

and the creation of a balanced and harmonious composition. The great skill with which Van der Heyden distributes areas of light and shade and his general mastery of subtle atmospheric effects are in no small way responsible for the coherence and unity of his works.

Although his artistic output was considerable, the majority of documentary records of Jan van der Heyden's life concerns activities in fields totally unrelated to the arts. In 1670 he was appointed Amsterdam's overseer of streetlights, and in 1673 he assumed responsibility for the city's fire brigade. He was clearly greatly preoccupied with the problem of how to fight fires effectively, and, with his brother Nicolaes, devoted much time between 1668 and 1671 to inventing a new, highly successful water pumping mechanism. In 1679, he bought land on the Koesstraat on which to build a house and fire engine factory. In 1690 he and his eldest son, Jan, published a large, illustrated book on the fire hose, entitled *Beschrijving der nieuwlijks uitgevonden en geotrojerde Slangbrandspuiten*.

When he died on 28 March 1712, Van der Heyden was a wealthy man and had in his possession some seventy of his own paintings. His influence on other seventeenth-century artists was relatively limited, but he was an extremely important source for architectural painters of the following century, both in the Netherlands and elsewhere in Europe.

Bibliography

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1968.13.1 (2349)

An Architectural Fantasy

c. 1670

Oil on oak, 49.7 x 70.7 (19⁹/₁₆ x 27¹³/₁₆)
Ailsa Mellon Bruce Fund

Technical Notes: The support consists of a single piece of oak, with horizontal grain. The support is in stable condition, although it has developed a moderate concave warp both along and across the grain. There are a number of fairly small cracks in the panel, including one about 10 cm long in the

lower left, three smaller ones along the top edge, and another near the center of the bottom edge. In general, the edges of the panel have suffered minor damages, and the extreme top left corner is missing.¹

The panel is covered with a thin white ground. Examination of the painting with infrared reflectography did not reveal any clear evidence of underdrawing. The paint is probably in an oil medium and is applied fairly smoothly. In some areas the application is wet into wet, and in others there is evidence of discrete layering. The figures appear to be painted on top of the background. In general the paint and ground layers are in fairly good condition. Small losses associated with the damages to the support mentioned above have occurred. As the ultraviolet photograph shows, there is extensive retouching from past restorations throughout the sky. In some areas, particularly along the edges, these cover abrasion, wear, and small losses. In other areas, however, the overpaint appears to be covering small linear "staining." Much of the overpaint covers areas of original paint, and in general the retouching in the sky is heavy, opaque, and discolored. Extensive strengthening has been carried out in certain areas, for example, in some of the clouds and in the balustrade. The surface of the painting is covered with a number of layers of aged natural resin varnish. No restoration on the painting has been undertaken at the National Gallery since its acquisition.

Provenance: Woltgraft family, Kampen.² Catellan family, Freiburg im Breisgau, prior to 1816; (sale, Paris, 16 January 1816, no. 6);³ Charles Ferdinand de Bourbon, Duc de Berry [d. 1820], Paris;⁴ by inheritance to his widow, Marie Caroline Ferdinande Louise de Naples, Duchesse de Berry, Paris; (sale, Paris, 4–6 April 1837, no. 72); Hazard.⁵ Charles Heusch, London, by 1842;⁶ F. Heusch, London, by 1854. Possibly Lionel Nathan de Rothschild [d. 1879], London; Alfred Charles de Rothschild [1842–1918], London, by 1884;⁷ by inheritance to his nephew, Lionel Nathan de Rothschild [d. 1942], London; by inheritance to his son, Edmund Leopold de Rothschild, London; (Thomas Agnew and Sons, London).

Exhibitions: *Duchesse de Berry Collection*, London, 1834, no. 112. Possibly British Institution, 1838, no. 91.⁸ *Exhibition of Works by the Old Masters, (Winter Exhibition)*, Royal Academy of Arts, London, 1886, no. 83 (as *View of a Chateau*). *Dutch Pictures, 1450–1750*, Royal Academy of Arts, London, 1952–1953, no. 469 (as *The Gate of a Palace*). *In the Light of Vermeer*, Mauritshuis, The Hague, 1966, no. 31 (as *Chateau in a Park*).

THIS PAINTING evokes the pleasures of elegant country life. Gentle sunlight illuminates the façade of a handsome Palladian villa situated on a small rise in a park. Passing through the magnificent classical gateway, a master and his servant approach a waiting beggar woman with a child on her back. In front of the gate a man seated on a fragment of antique sculpture works on the harness of two sleek hunting dogs. The casual poses of the other figures—the two men who in eager discussion lean on the garden balustrade, the servant who lounges in the doorway of the villa, and the dogs who sniff, urinate, or curl

up and doze—contribute to the liveliness of the scene. Much of the painting's appeal arises from the contrast between the easy informality of the figures and the restrained formality of the setting. Although the painting is not signed, its attribution to Jan van der Heyden is not in doubt; the broad areas of light and shadow, the minute detail, and especially the brick walls are hallmarks of his style.

While best known for his cityscapes, Van der Heyden was also the foremost Dutch painter of country houses.⁹ His depictions of these houses and their surrounding gardens reflect the importance of country estates in Dutch culture after mid-century. By then many, if not most, wealthy city dwellers owned land in the country.¹⁰ A number of Amsterdam burghers owned estates near the river Vecht, some of which Van der Heyden painted in the 1660s and 1670s. He also painted views of country estates in other areas, for example, Elswout outside of Haarlem, one of the grandest burgher properties in Holland (fig. 1).¹¹ Elswout was unusual not only for its elegance and its architectural design, but also because it was built on a high dune.¹² In the late 1660s, Van der Heyden painted the Huis ten Bosch, a small palace Frederik Hendrik and Amalia van

Solms, the Prince and Princess of Orange, had built outside The Hague.¹³

The identification of the country estate in the National Gallery's painting has long been a matter of discussion. Smith and Hofstede de Groot both considered the subject to be the Castle of Rozendaal near Arnhem, but the villa bears no resemblance to the building represented in numerous views of Rozendaal.¹⁴ Recent scholars have rightly concluded that the scene, as is so often the case with Van der Heyden, is a fanciful construct, imaginatively created from motifs he had seen in real life and from printed architectural sources.¹⁵

This assessment is supported by an analysis of the building's architectural elements. The Palladian style villa is striking for the apparent classicism of the building and the abundance of architectural and free-standing sculpture.¹⁶ While many features of the building are consistent with Dutch classical architecture after mid-century,¹⁷ the extensive sculptural elements are not. These, particularly the sculptured panels on the basement level of the façade, derive from decorative architecture such as tombs, designs for triumphal arches, and, above all, fantastic architectural compositions in book frontispieces.¹⁸

The combination of paired pilasters and triangular pediment enclosing an arched opening, used on the villa's façade and repeated in the gateway, may also have been drawn from decorative architecture. A similar combination of elements is seen in an engraving depicting one of the stages erected in Amsterdam in 1642 at the time of the visit of Queen Henrietta Maria of England.¹⁹ This stage setting, with minor alterations, was used again in 1648 on the Dam, the city square, for the celebration of the Peace of Münster (fig. 2).²⁰ Finally, the concept for the gateway may well be derived from one of Serlio's designs.²¹

Like most of Van der Heyden's works, this painting is difficult to date precisely. The architectural character of the scene compares closely with his depictions of the Huis ten Bosch, one of which bears the date 1668.²² Huis ten Bosch is a similarly classical building with a projecting central block situated in the midst of an elegant garden decorated with marble statues. The general compositional arrangement—a sunlit villa in the background, a gateway in the middle ground, and figures in the foreground—resembles Van der Heyden's *Hartevelde on the Vecht* from about 1670 (fig. 3). Finally, the setting for Elswout could have been the source of Van der Heyden's idea to site the house on elevated ground.

The staffage figures have been traditionally, and

Fig. 1. Jan van der Heyden, detail of *Elswout*, oil on panel, Haarlem, Frans Halsmuseum





Jan van der Heyden, *An Architectural Fantasy*, 1668.13.1

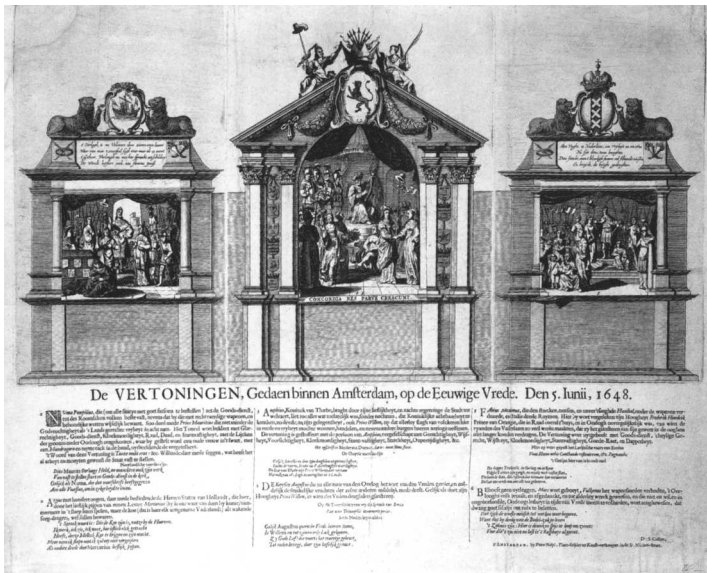


Fig. 2. Engraving of a stage erected in 1648 on the Dam in Amsterdam to celebrate the Treaty of Münster, Atlas Van Stolk, Rotterdam

probably rightly, attributed to Adriaen van de Velde (1636–1672), an artist with whom Van der Heyden frequently collaborated. It should be noted, however, that they resemble figures Van der Heyden drew for his book on his invention of water pumps, *Slang-Brand Spuiten*, published in 1690, eighteen years after Van de Velde's death, so it is not inconceivable that they were painted by Van der Heyden himself.²³ The figures, in any event, were painted after the landscape was completed. Another interesting issue is whether the presence of the beggar woman and other staffage figures have thematic implications. Schama has proposed that the beggar woman near the archway provided commentary on

Fig. 3. Jan van der Heyden, *Harteveld on the Vecht*, late 1660s, oil on canvas, Paris, Louvre, © Photo R.M.N.



the social responsibility of the rich to the poor.²⁴ The architectural fragments upon which is seated the man tending the dogs may allude to the mutability of earthly possessions.

Notes

1. The back of the panel bears the inscription *van der beyden*, undoubtedly by another hand at a later date.

2. The coat of arms on one of the two wax seals affixed to the back of the panel displays a stork with an eel in his beak and three stars in the chief. This has been identified by C. W. Delforterie (subdirector, Centraal Bureau voor Genealogie, The Hague) as that of the Woltgraft family of Kampen, Overijssel (letter, 25 May 1981, in NGA curatorial files).

3. Smith 1829–1842, 5: 396, records that the seller in 1816 was “Madame Catalan,” a claim that is reinforced by the design of the second wax seal on the back of the panel, which shows a golden castle in a field of gules, surmounted by a crown. Walter Angst, senior conservator, Smithsonian Institution, has confirmed in conversation (10 June 1981 and 15 January 1982) that this coat of arms is consistent with that of the noble family of Catellan, of Freiburg im Breisgau, and so it seems reasonable to assume that the painting was in their possession sometime before 1816. (For reproduction of the Catellan arms, see Rietstap 1953, 2: pl. 40.) Lugt 1938, 1: no. 8797, gave the seller's name as “Le Rouge,” and on the copy of the sale catalogue (RKD), both names are written in and crossed out. It is not currently clear who Le Rouge was, and no evidence now exists to substantiate his ownership of *An Architectural Fantasy*.

4. Ink notation in copy of the 1816 sale catalogue (RKD). The picture is described in this catalogue as “La vue d'un superbe château...”

5. Ink notation in NGA copy of sale catalogue. (In this catalogue, the subject is described as “La maison de plaisance.”) The collection was also described as the “Ancienne Galerie du Palais de l'Élysée.”

6. Smith 1829–1842, 9: 675, no. 21, as a “View of a handsome Chateau;” Smith calls the entry an “improved” description of 5: 396, no. 87. In the expanded version, he mentions the telling detail of a man seated on an architectural fragment, “putting a collar on a dog,” which allows the picture he describes to be conclusively identified as *An Architectural Fantasy*. It should be noted, however, that in 1842 there was already confusion about the identity of the painting, which appears in the literature under a variety of titles—confusion that must be at least partly due to Van der Heyden's habit of reusing the same genre elements in different works and of painting several versions of the same scene. Smith suggests that 9: no. 21 is also “probably” the same as 5: no. 21. The latter, entitled *A View of the Château of Rosindal*, corresponds closely to *An Architectural Fantasy* in its dimensions and genre elements, in so far as they are described, but it has a different provenance that can be traced through sale catalogues. According to the earliest of these (Blondel de Gagny, Paris, 10 December 1776, 59, no. 154), *La vue du Château de Rosindal* was painted on copper. *An Architectural Fantasy*, on the other hand, is painted on wood, and the building in it bears no resemblance to the Château of Rozendaal as it was depicted in numerous drawings and engravings (see note 14). Compounding the confusion, Charles Heusch exhibited a painting entitled *Château de Rosindaal* at the British Institu-

tion, London, in 1838 [no. 91; see Graves 1913–1915:4, 1471]. While the painting in his collection may have been the above-mentioned painting on copper, it may equally have been *An Architectural Fantasy* mistitled, for Waagen does not mention a depiction of Rozendaal in his 1854 description of the Heusch Collection. He does, however, list the collection as containing two paintings by Van der Heyden, both acquired from the De Berry collection, one a *View of a château... on wood* (which corresponds in both dimensions and description to *An Architectural Fantasy*) and the other a... *view of a Broad Street in Cologne* (Waagen 1854–1857, 2: 256).

HdG 1907–1927, 8: 426, no. 227, proposed that a third entry in Smith, 5: 385, no. 49, was a variant description of Smith nos. 21 and 87, undoubtedly because similar genre details, including the gentleman giving alms to a beggar, were described in all three entries. Hofstede de Groot's proposal can, however, be rejected, firstly because Smith no. 49 was a vertical painting measuring 18 x 16 in., and secondly because examination of the sale catalogues Smith lists under his nos. 49 and 21 clearly demonstrates that these were two different paintings. Both works are now apparently lost and are not included in Wagner's 1971 catalogue raisonné.

7. The description in Rothschild 1884, 1: no. 34, is a direct transcript of Smith 1829–1842, 9: 675, no. 21. Although there is no indication where Alfred Charles de Rothschild acquired the picture, in the preface he states that the "principal objects" in his collection were inherited from his father, Lionel Nathan de Rothschild.

8. See note 6 above. Wagner 1971, 101, does not list this 1838 exhibition but states that the painting was exhibited at the British Institution, London, in 1834, as no. 112. This exhibition did not in fact contain any paintings by Van der Heyden. She confused the British Institution exhibition with an exhibition from the same year of paintings belonging to the Duchesse de Berry. (Information provided by Marijke C. de Kinkelder from the RKD in a letter, 16 December 1987, in NGA curatorial files.) The location of this exhibition in London has not been discovered.

9. Wagner 1971 lists 152 views of Dutch and foreign cities and 28 views of country palaces.

10. Land was not only a safe investment, but on even a small plot one could raise one's own fruit and vegetables and other household provisions. Furthermore, landholdings, from small vegetable plots to large country estates, provided retreats in nature away from the tensions of city life. Finally, landownership in itself had a certain prestige, for during earlier periods it had been the prerogative of the nobility.

11. Frans Halsmuseum, Haarlem, inv. no. 74–352.

12. Behind the house was a sunken garden carved out of the dune.

13. Wagner 1971, cat. nos. 133–138.

14. As in anonymous pencil drawings of *Het huis Rozendaal, bij Arnhem*, dated 1707, Album L3, Museum Nairac (neg. RKD Top. L. 1670 in the collection of the Afdeling Topografie of the RKD), which show the castle in its medieval state before it was remodeled in the Palladian style. Its appearance after remodeling can be seen in an engraving by Peter Schenk, pl. 79, in the collection of engravings, *Nederland*, in the Dumbarton Oaks Garden Library collection. This small palace with extensive formal gardens is now destroyed, but it would have been well known in the eighteenth century.

15. Egbert Haverkamp-Begemann, quoted by NGA in press statement announcing acquisition of the painting, 12 December 1968. In a letter dated 13 June 1968, J. van der Klooster, keeper of the Topographical Department, RKD,

stated that a villa like the one in *An Architectural Fantasy* never existed in the Netherlands (in NGA curatorial files). See also letters in NGA curatorial files from Eric Forssman, director of the Kunstgeschichtliches Institut of the University of Freiburg (8 February 1981); Wilhelm Diedenhofen (12 August 1981); and Guido de Werd, director of the Municipal Museum of Cleves (8 August 1981). Wagner 1971, 39, suggests that the villa is based on an engraving or an architectural project for a French château. She entitles the painting "Französisches Gartenschlosschen." The villa differs from seventeenth-century French châteaux in three important respects, however: the gentle pitch of the roof, the absence of dormers and chimneys, and the façade consisting of only three blocks. In contemporary French châteaux the façade was usually more complex, consisting of five or more blocks, with the central pavilion complemented by projecting end pavilions. See plates in Hautecoeur 1948, 2: parts 1 and 2.

16. I would like to thank Sally M. Wages for her research into the architectural character of this château, which has formed the basis for this entry.

17. The façade reflects the new concept of a building as a symmetrical organization of blocks. Giant orders, statues at the roofline, urns of carved fruit, and panels with festoons were motifs widely adopted by Dutch builders. They were prominently displayed on the Amsterdam Town Hall. While deeply projecting central blocks were rare, they were used on the side façades of Prince Frederik Hendrik's country residence, the Huis ten Bosch, and on the front façade of the Amsterdam Town Hall. See Wagner 1971, nos. 133–138, for the Huis ten Bosch and nos. 1–4 for the Amsterdam Town Hall. Other architectural elements in the painting, while found in Italian treatises, were not common in Dutch buildings of the time. Steeply pitched roofs with dormer windows and chimneys were still standard in northern Europe. The gently pitched roof without dormers and chimneys here corresponds to Palladio's designs suitable for a mild climate. The stringcourse that continues behind the pilasters was not adopted by Dutch builders, but is a frequent motif in façade elevations by Palladio and his compatriots. See Palladio 1615, 2: iii, 14; Serlio 1584/1978, 7: xlii–xliii, 103, 105; Scamozzi 1615, Parte Prima, 2: viii, xiv, 126, 281.

18. For tombs, see Panofsky [1964], esp. fig. 331. For wall decorations see Lewis 1981–1982, fig. 60. For triumphal arches see Joannes Boschius, *Descriptio publicae gratulationis spectaculorum et ludorum, in adventu Sereniss. Principis Ernesti Archiducis Austriae...* (Antwerp, 1602), or Gevartius 1641/1972, pls. 15, 56, 90, and 91. For frontispieces see Judson and Van de Velde 1978, 2: pls. 26 and 55.

19. Reproduced in Snoep 1975, fig. 34. Another unusual architectural component found in this building and in one of the arches for Queen Henrietta Maria's visit to Amsterdam is the stringcourse that continues behind the pilasters. Snoep 1975, figs. 38 and 40, reproduces the design of the stages in Samuel Coster's *Beschrijvinge* (Amsterdam, 1642).

20. Snoep 1975, 78, figs. 42 and 43. The two side stages in fig. 42 incorporate the motif of crossed palms encircled by a wreath, a device that also ornaments the basement of the villa in *An Architectural Fantasy*.

21. Serlio 1584, ff. 4 recto, 7 recto, 19 recto, 20 verso, 26 verso. Serlio employs this combination of elements for the centerpiece of only one villa façade, 7: xvii, 41, which is remarkably similar to that in *An Architectural Fantasy*.

22. Wagner 1971, nos. 133–139.

23. The earliest source for this painting, the 1816 Paris auction catalogue, states that the figures are by Adriaen van

de Velde. Wagner 1971, 101, accepts this attribution.
24. Schama 1987, 573.

References

1829–1842 Smith, 5 (1834): 396, no. 87; 9 (1842): 675, no. 21.
1854–1857 Waagen, 2: 256.
1884 Davis: 1: no. 34, repro.
1907–1927 HdG, 8 (1923): 397, no. 227.

1969 “Recent Accessions”: 155, repro.
1971 Wagner: 39, 61, 101, no. 151, repro.
1975 NGA: 174–175, repro.
1981 Agnew: 9, 97, repro.
1984 De Vries: 33–35, repro.
1984 Wheelock: 40–41, color repro.
1985 NGA: 201, repro.
1987 Schama: 573, repro.
1992 NGA: 139, color repro.

Meindert Hobbema

1638–1709

MEINDERT HOBBEEMA, who is viewed today as one of the most characteristic and highly valued Dutch landscape painters of the seventeenth century, is not mentioned in a single seventeenth-century literary source. The earliest reference to his work occurs in Johan van Gool’s 1751 lexicon of Dutch artists, where Hobbema is mentioned in passing as having painted “modern landscapes.”

He was baptized as Meyndert Lubbertsz. in Amsterdam on 31 October 1638. His parents were named Lubbert Meynerts and Rinsje Eduwarts. Although he signed his name M. Hobbema on paintings as early as 1658, he only used his baptized name on legal documents until 1660. The reasons for this use of the name Hobbema are unknown. In July 1660, the landscape painter Jacob van Ruisdael (q.v.) testified that Hobbema had “served and learned with me for a few years.” The apprenticeship may have begun around 1658, shortly after Ruisdael moved to Amsterdam. Nevertheless, the impact of Ruisdael’s work on Hobbema is not apparent until after 1660. Hobbema’s earlier work seems more closely related to the lighter and more delicate landscapes of Jacob’s uncle Salomon van Ruysdael (1600/1603–1670).

Hobbema’s relationship to Jacob van Ruisdael must have remained close during the 1660s, both personally and professionally. Many of Hobbema’s compositions produced during this period evolve from those of his master, and in 1668 Ruisdael was a witness at Hobbema’s marriage to Eeltien Vinck. Vinck was a kitchen maid to Lambert Reynst, a burgomaster of Amsterdam, and through this connection Hobbema seems to have been awarded the well-paid position of a wine gauger of the Amster-

dam *octroi*. After his marriage he painted relatively infrequently. He outlived his wife and five children and was buried a pauper at the cemetery of the Westerkerk, Amsterdam, in 1709 at the age of seventy-one.

Although Brouhiet attributes about five hundred paintings to Hobbema in his monograph, many of his attributions cannot be defended. A number of the paintings he gives to Hobbema are by contemporaries who painted in similar styles, as for example Jan van Kessel (1641–1680). Others are probably nineteenth-century imitations painted at a time when Hobbema’s style was extremely fashionable. Nevertheless, a range of quality does exist in paintings whose attribution to Hobbema seems justifiable. While we have no documentary evidence about his workshop practices, it seems likely that he had assistants working under his direct supervision, producing variations of his compositions. He also employed a number of staffage specialists to paint small figures in his landscapes.

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Bredius 1910–1915.
Rosenberg 1927.
Brouhiet 1938.
Stechow 1959.
Stechow 1966: 76–80, 127–128.
Amsterdam 1987: 345–354.
Brown/MacLaren 1992: 175.