellon Educational and Charitable Trust, Pittsburgh.

IN THIS bust-length portrait, a portly young man rests his elbow on the back of his chair while he turns and looks directly at the viewer. His alert, handsome face is enframed by shoulder-length curly hair and a black hat that rests squarely on his head. His black

jacket is decorated with a flat white collar that is edged with an intricate lace pattern.

Hals seems to have favored this portrait convention because of its relative informality. The momentary, turning pose and the rapid and bold brushstrokes enhance the lifelike quality of the image. As discussed in *Willem Coymans* (1937.1.69), Hals used this pose at many stages of his career, but particularly in the 1640s. Indeed, one of the closest parallels to this image is the National Gallery's *Willem Coymans*, signed and dated 1645. Not only are the poses similar, but also the way in which the faces are more firmly modeled than the broader, more suggestively rendered costumes. On the basis of such relationships Slive has dated this painting about 1645.¹

Minor variations in technique between these portraits, however, suggest that this one must date slightly later than the portrait of Willem Coymans. Hals has animated this sitter's face with rapidly applied light accents over the broad flesh tones that define the nose, cheeks, lower lip, and forehead. These strokes, just as those that articulate the eyebrows and mustache, are less integrated into the structure of the face than those in the Coymans portrait. Similarly, whereas in the Coymans portrait Hals conveys a sense of the translucent material from which the collar and sleeve are made, and of the elegantly brocaded pattern on the jacket, in the abstract rendering of the costume in *Portrait of a Young Man*, neither the material character of the lace collar nor the lace pattern are suggested to such a degree. Finally, the lion-head finial of the chair is depicted with a few wavy strokes that give little information about structure.

The precise period of execution for this work is difficult to determine because Hals' dated so few paintings after 1645. A probable date, however, is 1646/1648. Both the style of the collar and shape of the hat were in fashion in these years, as was shoulder-length hair. Hals' portrait of *Adriaen van Ostade* (1937.1.70), which can be dated about 1646/1648, shows comparable characteristics in the style of costume as well as the abstract way in which it is rendered. That portrait also exhibits the use of highlights to enliven the otherwise firmly structured face and its features.

The double monogram, unique in Hals' work, has never been adequately explained. Slive suggests that a second monogram might have been added after the first one had been painted out for some reason.² The two monograms, however, overlap, and there is no evidence of an intervening paint layer between them. In the eighteenth century the double