

OLD MASTERS

2018

cat. no. 15

Michael Sweerts

Brussels 1618 – 1664 Goa

Self Portrait with a Pipe

Oil on canvas
58 x 40 cm.

Provenance:

Italy, private collection

Literature:

Unpublished

Copy:

After Michael Sweerts, *Self Portrait with a Pipe*, oil on canvas, 66 x 48.9 cm., Cambridge (MA), Harvard Art Museums / Fogg Museum, Alpheus Hyatt Purchasing Fund, inv. no. 1941.110¹

Prequel

'I am not competent to make more than a guess, but I venture to ask you to put your expert on the inquiry whether it is not by Ver Meer van Delft. The reproduction mightily recalls that master. If I could see the original, I might feel less timid about my guess.' Said legendary connoisseur Bernard Berenson (1865-1959), in a letter to Edward Forbes, director of Harvard's Fogg Museum, dated October 1941.² Forbes had asked Berenson about his thoughts on a portrait of a *Man Smoking a Pipe* he had recently acquired for the museum from New York-based art dealer David Koetser (fig. 1).³ According to a label on the reverse, the painting came from the Argyle collection, and had been auctioned in London, as a

work by Johannes Vermeer (1632-1675).⁴ Did the well connected Berenson already know of the attribution to Vermeer, and merely feign a brilliant educated guess to Forbes? If not, it is quite remarkable that the portrait was twice identified as a work by the illustrious artist from Delft. Of course, it should be noted that just four years beforehand, in 1937, the art world had been dazzled by the 'discovery' of Vermeer's *Supper at Emmaus*, the notorious painting hailed as *the* masterpiece of the Golden Age, which soon after the war turned out to be a fake, painted by Dutch master forger Han van Meegeren (1889-1947). But in 1941, its true identity was still unknown, and the idea of discovering a Vermeer must have been as powerful as ever. Still, labelling the picture Vermeer was wishful

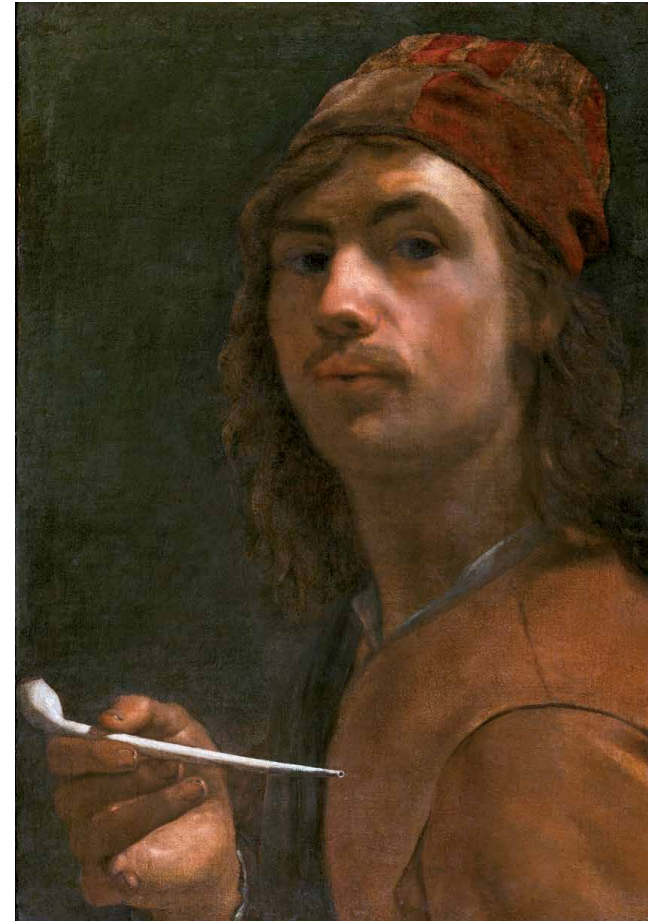




Fig. 1 After Michael Sweerts, *Man with a Pipe (Self Portrait)*, oil on canvas, 61 x 44 cm., Cambridge (MA), Harvard Art Museums, Fogg Art Museum



Fig. 2 Carel Fabritius, *Self Portrait*, oil on canvas, 62.5 x 51 cm., Munich, Alte Pinakothek

thinking, Forbes did as Berenson had suggested and 'put an expert on the inquiry', the best the east coast had to offer. Jakob Rosenberg, professor of art history at Harvard and specialist in Dutch art, studied the painting thoroughly, and published his conclusion in an article in the museum's 1945 Bulletin.⁵ After first discussing and then dismissing the suggestion made by Koetsier, namely that the work could be by Carel Fabritius (1622-1654) (Otto Benesch's proposal that it could be by Hendrick ter Brugghen (1588-1629) was not considered any further) Rosenberg remarks that 'however, this suggestion brings our painting closer to its true origin, as we shall see.' He then directly proceeds to attribute the painting to Carel's younger brother Barent Frabitus (1624-1673), quickly adding that this was first suggested by none other than Frits Lugt, during his visit to the museum. Admittedly, the idea was not so far-fetched, especially as Rosenberg drew attention to the likeness of the sitter with a portrait in Munich, which he attributed to either Carel or Barent (now considered a *Self Portrait* by Carel), and which, according to him, depicted Barent (fig. 2).⁶ 'In the young man's features, however' Rosenberg continues, 'this Munich portrait offers the closest similarity to our man with a pipe, and obviously represents the same person just a few years older.' The Lugt-Rosenberg attribution was not to last long. When in 1953 an *Artist's Studio* by the Flemish Italianate artist Michael Sweerts (1618-1664) was offered to the museum, the presumed resemblance of the man in that picture

with the alleged *Self Portrait* by Barent Fabritius was considered so evident to those responsible, that the latter work was consequently attributed to Sweerts as well.⁷ The matter was officially settled when Seymour Slive gave his blessing to the attribution in 1958 and dated the work c. 1655.⁸ In 1967 the work was exhibited twice, curiously enough as a *Self Portrait* by Sweerts at one venue, at the other simply as *Man with a Pipe*.⁹ The attribution to Sweerts was consequently accepted until 1990 (although the title *Self Portrait* was altered to *Man with a Pipe* again in 1985), when the author of the Fogg Museum's catalogue, following a suggestion by Leonard J. Slatkes, changed the attribution yet again, this time to the little known Antwerp artist Jan van Dalen (in or before 1620-after 1662), and dated to c. 1630.¹⁰ Although published again that same year as a *Self Portrait* by Sweerts in the *Great Dutch Paintings from America* exhibition catalogue, the painting was listed among the rejected works in the *catalogue raisonné* on Sweerts that Rolf Kultz published in 1996.¹¹ Meanwhile, then Fogg curator Ivan Gaskell's re-labelling of the work as Sweerts in 1992, with the prefix 'attributed to' and a dating to around 1650, has been maintained by the museum, and was adopted in the 2002 catalogue to the major Sweerts exhibition in Amsterdam, San Francisco and Hartford.¹²

A discovery

The above digression about a disputed portrait serves a purpose here. The history of the Fogg copy, and the continuous lack of scholarly consensus over it, showcases the painting as an intriguing, yet ill-fitting puzzle piece. Art history sometimes presents its students with problematic works like these, but the present case can now be laid to rest. The recent discovery in Italy of the as yet unknown prime version – discussed here for the very first time – just over 75 years after the appearance of the picture which now turns out to be a copy in the Fogg Museum, retrospectively resolves all the previous confusion. Still, the historiography of the copy in a sense reads like a phantom history of the present painting, and one wonders what all these eminent scholars – Berenson, Rosenberg, Benesch, Lugt, Slive and Slatkes – would have said had they known of this 'principaal'. Its discovery surely ranks among the most important additions to Sweerts' oeuvre in the past fifty years, and one of the more exciting discoveries in Netherlandish art recently.

Quite simply, the present portrait is breathtakingly beautiful. Now that the varnishes and retouchings of centuries have been removed, and the painting has undergone a careful restoration, one can only stand in awe of Sweerts's engaging image. The handsome face, framed in

brown locks and a reddish-beige velvet cap, is painted with soft, refined colour modulations, and stands out gravely against the plain dark olive background and the simple burnt sienna of the sitter's jacket. The overall composition, with the sitter regarding the beholder over his shoulder, conveys a spontaneity which, together with its masterful execution, reminds one of the immediacy of Vermeer's *Girl with a Pearl Earring*, much more so than the Fogg copy ever could. The hand, which holds the pipe with such finesse, astonishes in its three-dimensionality. The subtleness of the gesture, the individuality of each separate finger, the sensitivity to the handling of the object, are all so acutely observed and translated into paint. Quite clearly, the model staring at us with his dark, intense eyes is – as will be demonstrated below – the painter himself. Whereas the copy version lacks the specific physiognomy with which Sweerts would render his own countenance, the Lilian work demonstrates a deep knowledge about the face and its psychology. Whereas the eyes in the copy eyes are seemingly empty, the eyes in the Lilian work reveal a nuanced personality who with a self-assured curiosity stares into the world as he softly blows out the invisible smoke from his barely opened, full lips (with regards to the copy, Rosenberg spoke of the 'Bohemian temper of the sitter', a romantic notion that nonetheless doubly applies to the prime version). Before further addressing the painting's iconography and its place within Sweerts' oeuvre, here follows a note on the artist and sitter, whose life reads like a novel.

Michael Sweerts

Initially Michael Sweerts was thought to have been born in the Republic.¹³ Willem Martin, who published the first study on the painter in 1907, thus hailed him as the 'enigmatic Dutch Le Nain'.¹⁴ However, he was later identified as the son of merchant David Sweerts and his wife Martynken Balliel from Brussels, in which city he was baptised on 29 September 1618. We only hear about Sweerts again in 1646 when he was documented as living in the Via Margutta in Rome, until 1651. Nothing is known about any training, previous journeys abroad, or possible artistic output before that date, although it may be assumed that he was well travelled and had already arrived in Rome at an earlier date, since, according to an acquaintance, he was well travelled and spoke seven languages.¹⁵ Although not recorded as a member of the *Bentvueghels*, the society of Netherlandish artists in Rome, documents show that in 1646 he was entrusted – on behalf of the Accademia di San Luca – with collecting contributions amongst the Netherlandish painters for the feast of St Luke. During this period in Rome, Sweerts enjoyed success with paintings close to the *Bambochianti* in style, often choosing everyday life

local subjects, showing a special interest in depicting artist's studios, yet with a solemn and slow monumentality that were completely his. In Rome he enjoyed the patronage of the wealthy Amsterdam Deutz brothers, who visited the city during their Grand Tour. Their inventories mention numerous pictures by Sweerts, among them their own portraits, genre works and some self-portraits by the painter.¹⁶ Another important patron was the young nephew of pope Innocent X, Prince-Cardinal Camillo Pamphilj (1622-1666), who owned at least four paintings by Sweerts. It was in all probability through Camillo Pamphilj that *Cavaliere* Sweerts received his papal Knighthood. Pamphilj's account book shows that Sweerts performed other tasks for Pamphilj as well. In addition to paintwork for a performance, the most interesting entry in the book is the last one, dated 21 March 1652, which mentions 'various amounts of oils used since 17th February in His Excellency's Academy.' From this and further circumstantial evidence, it has been concluded that Sweerts set up a Painting academy in Pamphilj's palace.¹⁷ Sweerts was back in Brussels by July 1655 at the latest, when he stood as godfather to his nephew. A document of February 1656 indicates that he had set up another academy, primarily to train tapestry designers. However, as the document states that he had been running this academy for a long time ('ende nu lange tijt'), we can presume that he had been back for a considerable period, a hypothesis also supported by Sweerts' collaboration with the Brussels painter Lodewijk de Vadder (1605-1655), who died in August 1655.¹⁸ While working on this major project, he decided to join the just founded evangelical *Société des Missions Etrangères*, or Society of French Missionaries, which is probably why he left for Amsterdam in 1660. As a farewell gift he donated his *Self Portrait* to the Brussels guild of St Luke at the beginning of that year. The diary of fellow missionary Nicolas Etienne, with whom Sweerts visited the churches and the poor of Amsterdam, describes Sweerts' life as 'tout extraordinaire et miraculeuse', relating that the artist was a vegetarian, slept on the floor and shared everything with others.¹⁹ In December 1661 the missionaries sailed to Palestine, but during the trip Sweerts started to exhibit uncontrolled outbursts, finally leading to his dismissal from the mission at arrival in Tabriz (modern day Iran). The next thing we hear of is our painter's death in Goa, India, where he was with the Portuguese Jesuits in 1664. He left behind an oeuvre of little over 120 surviving paintings, only three of which are dated.

Self Portraits

As seen, Sweerts' biography mentions several self portraits, none of which, unfortunately, can be positively identified. In addition to the newly found Lilian work, at least four other painted self portraits are known.²⁰



Fig. 3 Michael Sweets, *Self Portrait as a Painter*, oil on canvas, 94.5 x 73.4 cm., Oberlin, Allen Memorial Art Museum



Fig. 4 Michael Sweets, *Self Portrait with Skull*, oil on canvas, 78.7 x 60.9 cm., Kingston, Agnes Etherington Art Centre



Fig. 5 Michael Sweets, *Self Portrait*, oil on canvas on panel, 54.5 x 43.5 cm. (enlarged, original size 45 x 35 cm.), Florence, Galleria degli Uffizi

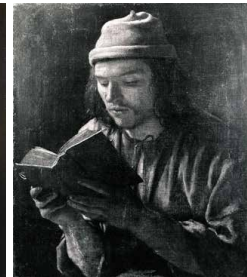


Fig. 6 Michael Sweets, *Self Portrait as a Man Reading*, oil on canvas, 35 x 30 cm., Basel, private collection

The basis for our knowledge of the painter's features is the famous portrait in Oberlin, which shows Sweets as a fashionable gentleman of about 40 years old, his palette and brushes in his hand, standing before a mountainous landscape (fig. 3). The portrait is unsigned, yet Sweets reproduced it in a signed etching. Although Adam Bartsch already recognised the etching as a self portrait in 1805, the painting was erroneously considered a *Self Portrait* by Gerard ter Borch (1617-1681) when it surfaced in 1902.²¹ However, in his 1907 study on Sweets, Martin rightly connected etching and painting, and dated the work to around 1656.²² Jonathan Bikker has tentatively proposed that that this work was probably the *Self Portrait* which Sweets donated to the Brussels Guild of St Luke in 1660.²³ A second painting, which surfaced in 1968 as a work by Peter Franchoys (1606-1654), was bought by Alfred Bader, who had it restored, at which time the skull appeared into which the painter curiously inserts his index finger. Bader recognised Sweets' features as observed in the Oberlin work and published the work as a *Self Portrait* in 1972 (fig. 4).²⁴ There has been ongoing debate about the dating of the Bader work, but the general consensus now is that it was done in c. 1660, probably when Sweets lodged in Amsterdam.²⁵ The identification of the Oberlin portrait, and in effect the Bader work as self portraits, was strongly corroborated in 1979, when Marco Chiarini connected an unsigned portrait in the Uffizi with an allusion to a self portrait by 'Suarz' in the 1675 death inventory of Cardinal Leopoldo de' Medici (1617-1675),

who from 1664 on had formed a fabulous collection of self portraits of noteworthy artists (fig. 5).²⁶ The painting was thus already acknowledged as Sweets' *Self Portrait* by contemporaries, and indeed depicts the same man, a few years younger, wearing a feathered beret. We might thus assume that the Uffizi *Self Portrait* was painted during Sweets' Italian years. A fourth, lesser known small *Self Portrait* in a private collection is not so much a portrait in the strict sense. It depicts the painter reading (fig. 6). Sweets expert Rolf Kultzen dates this picture in the Amsterdam period, but the painter's by now readily recognisable features make him appear considerably younger than he would have been in Amsterdam.²⁷ Rather, the work should – to the present author's mind – be dated to c. 1650/52, when the artist dwelled in Rome, and was in his early thirties.

In addition to these singular self portraits, a painting by Sweets in Pommersfelden seems to depict him as well. Here, a mature, seated man rests his hand upon the shoulder of a boy, who presents a red chalk sketch (fig. 7). Seemingly, this painting reflects Sweets's academic practice, since we seem to see the painter with one of his academy pupils.²⁸ Sweets reproduced this painting in print, but strangely a pipe in the hand of the man, who now blows smoke from the corner of his mouth (fig. 8). He wears a chain of office, while the boy has swapped his sketch for something edible. This remarkable modification has been connected with Sweets' depictions of the senses.²⁹ The man (and the boy) appears a third

time, as part of a didactic series of etched head studies Sweets issued while in Brussels, which confirms once more the association with his academy (fig. 9).

Dating of the Lilian painting

If we now return to our painting, we see that the man's facial features fit in neatly with the group, most strikingly with the Uffizi and Basel portraits, which seem to depict a man of similar age. Moreover, some distinguishing elements in the portrait – specifically Sweets' costume and his hat, can be recognised in other works from the period, for instance in the *Painter's Studio* in the Rijksmuseum of c. 1648/50 (fig. 10), in which the painter's hat is identical to that of Sweets in the Lilian portrait. Made of vertical strips of red-brown flannel or velvet, it was a typical artist's headgear.³⁰ Apparently favoured by Sweets, we come across it again in his other studio portrayals of the same period, such as the pre-1650 *Painter's Studio with Model* from the Rau collection,³¹ but most prominently in the celebrated *Artist's Studio* in the Detroit Institute of Arts, signed and dated 1652 (fig. 11). Visited by a potential client, the young artist points to a plaster cast while holding his palette and brushes in his other hand. Clearly, there are parallels with Sweets' self-depiction in the Lilian work, as

a young man with dark brown hair, a sienna jacket and again the similarly shaped reddish velvet hat. We can thus be sure that with this *Self Portrait*, Sweets intended to present himself as an artist, more specifically as the kind of artist who inhabited the Roman studios of his canvases.

On the basis of the affinities between motifs, colours and presumed age of the sitter, one might be inclined to place the Lilian portrait in the same time period, c. 1648-1652, as maintained by the Fogg Museum with regards to the copy. The Italian provenance of the work and the relatively coarse canvas, which we might understand as Italian, also lend itself to such a hypothesis.³² Still, other aspects of the portrait seem to preview a further development. Whereas much of the artist's Roman output can be classified as Italianate, often depicting scenes with full length, medium scale figures, solid colour and chiaroscuro contrasts, several works of the middle period, of around 1655, depict single bust length types seen against a dark background. The most famous example is undoubtedly the *Boy with a Hat* in Hartford, generally dated to c. 1655/56 (fig. 12). Notwithstanding the differences, the resemblance between the Lilian and Hartford works is fairly obvious. Both show half-length, bearded figures against a dark background, looking over their shoulder, one regarding



Fig. 7 Michael Sweets, *Man in an Armchair with a Boy*, oil on canvas, 121 x 96 cm., Pommersfelden, Schloss



Fig. 8 Michael Sweets, *Man in an Armchair with a Boy*, etching and engraving, 264 x 228 mm., Amsterdam, Rijksmuseum



Fig. 9 Michael Sweets, *Bust of a Man with a Fur Cap*, etching, 85 x 82 mm., Amsterdam, Rijksmuseum



Fig. 10 Michael Sweerts, *A Painter's Studio*, oil on canvas, 71 x 74 cm., Amsterdam, Rijksmuseum



Fig. 10a Fig. 10, detail



Fig. 12 Michael Sweerts, *Boy with a Hat*, oil on canvas, 36.9 x 29.2 cm., Hartford, Wadsworth Atheneum Museum of Art



Fig. 11 Michael Sweerts, *An Artist's Studio*, 1652, oil on canvas, 73.5 x 58.8 cm., Detroit, The Detroit Institute of Arts



Fig. 11a Fig. 11, detail

us, the other gazing into the distance. In both cases this shoulder area is rendered in a decisively similar way, occupying the same prominent position in the composition. The Hartford picture leaves more space behind the figure's shoulder, but as the Fogg copy shows, this may once have been the case with the present work as well. When it comes to Sweerts' specific hand gesture, it is noteworthy that there are two significant parallels within his oeuvre, both datable to the Brussels period. One is the Oberlin *Self-Portrait* of c. 1660, while the other is the superb *Boy Wearing a Turban and Holding a Nosegay* in the Museo Thyssen-Bornemisza in Madrid, datable to c. 1655/56 (figs. 13-15). Although these two paintings belong to the next phase in Sweerts's progression, the closeness of the hand gestures, although executed in a more stylized manner in the latter works, is unmistakable. Thus, while drawing from motifs of the Roman period, the present painting foreshadows the Brussels works from the mid-1650s in its conception and in the choice of certain pictorial elements. Peter Sutton rightly speaks of the *ironies* of around 1656 (with specific regard to the *Hartford Boy*) as painted in 'a softer, more atmospheric manner with pale pink flesh tones, a powdery pastel-like surface, and white highlights.'³³ This observation then, accurate as it is, does not apply to our work, which does not yet belong to that development. A dating of the present work to c. 1652-1654, close to the Uffizi work with which it shares a clear affinity – might not be far off.³⁴

Smoking painters

What, finally, were Sweerts' intentions in depicting himself smoking, and, as we have seen, so deliberately in his professional guise as a painter? Smokers occasionally figure in both his Roman and Brussels works. Still, the pictorial theme of smoking – and likewise of smoking artists – was decisively Netherlandish.³⁵ In Flanders, Adriaen Brouwer (1605/06-1638) famously depicted himself and his painter friends Jan Lievens (1607-1674) (fig. 16), Jan Cossiers (1600-1671), Joos van Craesbeeck (1605/06-1660/61) and Jan Davidsz de Heem (1606-1685) smoking in a tavern, and in his slipstream Van Craesbeeck repeated the grotesque smoking face, in what is believed to be his *Self-Portrait*. In the Northern Netherlands, a modest pictorial tradition of painters smoking was established during the 1640s. Painters such as Gerrit Dou (1613-1675), Pieter Codde (1599-1678) Anthonie Palamedesz (1601-1673) and Jan Steen (1626-1679), among others, all depicted smoking painters, some recognisable as themselves in front of their easel. In the case of Gabriel Metsu (1629-1667), we can be sure that it was himself whom he painted smoking (fig. 17).³⁶ Smoking carried a wide range of implied meanings, from comedy to vice, contemplation to vanity. It could be an agent for vulgar sexuality, yet tobacco was also prescribed to prevent venereal diseases, considered a contraceptive and even an adequate medicine for the plague. Although negative explanations have been proposed in relation to these smoking



Fig. 13 Cat. no. 15, detail



Fig. 14 Michael Sweerts, *A Boy Wearing a Turban and Holding a Nosegay*, oil on canvas, 76.4 x 61.8 cm., Madrid, Museo Thyssen-Bornemisza



Fig. 15 Fig. 3, detail



Fig. 16 Adriaen Brouwer, *The Smokers*, oil on panel, 46.4 x 36.8 cm., New York, The Metropolitan Museum of Art

painters, the general consensus is that – provided these painters are not unduly mocking themselves or their situation, as is the case with Brouwer *cum suis*, or with Steen – their pensive gaze and the quiet atmosphere evoked in such paintings seems to allude to a sense of contemplation on the one hand, and inspiration on the other, fuelled by the evident parallels between fleeting smoke and the ideally, pretended reality presented by art. As Eric Jan Sluijter eloquently put it: ‘The contemplating over the possibilities and impossibilities of the art of painting, the game of appearance and essence [‘schijn en wezen’], of illusion and reality,



Fig. 17 Gabriel Metsu, *Self-Portrait with a Pipe*, oil on panel (?), 19 x 16 cm., present location unknown

longevity and transience, a pleasant stimulation of the senses and the diversion of the mind, seems what is being portrayed by these smoking painters.³⁷ Smoking thus acts as a metaphor for the art of painting, but also as an inspiring stimulant, and the catalyst for the creative impetus so fundamental to the artistic process. This certainly holds true for the *Self-Portrait with a Pipe* by Michael Sweerts, who must have been aware of these developments. He painted a stunningly intense portrait, contemplative, mesmerising and utterly personal.

JH

Notes

- R. Kulturen, *Michael Sweerts : Brussels 1618 - Goa 1664*, Doornspijk 1996, cat. no. R33.
- See E.M. Zafran, ‘Michael Sweerts in America: Collecting, Commerce and Scholarship’, in: G. Jansen, P.C. Sutton, *Michael Sweerts (1618-1664)*, exh. cat. Amsterdam, Rijksmuseum, San Francisco, Fine Arts Museums of San Francisco, Hartford, Wadsworth Atheneum Museum of Art 2002, pp. 56-66, p. 59.
- Koester sold the work as ‘Dutch, 17th century, *Man with a Pipe*’ in a letter to then associate director of the Fogg Museum, Paul J. Sachs in May 1941. I am very thankful to Jessie Park at the Fogg Museum, for sharing the information in the museum’s curatorial file on this painting (email 22 January 2018). See also notes below.
- See J. Rosenberg, ‘An Early Self-Portrait by Barent Fabritius’, in: *The Bulletin of the Fogg Museum of Art* 10/3 (1945), pp. 80-86, pp. 83, 86, note 3. Rosenberg regrets not to have found the specific auction.
- Rosenberg 1945.
- The painting is nowadays considered a *Self-Portrait* by Carel Fabritius. For a detailed discussion, see G. Seelig, in: F.J. Duparc, *Carel Fabritius 1622-1654*, exh. cat. The Hague, Mauritshuis, Schwerin, Staatliches Museum Schwerin 2004-2005, cat. no. 4.
- Apparently, L.J. Roggeveen, in a letter of 17 November 1946, already expressed his doubts about Rosenberg’s attribution, having seen the work with Koester in New York, and suggested an attribution to Sweerts. A note from 19 March 1953 by Agnes Monran mentions that Louvre curator Charles Sterling visited the Fogg, and suggested an attribution to Sweerts as well. Mongan doubted Sterling’s suggestion (Fogg Museum, curatorial file). Zafran 2002, pp. 59, 66, note 21 also refers to the archives of the Fogg Museum for the 1953/54 correspondence concerning this situation. For the painting, see Kulturen 1996, cat. no. 5. The dark reproduction makes it impossible to properly consider the validity of the presumed resemblance.
- Given the similarities with the aforementioned *Artist’s Studio* by Sweerts, John Coolidge wrote a letter to Slive proposing to change the attribution to Sweerts, which Slive confirmed in June-July 1958 (Fogg Museum, curatorial file). Apparently the aforementioned 1953/54 consensus over Sweerts’s authorship had not yet led to a formal re-attribution.
- Anon., *Paintings, Sculpture and Drawings from the Fogg Art Museum*, exh. cat. Buffalo (NY), Albright-Knox Art Gallery 1967, cat. no. 16, as Michael Sweerts (active about 1655), *Man with a Pipe*; anon., *Paintings, Drawings, and Sculpture from the Fogg Art Museum, Harvard University*, exh. cat. New Haven (CT), Yale University Art Gallery 1967, as Michael Sweerts, *Self-Portrait*, c. 1655. With thanks to Jessie Park for supplying me with these brochures.
- E.P. Bowron, *European paintings before 1900 in the Fogg Art Museum, Cambridge (MA)* 1990, cat. no. 119; Zafran 2002, p. 66, note 20. Slakes, in a letter dated 17 April 1989, compared the work to Van Dalen’s *Woman holding an Egg and Boy holding a Glass*, previously in the Liechtenstein collection (Fogg Museum, curatorial file).
- J. Roding, in: B. Broos et al. *Great Dutch paintings from America*, exh. cat. The Hague, Mauritshuis, San Francisco, The Fine Arts Museum of San Francisco 1990-1991, under cat. no. 64, pp. 444-445, fig. 4, as a *Self-Portrait*.
- Fogg Museum, curatorial file. For the exhibition catalogue: Zafran 2002, p. 59, fig. 53.
- P.C. Sutton, ‘Introduction’, in: Amsterdam/San Francisco/Hartfort 2002, pp. 11-24, p. 12. For Sweerts’ biography, see mainly Kulturen 1996, pp. 1-11, ‘Life History’; J. Bikker, ‘Sweerts’s Life and Career – A Documentary View’, in: Amsterdam/San Francisco/Hartfort 2002, pp. 25-36.
- W. Martin, ‘Michiel Sweerts als schilder. Proeve van een Biografie en een Catalogus van zijn schilderijen’, in: *Oud Holland* 25 (1907), pp. 133-156, p. 134. For Sweerts’s historiography, see Kulturen 1996, ‘Introduction’, pp. XXV-XX.
- Kulturen 1996, p. 81, appendix G; Bikker 2002, pp. 25, 27 convincingly suggests that Sweerts might be identified with a ‘Michele’ who lived in the same Via Margutta in 1640. Within this respect, Bikker points to the fact that Jan Six owned two works by Sweerts, which he might have bought in Rome during his grand Tour, c. 1641/43.
- J. Bikker, ‘The Deutz brothers, Italian paintings and Michiel Sweerts : new information from Elisabeth Croymans’s Journal’, in: *Simiolus* 26 (1998), pp. 277-311, pp. 283, 293.
- See recently L. Yeager-Crasselt, *Michael Sweerts (1618-1664) : shaping the artist and the academy in Rome and Brussels*, Turnhout 2015.
- Bikker 2002, p. 32.
- See Kulturen 1996, pp. 77-83, Appendixes, for source documents.
- Kulturen 1996, cat. nos. 84 (Florence, Uffizi), 89 (Oberlin, Allen Memorial Art Museum), 90 (Kingston, Agnes Etherington Art Centre), 91 (Basel, private collection).
- Roding, loc. cit.
- Martin 1907, cat. no. 1, dating on the basis of the 1656 dated *Portrait of a Young Man* in the Hermitage, St Petersburg.
- Bikker 2002, p. 32.
- A. Bader, ‘An Unrecognised Self-portrait by Michiel Sweerts’, in: *The Burlington Magazine* 114 (1972), p. 475.
- See D. de Witt, *The Bader Collection : Dutch and Flemish Paintings*, Kingston 2008, cat. no. 178, as c. 1661. Kulturen 1996, pp. 62-63, as a ‘so-called self-portrait [...] The resemblance of this picture to the portrait at Oberlin is due not so much to the similarity of the sitters’ physiognomy as to their identical bearing,’ and compares it to Van der Helst, Sutton, in: Amsterdam/San Francisco/Hartfort 2002, as c. 1660.
- M. Chiarini, ‘L’autoritratto di Michael Sweerts già nella collezione del cardinal Leopoldo de’ Medici’, in: *Paragone* 30 (1979), pp. 62-65.
- Kulturen 1996, pp. 63, 70, 71, 117, cat. no. 91, ‘undoubtedly executed in Amsterdam’ (p. 63).
- Kulturen 1996, pp. 73-74, 126, cat. no. 121.
- G. Luijten, in: idem., E. de Jongh, *Mirror of everyday life : genreprints in the Netherlands 1550-1700*, exh. cat. Amsterdam, Rijksmuseum 1997, cat. no. 67. For the etching, see Kulturen 1996, cat. no. E16. For Sweerts’s depictions of the senses, see his cat. nos. 105-108.
- Rosenberg rightly points to the *Self-Portrait* by Lorenzo Lippi in the Uffizi, in which the painter wears a similar cap.
- Kulturen 1996, cat. no. 1. The attribution is not universally accepted, as acknowledged by Kulturen. See also Amsterdam/San Francisco/Hartfort 2002, p. 110, fig. XII-1, as by or after Sweerts.
- I thank Gwendolyn Boevé-Jones, who restored the painting, for her thoughtful insights. She is inclined to date the Lilian picture to the Italian period. Although the painting has been relined, the canvas seems to be of a broad weave, which could point to an Italian origin.
- Sutton 2002, p. 23.
- Kulturen 1996, p. 38 dates the Uffizi work, given the early Florentine provenance, in the Italian period, but notices close connections with the Brussels group of children’s portraits, esp. his cat. nos. 82 and 83.
- See on this theme I. Gaskell, ‘Tobacco, Social Deviance, and Dutch Art in the Seventeenth Century’ in: W. Franits, *Looking at Seventeenth-Century Dutch Art: Realism Reconsidered*, Cambridge 1997, pp. 68-77; and E. de Jongh, ‘Vluchtige rook vereeuwigd : Betekenissen van tabaksgebruik in zeventiende-eeuwse voorstellingen’, in: F. Boel et al., *Roekgordijnen : roken in de kunsten : van olieverf tot celluloid*, exh. cat. Rotterdam, Kunsthal 2003, pp. 84-126.
- For Metsu’s *Self-Portrait with a Pipe*, see A. Waiboer, ‘Gone up in Smoke? : Gabriel Metsu’s ‘Missing’ Self-Portrait with a Pipe’, in: E. Buijsen, C. Dumas, V. Manuth (eds), *Face book : studies on Dutch and Flemish portraiture of the 16th-18th centuries : liber amicorum presented to Rudolf E.O. Ekkart on the occasion of his 65th birthday*, pp. 311-318.
- E.J. Sluijter, ‘Een zelfportret en “De schilder in zijn atelier” : het aanzien van Jan van Mieris’, in: H. Blasse et al. (eds), *Nederlandse portretten : Bijdragen over de portretkunst in de Nederlanden uit de 16de, 17de en 18de eeuw (Leids Kunsthistorisch Jaarboek* 8, 1989). The Hague 1990, pp. 287-307, p. 298.