



OLD MASTERS

2018

cat. no. 4

Jacques de Claeuw

Dordrecht 1623 – 1694 Leiden

Still Life with a Roemer, Chestnuts, a Lemon and Grapes on a Table Ledge

Signed and dated on the table ledge: JDClaew 1648

Oil on panel

65 x 52.5 cm.

Provenance:

Sale Paris, Galerie Jean Charpentier (the late Mr. J. Braz), 12 May 1938, lot 4 (sold to De Boer for 8.000)

Amsterdam, Kunsthandel P. de Boer

Hittarp, collection Countess Harriet Wachtmeister, 1947

Sweden, private collection, since 1974

Literature:

I. Bergström, *Dutch Still-Life Painting in the Seventeenth Century*, London 1957, pp. 245-246, fig. 205

A. van der Willigen, F.G. Meijer, *A dictionary of Dutch and Flemish still-life painters working in oils: 1525-1725*, Leiden

2003, p. 63

Jacques Grief was born in Dordrecht, a small river town in northern Holland. Because of a physical deformity, he was given the nickname of 'de Claeuw', meaning 'the claw.' Together with a number of colleagues, he set up the Dordrecht Guild of St. Luke in 1642, after which he became a member of the Guild of St. Luke in The Hague in 1646. Three years later, in 1649, he married Maria van Goyen, thereby becoming Jan van Goyen's (1596-1656) son-in-law and brother-in-law of Jan Steen (c. 1626-1679). From 1651 onwards the couple lived in Leiden. One of the relatively few works known by Jacques de Claeuw, the present, early painting is a very good example of his oeuvre, and elegantly signed and dated 1648, at which date de Claeuw lived in The Hague. This still life shows a corner of a table, with a dark green-brown roemer filled with white wine, surrounded by a bunch of white grapes, half a lemon with its curling peel and a pewter plate with chestnuts on it. The table is partly covered with a dark green velvet cloth with gold fringes, which falls in deep folds over the edge of the table. Light comes from the upper right corner, revealing the warm richness of the colours in a tonality ranging from saturated yellow-brown to brown.

Painted with loose and fluid brushstrokes, in an almost impressionist manner, he builds the paint up in several translucent layers. In The Hague the artist must have been familiar with the still life paintings by his contemporary Abraham van Beijeren (circa 1620-1690), but we do not know who influenced the other.¹ In the collection of the Nationalmuseum in Stockholm a painting by Van Beijeren, *Still Life with Rummer and Grapes*, shows similarities to the present work both in concept and execution.²

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Notes

¹ E. Buijsen, *Haagse schilders in de Gouden Eeuw: het Hoogsteder Lexicon van alle schilders werkzaam in Den Haag, 1600-1700*, exh. cat. The Hague, Haags Historisch Museum, 1998-1999, p. 110.

² A. van Beijeren, *Still Life with Rummer and Grapes*, signed with monogram, oil on panel, 64 x 47 cm., inv. no. NM1559.

