

his attention on the middle ground and has left the foreground in shadow. The painterly touch, however, is here more delicate, and the rhythms less vigorous than in *A Farm in the Sunlight*. The greenish brown tones of the shadows are also darker and more opaque. The scene has, moreover, an open and spacious quality characteristic of Hobbema's work in the early 1670s, a spaciousness that would have been more pronounced before the overpainting. Since dated paintings from this period are rare, chronological guideposts are difficult to find. Nevertheless, a painting with similar compositional characteristics is the *Wooded Landscape with Watermill* in the Minneapolis Institute of Arts, a work that probably also dates around 1670 and that is freely based on the watermill at Singraven (see discussion under *A Farm in the Sunlight* (1937.1.60) and *A View on a High Road*, 1937.1.62). The village in the Washington painting has not been identified, although it depicts the type of scene Hobbema could have en-

countered in Overijssel and the eastern provinces of the Netherlands. Unusual in this scene are large blocks (perhaps of stone) that lie randomly in the grassy area between the village and the pond. The character and function of these blocks have yet to be explained.

Notes

1. HdG 1907–1928, 4: 385, no. 47.

References

- 1907–1927 HdG, 4 (1912): 368, no. 47.
 1913–1916 Widener: intro., no. 21, repro.
 1923 Widener: unpaginated, repro.
 1931 Widener: 72–73, repro.
 1938 Brouhiet: 152, 391, no. 100, repro.
 1948 Widener: 61, repro.
 1965 NGA: 68, no. 628.
 1968 NGA: 60, repro.
 1975 NGA: 176–177, repro.
 1985 NGA: 203, repro.

Pieter de Hooch

1629–1684

PIETER HENDRICKSZ. DE HOOCH (occasionally spelled de Hoogh) was baptized in the Reformed Church in Rotterdam on 20 December 1629. His father was a master bricklayer and his mother a midwife. His only recorded teacher was the landscape painter Nicolaes Berchem (q.v.), with whom he studied in Haarlem at the same time as Jacob Ochtervelt (1634–1682). The exact dates of this apprenticeship are not known. Berchem's interest in landscape apparently had little effect upon De Hooch, as his earliest paintings are almost all barrack-room scenes.

De Hooch is next recorded in Delft on 5 August 1652, when he and another painter, Hendrick van der Burch (active 1649–1678), witnessed the signing of a will. The following year he is documented as a painter and *dienaar* (servant) to a wealthy merchant named Justus de la Grange, a resident of both Delft and Leiden whose collection contained eleven of the artist's paintings when it was inventoried in 1655. De Hooch witnessed a baptism in Leiden in 1653, but in 1654, when he married Jannetje van der Burch of Delft, he was living in Rotterdam. He and his wife, who was probably the sister of the painter

Hendrick van der Burch, had seven children.

De Hooch entered the Delft guild in 1655, and is recorded as having paid dues in 1656 and 1657. He remained in Delft until the end of the decade, but sometime between mid-1660 and April 1661 he settled in Amsterdam. Apart from a visit to Delft in 1663, he apparently lived there for the rest of his life. At some point his mental health suffered, and by the time of his death at the age of fifty-four, he was an inmate in the *Dolhuis* (lunatic asylum). He was buried in the Sint Anthonis Kerkhof on 24 March 1684.

Between about 1655 and 1662, De Hooch's work rose to the very highest level of achievement. His paintings of these years almost all depict interiors or courtyards containing just a few people, engaged either in domestic activities or in some restrained form of entertainment or merrymaking. The atmosphere in these works is characteristically calm, spacious, and airy, effects created through De Hooch's masterly control of light, color, and complex perspectival construction. These are also all essential elements of the style of Johannes Vermeer (q.v.), with whom he must have had contact.

By the end of the 1660s his work had lost much of its delicacy and finesse. His later compositions became grander and more contrived, and his color harmonies and light effects harsher. Although De Hooch had no known pupils, artists whose works have been confused with his include Hendrick van der Burch (active 1649–1678), Ludolf de Jongh (1616–1679), Pieter Janssens Elinga (1623–before 1682), Esaias Boursse (1631–1672), and Jacobus Vrel (active c. 1654–1662).

Bibliography

Houbraken 1753, 2: 27, 34–35.
Smith 1829–1842, 4 (1833): 217–242; 9 (1842): 563–574.
HdG 1907–1927, 1 (1907): 471–570.
Rudder 1913.
Valentiner 1929–1930.
Fleischer 1978.
Sutton 1980.
Philadelphia 1984: 214–222.
Brown/MacLaren 1992: 195–196.

1942.9.33 (629)

The Bedroom

1658/1660
Oil on canvas, 51 x 60 (20 x 23½)
Widener Collection

Technical Notes: The original support, a fine, plain-weave fabric, has been lined with the tacking margins trimmed. Cusping appears along the top, right, and bottom edges but not on the left edge.

Paint is applied over a smooth white ground in thin layers followed by thin glazes and scumbles. Lining has flattened the impasted highlights.

The paint is in good condition with no abrasion and losses confined to the edges. Discolored varnish was removed when conservation treatment was carried out in 1982.

Provenance: Possibly S. J. Stinstra Collection; (possibly sale, S. J. Stinstra, Amsterdam, 1822, no. 86).¹ Lord Radstock [William Waldegrave, 1753–1825], Longford Castle, Wiltshire, and Coleshill, Berkshire; (sale, Christie, London, 12–13 May 1826, no. 14); George Granville Leveson-Gower, 1st Duke of Sutherland [1783–1833], Dunrobin Castle, Highland, Scotland; by inheritance to George Granville Sutherland-Leveson-Gower, 2nd Duke of Sutherland [d. 1861]; (Emery Rutley, London, in 1846);² Morant.³ Robert Field, London; (sale, Christie, Manson & Woods, London, 6 June 1856, no. 520). Charles Scarisbrick [d. 1860], Scarisbrick Hall, Lancashire; (sale, Christie, Manson & Woods, London, 10 May 1861, no. 119). (Francis Nieuwenhuys, London); Adrian Hope, London; (sale, Christie, Manson & Woods, London, 30 June 1894, no. 32); (Charles Wertheimer, London and Paris); sold 30 July 1894 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheri-

tance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park.

Exhibited: *Illustrated catalogue of 300 Paintings by Old Masters . . .*, Sedelmeyer Gallery, Paris, 1898, no. 70. New York, 1909, no. 55. *Masterworks of Five Centuries*, Golden Gate Exposition, San Francisco, 1939, no. 81a. *Great Dutch Paintings from America*, Mauritshuis, The Hague; Fine Arts Museums of San Francisco, 1900–1991, no. 35.

DE HOOCH painted this intimate scene of domestic life around 1658 to 1660, during the last years of his Delft period. The painting depicts an everyday occurrence, in which a child opens a door to an inner room, where its mother, busy with her household chores, airs out the bedcovers. The scene, however, is instilled with a sense of intimacy and warmth that transcends the mundane subject matter.

De Hooch achieved this effect through his sensitive arrangement of the interior space and his treatment of light. Light enters this inner room from two sources: the double windows on the left and the open door and window at the front of the house. Light from both of these sources illuminates the child, whose radiant glow is made palpable by the light streaming through its hair. Light also enlivens the interior space in the way it plays across a variety of surfaces. De Hooch suggests, for example, the different character of light as it passes through an exterior window, an interior window, and through both an exterior and interior window. He differentiates too between the sheen of reflections off the marble floor and the more specular highlights from the orange tile floor. He also captures the nuances of tone in the shadows as they vary due to the multiple light sources.

The extreme naturalism of these optical effects suggests that De Hooch painted this scene, or at least the room, from life. The same room is found in two similar, but independent works, *A Woman Delousing a Child's Hair* (fig. 1) and *"Kolf" Players* (fig. 2), both of which were also painted from 1658 to 1660. The landscape seen through the doorway, however, differs in each example.

Another version of this painting, signed with a monogram, is in the Staatliche Kunsthalle, Karlsruhe. The only difference between the two is that the mirror on the wall between the figures has ornaments on its top and bottom in the Karlsruhe version that do not appear here. Valentiner states that the Washington version is an autograph replica of the Karlsruhe painting.⁴ Sutton, while he believes that the Karlsruhe painting is the better of the two, does not feel that one can designate either as the original version. His assessment that the Washington paint-