

## References

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## Isack van Ostade

1621–1649

ISACK VAN OSTADE, the youngest of the eight children of Jan Hendricx van Eyndhoven and Janneke Hendriksdr., was born in Haarlem, and baptized on 2 June 1621. He became a member of the Haarlem painters' guild in 1643 and died in 1649, at the age of twenty-eight.

Ostade's first surviving dated painting is from 1639, a mere ten years before his early death. Although his career was very short, his output was prodigious, and his creativity and originality striking. According to Houbraken, Isack was a pupil of his more famous brother Adriaen van Ostade (q.v.), and his early paintings of low-life interiors and peasant scenes are indeed extremely close in style to the work of his brother.

It was not long, however, before Isack began to develop his own distinctive artistic personality and started to paint larger outdoor peasant and village scenes in which elements of genre scenes are combined with an evocative treatment of their landscape settings. These compositions, which typically show travelers or peasants resting in front of inns or houses, are executed with quite subtle atmospheric and seasonal effects. Isack also excelled at depicting winter scenes.

### Bibliography

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1942.9.49 (645)

### *The Halt at the Inn*

1645  
Oil on canvas, 50 x 66 (19 x 26)  
Widener Collection

### Inscriptions

At lower right corner: *Isack van Os.../164* [ ]

**Technical Notes:** The original support was a horizontally grained wood panel composed of two boards joined horizontally just above the grouped figures. A horizontal check extended from the right edge through several of the figures and the head of the brown horse. Prior to 1837, when the painting was in the sale of the collection of the Duchess de Berry, it was transferred from wood to a fine-weave fabric and lined with the dimensions expanded. The transfer canvas has a small vertical tear in the foreground near the gray horse's tail. In 1982 the lining was removed and the transfer canvas marouflaged to a honeycombed aluminum solid support panel consistent with the original panel dimensions.

The artist incorporated a smooth, off-white ground layer into the light tones of the design. He applied paint in thin layers with minimal impasto. Transparent glazes were laid