

Notes

1. Slive 1970–1974, 3: cat. 78; 2: pl. 1240.
2. Slive 1970–1974, 3: cat. 77.
3. Pendant portraits by Rubens of *Peter van Hecke* and *Clara Fourment* (London art market), with the man standing and the woman seated, are illustrated in Rosenberg 1911, 172–173. These same paintings have been attributed unconvincingly to Van Dyck by Larsen 1980b, 1: nos. 25 and 26.
4. Frick Collection 1968, 1: 209, no. 10.1.69; Slive 1970–1974, 3: cat. 67.
5. The possible relationship of these paintings was first proposed in Valentiner 1921a, 108; and Valentiner 1936, no. 41; it was followed by Trivas 1941, 41.
6. Slive 1970–1974, 3: cat. 67. Grimm 1990, cat. 44, also dates the Frick painting about 1628.
7. Washington 1989b, 262, no. 45. The current tacking margins of *Portrait of an Elderly Lady* are covered with original paint. If they were flattened, the dimensions would be 105.6 x 89.4 cm. Since virtually no cusping of threads is visible along the edges, it seems probable that the image was still larger; its original size, however, cannot be determined. For a discussion of the original shape of the Frick painting see Frick Collection 1968, 1: 209–210, no. 10.1.69.
8. MacLaren 1960, no. 1251; Slive 1970–1974, 3: cat. 81.
9. Although no inscription appears on the Frick painting, it may have disappeared through abrasion; the background is quite thin. In Hals' companion portraits *Lucas de Clercq* and *Feyna van Steenkiste*, 1635 (Rijksmuseum, Amsterdam, inv. nos. c 556, c 557; Slive 1970–1974, 3: cats. 104, 105), only the woman's portrait bears a date.

References

- 1907–1927 HdG, 3 (1910): 108, no. 371.
 1909 Moes: 108, no. 186.
 1914 Bode and Binder: 1: 40, no. 138, pl. 79 (also English ed., Berlin, 1: 43, no. 138, pl. 79).
 1921a Valentiner: 313, 103, 109, repro. (also 1923 rev. ed., 313, 109, repro.).
 1930 Dülberg: 114.
 1936 Valentiner: no. 41, repro.
 1941 Trivas: 39, no. 41, pl. 59.
 1941 Berenson and Valentiner: no. 191, repro.
 1941 NGA: 94.
 1965 NGA: 57, no. 67, repro.
 1968 NGA: 65, no. 67.
 1970–1974 Slive: 1 (1970): 115; 2 (1970): pls. 135, 138; 3 (1974): 42, 50, no. 82.
 1972 Grimm: 90, 202, no. 69, 89, repro.
 1974 Montagni: 97, no. 83, 96, repro., pl. 31 (also 1976 French ed.).
 1975 NGA: 168, no. 67, 169, repro.
 1976 Walker: 268, no. 350, repro.
 1981 Baard: 57, fig. 60.
 1984 Wheelock: 10, repro.
 1985 NGA: 196, repro.
 1986 Sutton: 308.
 1989b Washington: 262–263, no. 45, color repro.
 1990 Grimm: 168 color repro., 183, 279, no. 63, repro.
 1992 NGA: 123, color repro.

1937.1.68 (68)

Portrait of a Member of the Haarlem Civic Guard

c. 1636/1638

Oil on canvas, 86 x 69 (33¾ x 27)

Andrew W. Mellon Collection

Technical Notes: The original support consists of a medium-weight, plain-weave fabric, with part of the original tacking margin incorporated into the top edge. In a past restoration, the top, left, and right tacking margins were trimmed, and these edges were extended with 1.5 cm wide fabric strips. The paint layer present on the extensions is neither original nor of recent application. The original fabric and extensions have been lined. Cusping is found along all edges of the original support, indicating that the present dimensions have not been greatly reduced.

Paint was applied over a smooth white ground in fluid pastes and thin washes, in unblended brushstrokes, dots, and dabs of low impasto. A red underlayer visible in some areas may be part of an overall or locally applied imprimatura. Colored glazes were used extensively in the drapery. Lining has emphasized the canvas weave and slightly flattened the paint texture. Apart from a small loss in the hat, losses are confined to the edges. The brown glazes of the face and hair and blue green paint of the landscape are moderately abraded, and the darks of the clothing slightly abraded. The painting was restored in 1991.

Provenance: Catherine II, empress of Russia [1729–1796], by 1774; Imperial Hermitage Gallery, Saint Petersburg; sold March 1931 through (Matthiesen Gallery, Berlin; P. & D. Colnaghi & Co., London; and M. Knoedler & Co., New York) to Andrew W. Mellon, Pittsburgh and Washington; deeded 30 March 1932 to The A. W. Mellon Educational and Charitable Trust, Pittsburgh.

Exhibited: Washington 1989b: not in catalogue.

WITH GREAT BRAVURA, this fashionably clad member of the Haarlem civic guard stands with arm akimbo, staring out at the viewer. His flamboyant character, evident in his stance but reinforced through his arched eyebrows, stylish mustache, beard, and long, flowing locks of hair, conveys the sense of pride the Dutch felt in their military prowess during the formative years of the republic. By the late 1630s, when Hals painted this image, the Dutch had clearly demonstrated their superiority over the Spanish forces that had attempted to stem the revolt against Spanish rule. Haarlem, in particular, had proven itself in the early years of the conflict when it had refused to capitulate to the Spanish siege that laid waste the city. Thanks to its citizens' endurance, when Haarlem finally succumbed in the summer of 1573, the northern forces had gathered



Frans Hals, *Portrait of a Member of the Haarlem Civic Guard*, 1937.1.68



Fig. 1. Frans Hals, *Claes Duyst van Voorbout*, c. 1638, oil on canvas, New York, Metropolitan Museum of Art, Jules Bache Collection, 1949

enough strength to counter effectively the Spanish threat. Haarlem's civic guards were not confronted with comparable crises in later years, and indeed became more notable for social rather than military exploits. Nevertheless, they remained mindful of their role in preserving the peace and harmony of the city.

Hals' most lasting achievements are probably his remarkable portraits of these civic guard groups, most of which are in the Frans Halsmuseum in Haarlem. As Houbraken and countless others have remarked, Hals painted the members of the civic guard "so forcefully and naturally... that it is as if they would address the onlooker."¹ The same could be said of this work, which is one of only two individual portraits of a soldier in Hals' oeuvre.² Hals, whose broad yet agile brushwork could so effectively suggest the outward exuberance of the sitter, has used a pose here that he favored throughout his career. Variations of it can be found in single portraits as early as about 1625 in the magnificent full-length *Willem van Heythuisen* (Alte Pinakothek, Munich)³ and as late as the mid-1650s in the seated *Portrait of a Man* in the Hermitage.⁴ Hals used virtu-

ally the same pose, but in reverse, in his portrait of the portly *Claes Duyst van Voorbout*, c. 1638 (fig. 1), which is datable about the same time as the *Portrait of a Member of the Haarlem Civic Guard*.

The condition of the picture is much better than has been suggested in the recent literature. Conservation treatment on the painting in 1991 revealed a vibrancy in the flesh tones and costume that had long been obscured by discolored varnish. The whites of the lace collar and cuffs, the sheen of the metal clasp on the officer's cuirass, and the ochre and oranges of his jacket and sash are vividly rendered. Aside from the gray glaze that softens the area between the eyes, the face has not been abraded as Slive thought,⁵ nor has the figure been altered by extensive overpainting as Grimm believed.⁶ Finally, the restoration confirmed that the background landscape vista that Grimm called into question is Hals' original concept. While this view onto a distant, evening landscape with its striking orange and blue palette is unusual for Hals, the character of the paint is totally consistent with the rest of the work.⁷

The rich blues in the landscape have in the past been thought to represent the sea, and thus the painting has at various times since the nineteenth century been interpreted as representing an admiral or naval officer.⁸ The vista, however, is quite undefined other than the suggestions of trees in the foreground. The flat plain in the background could as well be land as water, particularly since no boats are visible. Nothing in the costume, moreover, indicates that the sitter is a naval officer, or, for that matter, an officer of any type. He is wearing a standard pikeman's cuirass, such as was worn in Haarlem's civic guard companies or in the army of the Dutch republic.⁹ Given Hals' close ties to the Haarlem civic guard companies of Saint George and Saint Hadrian, the former possibility is the more likely.¹⁰ The orange sash probably signifies that the sitter belonged to the "oranje" (orange) company of one of the civic guards.¹¹ Outfitted as he is in a broad-brimmed black hat and fashionable lace collar and cuffs, he clearly has dressed for the painter's brush and not for battle.

This portrait has been dated at various periods of Hals' career, but recent scholars have placed it at the end of the 1630s on the basis of comparisons with Hals' civic guard painting *Officers and Sergeants of the Saint George Civic Guard Company* in the Frans Halsmuseum, which he executed about 1639 (fig. 2).¹² The associations with Hals' last civic guard group portrait are well founded. Not only are the tonalities of the ochers and oranges comparable, but so are the slashing diagonal strokes used to indicate



Fig. 2. Frans Hals, *Officers and Sergeants of the Saint George Civic Guard Company*, c. 1639, oil on canvas, Haarlem, Frans Halsmuseum

the folds in the sleeve and sash. The style of the costume is similar, as well as that of the sitter's hair, mustache, and beard. Nevertheless, the face is not as freely executed as those in the group portrait. The features are quite precisely delineated with firm strokes of the brush and modeled with crisp shadows. These stylistic characteristics share much in common with portraits from the mid-1630s, such as the *Portrait of a Man*, presumably Pieter Tjarck in the Los Angeles County Museum of Art, which Slive dates 1635/1638.¹³ Thus it is probable that this work predates Hals' 1639 civic guard group by a year or two.

Notes

1. Houbraken 1753, 1: 92; a translation by Michael Hoyle is in Washington 1989b, 18.
2. The other portrait, *Portrait of an Officer*, is in the Museum of Art, São Paulo, Brazil. See Slive 1970–1974, 3: 50, no. 83.
3. Washington 1989b, cat. 17, ill.
4. Washington 1989b, cat. 73, ill.
5. Slive 1970–1974, 3: 67, no. 125.
6. Grimm 1972, 25, no. 99.
7. Hals included landscape vistas in only two other portraits of single figures, a portrait of Isaac Abrabamsz. Massa, 1626 (Art Gallery of Ontario, Toronto), and *Portrait of a Man in a Slouch Hat*, c. 1660–1666 (Hessisches Landesmuseum, Kassel).
8. The first association of the figure with a naval officer

was in the 1863 catalogue of the Hermitage, 165, no. 773, where it was termed "Portrait d'un amiral." Most subsequent references continue this designation. Although Slive 1970–1974, 3: 67, no. 125, gave the painting the neutral title "Portrait of a Man Wearing a Cuirass," he wrote: "The view of the sea seen through the opening in the wall suggests that the model may have been a naval officer."

9. For a comparable pikeman's cuirass see Zwolle 1988, 218, no. 35, repro.

10. Not only did Hals paint the Saint George civic guard company three times and the Saint Hadrian civic guard company twice, he was a member of the Saint George civic guard from 1612 to 1624. See Irene van Thiel-Stroman in Washington 1989b, 375–376, doc. 11.

11. Slive 1970–1974, 1: 41, explains that the civic guards were divided into three companies "designated 'orange' (oranje), 'white' (witte) and 'blue' (blauwe), the colors of the newly established country."

12. The early catalogues of the Hermitage proposed that this painting was a pendant to the *Portrait of a Man* of the 1650s. This association might have been made if Catherine the Great purchased them together, which seems possible, for in the catalogue of 1774 they are listed sequentially as nos. 268 and 269. No information is known about their earlier provenance, despite the statement in NGA 1941, 94, cat. 68, that the *Portrait of a Soldier* was acquired by Catherine the Great from the Walpole Collection. The Hals painting Catherine acquired from that great collection was the National Gallery's *Portrait of a Young Man* (1937.1.71). Bode 1883, 90, no. 131, was the first to note that these works belonged to different periods of Hals' career. He dated them 1635 and 1660 respectively. Valentiner 1921a, 222, dated the *Portrait of a Soldier* around 1646–1647. Trivas 1941, 49, no. 74, was the

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*¹

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*).² 1928 *International Exhibition of Antiques and Art*, Olympia, London, 1928, no. X22 (as *Portrait of Young Koeymanszoon van Ablasserdam*). *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 1907.³ 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.⁴ The proper identification of the sitter as Willem was made only in 1970 by Taylor on the basis of docu-