

A painting by Pieter de Hooch titled 'From the Shadow of Vermeer'. It depicts a woman in a white headscarf and blue skirt, holding a small child, standing in a courtyard. In the background, another woman in a dark dress is seen through an arched doorway. The scene is set in a brick building with a red door and a wooden structure on the right. The ground is paved with cobblestones. The painting is signed '1911' and '1953' in the bottom left corner.

# Pieter de Hooch in Delft

From the  
Shadow  
of  
Vermeer

W BOOKS







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of Vermeer

Museum Prinsenhof Delft

WBOOKS







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# Pieter de Hooch: Profile of a Painter in Rotterdam, Delft, and Amsterdam





A balanced biography of a seventeenth-century painter requires sources spanning his entire life and preferably illuminating his activities in detail. This is never possible. Anyone interested in a Dutch artist of the time will have to be satisfied with summary data from baptism, marriage, and burial registers, with membership in the Guild of Saint Luke, and the odd notarial act. With rare exceptions, correspondence or, for example, a ledger, which could provide insight into production and sales, are not available for painters working in the Dutch Republic. The limitations imposed by the source material mean that a *sketch* of their life is the most we can hope for. This is also true for Pieter de Hooch (1629-in or after 1679), about whom only a handful of documents are known. Research in the archives has brought to light some information about the painter and his family, allowing the outlines of his life in any case to be sketched.<sup>1</sup>

In what follows I treat De Hooch's life in four periods. The first covers his birth, origins, and education in Rotterdam, and explores his parents' milieu. The second describes the years during which De Hooch, as a young artist not yet operating in a guild context, surfaces in various places. The third spotlights his marriage to a woman from Delft and registration as a master with the Delft Guild of Saint Luke, marking the beginning of his career as an independent painter. During this period, between 1654 and 1660, he produced most of the paintings on which his artistic fame is based. The fourth and final phase begins with his move from Delft to Amsterdam, where he was last mentioned in 1679 (fig. 1).

## Origins

Pieter de Hooch was baptized in the Reformed Church in Rotterdam on 20 December 1629 as the eldest child of Hendrick Hendricksz. de Hooch (c. 1605-in or after 1666) and Anneken (Annetgen) Pietersdochter (c. 1600-1648).<sup>2</sup> The child's parents had proclaimed their betrothal on 31 December 1628, and were wed on 16 January 1629. Between 1631 and 1637 they had four more sons, all of whom died at a young age. Hendrick de Hooch was born in Rotterdam around 1605, where he worked as a bricklayer. Anneken Pieters' year of birth is less certain, since her age is given variously in three statements. She must have been born around 1600.<sup>3</sup> In the proclamation, she called herself the widow of mr. Aernout Mote (Mota) (d. 1622/1626). That 'mr.' stood for schoolmaster,

as can be read in the marriage certificate of 1621.<sup>4</sup> Where he taught appears in the will they drew up a year later, in which he identifies himself as a schoolmaster living in Noordwijk-Binnen, north of Leiden.<sup>5</sup>

When she entered into marriage with Aernout Mote, Anneken Pieters stated that she was the widow of Samuel Faes (Fache) (d. 1620/1621). This marriage, not previously mentioned in the literature, took place in Leiden in 1619. The marriage certificate of 28 March lists the groom's profession as 'a maker of cords and ribbons' (*coordenwercker*); and the bride as an 'unmarried woman from Delft' (*jongedochter van Delft*) and living in Leiden. She was assisted in the notification of the intended marriage by 'Cathelyne van Berten, her cousin' (*Cathelyne van Berten, haer nichte*). Pieter de Hooch's mother thus came from Delft. I could not determine with certainty which family she belonged to.<sup>6</sup> Her cousin's name, however, does offer a starting point, yielding two candidates: the first is Cathelijne Berten(s), who married Jan du Pré the Younger in Leiden in 1609, and the second her namesake, who married the merchant Jan Ouseel in 1629 and was assisted by her mother Christina du Pré (d. 1650), widow of Joost Berten (d. in or before 1629) and a sister of the said Jan du Pré the Younger.<sup>7</sup> The second Cathelijne seems to be the most eligible candidate for the cousin who assisted Anneken Pieters in 1619. I will return to the Berten family below.

After Anneken Pieters was widowed for the second time, she moved from Noordwijk-Binnen to Rotterdam. I presume that her appointment there as a midwife led her to undertake this step. She was called 'midwife of this city' (*vroetmoeder deser stede*) in a statement she gave in Rotterdam on 11 July 1626, which she signed in full with her name and profession (fig. 2a).<sup>8</sup> In order to be able to practice midwifery, she would have needed skills and knowledge gained in practice. Many midwives had acquired such experience birthing their own children. I do not know whether this was also the case with Anneken Pieters before 1629. No children from her first two marriages are mentioned. The concise signature she placed at the bottom of the documents (fig. 2b) suggests that she had received a good education. With the income from her profession she was able to support herself financially. However, she was not particularly well off, even though she may have inherited something from her first husband.<sup>9</sup> The will Anneken Pieters drew up with her second husband in 1622



1 Signature of Anneken Pieters, with her profession: 'Anneken Pieters, weduwe van Arnoldt Mote, vroed-vrouwe.' Stadsarchief Rotterdam, notary N. van der Hagen, ONA (shelf mark 18), inv. no. 106, notarial act 29, fol. 37, dated 11 July 1626.

2 Signatures of Hendrick Hendricksz. de Hooch and Anneken Pieters on their marriage contract. Stadsarchief Rotterdam, notary N. van der Hagen, ONA (shelf mark 18), inv. no. 107, p. 85, dated 15 January 1629.



work as an independent master; however, he only joined the guild as a painter on 20 September 1655. As 'not born in Delft' (*vreemt sijnde*), he had to pay the maximum registration fee of 12 guilders.<sup>34</sup> In his years in Delft and afterwards as well he was in close contact with Frans Boogert (Bogaert) (c. 1618-1676), who was related to the Van der Burch family. This notary and attorney repeatedly witnessed the baptisms of children of the Van der Burch-Gast and De Hooch-Van der Burch families: in 1659, with De Hooch's wife for a child of Gast and again in 1662, and in 1661, 1663, 1664 and 1672 at the baptisms of children of Pieter de Hooch in Amsterdam. Pieter de Hooch's presence at the baptism of the son of Boogert and his wife in 1655 attests to their close acquaintanceship.

There is no known inventory of Frans Boogert's possessions, making it impossible to determine whether he was interested in art. He seems to have owned work by De Hooch, though. In 1703, his son Jan Boogert (1648-1702) left behind 'a company making music by Pieter de Hooch' (*een musy-geselschap van Pr. de Hoogh*) and a 'Susanna by Van der Burch' (*een Susanna van Van der Burch*).<sup>35</sup> The presence of work by them in this estate suggests that the paintings came from his father, who after all kept company with both artists. De Hooch's paintings are sporadically found in Delft estate inventories. Whether they date from his time in Delft is not certain. His work circulated in the art market and De Hooch could have arranged for the sale of his paintings in Delft himself, because he remained in contact with people there after leaving. He was there in 1663, possibly because of the death of his parents-in-law. On 20 May of that year he co-witnessed a notarial act in the office of notary Frans Boogert. The next day, the individuals who had the notarial act drawn up came back to Boogert's office, where the document was ratified. On this second day the other witness, but not De Hooch, signed once more.<sup>36</sup> Had he left Delft again?

An exceptionally early reference to a work by De Hooch in Delft is a 'small piece by Pieter de Hooch' (*een stuckge van Pr. de Hooch*) in the inventory of Willempge van Dijck (d. 1657) of 1669.<sup>37</sup> It lists the goods she left behind at her death, and which had remained undivided on behalf of her four children. She was the widow of Simon Decker (d. 1654), sexton of the Oude Kerk in Delft, who had died three years earlier. I do not think it plausible that the widow was still buying art between 1654 and 1657, and so the 1669 inventory reflects the possessions of 1654, to be precise from before 12 October 1654, on which day Decker died during the explosion of the Delft powder magazine of the States of Holland. At the time of the explosion, Decker was being painted by Carel Fabritius (1622-1654) in his studio. In short, he knew two artists, De Hooch and Fabritius, who had only recently moved to Delft. In addition to being a sexton, Decker worked as a joiner (*schrijnwerker*), in which capacity he might have been in contact with paint-

ers, for example supplying panels or frames.<sup>38</sup> The 1669 inventory lists 32 paintings, including the names of 12 artists who were predominantly active in Delft. Many paintings are described as small. Given their modest size, the works by these masters will have been within this couple's financial reach.

In the *Meesterboek* of the Guild of Saint Luke, Pieter de Hooch's name is followed by 'departed' (*vertrocken*), without mentioning the year or date. His departure from Delft probably took place in the spring of 1660. He settled with his family in Amsterdam. For a painter of his stature, that city offered more opportunities to sell his work than the much smaller Delft. The question arises whether his brother-in-law Hendrick van der Burch played a significant part in this decision. Did Van der Burch fulfil the role of quartermaster for his brother-in-law? After having lived in Leiden for a few years, he and his family moved to Amsterdam on 1 May 1659.<sup>39</sup> De Hooch settled there, as emerges below, almost a year later (fig. 5).

#### From Delft to Amsterdam

On 4 April 1660 Hendrick van der Burch and his wife Cornelia van Rossum had their son baptized in Amsterdam's Westerkerk, with De Hooch's wife Jannetje acting as a witness.<sup>40</sup> Six days later, Van der Burch himself witnessed a will, on which occa-

4 Hendrick van der Burch, *View of Rapenburg in Leiden with the Conferring of a Degree*, signed HVB, c. 1655-1660, canvas, 71.5 x 59 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-2720.

From 1655, Hendrick van der Burch rented a house on the stately Rapenburg in Leiden for several consecutive years. The rent was no less than 160 guilders a year. The house was located opposite the Academy. This painting affords a view from Van der Burch's residence of his immediate surroundings.







sion he gave Lauriergracht as his address (fig. 6).<sup>41</sup> The presence of De Hooch's wife in Amsterdam in 1660 does not necessarily mean that she was already living there at that time; after all, she may have come from Delft especially for the baptism ceremony. Nevertheless, they seem to have relocated in 1660. The first time that De Hooch and his wife are documented in Amsterdam is at the baptism of their daughter Dieuwertje in the Westerkerk on 15 April 1661.<sup>42</sup> Given that in that time the moving date fell on 1 May, I surmise that De Hooch and his family moved in early May 1660. It hardly seems to be a coincidence that De Hooch's work was circulating in the Amsterdam art market precisely in 1660. In the autumn, the painter Jan Looten (1618-after 1674) recorded in a notarial act that he owed 700 guilders to Laurens Mauritsz. Doucy (c. 1607-1667) in connection with a loan and the delivery of seven paintings, including one by De Hooch.<sup>43</sup> In 1660, Doucy, who was involved in the art trade, owned another painting by De Hooch. A porter stated in a document that he owed him money for supplying 23 paintings, including one by De Hooch and one by 'Verburgh', presumably Hendrick van der Burch.<sup>44</sup> This is not the only early source in which these artists' names appear. An Amsterdam inventory from 1661 mentions 'a painting of a garden by Pieter de Hooch' (*een schilderij sijnde een blomhoff van P: D: Hooch*) and 'a company of soldiers by Hendrick van der Burch' (*een soldaatengeselschap van H: van der Burgh*), the latter being a subject that De Hooch repeatedly depicted at the beginning of his career.<sup>45</sup>

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5 Pieter de Hooch, *A Woman Reading a Letter by a Window*, signed and dated P de Hoogh 1664, canvas, 55 x 55 cm. Budapest, Szépművészeti Múzeum, Museum of Fine Art, inv. no. 5933. The open window affords a view of the city of Amsterdam, in which the Westerkerk is clearly recognizable. This church was located in the immediate vicinity of the house in which Pieter de Hooch and his family lived in the 1660s. He had two of his children baptized in this church, namely in 1661 and 1672.



# Pieter de Hooch's Early Oeuvre in the Context of his Contemporaries: Reception, Inspiration, and Influence in the Period 1650-1660





## Introduction

Similar to documenting Pieter de Hooch's private life, charting his early artistic career – his apprenticeship and first years as a painter – also proves to be an arduous task. Mentions of De Hooch are largely missing in contemporary ego documents, archival records, and artists' biographies. The instances when his name does appear are few and the information unreliable in part. Around 1750 the biographer and painter Johan van Gool (1685-1763) expressed surprise at the lack of notice paid to Pieter de Hooch. He observed that while 'Van der Hoog' had not been an undeserving artist, '... no writer makes any mention of this ...' (... *daer vind men nergens by èenig Schryver gewag van ge-maekt ...*).<sup>1</sup>

This essay explores Pieter de Hooch's apprenticeship, early career, and oeuvre in Delft within the context of his contemporaries. How well known was he in his own time and how was his work received? With whom and where did he train and when did his career in Delft begin? While in the literature De Hooch's early oeuvre has been extensively compared with, for example, that of Rotterdam masters, the possible influence of Delft on his work has hardly been addressed. Crucial questions are how important was the artistic climate in Delft for the development of De Hooch (his career), and conversely, how did he impact his contemporaries?

## Pieter de Hooch in Seventeenth- and Early Eighteenth-Century Literature

Our knowledge of seventeenth-century Dutch painters, their lives, training, the genres in which they specialized, and the contemporary appreciation of their work is largely based on artists' biographies of the day. Although several such compilations were published during Pieter de Hooch's active career, he was rarely mentioned in his own time, suggesting that his fame must have been of little consequence.

Both Cornelis de Bie (1627-1711/1716), in 1662, and Joachim von Sandrart (1606-1688), in 1675, treated a small number of Delft masters in their publications; however, they took no notice of Pieter de Hooch.<sup>2</sup> The most important seventeenth-century literary source in which Delft masters are discussed is the *Beschryvinge der stad Delft* (Description of the City of Delft) by Dirck van Bleyswijck (1639-1681), issued in two volumes in 1667 and 1680, respectively. Because Pieter de Hooch's active years in Delft coincide with the period in which Van Bleyswijck was working on his publication, one would expect to find the artist's name in it; and yet, it is missing here too. Van Bleyswijck confined himself mainly to the lives of Delft artists who had already died, a total of 28. He discussed nine of the painters still alive, and sincerely wished that another writer would immortalize all the other living Delft artists after their death.<sup>3</sup>

Of all De Hooch's contemporaries who, like him, registered with the Delft Guild of Saint Luke

in the first half of the 1650s, Van Bleyswijck referred only to Johannes Vermeer (1632-1675). Hendrick van der Burch (c. 1625-after 1664), Daniël Vosmaer (1622-1666/1686) and Egbert van der Poel (1621-1664) are also missing from the list. A possible contributing factor in this was that some of these young artists left Delft early on, before they could distinguish themselves. De Hooch moved to Amsterdam, Van der Burch to Leiden, and Van der Poel to Rotterdam. Van Bleyswijck's silence regarding De Hooch cannot therefore automatically be construed as a lack of appreciation.

'... Pieter de Hooch, landscape, Utrecht, reasonable, his father's name is Carel ...'.

Although it is asserted that Pieter de Hooch's name is completely absent in seventeenth-century literature, he is in fact noted in one source.<sup>4</sup> The Amsterdam city doctor Jan Sysmus, who worked in Amsterdam in the years 1669-1678, penned a single line about Pieter de Hooch in his *Schildersregister* (Register of Painters): '... Pieter de Hooch, landscape, Utrecht, reasonable, his father's name is Carel ...' (... *Pieter de Hoogh, landschap, Utert, redelijk, zijn vader hiet Carel ...*).<sup>5</sup> Although De Hooch was a fellow townsman in the period when Sysmus compiled his register, the doctor apparently did not know him well. He described him as a painter from Utrecht, son of Carel, specializing in landscape.<sup>6</sup> With Carel, Sysmus was referring to a painter he had previously mentioned in his register as 'Karel de Hoogh, father of Pieter' (*Karel de Hoogh, vader van Pieter*). Sysmus undoubtedly meant the painter Charles Cornelisz. de Hooch (1577-1638), specialized in landscapes and ruins, who was active in Haarlem until around 1628 and then in Utrecht (fig. 1). This incorrect family connection apparently led Sysmus to also designate Pieter as a landscape painter from Utrecht.<sup>7</sup>

As an artists' biographer, Sysmus was by no means always reliable; in 1892 the art critic

1 Charles Cornelisz. de Hooch, *Landscape with Journey to Emmaus*, 1627, panel, 46 x 66 cm. Amsterdam, Rijksmuseum (gift of Mrs Zubli-van den Berch van Heemstede, The Hague), inv. no. SK-A- 2218.







**25** Pieter de Hooch, *Two Women with a Child in a Courtyard*, c. 1657, panel, 68 x 57.5 cm. Toledo (OH), Toledo Museum of Art, inv. no. 1949.27.

bling brick walls and gates that he saw there. This enabled him to exhibit his phenomenal mastery of the naturalistic rendering of such details (figs. 26a-b). In addition, all the buildings on this site had become the property of the city after the monastery was dissolved in 1572. To make it clear that houses belonged to the city, doors, shutters and the like were painted in the city colours black and white in a diagonal division. Whereas until now it was assumed that De Hooch used these colours arbitrarily on doors and shutters, it seems likely that he was actually depicting buildings in town ownership on this

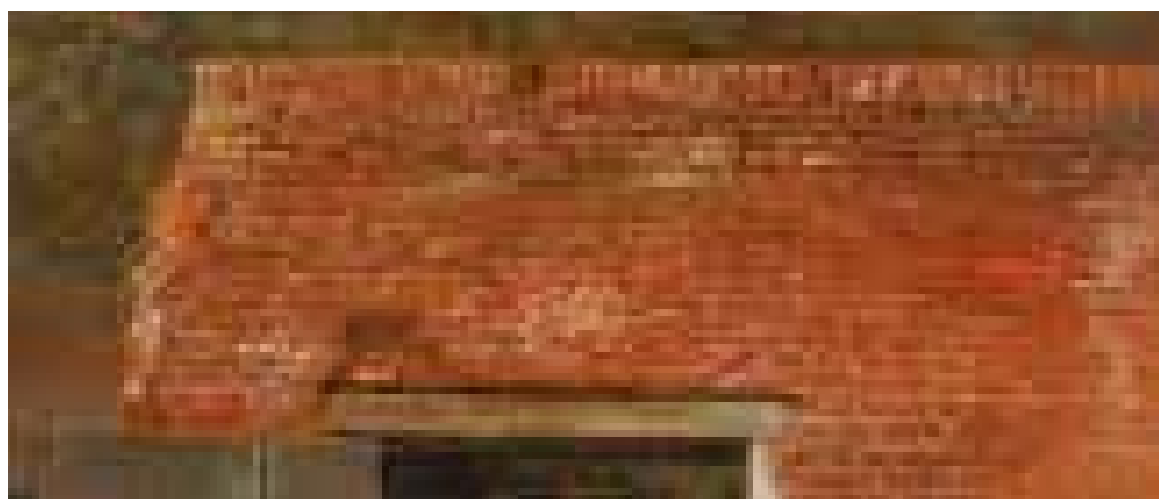
spot. Moreover, De Hooch's focus on the site of the former monastery strongly suggests that he was somehow personally connected to these surroundings. If at that time he was still living in his parents-in-law's house on Binnenwatersloot, it was only a short walk from there. However, it is also conceivable that he and his wife lived in one of the houses in this area.

Inspired by De Hooch's townscapes, a little later Johannes Vermeer also featured the city at least three times as the subject of a painting.<sup>58</sup> In his *View of Delft* and in *The Little Street*, the townscape is no longer secondary, but is emphatically given the leading role. In *The Little Street*, Vermeer, like his slightly older colleague, depicted a number of old, picturesque houses with decaying walls and through-views (fig. 27). If we compare *The Little Street* with, for example, De Hooch's *The Courtyard of a House in Delft* (cat. 13) or *A Courtyard in Delft at Evening: A Woman Spinning* (cat. 7), it is the wonderful light and warm tones so masterfully rendered by both artists that are particularly striking. However, their style varies



**26a** Pieter de Hooch, detail of the wall in *A Woman and Child in a Bleaching Ground* (cat. 6), c. 1657-1659, canvas, 73.5 x 63 cm. Waddesdon, Rothschild Collection.

**26b** Pieter de Hooch, detail of the wall in *A Dutch Courtyard* (cat. 14a), c. 1658-1660, canvas, 69.5 x 60 cm. Washington, National Gallery of Art (Andrew W. Mellon Collection), inv. no. 19371.56.





27 Johannes Vermeer, *View of Houses in Delft, Known as 'The Little Street'*; c. 1658, canvas, 54.3 x 44 cm. Amsterdam, Rijksmuseum (gift of H.W.A. Deterding, London), inv. no. SK-A-2860.



greatly. And although Vermeer did not refer directly to Delft, Grijzenhout's research in 2015 established that he depicted existing houses on Vlamingsstraat in Delft and that he had personal ties with the centrally depicted structure.<sup>60</sup> In painting their townscapes, both De Hooch and Vermeer fixed on familiar locations with which they had a personal relationship.



# A Courtyard in Delft at Evening: A Woman Spinning

Canvas, 69.3 x 53.8 cm

Lower left, signed: P.D.HOOCH

c. 1657

The Royal Collection / H.M. Queen Elizabeth II,  
inv. no. RCIN 405331





## Provenance

Sale Amsterdam, 18-10-1819, lot 27, fl. 506, to Hulswit; sale London (R. Bernal), 08-05-1824, lot 33, £ 150, to Peacock; sale London (T. Emmerson), 02-05-1829, lot 152, £ 426, to

King George IV; Carlton House 1819 (627); Picture Gallery Buckingham Palace, 1841 (126), 1852 (136); Windsor Castle, 1972-1976.

## Literature

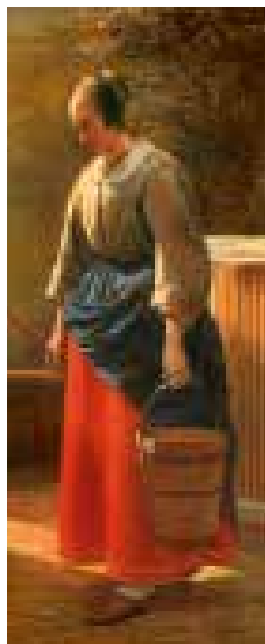
Smith 1829, p. 226, no. 27; Waagen 1837-1838, vol. 2, p. 167; Jameson 1844, no. 49; Thoré-Bürger 1858, no. 136; Hofstede de Groot 1892, p. 183, no. 40; Hofstede de Groot 1907, no. 292; Brière-Misme 1927, p. 65; Valentiner 1929, p. 45; Waagen 1938, vol. 2, p. 167; Sutton 1980a,

pp. 24, 25, 49, 86, no. 36, fig. 39; Glazer 1994, p. 419, fig. 8; Sutton 1998, p. 128, no. 20; Lloyd 2004, pp. 81-82; Cambridge 2011, no. 13; London-Edinburgh-The Hague 2015-2017, pp. 67-69, no. 4; White / Da Sancha 2015, no. 84.

Two maidservants tend to their daily chores in a Delft courtyard in the stillness of a warm afternoon. The young woman passing through the yard with a jug and a bucket seems to be blinking her eyes against the bright sunlight. The sitting girl seen from behind is immersed in her spinning, seemingly unaware of her companion. The courtyard is surrounded by houses, garden walls, and fences and visible in the distance are the towers of the Nieuwe Kerk and the Delft Town Hall. An open door and a partially open fence afford a view into the gardens behind it. Wim Weve's recent analyses have yielded exceptional new insights into the buildings that De Hooch depicted here.<sup>1</sup>

The Nieuwe Kerk is seen from the northwest. The light on the tower indicates a time in the early afternoon.<sup>2</sup> To the left of it is the recently identified 'greenhouse,' which figures in at least four of De Hooch's courtyards and undoubtedly held special meaning for him (see pp. 85-86, figs. 16a-d). Next to that is the red roof of a house that can probably be identified as 141 Oude Delft in its special seventeenth-century form, with the width of a double plot, a broad gable roof parallel to the street, and an annex situated at right angles to it. The shadow cast by the right chimney also indicates a time around noon. The house on the right may contain the remains of a former monastery.<sup>3</sup> While De Hooch clearly did not strive for complete topographic accuracy, this painting proves that he closely studied the existing architecture in this setting, detailing it faithfully. The vantage point he adopted must have been in the courtyard behind 141-145 Oude Delft (see pp. 82-83, fig. 9 and 10). De Hooch probably used a stock preparatory drawing as a model for the standing maidservant with her characteristic bent head. This female figure appears repeatedly in his oeuvre, for example in reverse in *A Woman with a Bucket in a Courtyard* (cat. 16). This working method was efficient; De Hooch only had to adjust the girl's clothes and attributes in order to vary the theme in other works (see figs. 1a-b).<sup>4</sup>

Not only was the choice of a courtyard theme innovative around 1657, but the very pronounced colour and light in this painting must also have been new and surprising for De Hooch's contemporaries.<sup>5</sup> He here demonstrates that colours,



1a Pieter de Hooch, detail of *A Courtyard in Delft at Evening: A Woman Spinning*, in reverse (cat. 7).

1b Pieter de Hooch, detail of *A Woman with a Bucket in a Courtyard* (cat. 16), c. 1660, canvas 48.5 x 43 cm. Karlsruhe, Staatliche Kunsthalle Karlsruhe, inv. no. 2948

such as those of the standing maid's clothing, appear more saturated in bright sunlight.<sup>6</sup> The brilliant light and sharply delineated shadows combined with the vivid colours create bold contrasts that look almost modern. [AJ]

1. See Wim Weve's essay, pp. 80-95.  
2. Curiously, the light falling on other buildings in the painting indicates different times of day. When working out the illumination in the various parts of the painting, De Hooch therefore did not consistently opt for a single time. Just as he 'composed with buildings' in search of an ideal composition, he also seems to have adjusted the illumination to create an ideal illusion. For this reason, it was decided not to change the painting's title.

3. The semi-sunken cellar of the building affected by the city fire of 1536 was preserved. The foundations, with remains of buttresses and semi-sunken entrances, were found during archaeological excavation. See also p. 89, figs. 31 and 32.  
4. See Anna Krekeler's essay, p. 66, fig. 17a-d.  
5. The painting is no longer dated, but on the basis of a signed and dated copy it can be deduced that this work must also have originated around 1657.  
6. London-Edinburgh-The Hague 2015-2017, pp. 67-69.



# The Cardplayers

Panel, 50.5 x 45.7 cm  
Lower left, monogrammed: P.D.H.  
c. 1657-1658  
Private collection





## Provenance

Sale Amsterdam (Philippus van der Schley), 24-11-1806, lot 30, fl. 300, to Roos; ... ; sale London (Christie's), 1819, £ 115.10, to art dealer Samuel Woodburn; ... ; Paul van van Cuyek († 1866); his sale, Paris, 07-02-1866, lot 47, frs 1060, to M. Auguiot († 1875); his sale, Paris, 01-03-1875, lot 12, frs 9400; ... ; collection Gustave

and Alfred Pereire, Paris, by 1911-1929; ... ; art dealer G. Wildenstein & Co., Paris/New York, 1932-1954; Emil Georg Bührle (1890-1956), Zurich, 1954-1956; his estate 1956-1967; Switzerland, private collection, 1967-2014.

## Literature

Hofstede de Groot 1907, pp. 547-548, no. 264; Valentiner 1929, pp. 32, 269-270; Gowing 1952, pp. 104-108, no. 20; Fleischer 1978, pp. 56, 61; Sutton 1980a,

p. 81, no. 25; Philadelphia-Berlin-London 1984, p. 218; London-Hartford 1998-1999, pp. 38-39, 83, note 65; Liedtke 2000, pp. 177-178; New York-London 2001, pp. 272-274, no. 26; Franits 2007, p. 19; Liedtke 2008, p. 74.

The light falling in through the window creates beautiful reflections on the soldier's cuirass and immediately draws attention to his gesture: he is about to throw an ace and thus win the card game. His opponent is in the process of noting the score on a slate and has yet to realize that he will soon lose. The serving woman seems unperturbed: she quietly fills a pipe and has the wine jug at the ready to refill the men's glasses.

Because De Hooch depicted the figures on a large scale and at close quarters, we seem to be present in their space as spectators. This effect is reinforced by the exquisitely painted motif of a chair with a hat placed on the chair in the right foreground.<sup>1</sup> On the back wall of the room can just be seen the corner of a painting, probably of *Christ and the Adulterous Woman*. Almost the same scene

is depicted in the 1658 *Young Woman Drinking with Two Soldiers* in the Louvre (fig. 1). It was quite common to include paintings in seventeenth-century genre scenes. These are often anonymous portraits or landscapes; sometimes, however, painters rendered specific scenes from the Bible or mythology, lending their compositions an additional symbolic or moralizing meaning. While De Hooch regularly did this, the connection between Christ and the adulterous woman and the cardplayers is not immediately evident here. Given that only a small part of the picture is visible, and vaguely painted at that, De Hooch may have included it purely as decoration.<sup>2</sup>



1 Pieter de Hooch, *Young Woman Drinking with Two Soldiers*, panel, 68.8 x 60 cm. Paris, Musée du Louvre, inv. no. RF1974-29.



# Credits

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Detail *Kaart figuratief*,  
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*Pieter de Hooch in Delft.  
From the Shadow of Vermeer*

*Pieter de Hooch (1629 - in or after 1679)*

Mid-way through the seventeenth century, Delft was a breeding ground for creative talent where new developments were set in motion. It is precisely in this exciting artistic climate that the young master Pieter de Hooch developed into a pioneer and important innovator in genre painting. After 1655 he portrayed daily life unfolding in Delft houses and in sunlit courtyards. The city inspired him to create his most beautiful works in which the clear light, the clever perspective, the famous through-views, and the warm colours stand out. We honour this cherished painter with new research, an exhibition and this accompanying publication, and – for the first time in the Netherlands – offer him the stage he richly deserves. Both Pieter de Hooch's personal relationship with Delft and the 'Delftian' character of his work are greater than was previously assumed. Discover his technique, his personal topography, and his relationship with the city. No artist painted the reflection of light on a plain, open wooden door or the dilapidated, plastered and crumbling walls and gates of the city more convincingly than Pieter de Hooch. No wonder Vermeer was inspired by him!

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