

first to date the painting about 1639. He was followed in this dating by Grimm 1972, 25, no. 99, and Slive 1970–1974, 3: 67, no. 125.

13. Slive 1970–1974, 3: 59, no. 108.

## References

- 1774 Hermitage no. 269.  
1838 Hermitage: 2: 254, no. 773.  
1863 De Köhne: 165, no. 773 (also 1870 2nd ed., 2: 124, no. 773); 1895 3rd rev. ed. A. Somof, 2: 123, no. 773, repro.; and 1901 ed., 2: 141, no. 773, repro.  
1864 Waagen: 172, no. 773.  
1883 Bode: 90, no. 131.  
1896 Knackfuss: 38, repro. (also 1923 ed.: 46–48, repro.).  
1896 Conway: no. 773, repro.  
1902 Davies: 144 (also 1908 rev. ed.: 140).  
1903–1905 Bryan/Williamson: 3: 10.  
1907 Williamson: 205–217, repro.  
1907–1927 HdG, 3 (1910): 89, no. 310.  
1909 Moes: 138.  
1912 Péladan: 89–90.  
1914 Bode and Binder: 2: 15, no. 214, pl. 137 (also English ed., 2: 191, repro.).  
1921a Valentiner: 320, 222 repro. (also 1923 rev. ed.: 320, 235 repro.).  
1930 Dülberg: 186.  
1936 Valentiner: no. 92, repro.  
1941 Trivas: 49, no. 74, repro.  
1941 NGA: 95, no. 68.  
1965 NGA: 65, no. 68.  
1968 NGA: 166, 57 repro.  
1970–1974 Slive, 1 (1970): 57; 2 (1970): no. 202 repro.; 3 (1974): 67, no. 125.  
1972 Grimm: 25, 100, 204, no. 99.  
1974 Montagni: 101–102, repro., no. 46 repro. (also 1976 French ed.).  
1975 NGA: 170–171, no. 68 repro.  
1976 Walker: 268, no. 351 repro.  
1985 NGA: 196, repro.  
1986 Sutton: 308.  
1990 Grimm: 67–68, repro., 284, no. 100 repro.

1937.1.69 (69)

## Willem Coymans

1645  
Oil on canvas, 77 x 64 (30¼ x 25)  
Andrew W. Mellon Collection

### Inscriptions

At center right: *AETA SVAE.22 / 1645*<sup>1</sup>

**Technical Notes:** The original support is a fine, tightly woven, plain-weave fabric with weave irregularities. It has been lined with the original tacking margins trimmed and the edges of the painting turned over to form the present tacking margins. The reduction in size appears minimal, as marked cusping is present on all sides.

A moderately thick tan ground layer lies under a light brown imprimatura layer. Paint was applied thinly, frequently exposing the imprimatura. Both low and high impasto articulate the sleeve and jacket brocade. Although the paint and ground are cupped, there are only minor flake losses, and abrasion is confined to the edges. The painting was restored in 1986.

**Provenance:** Coymans family, Haarlem. Mrs. Frederick Wollaston, London. (Sedelmeyer Gallery, Paris, before 1894); Rodolphe Kann [d. 1905], Paris, by 1897; (Duveen Brothers, London and New York, in 1907); Arabella D. [Mrs. Collis P.] Huntington [d. 1924], New York; by inheritance to her son, Archer M. Huntington [1870–1955], New York; (Duveen Brothers, New York); sold 7 May 1929 to Andrew W. Mellon, Pittsburgh and Washington; deeded 28 December 1934 to The A. W. Mellon Educational and Charitable Trust, Pittsburgh.

**Exhibited:** New York 1909, no. 37 (as *Balthasar Coymans*).<sup>2</sup> 1928 *International Exhibition of Antiques and Art*, Olympia, London, 1928, no. X22 (as *Portrait of Young Koeymanszoon van Ablasterdam*). *Masterworks of Five Centuries*, Golden-Gate International Exposition, San Francisco, 1939 (as *Portrait of Balthasar Coymans*). Washington 1989b: no. 61.

WITH UTMOST CASUALNESS Willem Coymans has turned to look out at the viewer while resting his right arm lightly on the back of his chair. He is dressed in an elaborately brocaded jacket with slit sleeves, under which he wears a pleated white blouse. His large, flat, white linen collar and modish black hat, jauntily placed on his head and decorated with a black pom-pom on its brim, enframe a handsome face with an alert expression. Long wavy hair that reaches to his shoulders completes the impression of a man confident in himself and in his position in society.

This remarkable portrait, which carries so many of the dynamic qualities admired today in Hals' work, was only rediscovered at the end of the nineteenth century. The coat of arms in the right background was immediately recognized as that of the distinguished Coymans family, but the inscribed age of the sitter, twenty-two, did not correlate with any member of the family then known in genealogical studies. Perhaps to make the sitter's age consistent with that of one of the family's most prominent members, Balthasar Coymans, who was born 15 March 1618, the last digit of the age in the inscription was changed from two to six sometime between 1898 and 1907.<sup>3</sup> This identification was generally accepted in the literature from about 1909 until 1958, when Slive noted the changes in the inscription and concluded that the sitter could not be Balthasar.<sup>4</sup> The proper identification of the sitter as Willem was made only in 1970 by Taylor on the basis of docu-



Frans Hals, *Willem Coymans*, 1937.1.69

ments in the archives of Amsterdam and Haarlem.<sup>5</sup>

Willem (Guilliam) Coymans was baptized in Amsterdam on 20 August 1623 and was buried in the Church of Saint Bavo in Haarlem on 28 April 1678. He was the son of Coenraet Coymans and Maria Scheryl van Walhorn, who had been married in Antwerp in 1614. As had other members of this large family, Coenraet emigrated to Amsterdam, perhaps to work in the successful family firm of Balthasar Coymans and Brothers. By the 1640s Coenraet seems to have moved to Haarlem, where he was buried in the Church of Saint Bavo on 29 November 1659. Even less is known about Willem's life, but his name appears on notarized business records in Amsterdam and Haarlem.<sup>6</sup> It seems improbable that he married, for his name is not included in a family genealogy that seems to have been based on marriage rather than birth records.<sup>7</sup>

Hals' connections with the Coymans family were extensive. In 1644 he painted portraits of Willem's enormously wealthy uncle Joseph Coymans (Wadsworth Atheneum, Hartford) and his wife Dorothea Berck (Baltimore Museum of Art).<sup>8</sup> In the early 1650s he painted striking portraits of Joseph's daughter Isabella (Baronne Edouard de Rothschild Collection, Paris) and her husband Stephanus Geraerds (Musée Royal des Beaux-Arts, Antwerp).<sup>9</sup> Finally, in 1660, along with Pieter Molijn, Hals appraised the paintings listed in the inventory of Coenraad Coymans' effects.<sup>10</sup>

The worldly success of the family is vividly evident in Willem Coymans' demeanor and mode of dress. Hals utilizes them to characterize Coymans' personality and give his image immediacy. With rapid yet certain strokes of the brush he suggests the rich patterns and flickering light on the elegantly embroidered jacket. Perhaps with even greater *tour-de-force* he has captured the translucent qualities of the sleeve by applying dense white strokes of paint over layers of gray. A few firm slashes of black complete the modeling. As is characteristic of Hals, the face is more strongly modeled than the costume. While the touch is firm and bold around the features, the skin on the nose and cheek is relatively smooth.

The pose is one that Hals used from the mid-1620s, when it first appeared in the portrait of *Isaac Abrabamsz. Massa* (Art Gallery of Ontario, Toronto),<sup>11</sup> until the end of his career. Although this pose had been used in the Netherlands by the late sixteenth century in group portraits in which an artist was faced with the problem of representing figures seated around a table, Hals was the first to recognize its potential for portraits of single figures. It was a perfect device for half-length, relatively

informal portraits in which he wanted to project the sitter's personality as directly as possible. Aside from the implied movement in the pose, the figure, by resting an arm over the back of the chair, seems to break through the picture frame and enter into the viewer's world.

#### Notes

1. The second two of the sitter's age has been changed to a six. Above the inscription are placed the sitter's coat of arms: three black oxen's heads and necks on a gold field.

2. Valentiner 1909, 1: 38, notes that the "identification of the person is uncertain."

3. The inscription reads "22" in Sedelmeyer 1898, 66, but "26" in *Kann* 1907, 1: XIII. Moes 1897, 205, no. 1779, first identified the sitter as Balthasar, who was Lord of Streefkerk and Nieuw Lekkerland and town councillor of Haarlem. The biographical data on the Coymans family was first published by Elias 1905, 3: 762.

4. Slive 1958, 20–21, note 7.

5. Taylor 1970, 106–108.

6. Taylor 1970, 107.

7. Vorsterman van Oijen 1885.

8. For the portraits of Joseph Coymans and Dorothea Berck see Slive 1970–1974, 2: pls. 243 and 244; 3: cats. 160 and 161. For information on the Coymans family see Slive 1958, 12–23.

9. For portraits of Stephanus Geraerds and Isabella Coymans see Slive 1970–1974, 2: pls. 290 and 291; 3: cats. 188 and 189.

10. Bredius 1923–1924, 27.

11. Slive 1970–1974, 2: pl. 64; 3: no. 42.

#### References

- 1897 Moes: 1: 205, no. 1779 (as Balthasar Coymans).  
1898 Sedelmeyer: 66, no. 54, repro. (as Koeymans Loon van Ablasserdam).  
1900 Bode: xviii, pl. 49 (as Koeymanszoon van Ablasserdam).  
1907–1927 HdG, 3 (1910): 53, no. 168.  
1907 *Kann*: 1: 13, 42 no. 40, repro. (as *Portrait of Young Koeijmanszoon van Ablasserdam*).  
1908 Grant: 3–15, fig. 1 (as *Young Koeijmanszoon van Ablasserdam*).  
1908 Holmes: 197–205, repro. (as *Young Koeijmanszoon of Ablasserdam*).  
1908 Van Lennep: 293–294.  
1909 Moes: 101, no. 27.  
1909 "Portrait by Hals": 109–110 (as *Joban Koeijmans*).  
1914 Bode and Binder: 2: 65, no. 245, pl. 155a (also English ed., 2: 19, no. 245, pl. 155a).  
1921a Valentiner: 319, no. 212, repro. (also 1923 rev. ed.: 320, no. 225, repro.).  
1930 Dülberg: 178–180, repro.  
1936 Valentiner: unpaginated, no. 82, repro.  
1941 NGA: 95, no. 69.  
1941 Berenson and Valentiner: no. 194, repro.  
1958 Slive: 13–23, fig. 10.  
1963 Beeren: 89, no. 49, repro.  
1965 NGA: 65, no. 69.  
1968 NGA: 57, no. 68, repro.  
1970–1974 Slive, 1 (1970): 160, 185; 2: pls. 253, 255; 3: 85–86, no. 166.

- 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);<sup>1</sup> (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.).<sup>2</sup> 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.<sup>3</sup> 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.<sup>4</sup> 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).<sup>5</sup> As Trautscholdt was

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

