

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-



Fig. 1. Pieter de Hooch, *A Woman Delousing a Child's Hair*, 1658–1660, oil on canvas, Amsterdam, Rijksmuseum

ing is “of the highest quality” was born out in 1982 when the darkened varnish that had obscured many of the painting’s nuances was removed.⁵ X-radiographs taken at that time show no significant pentimenti, although the pattern of light falling on the wall from the window on the left has a more defined rectangular shape than that apparent in the final composition. Little is known about the creation of autograph replicas by seventeenth-century Dutch artists. As yet unanswered is whether such works were painted for commission or the art market.⁶

Bode sought to identify the woman, who reappears in a number of De Hooch’s paintings, as the artist’s wife, Jannetje van der Burch, and the child as one of their own.⁷ Most authors are quite circumspect about the sex of the child, for distinguishing between young boys and girls is notoriously difficult given the similarity of their dress. In any event, De Hooch did have both a boy and a girl, born in 1655 and 1656 respectively, either of whom could possibly have served as the model.⁸ Given that the same child appears in the Polesden Lacey painting with a slightly older boy in the background, it may well be that the child is a depiction of De Hooch’s daughter Anna. In the Polesden Lacey painting the child carries a “kolf” stick, a popular game at the time, which she has been playing out of doors with the boy.⁹ In the Washington painting the

child holds a ball in her hand, probably a “kolf” ball. De Hooch has situated the child in a doorway flanked by rows of Dutch tiles depicting children’s games.

As Broos has emphasized, the traditional title of this painting, *The Bedroom*, is slightly misleading, for it suggests that Dutch homes had rooms with separate functions.¹⁰ To the contrary, bedboxes, situated against one wall, frequently were part of a room serving many functions. Nevertheless, the activities of the woman, as she straightens the bed and tends the chamber pot, were part of the morning ritual that many Dutch housewives faced as they prepared the room for its daily functions. The Dutch prided themselves on orderliness and cleanliness, virtues that were seen as metaphoric of spiritual purity.¹¹

The harmonious character of the scene and the emphasis on the mother’s dual responsibilities of child nurturing and caring for the home embody an ideal of Dutch domestic felicity that is nowhere better represented than in the paintings of Pieter de

Fig. 2. Pieter de Hooch, ‘*Kolf*’ Players, 1658–1660, oil on panel, Surrey, Polesden Lacey, photo: National Trust





Pieter de Hooch, *The Bedroom*, 1642.9.33

Hooch. These ideals, which had by mid-century been well formulated in the writings of Jacob Cats,¹² are also to be found in many of the moralizing messages in the extensive emblematic literature of the day. While reality may not have lived up to the images evoked by De Hooch and Cats, the Dutch concern for orderliness and cleanliness, as well as their sympathetic manner of child rearing, was often remarked upon by foreign travelers.¹³

Notes

1. Hofstede de Groot (HdG 1907–1927, 1 [1907], 498, no. 78) includes a reference to this sale in his provenance of *The Bedroom*. The De Hooch painting in that sale, however, need not necessarily refer to 1942.9.33, since other versions of the composition exist (see text and note 6).

2. According to a note by John Smith contained in Hofstede de Groot's typescript supplement, ad. no. 78, to HdG 1907–1927 in the RKD.

3. Information provided by the Getty Provenance Index.

4. Valentiner 1929, no. 59.

5. Sutton 1980, 87.

6. Aside from these two versions, a third version was tentatively listed by Sutton as autograph and it was auctioned in New York on 29 February 1956, no. 17, repro. The large number of copies of the composition that Sutton lists further attests to its popularity (see Sutton 1980, 87–88).

7. Bode 1906, 58.

8. De Hooch's eldest son, Peter, was baptized on 2 February 1655, and a daughter, Anna, was baptized on 14 November 1656. Broos in *The Hague* 1990, 303, assumes that the child is a boy and postulates that it may represent Peter.

9. For the history of "kolf" see Van Hengel 1985. Although most depictions of "kolf" players represent boys and men, the game was enjoyed by all. For a portrait of a girl holding a kolf stick and ball see Van Hengel 1985, 29, fig. 16.

10. *The Hague* 1990, 304.

11. *The Hague* 1990, 304.

12. An extremely important and influential expression of Cats' ideal of family existence is found in his *Houwelyck, dat is de gantsche ghelegentheydt des echten-staets* (Middelburg, 1625). For a particularly insightful quotation from this poetic treatise see Sutton 1980, 46.

13. See Sutton 1980, 47–48.

References

- 1829–1842 Smith, 4 (1842): 227, no. 9.
- 1833 Passavant: 63.
- 1837–1839 Waagen, 2 (1838): 67.
- 1838b Waagen, 2: 253–254.
- 1844 Jameson: 205, no. 124.
- 1854–1857 Waagen, 2 (1854): 71.
- 1857 Thoré (Bürger). Paris: 319.
- 1865 Thoré (Bürger): 319.
- 1879–1881 Havard, 3 (1881): 61–138.
- 1885–1900 Widener, 2 (1900): 215, repro.
- 1894 Richter: 331–333.
- 1897 Roberts, 1: 193.
- 1901–1912 Mireur, 3 (1911): 482.
- 1906 Bode: 58.
- 1907–1927 HdG, 1 (1907): 498, no. 78.
- 1910 Breck: 41–47.

- 1910 Valentiner: 5–12.
- 1913 Rudder: 105.
- 1913–1916 Widener, 1 (1913): no. 23.
- 1923 Widener: unpaginated, repro.
- 1925 Collins Baker: 6.
- 1926–1927 Valentiner: (December) 45–64; (February) 67–77.
- 1927 Brière-Misme, no. 15, 361–380; no. 16, 51–79 and 258–286.
- 1929–1930 Valentiner: xv, 59 repro., 274 (1930 English ed.).
- 1931 Widener: 82, repro.
- 1938 Waldmann: 334–343.
- 1939 Godwin: 106.
- 1940 "Widener Collection": 10–11.
- 1942 Widener: no. 629.
- 1948 Widener: 63, repro.
- 1960 *Staatliche Kunsthalle Karlsruhe*: no. 25, repro.
- 1961–1970 Reitlinger, 1 (1961): 344.
- 1964 *Polesden Lacey*: 24.
- 1965 NGA: 69, no. 629.
- 1966 Lauts, 1: 152, no. 259; 2: 360, repro.
- 1968 NGA: 61, repro.
- 1975 NGA: 178–179, repro.
- 1976 *Toledo Museum*: 81.
- 1979 Wheelock: 111, fig. 7.1.
- 1980 Sutton: 21, 26, 87, no. 40B, pl. 44.
- 1981 Wheelock: 34, fig. 34 (also 1988, 33, fig. 34).
- 1982 Clark: 73–94.
- 1984 Philadelphia: 222, repro.
- 1985 NGA: 206, repro.
- 1986 Sutton: 311.
- 1990 Schneider: 105–106, repro.

1942.9.34 (630)

Woman and Child in a Courtyard

1658/1660
Oil on canvas, 73.5 x 66 (29 x 26)
Widener Collection

Inscriptions

At lower left on the trough: *P D Hooch*

Technical Notes: The original support is a medium-weight, plain-weave fabric with an irregular weave pattern. The fabric was prepared with a smooth white ground followed by a gray imprimatura.¹ The presence of white lead in the gray layer obscures the paint image in the x-radiograph.

Paint is applied thinly and smoothly with slightly impasted highlights. The paint surface is in poor condition with extensive abrasion and retouching due to flaking paint. A number of elements have been reconstructed, including the features of the woman and the delineation of the bricks. The sky is heavily glazed. A discolored pigmented varnish covers the surface, masking the extent of damage.

In 1944 the painting was attached to a cradled wood panel.²

Provenance: (T. Lawrie & Co., London, 1903);³ (Arthur J. Sulley & Co., London); (M. Knoedler & Co., London, Paris,