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17th and 18th Century Paintings and Drawings



Oakland University
Meadow Brook Art Gallery
Rochester, MI

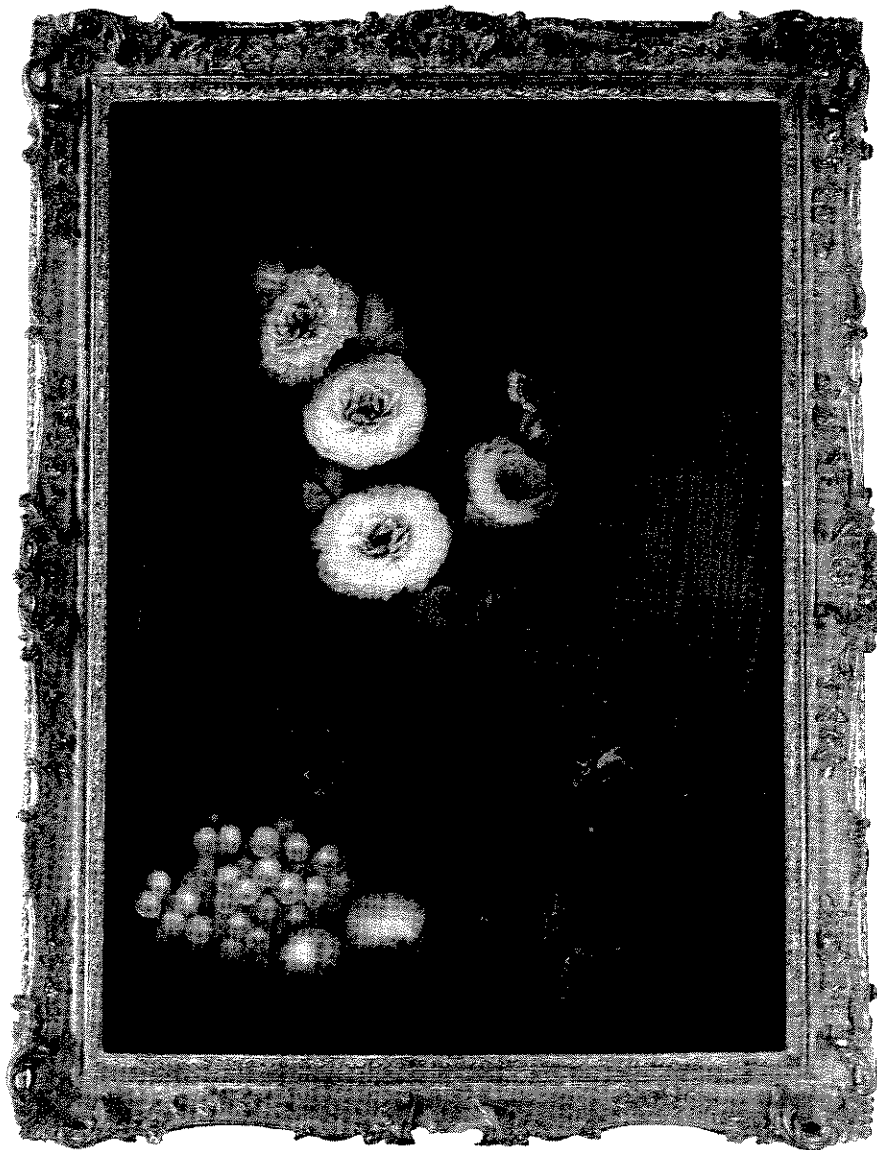
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Dutch School
18th Century

**The Tadeusz and Helen Malinski
Collection**

FOREWORD

The exhibition *17th and 18th Century European Paintings and Drawings from the Collection of Tadeusz Malinski* is notable not only for the scope and quality of the work, but also for its underscoring of the interwoven nature of the arts and the sciences.

Dr. Malinski, a professor in the college's Department of Chemistry, began collecting European art as a natural extension of his education and professional experiences. Having taught art analysis and art restoration in his native Poland, Professor Malinski became increasingly interested in using scientific methods of analysis on the materials used by the European masters to identify the period and authenticity of the paintings. As he became more involved with the chemical analysis of the works, his appreciation for, and interest in the artistic quality of the works also grew, leading to the development of this impressive collection. This is a perfect example of the ways in which different disciplines can combine to reinforce one another, leading to a richer and more complete appreciation of our culture and the arts.

Oakland University, the College of Arts and Sciences and Meadow Brook Art Gallery are indebted to Professor Malinski for his generosity in sharing his private collection with our community. I sincerely hope that you: the faculty, students, staff and other friends of Oakland University enjoy this wonderful exhibition.

David J. Downing, Dean
College of Arts and Sciences

Discovering Old Paintings

The technical examination of old artistic work is essential to understanding the history and character of the work and to the selection of appropriate methods for care and treatment. Among the materials to be found in easel paintings - wood, canvas, pigments, adhesives, paint vehicles and varnishes - the first three have the greatest story to tell. Throughout history, these materials varied in quality, composition, source and popular usage. From the subtle differences introduced by such factors, much can be learned about the time, place, character and circumstance of a given work. The small collection of paintings gathered here was assembled over several years with the "help of art and science," and includes mostly Italian, Dutch, Flemish and French masters of the seventeenth and eighteenth centuries.

We are all familiar with European painting of the seventeenth century; Rembrandt and Rubens are among the most well-known painters of all time. These prodigious old masters are studied by a multitude of specialists who are often torn over questions of date, attribution and the meaning of key works. The "little" Dutch, Flemish or Italian masters are not forgotten by art specialists, they have their monographs and sometimes their "catalogues raisonnés". Although these artists are found in the museums and galleries of the world, their popularity is not equal to the art they produced. In 17th century Holland there were more than four hundred painters and many of them produced art of a very high quality. However, the work of these artists, usually not signed, is difficult to recognize on the art market. These paintings are often attributed to one of the well known "big name" artists. This opens an exceptional opportunity for careful analysis and research of the paintings which sometimes leads to unexpected discoveries.

No pretense is made that this exhibition is a complete survey of the 17th/18th century European paintings, but it is a small sampling of different schools and periods of art. Italy, the center of European art of the 17th century is represented by Ludovico Carracci (early Baroque), and Baroque painter Bernardo Strozzi (Genoese School), Salvator Rosa (Neapolitan School) and several less known painters such as Benedetto Zalone (pupil of Guercino). Typical 17th century genre Dutch painting is represented by Egbert van der Poel, Jan Miense Molenaer, Jacob Duck and Jan Steen. A follower of Claude Lorrain, Pierre-Antoine Patel, represents typical Italian landscape paintings of the 17th century. Also, we have several very good Dutch portrait painters Bartholomeus van der Helst, Jan de Baen, Pieter van der Faes (Peter Lely) and excellent drawings by French Rococo painter Jean Honore Fragonard and others.

As a whole the collection reflects the taste of an era that has long since passed, but its artistic value in today's world has proven to be timeless. In this age of speed and worship of progress, it is refreshing to know that we can own a work of art that was accomplished three centuries ago for ultimate satisfaction and fulfillment, in unhurried contemplation, and in many cases, without thought of great financial reward.

We welcome you to take pleasure in viewing our collection.

Cover: **Bartholomeus van der Helst**

Dutch 1613 - 1670

Portrait of a Young Girl

oil on canvas 17 x 14 1/2 in.

Van der Helst was the most successful and fashionable Dutch portrait painter of his day; his early paintings clearly show the influence of Eliaasz and Rembrandt. By the 1640s van der Helst had surpassed Rembrandt as the prevailing portrait painter in Amsterdam by adopting the courtly and elegant manner for portraiture employed by the Flemish, notably van Dyck. In his individual portraits van der Helst did not deeply penetrate his sitter's personalities, concentrating instead on their social status in a tone of gentle flattery. During the eighteenth and nineteenth century, van der Helst's *Celebration of the Peace of Munster* was more famous than Rembrandt's *Night Watch*.



Ludovico Carracci

Italian (Bolognese School) 1555 - 1619

The Madonna and Child with Saint John the Baptist, Mary Magdalene and Saint Agnes

oil on panel 7 1/4 x 7 1/4 in.

He was the eldest Carracci and a cousin of Agostino and Annibale; together with them he worked for a renewal of painting along Baroque lines. He adapted his art to the Council of Trent, trying to bring the ideals of the Counter-Reformation closer to the people by means of his naturalism and deep-felt religiosity.

Salvator Rosa

Italian (Neapolitan School) 1615 - 1673

Wooden Landscape with Figures

pen and brown ink and wash on paper

199 x 273 mm

Rosa, poet, actor, musician and romantic artist, was trained in Naples as a painter of decorative small-scale battle scenes, landscapes, coastal views and historical paintings. Aspiring to the higher genre of figure painting, he left Naples for Rome, where he made enemies among artists and potential patrons alike. Between 1640 and 1649 he worked in Florence, nominally attached to the Medici court. He painted many wild rugged landscapes, some depicting woodland and mountain scenery. These were often collected by eighteenth century lovers of the picturesque.

**Benedetto Zalone**

Italian 17th century

Saint Joseph

oil on canvas 26 x 18 in.

Antonio Stom called il Tonino

1680 - 1737

Capriccio of Lake with Ruins

oil on canvas 11 1/4 x 19 1/4 in.



Andrea Scacciati

Italian 1642 - 1710

Still Life of Flowers

oil on panel 11 x 7 3/4 in.

A painter of flowers, fruits and still life. Pupil of Lorenzo Lippi.

Bernardo Strozzi called il Capucino Genovese (workshop)

Italian (Genoese School) 1581 - 1644

The Madonna and Child with Saint John the Baptist

oil on canvas 17 x 22 in.

Strozzi represents the painting of the 17th century Genoese School. He was familiar with Caravaggio's naturalism, whose striking play of light and shade he adopted, and came into contact with the art of Rubens who passed through Genoa at the beginning of 17th century leaving the influence of his exuberant painting.

Carlo Dolci (attributed)

Italian 1616 - 1686

Saint Marga

oil on canvas 25 x 18 1/2 in.

Contemporaries praised Dolci's drawing, his diligence, his faultless technique, the gracefulness of his figures, as much as his religiosity. He decided to devote himself completely to sacred imagery. One of the most prized painters of his day, he refused high prices and had some difficulty in making ends meet. He made several variations of each image so lovingly painted that they are best thought of as "multiple originals."



Pietro Berrettini called Pietro da Cortona

Italian (Roman School) 1596 - 1669

Preparation Drawings for Frescoes

graphite heightened with white chalk

207 x 278 mm, 265 x 390 mm.

Cortona was one of the most famous artists in Rome in the 17th century. On his arrival in Rome he immediately made contact with the cultural and intellectual circles and was protected in his career by important families, such as the Barberini, who took pleasure in decorating their palaces with Cortona's spectacular works. His frescoes are based on complicated compositions with numerous figures, rich coloring and perspective, which mark the beginning of full baroque painting spread throughout Italy by his followers.

Giulio Cesare Procaccini

Italian (Lombardic School) 1574 - 1625

Roman Soldier

pen and brown ink and wash on paper 283 x 186 mm.

Procaccini belonged to a family of painters from Bologna who worked in Milan from the last decade of the 16th century. Together with Giovanni Battista Crespi he dominated Milanese and Lombard painting for the first quarter of the seventeenth century. Still under appreciated, Giulio Cesare's mannerist style is often seen as an anachronism by comparison to the progressive developments in Bologna and Rome. Yet his talent yielded first-rate pictures executed with equal mixtures of monumentality and grace. He can be said to have brought Mannerism's potential to its ultimate conclusion, reaching a high point, but also, an end point.

Jacob Toorenvliet

Dutch 1635 - 1719

Peasants Listening to a Fiddle Player

Outside an Inn

oil on panel 10 x 8 in.

Gaspard Dughet called Gaspar Poussin

French 1615 - 1675

Italianate Landscape with Figures and Waterfall

oil on canvas 28 x 35 1/2 in.

Dughet was a pupil of his brother-in-law Nicolas Poussin. A painter of the Roman *campagna*, Dughet, as well as Rosa and others, often asked Roman artists to paint the figures in his works. In advance of Poussin and Claude, he distinguished himself by continuing the genre made famous by the great Bolognese artists. Although he limited himself to landscape, because of his poetic temperament he depicted nature as wild, somber, and more sensitive to the changes of weather, and to the seasons than is evident in the landscapes of Claude and Poussin.



Egbert van der Poel

Dutch 1621 - 1664

Merry Peasants Outside an Inn

oil on panel 11 x 14 5/8 in.

signed lower left and dated 1651.

Still underestimated, Egbert van der Poel was a talented artist who developed a variety of subjects including genre themes, winter scenes of frozen rivers and occasional beach scenes. He is best known as a painter of "disasters". (View of Delft after the explosion of a Powder Magazine). He also created a number of conflagrations seen at night, in which burning buildings are set against the nocturnal sky. His earliest known picture dates from 1646. He joined the Delft guild in 1650 and the painting presented here was executed at the very beginning of his professional career.

Dutch School of 17th Century

Monogrammed WT and dated 1673

Peasants in a Tavern

oil on panel 8 x 8 in.

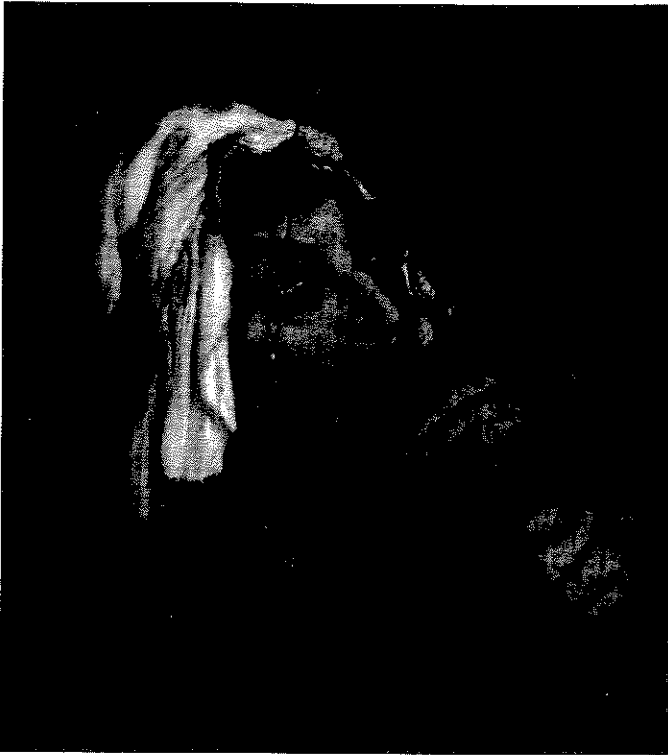
Arie de Vois

Flemish 1631 - 1680

Man in a Fur Cap Pouring Last Drop of Wine

oil on panel 12 x 9 in.

Genre painter and portraitist. He was a pupil of de Knupfers and van den Tempel. de Vois was a precise designer and took care of details. During his time, art lovers held him in high esteem and today he is honored and found in the great museums. The painting exhibited here is probably an oil sketch for one of his paintings. It was done on the reverse side of an artist's palette.



Jan Havicksz Steen

Dutch 1626 - 1679

The Glass of Wine

oil on panel 5 1/2 x 4 1/2 in.

A pupil of Knüpfer and van Goyen. Best known for his boisterous family scenes. Steen actually treated a wide variety of subjects-including Bible stories, familiar proverbs and mythologies as though they were slices of ordinary life. Attracted to the moralizing, as well as richly symbolic potential of his sources, Steen was a born story teller. He saw humanity with a sympathetic yet critical eye. In portraying a zest for life, Steen affirmed the fundamental necessity of laughter. He was a very prolific painter and his surviving oeuvre consists of more than 800 paintings.

Jan Miense Molenaer

Dutch 1610 - 1668

Peasants Fighting in a Tavern

oil on canvas 21 1/2 x 26 in.

One of the most important genre painters grouped around Frans and Dirck Hals in Haarlem. Cited as one of the better "little masters" whose finest work appeared during a relative short span early in his career (the 1630s). Molenaer is today considered a significant forerunner of Jan Steen for the energy and humor as well as the vivacious action depicted in his early genre subjects. His later works after 1640 declined in power and originality, falling under the sway of Adriaen van Ostade. The painting presented here is from late 1620 from the very beginning of Molenaer's career.

Dirk van Bergen

Dutch 1645 - 1690

Landscape with Figures and Cattle

oil on panel 10 1/2 x 12 7/16 in.

He was a pupil of Adriaen van de Velde. In his scenery pictures there were often shepherds and flocks. His work is very similar to his master Adriaen van de Velde and also he imitated Claud Berchem.



Philips Wouwermans

Dutch 1619 - 1668

Riders at Sunset with Unrestrained White Horse

oil on canvas 13 1/2 x 17 in.

Wouwermans possibly studied under Frans Hals in Haarlem, but he soon traveled to Rome where he stayed for ten years. He specialized in genre pictures, evidence of the elegant life of his time—battles, hunting parties, stables with soldiers, landscapes and chateaux often located in Italy. His chief characteristic being that he very finely and naturalistically depicted horses. They appear in almost all of his paintings with the light focused on a striking, white horse at the center of the action.

Adrian van de Velde

Dutch 1636 - 1672

Herdsmen with Cattle and Sheep

oil on panel 8 x 10 1/4 in.

Son and brother to two eminent marine painters, Willem van de Velde the Elder and Willem van de Velde the Younger. He had a brief career during which he showed himself to be a multi talented painter whose landscapes are particularly celebrated. Sometimes grouped with exponents of the monumental approach to landscape developed by Jacob van Ruisdael, Helbert Cuyp and others, Adrian developed his own distinctive and diverse approach to landscape subject matter. Adrian's gifts at figure painting, promoted other painters to ask him to supply characters for their compositions. Among his clients were Hackaert, Hobbema, Koninck, de Moucheron and Ruisdael. The painting presented here is attributed to this kind of collaborative work (de Moucheron painted landscape and van de Velde painted figures and animals).

Jacob Duck

Dutch 1600 - 1660

Card Players in the Tavern

oil on canvas 9 1/2 x 10 1/2 in.

signed lower right J A (in ligature) Duck

An important exponent of genre subjects in Utrecht. Duck followed the style of his teacher J. C. Droochsloot (a specialist in low-life and street scenes) only in the early stage of his career. Later he was inspired by the work of Antoine Palamedesz and Pieter Codolo, all painters of finely rendered, relatively small-scale guardroom scenes, merry companies and images of taverns or domestic activities.



Jan Porcellis

Dutch 1584 - 1632

Dutch Shipping in a Choppy Sea with a City in the Distance at Left

oil on panel 8 ³/₈ x 12 ³/₈ in.

signed lower right.

Porcellis was influenced by Vroom. He worked in Antwerp (from 1615), Haarlem (1622 - 26) and possibly in London. The sea is a subject favored by many Dutch artists. Among these, Porcellis is one of the most outstanding. His seascapes herald the emergence of new artistic guidelines in the genre-the subordination of all the elements of the picture to a single tonality. This type of seascape survived into the third quarter of the seventeenth century.

Barend van der Meer

Dutch 1619 - 1702

Still Life with Goblet, Glass of Wine and Fruit

oil on canvas 17 ¹/₈ x 15 in.

signed in ligature and dated 1686.

der Meer was a still life painter. His work was influenced by Kalf one of the most prominent genre painters of the 17th century. der Meer compositions are somewhat more encumbered and in spatial effects he cannot match Kalf. Nevertheless, in his best work der Meer approaches his great model. In 1683 he moved from Haarlem to Amsterdam where this picture was painted.

Pierre - Antoine Patel called Patel the Younger

French 1646 - 1707

Landscape with the Flight into Egypt
oil on canvas 35 x 45 in.

Pupil of his father, Pierre-Antoine, he delighted in painting clear, composed landscapes with broad horizons and bush trees. Stylistically midway between Flanders and Italy, Patel is closer to Claude Lorrain than to Poussin. The symmetry of the composition, the framing formed by the trees at either side, the evocative use of ruins, and the effects of changing light, demonstrate Patel's reliance on the master. His acute observation and understanding of light give him a distinguished position among the numerous landscapists of the second half of the seventeenth century.

Johann Franz Michael Rottmayr

Austrian 1654 - 1730

Appollo and Cyparissus
oil on panel 8 x 16 in.

Historical Painter. Pupil of J. Carl Loth at Venice. He painted mainly frescoes. He is typical of Baroque painters of the Viennese School.



Italian School 17th Century

View of the Tomb of Caecilia Metella in Rome

Gouache and watercolor on paper
18 1/2 x 23 1/2 in.

Willem van Herp (the Elder)

Flemish 1614 - 1677

Nobility at Supper

oil on canvas 28 x 38 in.

Historical painter, born in Anvers. After 1626 he was an apprentice of Damian Worttelmans and a pupil of Hans Birmans. His style was near that of Rubens and he is often classed as a pupil of Rubens. The works of this artist are rare.



Giovanni Battista Tiepolo

Italian 1696 - 1770

Two Putti with Veronica's Shroud

red chalk on paper 256 x 264 mm.

Tiepolo has been called the last Renaissance painter, and borrowed much from Veronese. The greatest decorative painter of his century, he was happiest working in fresco where his "rapid and resolute" manner was a technical necessity.

Hubert Robert

French 1733 - 1808

Landscape with Ruins

pen ink on paper 350 x 245 mm.

Robert studied in the French Academy in Rome and was a friend of Fragonard. He painted in the manner of the Italian artist Panini, in his somewhat fantastic portrayal of Roman ruins, a subject that came into fashion in the eighteenth century due to the advance in archeological studies.



Dutch School 17th Century

Harvest Reaper

oil on panel 11 ³/₄ x 8 ¹/₄ in.

signed indistinctly lower right

Dutch School of 18th Century

Still Life with Flowers, Grapes and Peaches

oil on canvas 30 x 22

signed indistinctly lower left

(illustrated on page 1)

George Gray

English 1758 - 1819

Still Life

oil on canvas 18 ³/₄ x 24 in.

signed and dated 1793

Genre painter. In 1790's he traveled to USA where the work presented here was painted.

George Romney (and studio)

English 1734 - 1802

Portrait of a Lady and a Young Boy

oil on canvas 50 x 36 in.

Principally a portraitist once considered the equal of Reynolds and Gainsborough. Elegant clear flowing lines in grays, pinks and blacks usually of young people. Romney painted portraits for a living but preferred pen and ink wash drawings of historical and literary subjects. He painted historical portraits of Emma-Lady Hamilton (Lord Nelson's love).

Angelica Kaufman

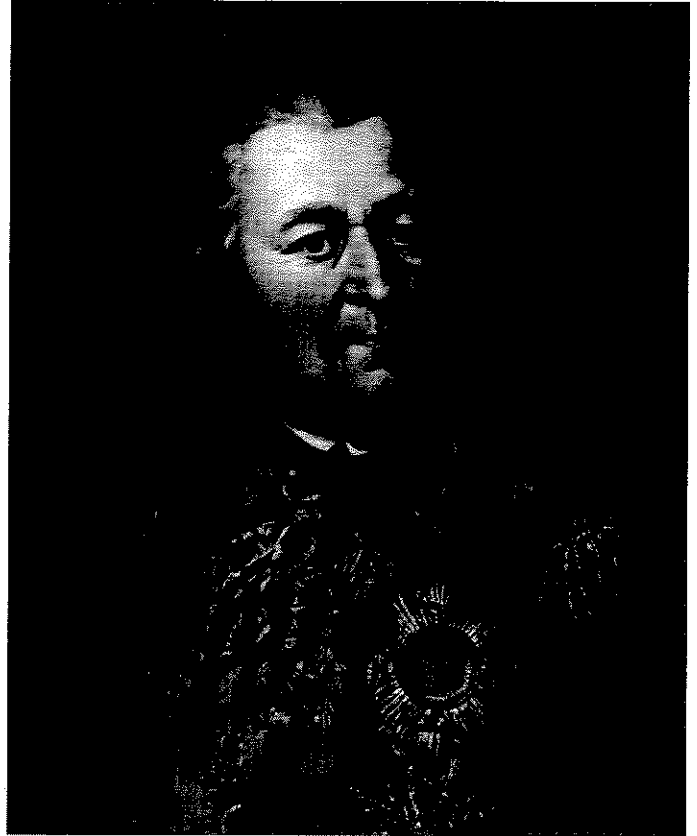
Swiss 1740 - 1807

Portrait of Charles Theodore

Elector of Bavaria 1777

oil on canvas 22 1/2 x 18 1/2 in.

She was the daughter of a painter, from whom she received her first training as an artist. In 1763 she was in Rome in contact with the cultural circles that created the Neo-Classical movement. She received the highest honors as an artist: she was one of the founding members of the Royal Academy in London and also a member of Academies of Painting of Rome, Bologna, Florence and Venice.



Jan de Baen

Dutch 1633 - 1702

Portrait of a Lady in a Park Landscape

oil on canvas 48 1/2 x 36 in.

Portrait painter. He studied with Jacob Backer in Amsterdam. On the invitation of Charles II, he visited the English Court and painted portraits of the Royal Family. When he returned to his country de Baen painted portraits of many of the nobility. In 1676 he was named court painter of the Grand Elector. de Baen is known for using park landscape as a background for his portraits as well as being an admirable painter of velvet drapery.



French School of 18th Century

Portrait of a Lady

oil on canvas 31 1/2 x 23 in.

Jean Honore Fragonard

French 1732 - 1806

Young Girl

red chalk on paper 278 x 216 mm.

Fragonard was a prize-winning pupil of Francois Boucher, at the Ecole des Eleves Proteges in Paris. However, after an unsuccessful final bid for institutional recognition at the Paris exhibition of 1767, Fragonard disappeared from official artistic life under the monarchy (Louis XV), working entirely for private patrons. He was thus able to give free rein to a more individualistic celebration of nature. Whether in oils, gouache, or in his many drawings in chalk, pen or wash, he came to reduce the distinction between sketch and finished work. We cannot always tell whether any one of his many pictures of single figures is a portrait in fancy dress, or a person of his imagination.

French School of 18th Century

Still Life of Flowers in Chinese Vase

oil on canvas 33 x 27 1/2 in.

The painting presented here depicts a blue Chinese vase which was known to be in the Louvre during Louis XVIth and Marie Antoinate's regime. After the French Revolution in 1796 it was put on auction and bought by the Polish Princess, Isabelle Gartoryski. The vase is currently in Getty's Museum in Malibu, California.



Jan - Marc Nattier (and studio)

French 1685 - 1766

Portrait of a Lady as the Goddess

Flora

oil on canvas 30 1/2 x 26 in.

Early in his career Nattier specialized in portraiture. He endowed his sitters with sweet, feminine expressions, treating the modeling of the faces with extreme delicacy and highlighting his compositions with masses of silk draperies and decorative elements. In 1717 he left for Holland, where he worked for Tsar Peter the Great. In the 1740's Nattier became a painter to the royal family, executing portraits of Louis XV's daughters. He used the formula of mythological portraiture, endowing his sitters with the attributes of Olympian goddesses.

ACKNOWLEDGMENT

The exhibition *17th and 18th Century European Paintings and Drawings from the Tadeusz Malinski Collection* is the result of a collaboration in the truest sense. It is a rare occasion for the College of Arts and Sciences and the School of Engineering and Computer Science to jointly sponsor an art exhibition, in collaboration with the Departments of Chemistry and Art and Art History.

I would like to express my appreciation to David J. Downing, Dean, College of Arts and Sciences, Michael P. Polis, Dean, School of Engineering and Computer Science, Paul Tomboulion, Chair, Department of Chemistry, Janice Schimmelman, Chair, Department of Art and Art History and Professor Malinski for their support. Dr. Malinski also provided all entry information for the catalogue.

Meadow Brook Art Gallery is most fortunate to present this fine exhibition, as well as, to have this rare opportunity to hear the expert opinion of Dr. Malinski on the authentication and evaluation of European masters at our opening event.

Kiichi Usui, Curator/Director
Meadow Brook Art Gallery

