

Caspar Netscher Three Family Portraits 1656



Portrait of a Nobleman

The three panels are smoothly and finely painted and follow Caspar Netscher's successful formula for small-scale portraits; the figures are seen at three-quarter length, starkly posed before plain, subtly shaded backgrounds. They are prominently signed by Caspar Netscher and dated 1656.

Netscher created these highly elegant portraits in his early career, being the signature achievement of this period.

The subject of the Portrait of a Nobleman shows a mature man in a flamboyant and fashionable black costume with a broad white collar, billowing sleeves and double cuffs. With the left hand he holds a pair of yellow gloves; with his right he clutches the brim of his hat.

The elegance of the poses and fineness of the execution makes the portrait appears quite accomplished.

Provenance:

Since 1656 in the same Dutch noble family

On loan to the Centraal Museum, Utrecht, 1931-1975, inv. no. 1268

Thence by descents

Literature:

Centraal Museum Utrecht, *Catalogus der schilderijen*, Utrecht, 1952, cat.no. 1268

S.J. Gudlaugsson, *Katalog der Gemälde Gerard ter Borchs sowie Biographisches Material*, The Hague 1960, pp. 288-289, ill. 2

M.E. Houtzager (e.d.), *Röntgenonderzoek van de oude schilderijen in het Centraal Museum te Utrecht*, Utrecht, 1967, p. 254

Marjorie E. Wieseman, *Caspar Netscher and Late Seventeenth-century Dutch Painting*, Doornspijk, 2002, cat. no. 2, illustrated

Marjorie E. Wieseman, *Shedding Light on Caspar Netscher Early Career*, Oud-Holland, 2014, Volume 127-1, illustrated

CASPAR NETSCHER (PRAGUE 1639 – THE HAGUE 1684)

PORTRAIT OF A NOBLEMAN

SIGNED AND DATED 'C. NETSCHER F. 1656'

OIL ON PANEL

28,3 X 22,3 CM / 11 1/10 X 8 7/10 IN.



Portrait of a Noblewoman

Portrait of a Noblewoman shows an elegant woman in a dress with lace trim on the white collar. Delicately rendered with a meticulous network of incised lines, the pattern here suggested by masterly placed dabs of paint. In her right hand she is holding a folded fan. While her left hand is resting on the right wrist showing her wedding ring. The portrait conveys the young girl's personality with vivacity and charm and is executed with highly delicate brush technique.

Provenance:

Since 1656 in the same Dutch noble family
On loan to the Centraal Museum, Utrecht, 1931-1975, inv. no. 1269
Thence by descents

Literature:

Centraal Museum Utrecht, *Catalogus der schilderijen*, Utrecht, 1952, cat.no. 1269
S.J. Gudlaugsson, *Katalog der Gemälde Gerard ter Borchs sowie Biographisches Material*, The Hague 1960, pp. 288-289, ill. 3
M.E. Houtzager (e.d.), *Röntgenonderzoek van de oude schilderijen in het Centraal Museum te Utrecht*, Utrecht, 1967, p. 254
Marjorie E. Wieseman, *Caspar Netscher and Late Seventeenth-century Dutch Painting*, Doornspijk, 2002, cat. no. 3, illustrated
Marjorie E. Wieseman, *Shedding Light on Caspar Netscher Early Career*, Oud-Holland, 2014 Volume 127-1, illustrated

CASPAR NETSCHER (PRAGUE 1639 – THE HAGUE 1684)
PORTRAIT OF A NOBLEWOMAN
SIGNED AND DATED 'C. N. F. 1656'
OIL ON PANEL
27,8 X 22,4 CM / 10 9/10 X 8 8/10 IN.



Portrait of a young Nobleman in a Grey Riding Coat, dressed for the Grand Tour

Portrait of a young Nobleman is recently re-discovered and is similar in conception and technique and material to the other two works. A fashionable grey-blue costume comparable to Rembrandts' Portrait of Jan Six from 1654. The figure is positioned in three-quarter length and seen in full face. The sitter wears a buttoned sport coat of fashionable cut, with, over one shoulder, a grey cloak. He has a plain collar and pleated wristbands. He is holding his yellow gloves in his left hand while looking towards the observer. The right hand is resting on his black felt hat.

Provenance:

Since 1656 in the same Dutch noble family
Thence by descents

Literature:

Marjorie E. Wieseman, *Shedding Light on Caspar Netscher Early Career*, Oud-Holland, 2014 Volume 127-1, illustrated

CASPAR NETSCHER (PRAGUE 1639 – THE HAGUE 1684)
PORTRAIT OF A YOUNG NOBLEMAN
SIGNED AND DATED 'C. NETCHER. 1656'
OIL ON PANEL
28,2 X 22,6 CM / 11 1/10 X 8 8/10 IN.



Research by the Atelier for Restoration & Research of Paintings (ARRS)

Research methods:

- Wood identification
- Ultra-Violet
- Infrared photo
- X-Ray
- Microscopy
- Xrf measurements

Result:

Accepted and published 2014

Restored:

by drs. Ingeborg de Jongh (ARRS) - 2008

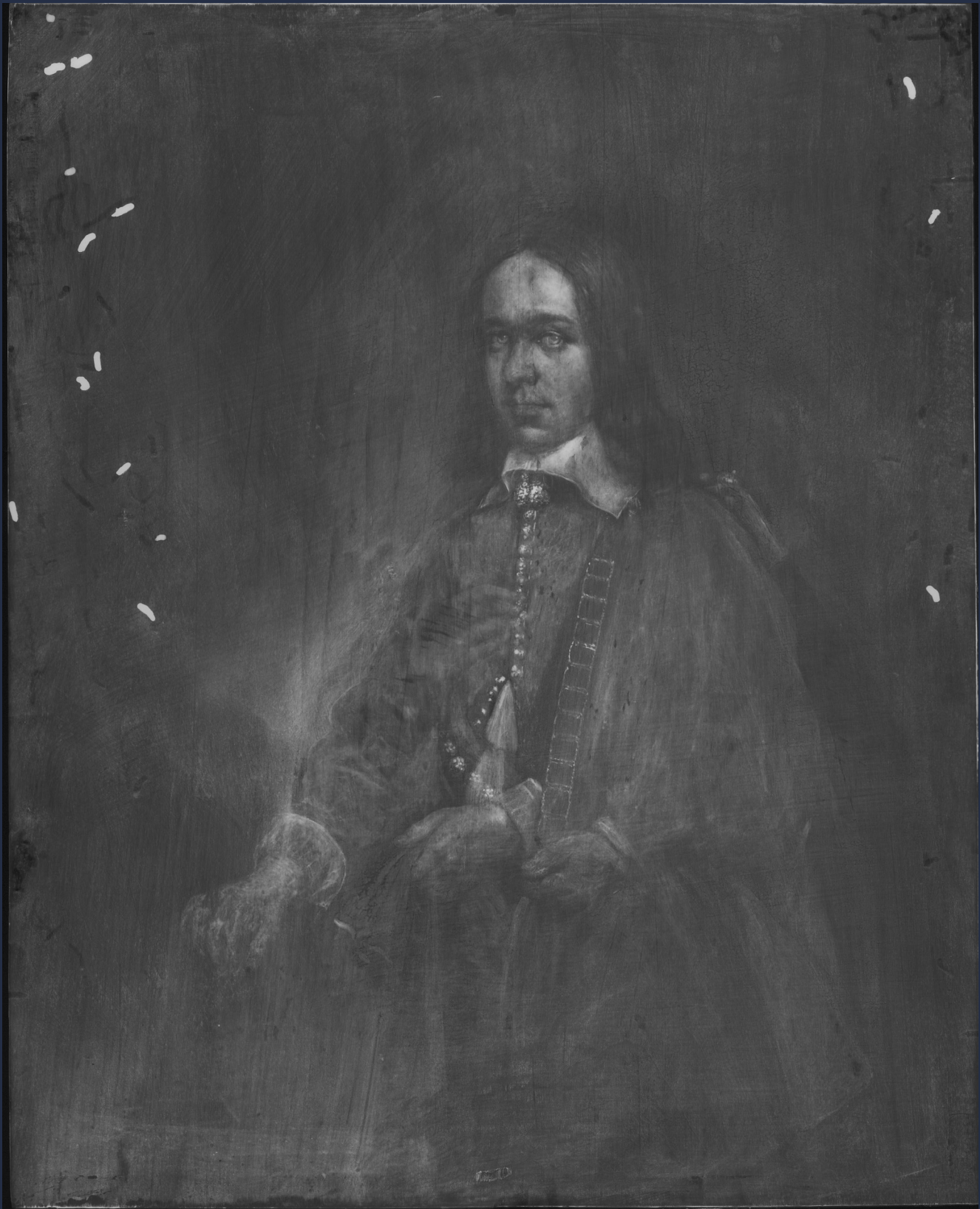
Several changes were made to the composition of the figure. An x-ray image shows that the Young Man's right arm was originally bent at the elbow, with the hand touching the centre of his chest. The x-ray also reveals that his left arm was originally shorter due to the position of the figure.

X-rays of all panels show that the portraits were underpainted in a so-called 'dead colouring' in which the main forms of the composition were blocked out in even mid-tones, to be followed by the application of thinner layers of paint glazes to produce the highlights and shadows - completely in line with a highly sophisticated painting technique of top seventeenth century Dutch paintings.

Dendrochronological analyses showed that the wood of all three panels could be identified as *Cedrela odorata*, a tropical wood sort.

The signatures and dates have been examined by microscope and turned out to be original.

The XRF-measurements confirm the use of pigments solely in accordance with the artists palette and the lighting analyses show that all three works are in an excellent and highly authentic condition.



Highly identical elaboration of the fashionable grey riding costume of both sitters



Rembrandt, Portrait of Jan Six in riding costume, 1654¹



Netscher, Portrait of a young man in riding costume, 1656

¹ Marieke de Winkel, *Fashion and Fancy: Dress and Meaning in Rembrandt's Paintings*, Chapter 3, *Riding Coat, Dress in Rembrandt's Portrait of Jan Six*, Amsterdam University Press, 2006, p. 93-134



The reverse of the Nobleman



The reverse of the Noblewoman



The reverse of the young Nobleman

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