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Ludolf de Jongh and the Early Work of Pieter de Hooch

The appearance in the 1920s of two landscapes attributed to Pieter de Hooch seemed finally to give validity to Houbraken's assertion that de Hooch had studied in the studio of Nicolaes Berchem¹. Berchem, a gifted painter of Italianate landscapes, was born in Haarlem in 1620 and was admitted to the guild there in 1642, shortly before leaving on a supposed two or three year trip to Italy. It was therefore presumably in Haarlem, following Berchem's return from Italy, that the young de Hooch spent his years of apprenticeship in the mid or late 1640s.

The two paintings in question, however, seem less related to the work of Berchem than they do to works of other landscape painters of the period. *The Soldiers in a Camp* (Fig. 1), which had been thought to derive from a composition by Berchem (Fig. 2), seems much more closely related to an earlier landscape attributed to Dirck Stoop in the Gemälde Galerie in Dresden (Fig. 3). The composition, with its strong recessionary movement from the foreground forms at the left to the deep space at the right, is similar to the treatment found in the Stoop panel. The officer on horseback conversing with a woman standing before a tent seems related to the Stoop as does the dog sniffing the ground in the right foreground, while the general theme and the use of the skull in the corner may also owe something to an engraving after a composition by J. Martsen de Jonge (Fig. 4). Only the seated male figure in the lower left corner of the painting attributed to de Hooch seems closer to Berchem than to the Dresden panel or to the engraving after J. Martsen de Jonge². The second landscape attributed to de Hooch, *The Cavaliers* (Fig. 5) has also been regarded as evidence of his apprenticeship in the studio of Berchem. Brière-Mismé has noted an apparent relationship between this canvas and a now lost work by Jacob Ochtervelt (Fig. 6), who, according to Houbraken, had studied alongside de Hooch under Berchem's tutelage. She observed that in stance and profile the horse of the male rider in the de Hooch is an almost identical reverse image of the white horse in the center of the Ochtervelt work and that the costumes of the women in the two works are quite similar³. The correspondence in size and conception of the two canvases as well as the rarity of such large works in the *oeuvres* of the two painters further indicated to her the possibility of their having been companion pieces produced in the studio of Berchem.

While the similarities between the two paintings strongly suggest an interrelationship and the possibility that they were intended as companion pieces, we may question the supposition that they were produced in the studio of Berchem, for de Hooch and Ochtervelt found their common source of inspiration for these two works not in Haarlem but within their native city of Rotterdam. Both painters in their early

¹ Karl Lilienfeld, 'Wiedergefundene Gemälde des Pieter de Hooch', *Zeitschrift für Bildende Kunst*, LVIII (1924-1925), pp. 184-186; C. Brière Mismé, 'Tableaux Inédits ou Peu Connus de Pieter de Hooch', *Gazette des Beaux-Arts* (June 1927), pp. 362-366; and W. R. Valentiner, *Pieter de Hooch* ('Klassiker der Kunst': Berlin and Leipzig, 1929), pp. XIV-XV, 1, 6, 265-266.

² I have not personally seen the *Officers on Horseback* and am therefore not in a position to express a firm opinion concerning its attribution to de Hooch. On the basis of available photographs, however, I must regard it as at least a doubtful attribution to de Hooch's *oeuvre*.

³ C. Brière-Mismé, *loc. cit.*



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1
 Pieter de Hooch (?)
 Soldiers in a Camp
 Whereabouts unknown
 Photograph courtesy of
 P. de Boer, Amsterdam.

2
 Nicolaes Berchem
 Officer on Horseback on the
 Road
 Whereabouts unknown
 Photograph courtesy of the
 Rijksbureau voor
 Kunsthistorische Docu-
 mentatie, The Hague.

3
 Dirck Stoop
 Camp Scene
 Courtesy of Staatliche
 Kunstsammlungen Dresden.



3

years seem to have been influenced by the work of Ludolf de Jongh, who, according to Houbraken, was born in Overschie near Rotterdam in 1616 and studied with Cornelis Saffleven in Rotterdam, Antonie Palamedesz. in Delft, and Jan van Bijlert in Utrecht before beginning in 1635 a seven year sojourn in France. Thereafter he seems to have returned to the Rotterdam area, where he remained until his death in 1679, producing portraits, historical subjects, conversation pieces, and hunting, tavern, and stable scenes. It is quite understandable that a painter with such an extensive background should have presented an impressive example to de Hooch and Ochtervelt, who had not yet reached their apprenticeship years when he returned from France⁴.

The white horse in the Ochtervelt as well as the horse of the male rider in the de Hooch bear a definite relationship to a white horse painted by Ludolf de Jongh (Fig. 7)⁵. The silhouettes of the three horses are nearly identical, with the horse in the de Hooch being a reverse image⁶. In addition, the dark dog in the lower left of the de Jongh painting is repeated in a comparable position in the Ochtervelt, while the dog licking itself near the lower right corner of the Ochtervelt work is identical

⁴ Records suggest that de Jongh's birthplace may well have been Rotterdam instead of Overschie. That de Jongh studied with the three painters named by Houbraken can be neither confirmed nor refuted by documentary evidence. See P. Haverkorn van Rijsewijk, 'Ludolf (Leuff) de Jongh', *Oud-Holland*, XIV (1896), pp. 36-37.

⁵ Although the figures and animals of this painting are by de Jongh, the landscape is probably the work of Joris van der Haagen. They are known to have collaborated on several occasions.

See P. Haverkorn van Rijsewijk, *op. cit.*, p. 44.

⁶ The similarity between *The Cavaliers* and the work of Ludolf de Jongh has been previously noted by Abraham Bredius, 'Pieter de Hooch and Ludolf de Jongh', *Zeitschrift für Bildende Kunst: Kunstchronik und Kunstliteratur*, LXII (1928), pp. 66-67, with the suggestion that it actually is a work by de Jongh. However, the awkwardness and angularity of the figures, their lean faces with sharp features, and the feeling for silhouette strongly support the attribution to de Hooch.



Visscher Leendert
 Soo haest een Lager legt besiet en wel begraven,
 Dan offer kans gevecht, de saeck lide woenich last,
 Di ontfetter mach als dan eens randt om 't Lager draven,
 Al waer by hem vertoont, moet op sijn doen gepast.

**DIE WAECHT
 DIE WINT.**

*Den Bos onwinbaer sichten, een Burch van 't meechel spangien,
 Sijn Tent, sijn Roem, sijn Macht, sijn Poesen en sijn Ra,
 Voor het bereyde-Landt, Dit noemt hem noch Oranjen,
 Met louter krechts geweld, en Wiefel krycht by toe.*

4



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4
Engraving by C. J. Visscher
after J. Martsen de Jonge
Die Waecht, Die Wint
Photograph courtesy of the
Rijksbureau voor Kunst-
historische Documentatie,
The Hague.

5
Pieter de Hooch
The Cavaliers
Dienst Verspreide Rijkscollecties,
The Hague.

6
Jacob Ochtervelt
Halt on the Chase
Whereabouts unknown
Photograph courtesy of the
Rijksbureau voor Kunst-
historische Documentatie,
The Hague.



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in form to one near the lower left of a work by de Jongh now in Geneva (Fig. 8). That it was from these specific paintings by de Jongh that the younger painters derived some of their forms is possible but not necessarily the case, for de Jongh, like many of his contemporaries, repeated favorite studio motifs in several works⁷.

A more obvious example of Ochtervelt's reliance on de Jongh is to be found in his *Granida and Daifilo* (Fig. 9), which was derived from de Jongh's work of the same theme, dated 1654 (Fig. 10). The skill of de Jongh as a painter of figures and animals was an obvious inspiration to the younger man⁸.

While the influence of de Jongh on Ochtervelt is especially clear in this last example, his effect on the young de Hooch was of greater significance. However, before attempting to define the role de Jongh played in the early development of de Hooch's art, we must examine some of the works traditionally assigned to the younger man's formative years, not only to arrive at a clearer picture of his style but also to understand the related problems of attribution.

In addition to the two landscapes with riders which have been attributed to de Hooch, a number of stable scenes and soldier paintings have been assigned to his *oeuvre* and dated early in his career, usually between the late 1640s and mid 1650s. Many of these attributions, however, are very questionable, for few of them bear trustworthy signatures or are supported by documentary evidence, and their assignment to

⁷ For example, the white dog in the center foreground of the Geneva canvas is repeated by de Jongh in an exact mirror image of identical size in the right foreground of his painting of *Huntsman in an Inn* in the Museum van Oudheden, Groningen, illustrated in Valentiner, *op. cit.*, p. 184. In neither case does the abrupt action of the dog seem justified by anything occurring within the painting, suggesting that these are not

the first instances of de Jongh's use of this particular motif.

⁸ F. Plietzsch, 'Jacob Ochtervelt', *Pantheon*, XX (1937), p. 368; Irene Kunze, 'Depotbilder einer Grossen Galerie', *Pantheon*, XXVII (1941), p. 8; and S.J. Gudlaugsson, 'Representations of Granida in Dutch Seventeenth Century Painting, III', *Burlington Magazine*, 91 (1949), p. 40.



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8

7
Ludolf de Jongh and
Joris van der Haagen
Landscape with Riders
Whereabouts unknown
Photograph courtesy of the
Rijksbureau voor Kunst-
historische Documentatie,
The Hague.

8
Ludolf de Jongh
The Wounded Man
Collection Musée d'art et
d'histoire, Geneva.

9
Jacob Ochtervelt
Granida and Daifilo
Whereabouts unknown
Photograph courtesy of the
Rijksbureau voor Kunst-
historische Documentatie,
The Hague.



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de Hooch's *oeuvre* must therefore be based solely on stylistic evidence. A survey of these attributions to the early de Hooch soon convinces the viewer that he is dealing not with the art of one painter but with that of several, for the differences to be seen in these works reflect not merely the stylistic wanderings of a youthful hand, but basic differences in conception and training.

Some works, however, would seem to be perfectly acceptable as the early efforts of de Hooch based on their relationship to his later and more secure works. One of the most convincing of these attributions is the stable scene in the National Gallery in London (Fig. 11). Based on his assumed period of apprenticeship and his later, dated paintings, this is perhaps to be dated in the early or mid 1650s. Certainly the figure types are foreshadowings of the personages to be encountered in his later works. The rather slender faces with their thin lips and narrow noses are to be seen again in the paintings of his finest period, such as the *Woman and Child in a Courtyard* in the same collection. And the geometric ordering of the picture plane, although still rather uncertain here, is an interesting early effort in that direction.

A related composition, with the figures as in the previous work arranged in pyramidal form, is the *Wounded Soldier* (Fig. 12). It, too, probably dates from the early or mid 1650s⁹. The standing woman is similar to figures in several later works by de Hooch while the subject and the ambiguities of space suggest that it was painted before his dated masterpieces of 1658.

Another work, probably slightly earlier than the two previous examples, is the interior with two soldiers and a woman in the National Gallery in Dublin (Fig. 13). The

⁹ Although W. R. Valentiner, *op. cit.*, p. 281, dates this work about 1670-74, I am in agreement with

C. Brière-Misme, *op. cit.*, p. 374, who places it in de Hooch's early years.



10
Ludolf de Jongh
Granida and Daifilo
Kulturgeschichtliches Museum
Osnabrück.

11
Pieter de Hooch
A Man with Dead Birds, and
Other Figures in a Stable
Published by courtesy of the
Trustees of the *National
Gallery, London.*

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angularity of the seated male figure, with its prominent elbow and knee, recalls the seated male in the lower left corner of *The Cavaliers* and is repeated in later works of de Hooch, while the awkward relationship of the upper arm to the shoulder, as well as the badly placed ear, reminds us that in spite of later improvements de Hooch was scarcely more than adequate as a figure painter. The sense of stillness, enhanced unwittingly perhaps by his apparent difficulty in relating figures to each other emotionally through gestures and facial expressions, would become in his best years a most appealing quality. The depiction of space, of which he was later to become a master, is here rather ambiguous and obviously still of little interest to him, while his later feeling for light is only mildly suggested. Only the emphasis on the silhouette of the seated male figure, placed against a lighter background, hints at the use of light to be found in his finest work.

A more ambitious and probably slightly later work, dating perhaps about the mid 1650s is the painting in the Henle Collection in Duisburg, depicting a night scene with soldiers in an inn (Fig. 14). The treatment of space, although still revealing uncertainties, is considerably more advanced than in the Dublin work, while the interest in light, expressed here in the use of three different light sources, was to become a major factor in elevating de Hooch to the forefront of the Dutch little masters. The feeling for silhouetted forms noted earlier, is seen here especially in the seated male in the center and in the even more angular figure in the right background.

A transitional work from his early period to his middle period is the *Card Players* (Fig. 15). Although the female figure bears a striking resemblance to the woman holding an infant in the stable interior in London, some notable differences herald a marked advance and suggest a date around 1656-57. The setting has become more genteel as the soldiers find themselves in a middle class interior instead of the stable or crude inn of the previous works. More importantly, the continuity and clarity of space and the obvious interest in the flooding quality of daylight announce that de Hooch is on the threshold of his finest works.

In contrast to these attributions to de Hooch, which seem perfectly acceptable as



examples of his early style, a number of other works that have come to be associated with his early period form a group that would seem to be from a different and indistinguishable hand.

The first of these is the stable interior in the North Carolina Museum of Art in Raleigh (Fig. 16). The animated expressions of the figures, reflecting an obvious interest in characterization, seem foreign to the more acceptable works of de Hooch as does their greater ease of movement. This painting is the antithesis of the sense of



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stillness and the lack of communication between figures seen so often in the secure works of de Hooch. More important, perhaps, is the different visual conception expressed in this work, for there is here, most clearly seen in the firm modeling of the seated soldier at the left, a concern for simplified and monumental sculptural form. The same modeling is seen in the breeches of the outstretched leg of the waking soldier as well as in the folds of the blanket on which he lies. Such forms, with their simplified, firmly modeled, and clearly defined folds, appeal to our tactile sense and suggest an affinity with sculpture that is alien to the essential nature of de Hooch's art.

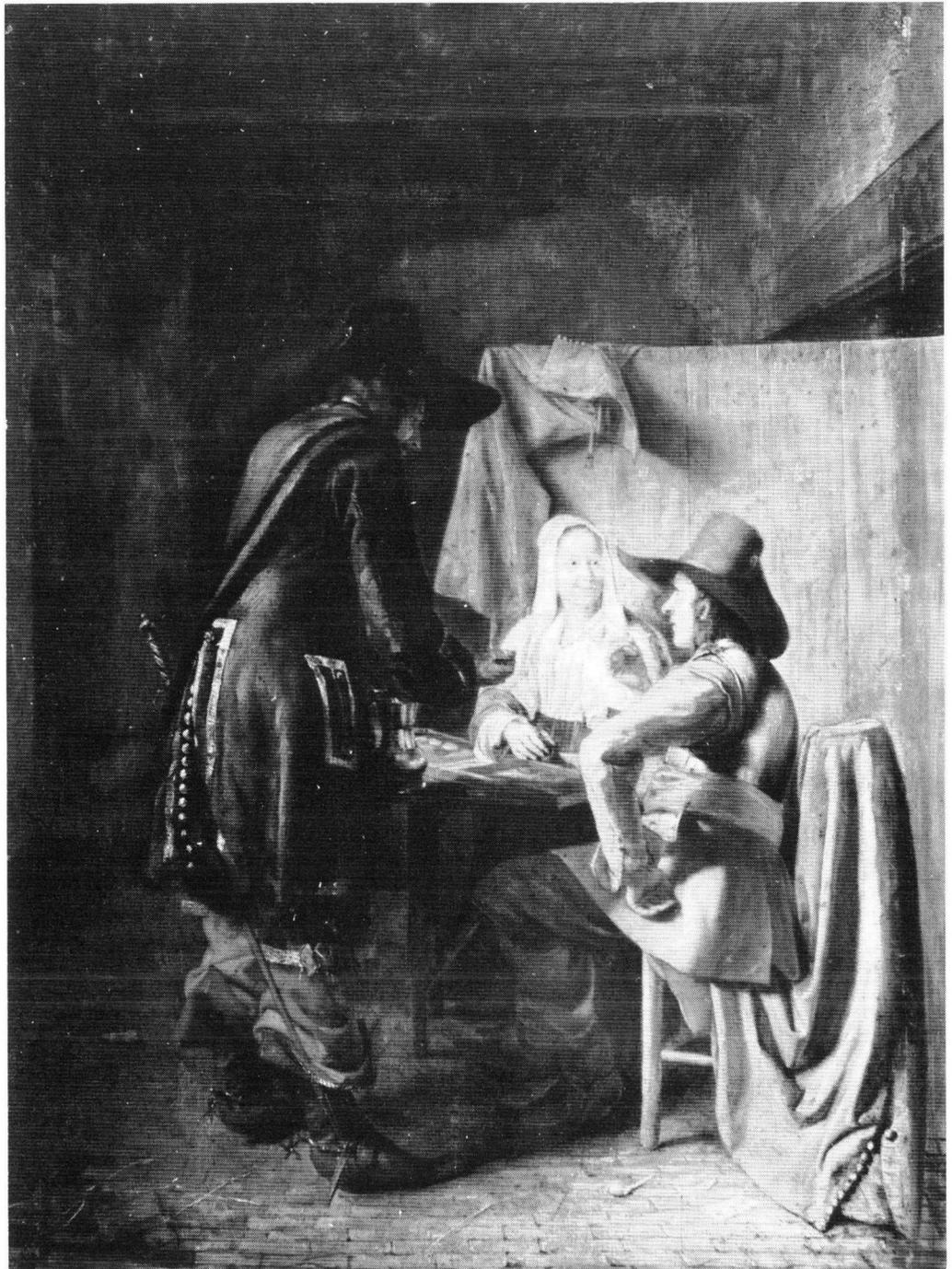
This desire of the painter to explain with clarity the three-dimensional quality of his forms even affects his painting of the individual pieces of straw that are scattered across the floor. To aid perhaps in picking up highlights and creating shadows the pieces of straw are broken and crumpled in a rather curious way that suggests that it was something of a mannerism of the painter. The contrast between this treatment of straw and that found in the previously discussed works of de Hooch further suggests that the attribution of this work to his *oeuvre* is untenable¹⁰.

¹⁰ Although much of the foreground of the stable scene in the National Gallery in London is the result of nineteenth-century overpainting, the painting of the straw on the floor in the foreground is the work of de Hooch. See R. E. Fleischer, 'An Altered Painting by Pieter de Hooch', *Oud Holland*, 90 (1976), pp. 108-114. A further example of de Hooch's treatment of straw is found in *The Flute Player* in the Villa Borghese,

Rome, illustrated in Valentiner, *op. cit.*, p. 20. Another and seemingly later work by de Hooch in which his method of painting straw is evident is *Paying the Hostess* in the S. Borchart Collection, New York, Hofstede de Groot 276 (and 281), illustrated in Valentiner, *op. cit.*, p. 105 and in C. Brière-Misme, 'Tableaux Inédits ou Peu Connus de Pieter de Hooch', *Gazette des Beaux-Arts* (November 1927), p. 259.

12
 Pieter de Hooch
 Wounded Soldier
 Whereabouts unknown
 Photograph courtesy of the
 Rijksbureau voor Kunst-
 historische Documentatie,
 The Hague.

13
 Pieter de Hooch
 Backgammon Players
 Courtesy of the National
 Gallery of Ireland.



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Such an emphasis on simplified sculptural form, along with the concern for strong characterizations, was not of primary interest to de Hooch in any period of his career. These qualities are especially characteristic, however, of much of the art of Ludolf de Jongh. The kneeling figure of de Jongh's *Daifilo* in the painting in Osnabrück as well as all the forms in his later signed and dated work of 1657 (Fig. 17) are outstanding examples of his emphasis on characterization and carefully modeled voluminous form, while the features and expression of the standing woman in the *Raleigh* painting looking directly at the viewer are remarkably similar to those of the seated



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youth in *A Public House* (Fig. 18), a seemingly earlier work by de Jongh¹¹. Still another apparently earlier work by de Jongh, *The Reprimand* (Fig. 19), although perhaps overpainted in areas, presents us with a signature, animated expressions, and the same crumpled and carefully modeled bits of straw on the floor that we have seen in the Raleigh painting.

Records reveal that on May 19, 1780 the painting now in Raleigh was sold at auction in Soeterwoude, near Leiden, and was indeed listed as a work by Ludolf de Jongh¹². That at that time there was no confusion between this work and the style of de Hooch is suggested by the fact that two paintings by de Hooch, one of which was apparently from his early period, were in the same sale¹³. Two years later, in Haarlem, the painting now in Raleigh was again sold as a work by Ludolf de Jongh¹⁴.

A painting by the same hand as that in Raleigh is *Soldiers Quarters in a Barn*, now in a private collection (Fig. 20). The laughing expression and squinting eyes of the

¹¹ Although attempts had been made to attribute this painting to Pieter de Hooch, its style clearly places it in the *oeuvre* of Ludolf de Jongh. W. R. Valentiner, *op. cit.*, p. 187. Records lend support to the attribution to de Jongh, for it was listed as his work in the catalogue of the auction of David Fliers Kappeyne at Amsterdam on 25 April 1775, no. 44, and again in the catalogue of V*** at Amsterdam on 19 May 1779, no. 93.

¹² Auction catalogue, Pompe van Meerdervoort in Soeterwoude on 19 May 1780, no. 45.

¹³ *Ibid.*, nos. 19 and 20. No. 20 is described as '...in de manier van Rembrand...'

¹⁴ Auction catalogue, Johannes Engelmann in Haarlem on 16 July 1782, no. 12.

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Pieter de Hooch
Tavern Scene
Henle Collection, Duisburg
Photograph courtesy of the
Rheinisches Bildarchiv.

15

Pieter de Hooch
Card Players
Whereabouts unknown
Photograph courtesy of the
Rijksbureau voor Kunst-
historische Documentatie,
The Hague.



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seated figure in the lower right, who is in direct contact with the viewer, recall those of the woman in the Raleigh paintings as well as those of the young man in *A Public House* (Fig. 18). The sculptural modeling of the clothing, of the male figures especially, is in keeping with that in the Raleigh painting while the same idiosyncratically rendered bits of crumpled straw form a staccato pattern across the ground. A further indication that the author of this painting is de Jongh rather than de Hooch is to be found in the painting of the horse at the left being led from the stable. The head is as skillfully handled as that of the horse in de Jongh's *Granida and Daifilo* (Fig. 10) and in contrast to the heads of the horses in de Hooch's *The Cavaliers* (Fig. 5) with their small, almond-shaped eyes and too small ears and nostrils, reminding us that de Jongh was especially skillful in the painting of animals while de Hooch limited himself almost exclusively to the introduction of an occasional spaniel into his interiors.

Although a de Hooch signature appears on the top of the tringular stool in the foreground, its authenticity can be questioned, for although it is very legible today, as recently as 1956 the painting apparently had no visible signature when it was



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16
 Here attributed to Ludolf
 de Jongh
 Reveille
*Courtesy of North Carolina
 Museum of Art, Raleigh.*

17
 Ludolf de Jongh
 The Message
*Mittelrheinisches Landesmuseum
 Mainz.*

18
 Ludolf de Jongh
 In a Public House
 Whereabouts unknown
 Photograph courtesy of the
 Rijksbureau voor Kunst-
 historische Documentatie,
 The Hague.



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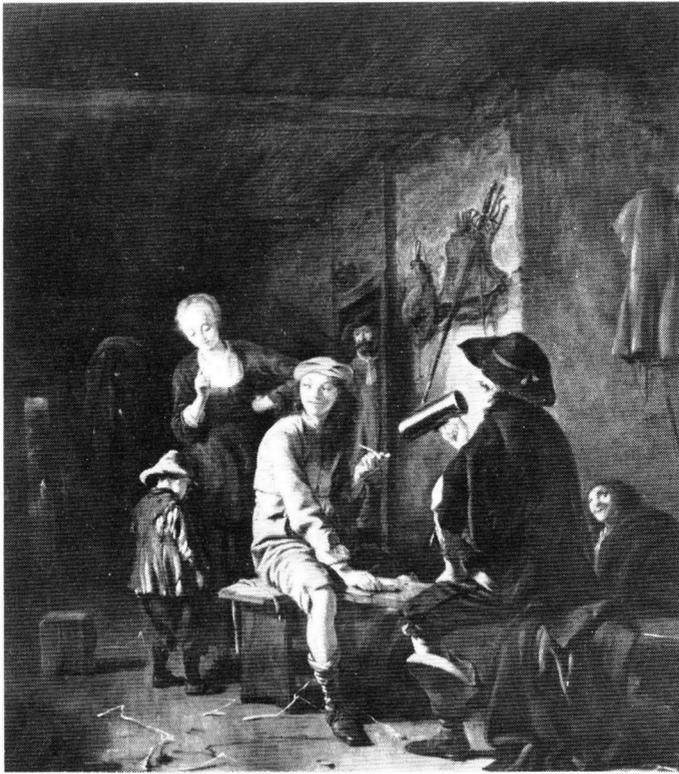
sold at Sotheby's under the name of Gillis van Tilburg¹⁵. Even if we assume that the signature was brought to light through a subsequent cleaning and that a future examination will prove that portions of it are original pigment, we must still question it, for the usual cursive signature of 'L. de Jongh' is remarkably similar to the seldom seen cursive form of 'P. de Hooch', which appears on this painting, requiring only slight alterations to convert the signature of the older man to that of the younger. That this, in fact, has been done is not surprising, for de Hooch's fame over the years has encouraged the falsification of his signature on numerous works by others¹⁶. A third painting that has been ascribed to de Hooch's early period can now be

¹⁵ Auction catalogue, Jocelyn Beauchamp, London (Sotheby) on 11 June 1956, no. 117.

¹⁶ Another painting by de Jongh that bears a false de Hooch signature is the garden scene formerly in the Sir Joseph Robinson Collection in London, illustrated in Valentiner, *op. cit.*, p. 188. See Abraham Bredius, *op. cit.*, p. 66. In addition, the remnants of what was probably a de Jongh signature were found beneath a false de Hooch signature on a painting of *Backgammon Players* formerly on the Munich art market. See Valentiner, *op. cit.*, p. 186. And in still another example, a false de Hooch signature may have been produced by altering a signature of Ludolf de Jongh. See *Catalogue of Paintings, Rijksmuseum Amsterdam* (1960), p. 185.

False de Hooch signatures have also appeared on the works of numerous other painters, including

Esaias Bourse, Pieter Janssens Elinga, Hendrick van der Burch, Emanuel de Witte, and Cornelis de Man. See, for example, C. Hofstede de Groot, *Beschreibendes und Kritisches Verzeichnis der Werke der hervorragendsten Holländischen Maler des XVII Jahrhunderts*, vol. I, (Esslingen 1907), p. 569; C. Brière-Misme, 'A Dutch Intimist: Pieter Janssens Elinga', *Gazette des Beaux-Arts* (March-April 1947), p. 92 and (November-December 1947), p. 168; John G. Johnson Collection, *Catalogue of Flemish and Dutch Paintings*, (Philadelphia 1972), p. 19; I. Manke, *Emanuel de Witte* (Amsterdam 1963), pp. 126 and 129; Neil MacLaren, *National Gallery Catalogues: The Dutch School* (London 1960), p. 359; and C. Brière-Misme, 'Un émule de Vermeer et de Pieter de Hooch: Cornelis de Man, II', *Oud Holland*, 52 (1935), pp. 102, 112n. and 116n.



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attributed to Ludolf de Jongh with only slightly less assurance than the previous two. It is the *Tavern Scene* in the National Museum in Prague (Fig. 21). The skill with which the figures are drawn, the sculptural clarity of the folds of their clothing, and the portrait-like characterizations of their faces all suggest the hand of de Jongh rather than that of de Hooch as does the rendering of the few pieces of straw on the floor, with their carefully placed highlights and shadows.

It is undeniable, however, that these three attributions to Ludolf de Jongh bear some definite relationship to the art of de Hooch. For example, not only does the general theme of *Soldiers Quartered in a Barn*, that of paying the hostess, appear in at least three known works by de Hooch¹⁷, but the central figures themselves seem to have served as models for the younger painter (Fig. 22). In addition, the positions of the standing woman and the seated man with a wine glass in the Prague painting are very similar to those of de Hooch's central figures in the *Tavern Scene* in the Henle collection (Fig. 14).

But these similarities of theme and motif must not cloud our perception of the very significant differences that exist between the two painters in matters of artistic vision and execution. In contrast to the figures of de Jongh's painting in Prague, for example, those of the Henle painting, although of similar size, are not only less at ease in their poses but are also more summarily conceived insofar as the visual explanation of three-dimensional form is concerned. While de Jongh concerned himself with the exploration of tangible form, de Hooch, less tactile in his orientation, was intrigued

¹⁷ In addition to Figs. 14 and 22, the theme appears in *Paying the Hostess* in the S. Borchart Collection, New York, Hofstede de Groot 276 (and 281), illustrated in Valentiner, *op. cit.*, p. 105

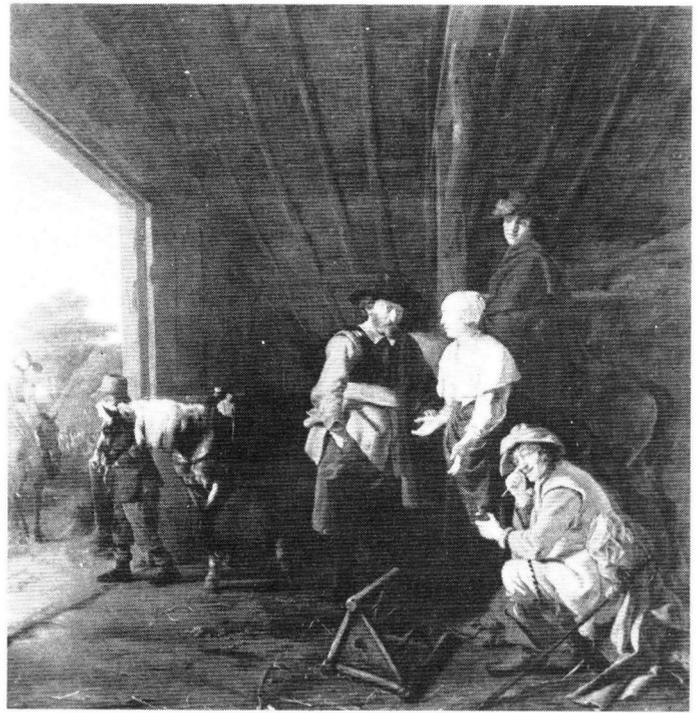
and in C. Brière-Misme, 'Tableaux Inédits ou Peu Connus de Pieter de Hooch', *Gazette des Beaux-Arts* (November 1927), p. 259.

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Ludolf de Jongh
 The Reprimand
 Whereabouts unknown
 Photograph courtesy of the
 Rijksbureau voor Kunst-
 historische Documentatie,
 The Hague.

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Here attributed to
 Ludolf de Jongh
 Soldiers Quartered in a Barn
 Private Collection, New York
 Courtesy of the Poses Institute
 of Fine Arts, Brandeis
 University.



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with the potentials of light. The three paintings here attributed to de Jongh are the work of a skillful artist, perhaps at the height of his powers, whose special talent in figure painting was sometimes called on to populate the landscapes of others, while the early works of de Hooch reflect the efforts of a technically less accomplished painter whose future greatness is only occasionally signaled by his interest in light and his feeling for silhouette.

This examination of some of the works of Ludolf de Jongh and representative examples of the early paintings of Pieter de Hooch suggests several conclusions. First, the influence of Nicholas Berchem on the early de Hooch is less clearly demonstrable than had been previously believed. This is not to say, however, that Houbraken was necessarily mistaken in naming Berchem as the teacher of de Hooch and Ochtervelt, for a review of the work of his students reveals a variety of styles and suggests that he encouraged individual interests and inclinations. But in view of the career-long receptivity of de Hooch to the influence of others, we are certainly justified in having some doubts about the accuracy of Houbraken's assertion.

The triangular relationship between de Jongh, de Hooch, and Ochtervelt suggests that the two younger painters came under the influence of the older man in their native city of Rotterdam. This may have occurred shortly after their years of apprenticeship, although the possibility certainly exists that it was to de Jongh in their native city, rather than to Berchem in Haarlem, that de Hooch and Ochtervelt were apprenticed. Certainly the early efforts of de Hooch cannot be adequately explained by the tradition of soldier painting found in the art of Duyster, Codde and Kick in Amsterdam, Pot in Haarlem, or Anthonie Palamedesz. in Delft, who have been traditionally cited as his sources. The soldier paintings of these men are generally conceived in a more elegant manner than those of de Hooch, usually depicting more fashionable costumes, more graceful figures, and tidier settings. The men that appear in their paintings usually wear broad-brimmed hats and are more dashing, often with a rather arrogant bearing, while the women are apt to be beautifully clad ladies in satin dresses rather than the humble women in simple costume that are found in de Hooch's early works. On the other hand, the conception of soldier life in the works of de



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Hooch is akin to that found in the art of Ludolf de Jongh, suggesting that his early tavern and stable scenes found a more immediate source of inspiration in his native city rather than in the centers to the north. Even the touches of humor, which apparently came more naturally to de Jongh, were occasionally attempted, with only modest results, by de Hooch¹⁸.

Although the early de Hooch was clearly influenced by de Jongh, his vision and basic interests differed from those of the older man. Whereas de Jongh's forte is found in the characterization of figures and the frequent emphasis on their plastic form, de Hooch seems never in his long career to have been able to give his figures the sense of animation or ease of movements that was within the ready grasp of de Jongh's talent. In place of de Jongh's careful explanation of their solid form, de Hooch rendered his figures, probably as much through inclination as inability, with often no more than a perfunctory sense of mass, giving instead greater attention to their silhouettes. And while de Jongh's work reflects his ability to depict light adequately under a variety of intensities, light never seems to have presented itself as a challenge to him. He seems never to have set himself to explore its potential and to make it a principal element in his work. He apparently never turned to the nocturnal scenes that represent de Hooch's awakening to the expressive potentials of light.

¹⁸ See de Hooch's *The Empty Glass* in the Boymans Museum, Rotterdam, illustrated in Valentiner, *op. cit.*, p. 16.

21
 Here attributed to
 Ludolf de Jongh
 Tavern Scene
 National Gallery, Prague.

22
 Pieter de Hooch
 Paying the Hostess
 Marquess of Bute Collection,
 London
 Photograph courtesy of the
 Rijksbureau voor Kunst-
 historische Documentatie,
 The Hague.



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And finally, the type of genre practiced by de Hooch in his early years concentrated very strongly on the figures themselves, a type for which he seems to have been ill-suited temperamentally and technically. While de Jongh's ability and interest led him naturally to scenes emphasizing the interaction of figures, frequently with an anecdotal touch, such paintings merely point out the limitation of de Hooch. Within a few years, however, de Hooch's true genius was to find itself, not in the concentration on figures, but in the exploration of the space and light in which they existed.