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A comparison between the landscape decorations on canvas painted between
1675 and 1750 with the theory of Gerard de Lairese

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Content

INTRODUCTION.....	7
CHAPTER 1: ROOM DECORATIONS IN THE PERIOD 1675-1750.....	14
A VARIETY OF WALL DECORATIONS	14
<i>Tapestry.....</i>	<i>14</i>
<i>Gilt leather</i>	<i>16</i>
<i>Velvet.....</i>	<i>18</i>
<i>Wallpaper.....</i>	<i>19</i>
<i>Daniel Marot and room decorations</i>	<i>20</i>
PAINTED DECORATIONS ON CANVAS	22
CHAPTER 2: GERARD DE LAIRESSE, HIS LIFE AND HIS THEORY.....	26
BIOGRAPHY.....	26
GERARD DE LAIRESSE'S <i>THE ART OF PAINTING</i>	29
<i>Theory on landscapes and landscape decorations</i>	<i>32</i>
Of the painting of Rooms	32
Discourse on the Landscapes.....	36
Of the Light, the Forms and the Grouping of Objects in the Landscape.....	39
Of the Staffage of Landscapes	41
Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens, and suchlike	42
Of the beautiful Colouring in Landscapes	44
Of the movement and Modelling of trees lifelike	45
Of the Lights in a Landscape	46
Of the Landscapes in a small Compass	48
Of the word Painterliness	49
Of the Painterly Beauty in the open Air and Of the unlovely and broken down, erroneously named Painterly	50
FOUR ITALIAN LANDSCAPE DECORATIONS FOR THE HOUSE OF JACOB DE FLINES.....	54
<i>A reconstruction of the room and their location.....</i>	<i>56</i>
<i>Theory vs. practice</i>	<i>57</i>

CHAPTER 3: THE DECORATIONS COMPARED TO THE THEORY OF GERARD DE LAIRESSE 63

GERARD HOET	65
1680-1700 – <i>Decoration for the Castle Slangenburg, Aeneas and Dido room</i>	65
Aeneas and Dido room	67
JOHANNES GLAUBER IN COLLABORATION WITH POSSIBLY ABRAHAM OR JOHANNES DE LAIRESSE	70
1692-3 – <i>Decoration for Palace ‘t Loo, Audience room</i>	71
The Audience room	71
DIRCK DALENS III.....	73
1725 – <i>Decoration for the Kabinet der Koningin, Korte Vijverberg 3, The Hague, Left front room</i>	74
Left front room	76
1733 – <i>Decoration for the Nieuwsteeg 31, Leiden, Garden room</i>	79
Garden room.....	79
1733 – <i>Decoration for Huis van Brienen, Herengracht 284, Amsterdam, Great hall</i>	82
Great hall	82
1735 – <i>Decoration for the Hooigracht 39, Leiden, Garden room</i>	86
Garden room.....	86
1742 – <i>Decoration for Castle the Strijdhoeft, Schoorstraat 14, Udenhout</i>	89
The decoration.....	89
1746 – <i>Castle Keppel, Laag Keppel, Music room</i>	93
Music room	93
ISAAC DE MOUCHERON.....	96
1731-1736 – <i>Decoration for the Herengracht 475, Amsterdam, small front room</i>	97
Small front room	97
1734 – <i>Decorations for the Herengracht 168, Amsterdam, both front room as well as inner room</i>	100
Front room with the story of Jephtha.....	101
Inner room with the nine virtues.....	104
ca. 1735 – <i>Decoration for the Herengracht 170, front room</i>	107
Front room.....	108
CONCLUSIONS	111
THE ROOM DECORATIONS PER ARTIST	111
THE ROOM DECORATION IN CHRONOLOGICAL ORDER	115

THE FRAME, THE POSITION OF THE DOORS AND THE LEAVING OUT OF THE DOORS OF THE DECORATION	116
THE LIGHT IN THE DECORATIONS OPPOSITE THE WINDOWS AND THE LANDSCAPE IN A LIMITED SPACE	117
THE USE OF THE VANISHING POINT WITH RESPECT TO THE IDEAL VIEWPOINT.....	118
BIBLIOGRAPHY	122
APPENDIX 1.....	126
A SHORT DESCRIPTION OF THE RULES CONCERNING THE DEPICTION OF A NUMBER OF SCENES FROM A HISTORY AS DISCUSSED BY GERARD DE LAIRESSE IN BOOK II.....	126
A SHORT DESCRIPTION OF THE MOST IMPORTANT RULES CONCERNING THE PAINTING OF CEILINGS DISCUSSED BY GERARD DE LAIRESSE IN BOOK VIII.....	126
APPENDIX 2.....	128
GERARD HOET	128
<i>Castle Slangenburg, Aeneas and Dido room.....</i>	<i>128</i>
JOHANNES GLAUBER, IN COLLABORATION WITH POSSIBLY ABRAHAM OR JOHANNES DE LAIRESSE	129
<i>Palace 't Loo, Audience room</i>	<i>129</i>
5. ITALIAN LANDSCAPE WITH TWO FIGURES NEAR THE WATER.....	129
DIRCK DALENS III.....	130
<i>Kabinet der Koningin, ground floor.....</i>	<i>130</i>
<i>Nieuwsteeg 31, garden room.....</i>	<i>131</i>
<i>Huis van Brienen, great hall.....</i>	<i>132</i>
<i>Hooigracht 39, garden room.....</i>	<i>133</i>
<i>Castle the Strijdhoeft, unknown room.....</i>	<i>134</i>
<i>Castle Keppel, music room.....</i>	<i>135</i>
ISAAC DE MOUCHERON.....	136
<i>Herengracht 475, small front room.....</i>	<i>136</i>
<i>Herengracht 168, the front room.....</i>	<i>137</i>
<i>Herengracht 168, the inner room.....</i>	<i>138</i>
<i>Herengracht 170, the front room.....</i>	<i>139</i>
APPENDIX 3.....	140

APPENDIX 4	170
GERARD HOET	170
<i>1680-1700 – Decoration for the Castle Slangenburg, Aeneas and Dido room</i>	170
JOHANNES GLAUBER IN COLLABORATION WITH POSSIBLY ABRAHAM OR JOHANNES DE LAIRESSE	173
<i>1692-3 – Decoration for Palace ‘t Loo, Audience room</i>	173
DIRCK DALENS III.....	175
<i>1725 – Decoration for the Kabinet der Koningin, Korte Vijverberg 3, The Hague, Left front room</i>	175
<i>1733 – Decoration for the Nieuwsteeg 31, Leiden, Garden room</i>	178
<i>1733 – Decoration for Huis van Brienen, Herengracht 284, Amsterdam, Great hall</i>	181
<i>1735 – Decoration for the Hooigracht 39, Leiden, Garden room</i>	183
<i>1742 – Decoration for Castle the Strijdhoeft, Schoorstraat 14, Udenhout</i>	186
<i>1746 – Castle Keppel, Laag Keppel, Music room</i>	188
ISAAC DE MOUCHERON	191
<i>1731-1736 – Decoration for the Herengracht 475, Amsterdam, small front room</i>	191
<i>1734 – Decorations for the Herengracht 168, Amsterdam, both front room as well as inner room</i>	193
Front room with the story of Jephtha.....	193
Inner room with the nine virtues.....	196
<i>ca. 1735 – Decoration for the Herengracht 170, front room</i>	198

Introduction

In the biography of Adam Pynacker in the *Groote Schouburg* of Houbraken a poem is inserted in which one of his decorations is discussed. He made a landscape decoration for Cornelis Bakker living on the Herengracht 548. It is the first known discussion of a landscape decoration on canvas in Dutch art theoretical literature. In the poem the poet Pieter Verhoek discusses his decoration in comparison with tapestries;

*“My dunkt ik stap alree door dart' le wildernissen
Der weel' ge kruiden, en hoor 't ruisschen van de blaân.
Al wat het oog vermaakt, lacht ons hier lieflyk aan;
PYNACKERS konstpenceel braveert dus de tapyten,
Die lam, en styf, en hart, in kort haar kleuren slyten;
Gelyk de bitt're nyd verbleekt op 's mans bestaan.”¹*

[It seems to me that I tread through playful wildernesses'
Of lush herbs, en hear the rustle of the leaves.
All that pleases the eye, smiles lovingly at us here;
PYNACKERS brush defies consequently the tapestries,
Which are plain, and stiff and hard, in short her colours wear;
As the bitter spite fades on human existence.;
Authors translation]

By the time Houbraken's book was published these canvas decorations were in high demand.² The fact that Verhoek compared the tapestry with the canvas decoration is not

¹ Arnold Houbraken, *De groote Schouburgh der Nederlantsche Konstschilders en schilderessen*, 1718-21, II, p. 98.

unusual, since both types of decoration cover (a part of) the wall and contain the same genres, as histories and landscapes. The tapestries are the oldest type of decorations and were already used in the middle ages. In the seventeenth century they were still considered to be valuable and to provide a room with status. In the beginning of the century the decorations on these tapestries mainly consisted of scenes with large figures. However, in the second half of the century the landscape became a desired genre on the tapestry. Huygens even mentioned one in his poems as bringing the nature outside into the room.³ This statement is of a similar effect as the first three lines of the poem by Verhoek. The room decoration on canvas set in the permanent panelling of the walls was a relatively new type of decoration. At court, in the first half of the seventeenth century, paintings began to be set in the panelling of the walls above the doors or on the chimney breast.⁴ The first documented room (and landscape) decorations on canvas appear in the 1660s, when the wealthy burgers in the Northern Netherlands began to install painted decorations on canvas into their houses.⁵ The room decorations on canvas remained popular in the seventeenth century and throughout the eighteenth century.

Pieter Verhoek was not the only one to prefer the landscapes on canvas decorations. At the time that these painted wall decorations became popular, Gerard de Lairesse, an artist and later art theorist, became a specialist in this type of decoration. De Lairesse was mainly a painter of figures and on these decoration he worked together with his friend and colleague Johannes Glauber, who was an excellent landscape painter. When De Lairesse went blind during the 1690s and became unable to paint, he turned his affection to art theory and started to give lectures.⁶ These lectures were eventually converted into two books. In the second

² C. Willemijn Fock, *Het Nederlands interieur in beeld 1600-1900*, Zwolle 2001, p. 104

³ Fock 2001, p. 101.

⁴ Fock 2001, p. 39; Ekkehard Mai, Sander Paarlberg and Gregor J.M. Weber, *Vom Adel der Malerei. Holland um 1700*, Exh. Cat. Köln/Dordrecht/Kassel (Wallraf-Richartz-Museum & Foundation Corboud, Dordrechts Museum and Museumlandschaft Hessen Kassel) 2006, p. 69.

⁵ Fock 2001, p. 36.

⁶ Lyckle de Vries, *How to create beauty. De Lairesse on the theory and practice of making art*, Leiden 2011, p. 15.

book, his *Groot schilderboek* [The Art of Painting] published in 1707, De Lairese was the first to publish a theory on the painting of landscape decorations on canvas. In the chapter that specifically deals with the room decorations, it is clear that De Lairese prefers landscapes to be painted on canvas decorations in his case over imitation tapestries and regular paintings.⁷

In publications, both the landscape decorations on canvas and the theory of Gerard de Lairese have been researched. The painted landscape decorations on canvas have been researched in various ways, generally as part of the interior, but also specifically as part of a certain building or in combination with other types of decorations. In *Het Nederlandse interieur in beeld 1600 – 1900* and *Leven in toen. Vier eeuwen Nederlands interieur in beeld*, the decorations have been discussed as part of the interior whereby the main focus has been on the history and use of the type of decoration, but not on the content of the decoration (what is depicted on them). In *Het Nederlands interieur in beeld 1600 – 1900* the interior developments are discussed per half century and the focus has been on the history of the type of decoration and its popularity, also in comparison with other types of wall decoration. In *Leven in toen* the room decorations are discussed in the two ways, generally and shortly in the chapter on the development of the interior through the centuries and even shorter when a house, one of the hundred discussed in chronological order, is discussed in more detail. In *Het Kasteel “De Slangenburg” en zijn kunstschaten, Huizen in Nederland. Amsterdam, Paleis Het Loo. Een koninklijk museum* and *Het Kabinet der Koningin. Geschiedenis van het instituut en het huis aan de Korte Vijverberg* the landscape decorations on canvas have been discussed as part of the (history of the) building and its architecture. In these cases the content of the decorations, as what has been painted on the decorations and, in some cases, what is the meaning of the scenes has also been discussed. This is especially the case in the room decoration of the castle the Slangenburg in *Het Kasteel “De Slangenburg” en zijn*

⁷ Gerard de Lairese, *Groot schilderboek*, Amsterdam 1712, Book VI; De Vries 2011, pp. 372-3.

kunstschatten. The landscape decorations on canvas have only been discussed briefly in *Huizen in Nederland. Amsterdam and Paleis Het Loo. Een koninklijk museum*, as part of the history of the architecture of the building. In the last mentioned as part of a description of the Audience room. In *Het Kabinet der Koningin. Geschiedenis van het instituut en het huis aan de Korte Vijverberg* a chapter is dedicated to the decorations the house contains including the landscape decorations on canvas. Within the description, the theme of the room and the scenes that are depicted in the landscape decorations are also extensively discussed. The painted canvas decorations have also been researched as part of a larger group of decorations, as in *Vier eeuwen behang. De geschiedenis van de wandbespanning in Nederland*. In this case the author discussed painted wall hangings and did not differentiate between canvas and paper decorations. Within the chapter dedicated to these painted wall hangings the focus also has been on the history, fabrication and use of the type of wall decoration. However, the painted canvas decorations have never been researched as a subject on their own, contrary to for instance gilt leather (*Goudleer Kinkarakawa. De geschiedenis van het Nederlands goudleer en zijn invloed in Japan*), or wall paper (*Papierbehang. Historie, conservering en restauratie*). The landscape decorations on canvas have also been discussed in publications on artists and their oeuvres. In *Isaac de Moucheron (1667-1744)*, but also more specifically in the oeuvre of the artist as a painter of landscape decorations in an unpublished dissertation, *De Landschappen van Dirk Dalens III (1688-1753) in de achttiende-eeuwse decoratieve schilderkunst*.

Both Gerard de Lairese and the art theory described by him have been researched to a certain extent. Gerard de Lairese's biography already appeared in Houbraken's *De groote Schouburgh der Nederlantsche Konstschilders en schilderessen*. Gerard de Lairese's oeuvre has been published by Alain Roy in *Gérard de Lairese (1640-1711)*, but his oeuvre of ceiling and wall paintings has also been discussed separately in *Gerard de Lairese als plafond- en*

kamerschilder. His theoretical legacy, like his oeuvre, has also been researched and published on (sometimes in combination with the practice of painting), as in *some remarks on Lairese's Groot schilderboek*, *In search of classical form: Gerard de Lairese's Groot schilderboek and seventeenth-century Dutch genre painting*, *Gerard de Lairese: an artist between stage and studio* and *How to create beauty: De Lairese on the theory and practice of making art*. In this last book, the Lyckle de Vries discussed the first six books of De Lairese's *Art of Painting* (that constitute the first part of the book), including the book on landscapes. De Lairese's book on landscapes has also been discussed and commented on by Werner Busch in his *Landschaftsmalerei*. Certain aspects connected to De Lairese's *Groot schilderboek* and his book on landscapes in particular have received separate attention, as the word painterly in *Schilderachtigheid: discussions of a seventeenth-century term and concept*.

Nonetheless, both the landscape decorations on canvas as the theory of Gerard de Lairese have never been researched in comparison with each other. In this thesis I will use the theory of Gerard de Lairese on landscape decorations on canvas as the starting point for the research on the remaining landscape decorations on canvas. The aim of my thesis will be to determine to what extent the theory described by Gerard de Lairese in his *Groot schilderboek* on landscape decorations is applied by the painters of landscape decorations between 1675-1750 in the Northern Netherlands. It will not be a research to establish cause and effect, did the painters follow Gerard de Lairese's theory or did Gerard de Lairese describe the practice of the time, because the number of decorations of the period before the publication of De Lairese's book is therefore not representative. However, the theory of De Lairese will be compared to the decorations to establish which aspects were generally depicted and which were not, perhaps more dependent on the artist or the customer. Did the application of an aspect or not change through time or was it more dependent on the artist whether it was applied or not? The decorations that will be used for this comparison are the

decorations still situated in the context of a room, because this is emphasized by De Lairese in his theory on landscape decorations on canvas. Especially the division of the room concerning the windows, doors and mantelpiece are prominent in his theory in the chapter especially assigned to the room decorations on canvas. The decorations will also date from the period 1675-1750, because within this period the type of landscape that was desired was roughly the same, namely the Italianate or Arcadian landscape and this period surrounds the publication date of De Lairese's book. The landscapes most preferred by De Lairese are the Antique landscapes (made Antique by their Antique staffage) and against the improbable combination of the two. The Italianate and Arcadian landscapes mostly correspond to this preference and since art theory in general also changes over time, the period surrounding the publication date is therefore the most relevant. In the beginning of the period De Lairese would have also been active as a painter himself (most likely applying in practice what he would later lecture in theory). Overall, not many of the landscape decorations on canvas have survived (many suffered due to a change in fashion, a change in function of the room, humidity, fire, neglect etc.), and only twelve can be used for the comparison.

Before discussing the theory of De Lairese and the comparison with the landscape decorations on canvas, the different types of will be described. The first chapter contains descriptions of different types of room decorations that were available in the period from 1675 to 1750 and gives an overview of the choices a customer for a new room decoration had. The tapestries as mentioned before are a relatively direct competitor, but are definitely not the only one. Gilt leather was also still available and at the end of the seventeenth century wallpaper also came on the market.

Chapter two deals with De Lairese's life and theory. The chapter begins with a short biography of his life to give an idea of his training and describes aspects of his life that would have influenced his idea on art (e.g. his contact to the society *Nil Volentibus Arduum*). It also

gives a description of his theory relevant to the painting of landscape decorations on canvas. In *The Art of Painting* De Lairesse dedicated book VI to landscapes, including one chapter to the painting of rooms. Yet, not all of the chapters are relevant to the painting of landscapes on room decorations and therefore a selection has been made. At the end of the chapter four Italian landscape decorations for the house of Jacob de Flines painted by Gerard de Lairesse and Johannes Glauber will be discussed. Since the decorations are no longer located in a room, but are part of the collection of a museum a reconstruction is made on the basis of De Lairesse's theory. Lastly, the decorations will be compared to De Lairesse's theory to assess whether De Lairesse and Glauber used the rules later published in De Lairesse's theory.

The comparison of the landscape decorations on canvas with the theory of De Lairesse occupies chapter three. The decorations will be discussed per artist and per artist in chronological order. The order in which the artists are discussed is dependent on the oldest dated decoration that will be discussed and as a result there is a certain chronology in the decorations. Every artist has been given a short introduction and each decoration is introduced with a short history of the decoration in combination with the house.

Chapter 1: Room decorations in the period 1675-1750

At the end of the seventeenth century and the first half of the eighteenth century house owners could choose, when decorating a room, a variety of different wall decorations (the painted decorations on canvas were one of the many choices available at the time). The different wall decorations came in different materials, whereby every material had its own advantages, disadvantages and degree of luxury. All these aspects had an effect on the decision of the house owner and his or her choice of decoration. In this chapter I will discuss a number of wall decorations to give an idea of what was available and fashionable at the time.

A variety of wall decorations

Tapestry

The ‘oldest’ or longest existing wall decoration, a house owner could choose to decorate a room, was tapestry. It already existed in the Middle Ages, but was still in high demand in the seventeenth century. In the Middle Ages tapestries were used as wall decorations by the court and nobility, because tapestries could be easily transported from one room or home to another and gave the room where they hung an impressive character.⁸ Due to this they went well with the mobile lifestyle of the court and nobility at the time, travelling as they did from one of the families estates to another. In the seventeenth century the society in the Northern Netherlands had changed and it was here that besides the court, the burgers, consisting of regents and wealthy merchants, had become an influential and powerful group in society. The wealthy burgers of the Northern Netherlands had, in contrast to the mobile lifestyles of the court and aristocracy of old, a more static lifestyle, but nonetheless tapestries

⁸ Fock 2001, p. 36; Peter Thornton, *Seventeenth-Century Interior Decoration in England, France and Holland*, New Haven/London 1978, pp. 107-8.

also became a status symbol of this elite.⁹ However, this status did not come without a price, because tapestries were a costly decoration. They were the most expensive of all the wall decorations in the seventeenth century. On average the price of tapestry was three to ten guilders per yard, but due to the use of gold threads or silk the price could be as high as 30 guilders per yard.¹⁰ At the time that the wealthy burgers started to purchase tapestries, tapestry workshops were established in the Northern Netherlands by weavers that had immigrated from the Southern Netherlands. These tapestry workshops were mainly established in the cities of Holland and Zeeland and able to fulfill the demand in tapestries.¹¹ In the first half of the seventeenth century the decoration on most tapestries consisted of large figures (e.g. histories), but in the second half of the century this started to change. During the second half of the century landscapes and *verdures* became desired subject matters as well. Huygens, in one of his poems, described the landscapes depicted on tapestries as bringing the ‘*buytenbosch*’ [the woods] inside the room.¹² Tapestries remained a desired wall decoration in the first half of the eighteenth century and also the most precious of all wall decorations.¹³ During the eighteenth century, however, tapestries were subjected to the rivalry of, amongst others, painted wall decorations on canvas and imitation tapestries. An imitation tapestry consisted of a roughly woven linen surface which was painted with tempera or matt paint to resemble a woven tapestry.¹⁴ These imitation tapestries, usually with a depiction like those found in tapestries, were considerably cheaper than the woven tapestries, which remained a status symbol throughout the period 1675-1750. Besides tapestries there were other woven

⁹ Fock 2001, p. 36.

¹⁰ C. Willemijn Fock, ‘Kleet den wandt van ’t graft pallas in tapijt: ontzie geen kosten. Tapijten in het burgerinterieur ten tijde van de Republiek’, *Textielhistorische Bijdragen* 37 (1997), p. 56; Mai, Paarlberg, Weber 2006, p. 66.

¹¹ Fock 2001, p. 36; Mai, Paarlberg, Weber 2006, p. 66.

¹² Fock 2001, p. 101; Mai, Paarlberg, Weber 2006, p. 66; Constantijn Huygens, *Gedichten. Deel 6:1656-1661*, Groningen 1896, p. 18.

¹³ Bert Maes, Richard Harmanni and Judith Bohan, *Papierbehang. Historie, conservering en restauratie*, issue 17, nr. 49, Den Haag 2011, p. 13; Fock 2001, p. 191.

¹⁴ Fock 2001, p. 191; Maes, Harmanni and Bohan 2011, p. 13.

fabrics which were used as wall decorations too. These usually did not have a figural or pictorial depiction like the tapestries or its imitation, but a more decorative or ornamental decoration (e.g. (embroidered, striped or flower patterned) satin, silk or damask). At the beginning of the seventeenth century these fabrics were predominantly used by the court. During the 1660s the textiles started to appear more and more in the houses of wealthy burgers as well, in particular striped fabrics became fashionable.¹⁵

Gilt leather

Besides woven wall decorations, there were other types of wall decorations in demand during the last quarter of the seventeenth and first half of the eighteenth century. One of these other types of wall decorations was gilt leather. Gilt leather was, like tapestries, also used to give a room a certain feeling of status and was also an expensive wall decoration. This was mainly due to the fact that it was a labour intensive product to manufacture, the leather needing to undergo about forty steps in the production process.¹⁶ The price of gilt leather varied between two and six guilders per yard.¹⁷ It was made of calfskin and was covered with a thin layer of silver, finished with a yellow-brown varnish to give it a golden appearance.¹⁸ Gilt leather is thought to have originally come from Ghadames, a city in present-day Libya, which according to a twelfth century writer was famous for its gilt leather.¹⁹ At the time this text was written, however, gilt leather was already produced in Spain also, for instance in Cordoba.²⁰ The first production in the Northern Netherlands most likely started at the beginning of the seventeenth century. The first patent on the making of gilt or silver plated

¹⁵ Fock 2001, pp. 37, 102.

¹⁶ Frits Scholten (ed.), *Goudleer Kinkarakawa. De geschiedenis van het Nederlands goudleer en zijn invloed in Japan*, Zwolle 1989, p. 10.

¹⁷ Fock 2001, p. 39.

¹⁸ Scholten 1989, p. 10, 13-6.

¹⁹ Eloy Koldewey, 'Reliëfs in goud. Goudleerbehang van de zestiende tot de achttiende eeuw', *Volkscultuur, tijdschrift over tradities en tijdschetsen* 9 (1992) 1 (Tussen plafond en plint. Cultuurgeschiedenis van het behang), p. 20.

²⁰ Koldewey 1992, pp. 20-2; Scholten 1989, p. 18.

leather was issued by the States of Holland on December 7th 1612 to Claes Jacobsz, followed by a patent for a different method of producing gilt leather on December 13th 1613 to Hans le Maire and Jacob Dircxz. de Swart.²¹ The first was a patent for gilt leather as it was also made in Spain, which was flat leather on which the decorative pattern or image was pressed with a wooden printing plate. A stamp with smaller ornaments was used to finish the pattern or image.²² The second patent was for the production of gilt leather made with a copper printing plate.²³ On August 5th 1628 De Swart was given another patent for the production of gilt leather, not only for a different production process, but also for a different type of product. De Swart had invented a process with which he could produce gilt leather in high relief and it was this type of gilt leather made in the Northern Netherlands that eventually became renowned throughout Europe.²⁴ The gilt leather discussed here was still made in individual sheets, as large as the size of the printing plate (commonly 65 × 75 cm.), and when the sheets were combined would form an overall pattern. However, in the course of the seventeenth century gilt leather was also produced in rolls that could cover a part of the wall from floor to ceiling without visible seams. Eventually even wall decorations covering the entire wall were produced, but when such rolls and entire wall coverings were first produced in the seventeenth century is not known.²⁵ At the end of the seventeenth and in the beginning of the eighteenth century the French style became more fashionable and Daniel Marot's decorations (which will be later discussed in this chapter) and publications became a source of inspiration. This also had an effect on the production of gilt leather, which became more subject to French taste and Daniel Marot's designs. This gilt leather was usually no longer produced in high

²¹ Scholten 1989, p. 23.

²² Scholten 1989, p. 53; Fock 2001, p. 39.

²³ Scholten 1989, p. 53.

²⁴ Scholten 1989, p. 54; Fock 2001, p. 39.

²⁵ Scholten 1989, pp. 56-8; Fock 2001, p. 191.

relief, but in low relief.²⁶ With this new French idiom and low relief gilt leather remained popular throughout the eighteenth century.²⁷

Velvet

A woven fabric that was already used as a wall decoration in the seventeenth century, but of which the popularity rose in the eighteenth century due to a technical and product innovation was Velvet.²⁸ I will discuss this woven fabric separately, because it also had an imitation whereby canvas was used as the ground surface. Velvet is a woven fabric whereby the pile is made of silk or wool of sheep and it became more popular in the eighteenth century due to the invention that became known as velours d'Utrecht. The pile of this fabric was not made of the wool of sheep, but of goat (mohair), which gave the wall decoration a silky gloss.²⁹ The velours was, after weaving, pressed with a cylinder containing a pattern in relief, which if desired was afterwards shaved into shape, creating a continuous vertical pattern, usually consisting of flowers.³⁰ Besides flower patterns, producers of velours d'Utrecht could also make it according to a design of Daniel Marot, who had published designs especially for the decorations of fabrics and velours.³¹ In Utrecht, around 1730, the fabrication of velvet started to blossom due to the weaver Daniel Havart.³² It is likely that this is why it became customary to speak of this product as velours d'Utrecht, regardless of where it was made. As mentioned before, a more cheaper imitation of this fabric existed, namely flock hangings. These were made on a linen underground that was treated with a primer to give it a smoother surface. Glue was then added on the surface with the aid of templates containing a certain

²⁶ Scholten 1989, pp. 60-1; Fock 2001, p. 103.

²⁷ Fock 2001, p. 191.

²⁸ Fock 2001, p. 193.

²⁹ J.H.P. Heesters, *Vier eeuwen behang. De geschiedenis van de wandbespanning in Nederland*, Delft, 1988, p. 21.

³⁰ Fock 2001, p. 193.

³¹ Fock 2001, pp. 193, 206.

³² Fock 2001, p. 193.

pattern onto which very fine woollen fluff was distributed, which would only stick to the glued pattern.³³ The oldest known flock hangings were made in one colour, but in the second half of the seventeenth and the beginning of the eighteenth century multiple colours of fluff were used for the production of flock hangings. Nonetheless, with both types of flock hangings the colour of the pattern was darker than the smooth surface.³⁴ With flock hangings too, the publications of Daniel Marot's designs could have been used for the patterns applied.³⁵

Wallpaper

The last type of wall decoration discussed here will be wallpaper. Before paper was used as wallpaper it was used as decorative paper. The oldest examples of the use of this paper in the Northern Netherlands date from roughly the last quarter of the sixteenth century, when decorative paper was used to adorn the beams of ceilings. However, besides adorning the beams of ceilings, decorative paper was also used on book covers and trunks and it was used to coat furniture (although in the Northern Netherlands this was less common than for instance in France).³⁶ Jean Papillon was, at the end of the seventeenth century, probably the first who used paper to decorate walls. Papillon still printed a pattern on every sheet of paper individually, but he had designed his patterns in such a manner, that when applied, his sheets not only individually, but also together would show an overall pattern.³⁷ In 1766 his son published a book on the practice of making wallpaper, in which engravings (based on drawings made around 1738) show the practice in images. Through this book and these images a lot is known of the workshop of Jean Papillon and the method for making wallpaper

³³ Maes, Harmanni and Bohan 2011, p. 13; Heesters 1988, pp. 13-4.

³⁴ Heesters 1988, p.18; Maes, Harmanni and Bohan 2011, p. 13.

³⁵ Fock 2001, p. 193.

³⁶ Maes, Harmanni and Bohan 2011, pp. 11-2; Marieke Knuijt, 'Papier op de muur. Een inleidende verkenning', *Volkscultuur, tijdschrift over tradities en tijdsverschijnselen* 9 (1992) 1(Tussen plafond en plint. Cultuurgeschiedenis van het behang), pp. 6-7.

³⁷ Maes, Harmanni and Bohan 2011, p. 16; Knuijt 1992, p. 7.

in the eighteenth century.³⁸ At the end of the seventeenth and the first half of the eighteenth century wallpaper was made by pressing a pattern with a wooden printing block on the paper. Engravers made wooden printing blocks in the same technique as those that were already in use at that time by workshops printing on fabrics. The paper, as mentioned before, was printed in individual sheets, which could vary in size, from 20 × 29 cm., as the smallest to 55 × 65 cm. as the largest.³⁹ In the second half of the eighteenth century, the individual sheets of paper were attached to each other to form strips of wallpaper. This speeded up the production of wallpaper and it made it easier and simpler to fit the patterns together.⁴⁰ At the end of the eighteenth century wallpaper possibly led to a decline of the use of other types of wall decorations. Wallpaper was a relatively cheap wall decoration, that was also easy to replace. Therefore, with wallpaper, it was simpler for a house owner to keep up to date with the fashion of interior decoration. Besides that, it became desirable to bring more light in the house and this too possibly led to the decline in the use of decorations such as tapestries, gilt leather, velours d'Utrecht and painted decorations in dark tones.⁴¹

Daniel Marot and room decorations

In the period 1675-1750 a house owner could choose from a variety of different wall decorations. To be able to meet a large demand, decorators were able to supply their customers with different types of wall decorations and also with a growing supply of cheaper decorations (due to the use of cheaper materials), made in so called 'behangselfabrycken' [decorating factories; authors translation].⁴² In 1734 a decorator from Amsterdam, Jan Smit, advertised with a large supply of different types of wall decorations in an etching. Smit had already advertised twice before, once in an Amsterdam newspaper and once in a newspaper of

³⁸ Maes, Harmanni and Bohan 2011, pp. 16-7; Knuijt 1992, pp. 7-9.

³⁹ Heesters 1988, pp. 64-8.

⁴⁰ Maes, Harmanni and Bohan 2011, p. 17; Knuijt 1992, p. 9.

⁴¹ Fock 2001, p. 271.

⁴² Fock 2001, pp. 191-2.

The Hague. Smit owned a Tapestry workshop where he, according to the etching, also produced painted decorations with various subjects, an imitation of brocade, and a variety of printed cotton ducks.⁴³ Besides different types of wall decorations, also entire room decorations could be acquired. At the end of the seventeenth century, the style and fashion from France gained more influence, which also included the fashion of an interior decoration, that focussed on creating harmony and unity in the entire room. This was done by matching everything in the room, not only the walls and ceiling, but also the furniture.⁴⁴ It was not until the arrival of the Huguenot Daniel Marot around 1685, who was the first designer of such room decorations in the Northern Netherlands, that these entire room decorations also were applied to interiors in the Northern Netherlands. Other artists started to emulate his work later on, and began to design (parts of) rooms as well, but Marot remained the most influential designer. After his arrival in Holland, Marot started working for the court of stadholder, but a year after the death of William III (in 1702), Marot moved to Amsterdam to provide decorations for the regents and merchants there. In 1703 Marot also published about 120 of his designs hoping to expand his clientele. In 1712 Marot published a second issue, consisting of 230 designs.⁴⁵ His stay in Amsterdam proved to be temporary, because in 1717 Marot moved back to The Hague. Marot, in his designs for the decoration of the rooms, also paid attention to the decoration of the walls, which he usually arranged in a rhythmic and symmetrical division. To obtain this rhythmic division Marot could use either fabric or wood panelling. If the location of a door did not suit his design or the symmetry of the room, the door was made invisible and hidden in the wall decoration, Also, a fake door could be used to give the appearance of symmetry.⁴⁶ Marot also used the mirror as part of the decoration of the room. It was first used as an individual decoration in the form of a chimney-piece, but in the

⁴³ Fock 2001, p. 231.

⁴⁴ Mai, Paarlberg and Weber 2006, p. 72.

⁴⁵ Fock 2001, pp. 81, 181.

⁴⁶ Mai, Paarlberg and Weber 2006, pp. 65, 74-5.

eighteenth century it was also used as part of the wall decoration or wall covering.⁴⁷ To decorate the chimney Marot not only used mirrors but also porcelain. Marot used wooden supports to place the porcelain in a certain decorative and symmetrical scheme on the chimney.⁴⁸ Besides the decoration of walls, Marot also designed ceiling decorations. He designed them in such a manner that it appeared as if there was no ceiling, for instance as if one could look from the room to the sky outside or as though if one was looking at a large dome instead of a (flat) ceiling. In this he differed from Gerard de Lairesse to whom the ceiling always had to keep the appearance of a ceiling.⁴⁹ The natural division of the ceiling due to the beams, according to De Lairesse, was not to be disturbed and in that sense the ceiling had to remain a ceiling. However, within this division, the artist was able to paint an ‘open’ view (a view to sky) possibly with Gods on clouds drifting by or (in the middle plane) with architectural features as balustrades, etc.⁵⁰ During his career Marot did not keep up with the fashion in France, but varied on the fashion he had beheld in France before moving to the Northern Netherlands. This made his designs a little old-fashioned in the end, but his designs remained in demand even when he had reached the age of 75.⁵¹

Painted decorations on canvas

The painted decoration on canvas was yet another wall decoration that could be chosen to decorate a room. When decorated in this manner the rooms were also called *kamers in het rond* [a room with decorations all around; authors translation].⁵² The first painted canvas decorations were imitations of tapestries made by applying a matt paint on a roughly woven

⁴⁷ Mai, Paarlberg and Weber 2006, pp. 75-6; Fock 2001, p. 84.

⁴⁸ Mai, Paarlberg and Weber 2006, p. 75.

⁴⁹ Mai, Paarlberg and Weber 2006, p. 76; Fock 2001, p. 91.

⁵⁰ De Lairesse 1712, Book VIII, pp. 149-55.

⁵¹ Fock 2001, pp. 82, 181.

⁵² Mai, Paarlberg and Weber 2006, pp. 70, 81.

linen canvas (already mentioned before).⁵³ However, the painted decorations on canvas to be discussed here resemble paintings and are also painted by artist-painters, although they are set in the wall panelling and are of a relatively large size (usually covering the wall from the wainscoting to the ceiling).

The canvas of the painted decorations was made up of one or more strips of a (finely) woven linen. In case the decoration consisted of more strips, they were sown together to form one large surface. The surface was first treated with a glue to make the fabric less porous. Thereafter the surface was treated with an adhesive putty sometimes containing boiled oil to improve the resilience of the fabric. After this treatment the surface received two layers of putty, making the surface more even. Then the surface was sanded and the seams treated to prevent them from tearing. Lastly the canvas was treated with a primer (to make the surface smooth) and was painted with the decoration desired for the room.⁵⁴

About these painted decorations on canvas in the first half of the seventeenth century information is scarce. It was at court, during this time, that paintings (in the beginning chimney pieces, later also pieces above doors) began to be incorporated into the permanent panelling of the walls.⁵⁵ It was not until the 1660s that the wealthy burgers began to install painted decorations on canvas as room decorations in their houses.⁵⁶ As far as we know, the first artist-painter to paint such large canvasses for the decoration of walls was Adam Pynacker.⁵⁷ The landscape decoration Pynacker made for Cornelis Backer in the Herengracht 548 was even mentioned in a poem, in which his painted canvasses were compared to tapestries.⁵⁸ According to the poet Pieter Verhoek, Pynacker's painted decoration surpassed

⁵³ Richard Harmanni, *Jurriaan Andriessen (1742 – 1819). Een schoon vergezicht*, Zwolle 2009, p. 26.

⁵⁴ Heesters 1988, pp. 46-7.

⁵⁵ Fock 2001, p. 39; Mai, Paarlberg and Weber 2006, p. 69.

⁵⁶ Fock 2001, p. 104.

⁵⁷ Harmanni 2009, p. 27.

⁵⁸ Fock 2001, p. 104; Houbraken 1718-21, II, pp. 96-9.

the tapestry decorations due to the bright colours the artist had used for his decoration.⁵⁹ The comparison with tapestries was not that strange, since both types of decorations were used to bring the ‘*Buytenbosch*’ inside the house. Even though, such painted wall decorations became popular in the seventeenth century, it was not until the eighteenth century that they were highly demanded.⁶⁰ This demand probably also led to the emergence of the ‘*behangselfabrycken*’ which produced painted decorations, but on a cheaper ground surface and with standard patterns and motifs, which made these decorations less expensive.⁶¹

The painted wall decorations on canvas in the eighteenth century consisted of roughly three different genres, the figural piece, the landscape and the decorative piece. The figural piece was particularly in demand in the first half of the eighteenth century. When looking at the genre of landscapes, the Italianate or Arcadian landscape was desired from the 1660s to the middle of the eighteenth century, while in the second half of the century the Dutch landscape gained in popularity.⁶² During the seventeenth century the Italianate landscape had become a popular topic, and it was produced by three generations of Italianates. Adam Pynacker was a painter belonging to the second generation of Italianates. The Italianate landscape was not only continued by the painters of the third generation, but also by the painters of wall decorations. The two main representatives of the Italianate or Arcadian landscape as a wall decoration on canvas in the first half of the eighteenth century were Isaac de Moucheron and Dirck Dalens III.

At the time that these painted wall decorations became popular in the seventeenth century, Gerard de Lairese, an artist and art theorist, became a specialist in this type of decoration. De Lairese was mainly a painter of figures and on these decorations he worked

⁵⁹ Houbraken 1718-21, dl II, pp. 96-9.

⁶⁰ Fock 2001, p. 104.

⁶¹ Fock 2001, pp. 191-2.

⁶² Wiepke Loos, Robert-Jan te Rijdt and Marjan van Heteren, *Langs velden en wegen. De verbeelding van het landschap in de 18^{de} en 19^{de} eeuw*, Exh. cat. Amsterdam (Rijksmuseum) 1997, pp. 39-40.

together with his friend and colleague Johannes Glauber, who was an excellent landscape painter. In 1707 Gerard de Lairesse published his *Groot schilderboek*, in which he discussed the theory of, amongst others, landscapes and how to apply them as wall decorations.⁶³ In the next chapter I will give an overview of Gerard de Lairesse's life and I will discuss his theory.

⁶³ Gerard de Lairesse, *Groot schilderboek*, Reprint, Volumes 1 and 2, Doornspijk 1969.

Chapter 2: Gerard de Lairesse, his life and his theory.

Biography

Gerard de Lairesse was born in 1641 in Liège as a son of the painter Reinier de Lairesse, who was also his first teacher and Catherine Taulier. Possibly he was later also educated by Bartholet Flémal, a famous artist also active in Liège.⁶⁴ Due to a ‘love affair’ De Lairesse fled from Liège, with his fiancée Marie Salme, to the Northern Netherlands. During their journey they got married and arrived in Utrecht in April 1664.⁶⁵ Almost a year later, on April 4th 1665, their son Andries was baptized.⁶⁶ According to Houbraken, De Lairesse did not find in Utrecht what he needed to sustain a living by painting ‘art works’ and therefore, out of necessity, also had to paint signboards and fire screens.⁶⁷ Later in 1665, De Lairesse moved to Amsterdam to work for the artist-painter Gerrit Uylenburgh, who after seeing De Lairesse’s works wanted him to work in his studio.⁶⁸ Gerard De Lairesse, however, did not stay long in Uylenburgh’s studio, because eight weeks later, after being praised as an artist by the customers and being offered more money, he started working as an independent artist with his own studio.⁶⁹ After relating this in De Lairesse’s biography, Houbraken also mentions that De Lairesse created a variety of artworks, including paintings, ceilings, room decorations and etchings and that De Lairesse, throughout his life created so many works of art, that the descendants, when told, would not believe that one person could have created that within a lifetime.⁷⁰

⁶⁴ Houbraken 1718-21, III, pp. 106-7; Alain Roy, *Gérard de Lairesse (1640-1711)*, Paris 1992, p. 43.

⁶⁵ De Vries 2011, p. 13; Roy 1992, pp. 45-6; J. J. M. Timmers, *Gérard Lairesse*, dissertation Catholic University Nijmegen 1942, pp. 8-9.

⁶⁶ Claus Kemmer, ‘Alain Roy, Gérard de Lairesse 1640-1711’, *Simiolus* 23 (1995) 2/3, p. 189.

⁶⁷ Houbraken 1718-21, III, p. 109.

⁶⁸ Houbraken 1718-21, III, pp. 109-10; Timmers 1942, pp. 9-10; Lyckle de Vries, *Gerard de Lairesse. An Artist between Stage and Studio*, Amsterdam 1998, pp. 4-5.

⁶⁹ Houbraken 1718-21, III, p. 111; De Vries 2011, p. 14.

⁷⁰ Houbraken 1718-21, III, p. 111.

That De Lairese painted so numerous an amount of art works, and more specifically ceiling and wall decorations, was partly because De Lairese was one of the few artists who successfully created works of art on such a large scale and subsequently received many commissions to paint both wall and ceiling decorations.⁷¹ After the second Anglo-Dutch war (1665-1667), people became more prosperous and the wealthiest inhabitants of Amsterdam began decorating their new houses (mainly built on the canals of Amsterdam). Painted wall decorations covering the entire (length of the) walls also became, after being introduced by the Prince of Orange in his palaces, popular with the wealthy burgers in Amsterdam during that time and provided Gerard de Lairese with a source of income.⁷² Another factor that partly contributed to De Lairese's large production was his contact with the society *Nil Volentibus Arduum* [nothing is arduous for those who want it].⁷³ The society was founded in 1669 by nine influential citizens of Amsterdam, amongst others Andries Pels and Lodewijk Meyer.⁷⁴ Lodewijk Meyer was a member of the board of the theatre up to 1668 and Andries Pels was an important member who published two theoretical texts himself. The society was occupied with the theatre and was mainly responsible for the application of the French-classicistic theatre rules in the plays of the Northern Netherlands. The members held weekly meetings discussing subjects of poetry, philosophy and rhetoric.⁷⁵ The members of the society also re-translated plays that had previously been translated and were already performed in the Amsterdam theatre, to provide them with commentaries, which was unusual at the time.⁷⁶ De Lairese never became a member of the society. However, in 1676 and possibly also later, the

⁷¹ De Vries 2011, p. 14.

⁷² De Vries 2011, p. 14.

⁷³ Kemmer 1995, p. 189; De Vries 2011, p. 14.

⁷⁴ Antonius Johannes Engbert Harmsen, *Onderwys in de tooneel-poëzy. De opvattingen over toneel van het Kunstgenootschap Nil Volentibus Arduum*, dissertation University of Amsterdam 1989, p. 1. The other seven founders are Willem Blaeu, David Lingelbach, Joannes Antonides van der Goes, Ysbrand Vincent, Joannes Bouwmeester, Antonius van Koppenol en dr. Moesman Dop.

⁷⁵ Tanja Holzhey and Kornee van der Haven, *Tieranny van eigenbaat (1679). Toneel als wapen tegen Oranje*, Zoeterwoude 2008, pp. 15-7.

⁷⁶ Holzhey and Van der Haven 2008, pp. 17-8; Harmsen 1989, pp.1-2.

meetings were held in his house. The society, on the other hand, gave De Lairese the commission to paint three large stage sets for the theatre (which became the theatres most renowned stages and De Lairese's best known works, but unfortunately the theatre with its stage sets was destroyed by fire in 1772).⁷⁷ This connection with the society not only brought De Lairese in contact with influential members of the Amsterdam elite, but also brought him in contact with a certain theory and mindset.⁷⁸

De Lairese did not paint all the room decorations by himself, but also painted them in collaboration with Johannes Glauber. Glauber painted the landscapes to which De Lairese added the figures. As already mentioned, De Lairese painted various objects including numerous room decorations, but unfortunately only a few of these room decorations have remained.⁷⁹ Many did not survive a change in fashion of interior decoration, which usually led to a removal of the canvas decoration from the wall. The decorations were then stored or sold on, but there were also other factors that contributed to the decline in number, amongst others a change in ownership of the house, a change in the function of the house/room, or simply humidity, fire and neglect.⁸⁰ Only one of the remaining room decorations of Gerard de Lairese, in collaboration with Johannes Glauber, can be categorized as a landscape decoration (a decoration where the landscape plays the most dominant role), which will be discussed later on in this chapter.

Due to his loss of eyesight during the 1690s, De Lairese's career as a painter ended. With this De Lairese also lost his main source of income and therefore had to provide an income by other means, which in De Lairese's case was by giving public lectures on art. The lectures eventually resulted in two publications, one on drawing, the *Grondlegginge ter*

⁷⁷ De Vries 2011, p. 14; De Vries 1998, pp. 135-6.

⁷⁸ Kemmer 1995, p. 189; De Vries 1998, pp. 90-2, 135-48; De Vries 2011, p. 14. The influence of the society on Gerard de Lairese will be discussed in the next chapter.

⁷⁹ Houbraken 1718-21, III, p. 111; D.P. Snoep, 'Gerard Lairese als plafond- en kamerschilder', *Bulletin van het Rijksmuseum* 18 (1970) 4 (december), pp. 159-213.

⁸⁰ De Vries 1998, p. 6.

Teekenkonst [Fundamentals of the Art of Drawing] in 1701, and another on painting, the *Groot Schilderboek* [The Art of Painting], published in 1707.⁸¹ In this last book De Lairese not only wrote a theory on what art should be, but also gave practical instructions, as a painter to other painters, to enable them to achieve the art as described by him. The book therefore not only deals with theory, but also with the practice of painting. This is also reflected in its subtitle *Waar in de Schilderkonst in al haar Deelen Grondig werd onderwezen, ...* [The Art of Painting in All its Branches Methodically demonstrated ...].⁸² Important to note here is that De Lairese could only see until the 1690s and that his vision on art reflects on and responds to what was happening at that time. This means that the book, although published in the beginning of the eighteenth century, deals with trends of the end of the seventeenth century. However, the book, in the beginning of the eighteenth century was still very up-to-date, was widely read and remained popular until the beginning of the nineteenth century, until the book no longer described the theory and practice that was in demand. During the eighteenth century it was also translated into German, English and French.⁸³

Gerard de Lairese's *The Art of Painting*

The Art of Painting, as stated in the name of the book, deals with the subject of painting. The book, containing over 800 pages, is divided in two parts and in total consists of thirteen smaller books. The first five books concern general subjects, as beauty, composition, colours and light, whereby the figural compositions are discussed in the second and third books dealing with composition and the Antique and Modern art of painting.⁸⁴ The books six to thirteen deal with specialties as landscape, portraiture, still-life, etc, whereby book six deals

⁸¹ De Vries 2011, pp. 13, 15.

⁸² De Lairese 1712, title page; Translation from Gerard de Lairese, *The Art of Painting*, translated by John Frederick Fritsch, London 1738, title page.

⁸³ Roy 1992, pp. 536-7; Kemmer 1995, p.191. The first German translation was published in 1728, the first English translation in 1738 and the first French translation in 1787.

⁸⁴ De Vries 2011, p. 18.

with landscapes including landscapes as room decorations and book eight with ceiling decorations. Gerard de Lairese's theory is the first theory produced in the Northern Netherlands that treats the room and ceiling decorations on canvas, most likely since Gerard de Lairese had been a specialist in that field himself and such decorations only came in vogue during the second half of the seventeenth century. Previous publications on the art of painting did not discuss the application of wall and ceiling decorations very extensively. For instance, it is shortly discussed by Karel van Mander, although more in the Italian manner of making fresco's which in the moist conditions of the Northern Netherlands was not ideal and it is also mentioned by Goeree although more in the sense of the place of wall decorations within the architecture of the room (Goeree writing on architecture rather than decoration).⁸⁵ The previous theories were, like De Lairese's, influenced to a certain degree by Antiquity too. Van Mander already used the writings of Pliny to write about painters as Ludius and Apelles. Van Hoogstraten was also influenced by ancient texts, which is already noticeable in the introduction of his book where he discusses philosophers and artists from Antiquity, as for instance Aristotle and Apelles.⁸⁶ However, Gerard de Lairese's theory was in addition also influenced by the theory and mindset of the society *Nil Volentibus Arduum*. The unity of time and place, played a significant role in the theory on plays and theatre of the society *Nil Volentibus Arduum*, but was also important to De Lairese. An important aspect of the unity of time and place for the society was probability, or the likelihood that the act performed on stage could have happened in reality.⁸⁷ De Lairese also advised painters to create a certain unity of time and place, for instance when he discusses the difference between natural and

⁸⁵ Karel van Mander, *Het schilder-boeck*, Haarlem 1604, Reprint, Utrecht 1969, pp. *7r, 7r, 87v; De Vries 2011, p. 25; W. Goeree, *d'Algemeene Bouwkunde, Volgens d'Antyke en Hedendaagse manier, Door een beknopte Inleiding afgeschetst, en van veel onvoegsame verbasteringen onswagteld*, Amsterdam 1705, pp. 120-1, 195 (as it is written in the book, but should be 193).

⁸⁶ Van Mander 1604, examples of this can be found on pages 37v, 81v; Samuel van Hoogstraten, *Inleyding tot de hooge schoole der schilderkonst: anders de zichtbaere werelt*, Reprint, s.l. 1969, pp. 2-8. On page 6 Van Hoogstraten, when discussing the vision of Aristotle, writes at a certain point, "says he" implicating he quoted or paraphrased Aristotle.

⁸⁷ Harmsen 1989, pp. 177-80.

unnatural paintings. Natural paintings are those depicting the main figure once and only depicting one scene or timeframe. Unnatural paintings are those depicting the main figure more than once and in more than one event or timeframe. For instance, in the example given by De Lairese where the main figure is depicted in a scene during the day and one taking place at night. There is no longer a unity of time and place and it is this breach that no longer makes the scene depicted probable. It could not have happened in the manner in which it is painted and thus becomes unnatural.⁸⁸ For painters it means that, since they can only depict one moment of the event in the painting, they have to depict present, past and future in one scene without breaking the unity of time and place.⁸⁹ This could be achieved by the use of objects or accessories that explain what has happened and that what will come. Another aspect of the unity of time and place discussed by De Lairese is the separation of Antique and Modern. De Lairese objects to using both Modern and Antique in an unnatural manner in paintings.⁹⁰ For instance, by using Antique staffage in a Modern landscape (with Modern houses, Modern paintings or other Modern objects, etc.). Another important aspect of the plays discussed by *Nil* is that they had to evoke emotions by the public. To do this, the emotion that was meant to be evoked in a scene had to be evident within the scene. A scene thus had to be very straightforward in the emotion it wanted to evoke and this is what De Lairese also advises painters to do in their paintings. One emotion should be the basic emotion of a scene and the accessories should be in support of this emotion.⁹¹

⁸⁸ De Lairese 1712, Book II, p. 144

⁸⁹ De Lairese 1712, Book VII, p. 99.

⁹⁰ De Lairese 1712, Book VI, p. 349.

⁹¹ De Lairese 1712, Book VI, p. 348.

Theory on landscapes and landscape decorations

De Lairese's method, mentioned in book two on compositions, of first constructing the background, then the *stoffagie*, and lastly the figures was ideal for painting landscapes.⁹² In the second paragraph in the book on landscape, De Lairese even starts by ascertaining that landscapes are the most diverting subject in the art of painting “*Laat ons na eens, eêr wy tot het binnenste geheim dezer oeffening der Konst indringen, noch eenige omstandigheden verhandelen, en zeggen zeker te zyn dat een Landschap het vermaakelykste voorwerp in de Schilderkonst is*” [Let us now, ‘ere we come to the Essence of this Branche of Painting, consider, that a Landskip is the most delightful Object in the Art].⁹³ De Lairese divided every book into several chapters, the book on landscapes containing seventeen chapters. De Lairese gave room decorations their own chapter, in chapter ten “*Van het beschilderen der Vertrekken*” [Of the painting of Rooms; authors translation] is discussed.⁹⁴ In the chapters prior to the chapter on decorations, De Lairese already discusses a range of subjects also important when dealing with landscape decorations, including composition, colours, staffage, light, foliage, etc, however, I will discuss these after discussing the theory on landscape decorations.

Of the painting of Rooms

De Lairese begins this chapter by advising painters who are still in doubt as to which of the three options for decorating the room with landscapes is the best. The three options being a large ‘regular’ painting, an imitation tapestry or *de natuur zelfs* [nature itself] (with

⁹² De Lairese 1712, Book I, pp. 71-3. Here Gerard de Lairese discusses how to order ones thoughts about the composition of histories. In this chapter the method De Lairese gives for this is first to construct a *planum* or surface, than the walls and the *stoffagie* or furniture. Lastly, he advises the painters to compose the figures beginning with the most important and ending with the least important.

⁹³ De Lairese 1712, Book VI, p. 344; Translation from Fritsch 1738, Book VI, p. 266.

⁹⁴ De Lairese 1712, Book VI, pp. 372-6.

which De Lairese means painted wall decorations on canvas).⁹⁵ The most preferred by Gerard de Lairese is obviously the painted wall decoration on canvas containing a very faithful depiction of a landscape or a *trompe l'oeil* landscape. De Lairese regards the other two options as less appealing, and according to Lyckle de Vries even as less attractive and least attractive, the large 'regular' painting being less attractive and the imitation tapestry being the least attractive.⁹⁶ Gerard de Lairese does not state it that obviously, but does write that an imitation tapestry will never be mistaken for a real tapestry and as a painting is a defective painting.⁹⁷ From this one can reduce that this option for De Lairese does come last after large 'regular' paintings.

After discussing the best option for a landscape decoration, De Lairese continues with discussing the rules concerning the wall decoration in connection with the architecture of the room. De Lairese stresses, when he introduces this topic, that there are rules concerning both light and viewpoint, as well as the architecture of the room and in particular the division and ornamentation of the room, which all need to be taken into consideration.⁹⁸ He only discusses the viewpoint rather briefly and, when discussing the rules concerning light, he refers to the homonymous chapter where he already discussed it in more detail. On viewpoint De Lairese advises that if a wall is very long and the distance from which it can be seen relatively short, the wall should be divided into multiple segments, and more than one viewpoint should be used.⁹⁹ On the rules concerning light De Lairese is very brief, all pieces of the decoration must be of the same light. This means that one piece cannot be a morning landscape, while another is a landscape by evening. The windows, according to De Lairese, are also of

⁹⁵ De Lairese 1712, Book VI, pp. 372-3; Translation from Fritsch 1738, Book VI, p. 290. With the nature itself De Lairese means painted wall decorations on canvas. This becomes clear when he starts to describe the manner in which they should be used in the room.

⁹⁶ De Lairese 1712, Book VI, p. 373; De Vries 2011, p. 183.

⁹⁷ De Lairese 1712, Book VI, p. 373.

⁹⁸ De Lairese 1712, Book VI, p. 373.

⁹⁹ De Lairese 1712, Book VI, pp. 373-4.

importance, because the light in the landscape decorations should give the appearance as if to come from the light that enters through the windows (and therefore the shadows should be directed away from the windows).¹⁰⁰

The rules concerning the division and ornamentation of the room are discussed in more detail. The division of the room mainly concerns the door (or multiple doors) of the room, the mantelpiece and the alcove. Even though the division of the room, according to De Lairese, has three major components, he only discusses two of them; the door or doors leading in and out of the room and the mantelpiece.¹⁰¹ When the door is in the middle of the wall or when there are two doors, one on either side of the wall, De Lairese advises that the door or doors should be left out of the wall decoration and not be painted over as if the wall contained no doors. Decorating the doors as well would, according to De Lairese, not give a satisfactory result. If the door was not in the middle of the wall, to create a certain regularity and symmetry, another door (or the impression of it) should be added on the other half of the wall. Gerard de Lairese then writes that the wainscoting could run through, across the entire length of the wall and that thus the space above could be used for the wall decoration. However, here Gerard de Lairese states that, even in the case of two doors, he prefers two visible doors in the decoration over two “invisible” doors.¹⁰² De Lairese also advises his readers against painting landscapes on the mantelpiece, because the horizon of the landscape decorations on the walls is usually (far) below the bottom of the mantelpiece. If the horizon on all the painted canvasses would be the same, this means that the mantelpiece would only

¹⁰⁰ De Lairese 1712, Book VI, p. 375.

¹⁰¹ De Lairese 1712, Book VI, pp. 373-5.

¹⁰² De Lairese 1712, Book VI, p. 374. Even if the doors are painted over, they never are completely invisible, due to a small gap between the canvas of the door and that of the doorframe. In between the door and its frame room has to be left for the door to open and to prevent the door from jamming (and possibly damaging the decoration).

show a sky. To prevent an uneven horizon throughout the room or the depiction of nothing but a sky, De Lairese advises that a figure piece should be painted on the chimney.¹⁰³

The ornamentation of the room concerns the order of columns used in the room, the ceiling and the wainscoting.¹⁰⁴ The order of columns, according to De Lairese, should consist of only one order (only Doric, only Ionic, etc.). This would give the impression of one solid body and would strengthen the overall concept.¹⁰⁵ De Lairese already advised his readers that a decoration on canvas is the best type of decoration, however, this also means that he later also had to advise them to use a wainscoting on the lower part of the wall, since the decoration on canvas is more fragile and vulnerable than a tapestry and on the lower part of the wall is more prone to damage by chairs that are placed against the wall, etc.¹⁰⁶ The ceiling, on the other hand, is very solid and firm and needs a supporting structure. Even though this is usually invisible, De Lairese writes that beneath every beam a pilaster should be placed (to give the impression of a support structure) or the decoration should be in the shape of an arch (giving the impression of a tunnel vault).¹⁰⁷ In this chapter on decorations De Lairese also adds an advice for the artists who create rooms with these decorations. If the artist is solely contracted to create a room with a decoration, he should only execute the things he is capable of doing. If he is not skilled in a certain task, he should ask a skilled friend to execute that task.¹⁰⁸ In many cases this meant that in a room the paintings above the doors or the chimney piece were executed by different artists than the landscape decorations.

Besides the chapter on landscape decorations, other chapters in book VI are also of importance and contain rules that are relevant to the landscapes painted on the canvas decorations. The book starts with the chapter *Verhandeling van de Landschappen* [Discourse

¹⁰³ De Lairese 1712, Book VI, p. 375.

¹⁰⁴ De Lairese 1712, Book VI, pp. 373-5.

¹⁰⁵ De Lairese 1712, Book VI, p. 373.

¹⁰⁶ De Lairese 1712, Book VI, p. 373.

¹⁰⁷ De Lairese 1712, Book VI, p. 374.

¹⁰⁸ De Lairese 1712, Book VI, p. 375.

on the Landscapes].¹⁰⁹ This is a rather general chapter dealing with a variety of subjects, which in most cases are discussed in more detail in the following chapters of the book. These chapters usually have a specific subject, for example light, colour or staffage (De Lairesse does not follow these strictly and sometimes diverts from the main subject to treat others). This means that besides chapter ten, the chapters two up to, and including, chapter nine are also of importance to painters of landscape decorations, with the exception of chapter seven which deals with the right location of a painting and with pendants.¹¹⁰ Chapter eleven deals with the paintings that could be applied out of doors, in (walled) gardens and galleries and is irrelevant for the landscape decorations treated in chapter three of this thesis (which do not depict gardens and do not contain these outdoor paintings).¹¹¹ The chapters twelve, thirteen and fourteen all contain ‘written paintings’ (examples of scenes and how to depict them) and are obviously of less importance when dealing with decorations containing other subjects.¹¹² The last three chapters of book VI are highly important to all painters of landscapes, because these chapters deal with *schilderachtigheid* [painterliness] and what landscapes (and landscape elements) should and definitely should not be painted.¹¹³ Therefore, I will continue this chapter with discussing the first and more general chapter, before discussing the chapters with more specific subjects, that are also of importance when dealing with landscape decorations on canvas. Then I will discuss the chapter on painterliness and I will end with a discussion of the last two chapters of book VI on the beautiful and ugly in landscapes.

Discourse on the Landscapes

Gerard de Lairesse begins this chapter, and book VI, with a principle, “*Al wat leeft en lusten voed, De zelve door verand’ring boet*” [Everything that lives and nourishes desires, The

¹⁰⁹ De Lairesse 1712, Book VI, p. 343; De Vries 2011, p. 173.

¹¹⁰ De Lairesse 1712, Book VI, pp. 343-72.

¹¹¹ De Lairesse 1712, Book VI, pp. 376-83; De Vries 2011, p. 171.

¹¹² De Lairesse 1712, Book VI, pp. 383-418; De Vries 2011, pp. 185, 187.

¹¹³ De Lairesse 1712, Book VI, pp. 418-34.

same through change suffers; Authors translation]¹¹⁴ and his explanation of it, as the source of all joy. De Lairese uses this as a start to describe the effect of variation, the one he expects of painters. De Lairese here argues that a painter should be able to paint a variety of different landscapes, to be able to offer a purchaser of art all that he or she requires.¹¹⁵ An argument clearly against the practice of painters in the seventeenth century of having a specialization.

De Lairese later in the chapter elaborates on what is required for a pleasant landscape painting. To create a landscape that looks like it is nature itself, De Lairese argues that it is of importance to have a good arrangement of light and dark. However, De Lairese considers two other aspects also as requisites for a good landscape painting; composition and colour. The composition is, according to De Lairese, an arrangement of objects of different shapes and sizes, that should not be impossible and should not conflict with nature herself. The colour is, according to De Lairese a combination of appropriate colours that are in accordance with the objects, their quality and with the nature of the sky.¹¹⁶ The objects that should be depicted should have a certain variety, trees both straight and crooked, mountains both small and big, etc. This variety should, according to De Lairese, also be applied to the colours of the painting, through painting landscapes in different seasons for instance.¹¹⁷

De Lairese states that if a painting or scene has a fixed location and is seen from a certain distance, it should display the life outside or be as the life outside, whereby the frame indicates the thickness of the windows or the wall of the room in which the painting is hung.¹¹⁸ With this De Lairese suggests a *trompe l'oeil* effect for paintings with a fixed location. This can also be applied to the landscape decorations on canvas which also meet the

¹¹⁴ De Lairese 1712, Book VI, p. 343. Fritsch translated these two sentences with *Variety's the Soul's refin'd Delight, And the chief Viand of her window'd Sight* in Fritsch 1738, p. 265.

¹¹⁵ De Lairese 1712, Book VI, pp. 343-4.

¹¹⁶ De Lairese 1712, Book VI, pp. 344-5.

¹¹⁷ De Lairese 1712, Book VI, p. 345.

¹¹⁸ De Lairese 1712, Book VI, p. 345. The painting seeming to be a 'window, whereby the sides of the painting depict the wall visible outside of the 'window'.

requirements mentioned above. De Lairese here also questions whether this can ever look natural, because, as he also states, when one sits down or when one stands in a room the horizon is different. If the horizon in a painting (or decoration) is set for a certain viewpoint, the illusion is disturbed when one changes from this viewpoint. To resolve this issue for paintings De Lairese argues that one should place the landscape on a fixed position and choose one distance from it to be able to view the landscape from the intended viewpoint.¹¹⁹ In the case of decorations with an already fixed space and position in the room De Lairese states that the painter should choose the horizon wisely, also considering the height of the decoration.¹²⁰ Here De Lairese also writes that he has always depicted the thickness of the wall, but that a prominent *Liefhebber* [connoisseur; authors translation] did not appreciate it, because he thought that De Lairese did not want to put in the work for the entire decoration and had therefore depicted the thickness of the walls and consequently reduced the scene.¹²¹

In response to this, De Lairese gives a number of basic rules for a good landscape which need to be observed. These rules start with a conversation with the customer, because firstly the painter needs to confer with the customer what landscape he has intended. This includes the part of the world that will be depicted, the season, the hour of the day, etc. Then the viewpoint, and consequently the horizon, needed to be chosen, high or low depending on a preference for more sky or more ground and taking into consideration the height at which it will be seen. Then the painter has to choose his light and most importantly, where it comes from (left or right, high or low on the horizon). When the painter has chosen the position of the light source, he can start with the composition by placing the most important or primary object. Then the painter can place the remaining or secondary staffage in the composition. Since nature did not change from Antiquity onwards, it is neither Antique nor Modern, thus

¹¹⁹ De Lairese 1712, Book VI, pp. 345-6.

¹²⁰ De Lairese 1712, Book VI, p. 347.

¹²¹ De Lairese 1712, Book VI, p. 347.

what makes a landscape modern or Antique is the staffage. De Lairese here makes the division between Antique and perfect and Modern and imperfect, herewith stating that the Antique staffage would be of his preference. However, he also praises certain painters of modern landscapes for not painting low life scenes and staffage (as farmhouses, fishermen, and freight cars with their drivers). With this De Lairese shows that low life scenes would be the least preferable staffage. De Lairese also objects to mixing both Modern and Antique in an unnatural manner, for instance a Modern landscape with Modern architecture and furniture combined with an Antique history or an Antique landscape with figures in either Modern dress or both Modern and Antique dress. The landscape has to keep a high probability, as discussed before, and therefore it would be possible to paint a Modern landscape with Modern staffage, but decorated with Antique remains (as for instance also happened in gardens at that time). When the landscape is also a setting for a story (or a history), concerning multiple *hertstogten* [emotions], only one emotion should prevail over the others in the landscape painting. The accessories should also support this emotion or, in case the landscape does not contain a story, support the chosen landscape (if it is a forest landscape, the accessories should be in support of the forest element, like forest gods, signposts, etc). These accessories (staffage or objects used in support of the main element or the main emotion) should, however, always remain an addition and never start to predominate the landscape.¹²²

Of the Light, the Forms and the Grouping of Objects in the Landscape

Even though light is mentioned in the name of the second chapter, the main subject of the chapter is the composition of the landscape. De Lairese here continues with the principal characteristics needed for a pleasing landscape. A pleasing landscape is, firstly, made up of a variety of objects of dissimilar fabric, form and colour. Secondly, it is made up of the number

¹²² De Lairese 1712, Book VI, pp. 348-9.

and arrangement of the objects and lastly of a good arrangement of light.¹²³ Within these three steps De Lairese puts a lot of emphasis on variety, not only on the shape of the objects but also in the colour of the objects.¹²⁴

The dissimilar forms of objects (straight, crooked, bent, skewed, etc) need to be arranged well, but the objects also have to have different kinds of colours (harsh, soft, etc) to create an attractive landscape.¹²⁵

The arrangement of the objects in the composition according to De Lairese means uniting two different objects on two different grounds, whereby the one on the foreground is smaller than the one behind it.¹²⁶ When thinking of the effect of perspective this sounds rather strange, the object behind the one on the foreground should be the one that is smaller. However, De Lairese is here not referring to the actual size of the objects, but on the manner of placing them in case the objects are relatively close behind one another. This means that the object in the foreground should be placed 'lower' or in a lower position than the one behind or vice versa, the object behind should be placed 'higher' or in a higher position than the one on the foreground. De Lairese gives an example of a number of figures behind one another; if the figure on the foreground is placed in a sitting position, the one behind it should be placed in a standing position, the third should be placed lying down while the fourth should be placed climbing up, etc, but this not only applies to figures, but to other objects as well including trees, rocks and animals.¹²⁷

The most important part of the application of light, according to De Lairese, is the use of brown and darker tones, against the light and successively the lighter tones. A glowing coloured object will only appear to be glowing, if it is depicted before a darker colour. If it is

¹²³ De Lairese 1712, Book VI, p. 350.

¹²⁴ De Lairese 1712, Book VI, pp. 350-1; De Vries 2011, p. 175.

¹²⁵ De Lairese 1712, Book VI, p. 350.

¹²⁶ De Lairese 1712, Book VI, p. 350.

¹²⁷ De Lairese 1712, Book VI, p. 350.

depicted in front of a light background, it will look faint and weak.¹²⁸ In addition, an artist cannot paint two “lights” above one another, according to De Lairese, especially if these lights differed in brightness or colour, because this could harm the coherence of the landscape painting.¹²⁹

De Lairese also writes about the composition concerning the horizon, which according to him, should be partially visible and partially blocked from view. For this a painter could use landscape elements like a forest, a rock, etc. If a painter could not show the horizon in his paintings, the painter should use something parallel to the horizon or of equal depth like a wall or a pilaster, etc.¹³⁰

Of the Staffage of Landscapes

De Lairese begins this chapter by saying that every painter has a type of landscape he favours, a specialty as it were. This could be for instance, a Northern landscape, or a dune landscape, but what De Lairese deems peculiar and incomprehensible is that many landscape painters cannot paint the staffage in their own landscapes.¹³¹ De Lairese thought it wise for landscape painters to familiarise themselves with painting staffage, because they themselves could best ascertain what staffage would be most appropriate and pleasing in their own landscape paintings.¹³²

The staffage, according to De Lairese, could be either the painters own invention or a collection of what the painter has seen, but he also advises painters not to rely on prints or other examples too heavily. Prints and examples are a good way to learn to draw and paint, and De Lairese admits that without them he would have never learned, but that it is not the

¹²⁸ De Lairese 1712, Book VI, pp. 350-1.

¹²⁹ De Lairese 1712, Book VI, p. 351.

¹³⁰ De Lairese 1712, Book VI, p. 351.

¹³¹ De Lairese 1712, Book VI, p. 352. It was not uncommon for a landscape painter to have the staffage painted by a colleague who was more familiar with painting figures.

¹³² De Lairese 1712, Book VI, p. 352.

right tool for a master painter.¹³³ De Lairese also advises that the staffage should not be trifling or frivolous, but should be taken from histories, either biblical or mythological. This is advised by De Lairese, because he also states that landscape painters, either because they don't have the time or the desire, don't read histories. De Lairese, however, considers it wise for them to do so and even reinforces this argument by stating that if he were a painter of landscapes he would provide himself with history books.¹³⁴

De Lairese in this chapter on staffage makes a division between necessary and unnecessary staffage. The necessary staffage is the immovable staffage that is part of the landscape. Even though, De Lairese writes that painters usually paint buildings in the background to retain the dominance of the landscape, De Lairese argues that these paintings will still be landscape paintings if the buildings are painted in the foreground. The unnecessary staffage is the movable staffage like people and animals. The unnecessary staffage, according to De Lairese, can be used to enliven the painting.¹³⁵

Both the mood of the necessary and the unnecessary staffage and the mood of the landscape must correspond with one another. If the scene depicted is for instance a happy scene, the landscape, according to De Lairese, cannot be a sad place and vice versa. De Lairese here gives his definition of a happy landscape painter: a happy landscape painter is a landscape painter that arranges his landscape after his staffage and his staffage after his landscape.¹³⁶

Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens, and suchlike

De Lairese divided the fourth chapter in two parts, whereby the first part deals with tombs and graves and the second part with farmhouses and other immovable rural staffage.

¹³³ De Lairese 1712, Book VI, pp. 352, 354.

¹³⁴ De Lairese 1712, Book VI, p. 352.

¹³⁵ De Lairese 1712, Book VI, pp. 353, 355.

¹³⁶ De Lairese 1712, Book VI, p. 354.

The tombs, according to De Lairese, have to be used in the landscape in a manner that is not inconsistent with either time or place. De Lairese mentions a few suitable places where a tomb or grave could be positioned in the landscape: next to a common road, on a field, at the entrance of a dark forest, or in the forest itself, but always in a manner that they are easily accessible.¹³⁷ The space surrounding the tomb or grave can be further adorned with benches, urns, fountains, and other objects that do not conflict with the tomb or grave site. De Lairese also makes a reference to his knowledge of ancient texts and remains, when he writes that if one believes them, these graves and burials were richly adorned and this ornamentation makes it clear what kind of person was buried there, a philosopher, a shepherd, etc.¹³⁸ For these tombs and graves the painter can use a variety of materials, De Lairese mentions, porphyry, jasper and different types of marble.¹³⁹

The second part of the chapter contains a description of how farmhouses and other rural staffage should be depicted within the landscape. De Lairese describes the farmhouses as simple and sober, since the people living in them are not wealthy. The houses usually only have a ground floor, a thatched roof, clay walls, few rooms and little or no accessories. Sometimes a well or a water container is located nearby the farmhouse and when a fountain or a cistern is located near the farmhouse, it is neither good nor well decorated.¹⁴⁰

Other immovable staffage mentioned by De Lairese, which can be used to adorn the landscapes are fountains (in case they are located near a city, they are not sober, but splendid), sphinxes or lions (sometimes spraying water), vases, gracious pots with reliefs and pedestals, usually weatherworn through time or damaged by people, but also remains of Antiquity like friezes, columns, foundations, or remains of statues.¹⁴¹ However, De Lairese also mentions

¹³⁷ De Lairese 1712, Book VI, p. 356.

¹³⁸ De Lairese 1712, Book VI, pp. 356-7.

¹³⁹ De Lairese 1712, Book VI, p. 357.

¹⁴⁰ De Lairese 1712, Book VI, p. 357.

¹⁴¹ De Lairese 1712, Book VI, pp. 357-8.

another type of rural staffage that can be used, for instance signposts, cairns or stone heaps and termini (whereby the last can be used at crossroads, at the end of roads, at places where a river, swamp or object blocks the road to warn travellers).¹⁴² After mentioning the staffage and how they should be used, De Lairese states that they can elevate a painting, but only when used properly. De Lairese explains this as not being used in abundance and never showing two identical objects in one painting (always varying the objects).¹⁴³

Of the beautiful Colouring in Landscapes

De Lairese begins the fifth chapter with a discussion of the colour green, “*INdien ‘er iets bekoorlyk is voor het gezicht, ik meen dat zulks het schoone groen der boomen is*” [If any thing charm the Sight, I think ’tis the beautiful Green of Trees].¹⁴⁴ Even though De Lairese is aware of the fact that a painting cannot be painted wholly with the colour green (which as he states would not be credible), he does complain that there are landscape painters that have completely banished the colour green from their paintings (and resort to colours as black and yellow).¹⁴⁵ De Lairese is aware that every type of plant or herb is different in many respects, including colour, and therefore is depicted differently, however, he does state that painters should paint the most pleasing instead of the ugly and the bad.¹⁴⁶ With this De Lairese already starts with introducing his concept of *schilderachtigheid*, but doesn’t stop there. This introduction to what can and cannot be painted in his eyes is followed by a one sentence paragraph where he repeats it even clearer.

“*Zegt men nu, dat een Konstenaar alles moet verbeelden, zo wel het schoon als het onschoon, en dat hy maar een aap van de natuur is; ik stem toe: maar hy moet een nabootser der welgestelde natuur zyn, en haare heerlykste deelen op het*

¹⁴² De Lairese 1712, Book VI, p. 358.

¹⁴³ De Lairese 1712, Book VI, p. 358.

¹⁴⁴ De Lairese 1712, Book VI, p. 358; Translation from Fritsch 1738, Book VI, p. 278.

¹⁴⁵ De Lairese 1712, Book VI, pp. 358-9.

¹⁴⁶ De Lairese 1712, Book VI, p. 359.

cierlykst afmaalen.”

[If now it be said, that the Artist ought to exhibit every thing that is beautiful, as well as the contrary, and that he only apes Nature; I allow it; but then he must be an Imitator of well-formed Nature, and elegantly paint her most perfect Parts] ¹⁴⁷

A use of colour that De Lairese does not agree with is the use of bright colours on a dark or shady background and vice versa. With this he means that if a figure is walking in the shade (darker background) the figure cannot wear bright and shining clothing, because this also needs to be shaded. If the figure was walking in the sunshine, the clothing of the figure obviously cannot be dark, but should be bright. ¹⁴⁸

Of the movement and Modelling of trees lifelike

A good painter, according to De Lairese, is able to paint the movement of trees and different species of trees in accordance with nature. However, it concerns De Lairese that many artists have a difficulty with this and that in certain cases these painters paint nature so stiff that it is difficult to distinguish different species of trees from one another (for instance an oak tree from a linden tree). ¹⁴⁹ The reason De Lairese gives for this is that many painters adopt a style of a certain master, which leads to a monotonous nature. However, a landscape painter, according to De Lairese, should be able to distinguish one tree from another in his paintings, because in nature every species of plant or tree has a different colour, a different foliage and another density of the foliage. ¹⁵⁰ The overall shape of the foliage should, according to De Lairese, also be lifelike and not to round. This statement is followed by a professional advise from De Lairese, consisting of rules that painters can use when painting

¹⁴⁷ De Lairese 1712, Book VI, p. 359; Translation from Fritsch 1738, Book VI, p. 278.

¹⁴⁸ De Lairese 1712, Book VI, pp. 359-60.

¹⁴⁹ De Lairese 1712, Book VI, p. 360.

¹⁵⁰ De Lairese 1712, Book VI, pp. 360-1.

the foliage to create a natural shape of the foliage of a tree.¹⁵¹ This advise must have come from his own experience of painting trees and foliage, since it is very practical.

This practical advise is followed by a more general advise from De Lairese. Not only does the foliage of trees differ from one species to another, but also the trunks differ per specie. Therefore De Lairese advises painters to paint the right foliage on the right trunk and not create a mix of two species. Another general advise that De Lairese gives is that a painter should paint the entire tree in the same age, and not paint a young leafage on an old trunk, etc. De Lairese's last (general) advice concerning this chapter is that painters sometimes paint all leaves of the tree accurately and clearly against the sky, but that in nature not every leaf is seen accurately and clearly against the sky, but that these melt together at the utmost edges and that in the distance it becomes even less clear and accurate.¹⁵²

Of the Lights in a Landscape

The light (or light source) or, in case the light source is not visible in the painting, the imaginary light (or light source) with which painters work is already discussed by De Lairese in other chapters, including chapters discussed above. However, De Lairese reminds his readers in this eighth chapter that one topic, which also raises difficulties for painters of landscape decorations, still needs to be discussed.¹⁵³ As discussed before, the light source that should be used for landscape paintings and decorations, which for these paintings and decorations is mostly the sun, should correspond with the light from the windows. This, however, could mean for landscape painters that the light could come from behind the viewer or from the front, in case the painting or decoration hung opposite the windows. De Lairese writes that many painters are reluctant to paint these landscapes, due to the difficulty of creating depth. According to him this is mostly due to the rarity of examples that painters can

¹⁵¹ De Lairese 1712, Book VI, p. 361.

¹⁵² De Lairese 1712, Book VI, pp. 361-2.

¹⁵³ De Lairese 1712, Book VI, p. 364.

use, and their unwillingness to make an attempt. The difficulty concerns the shadows that cannot be cast on the ground or used on objects themselves, since the sun comes from the front. Secondly, it would hide their ignorance of the power and use of colours in this respect. According to De Lairese, part of the problem of the missing shadows can be solved by the proper use of colours. Light colours should be used on darker and brown colours as well as brown and darker colours on lighter colours. De Lairese explains this by writing that when one uses light coloured objects of white, pink or a light and powerful yellow against a background of green trees, one needs no shadows to create depth. This is, according to De Lairese also true of the opposite, when one paints glowing brown, or darker colours against a light background.¹⁵⁴

De Lairese in this chapter also uses the term *Buitenwerks* [Out-works] with which he defines the objects (De Lairese uses a row of houses in his explanatory etching) that are partly or completely outside the painting.¹⁵⁵ These *buitenwerks* partly visible and varying in height, size or distance from the edge, like a row of houses, can create shadows, because a tall house, before a smaller house, which in turn is in front of a taller house will create a shadow from the first tall house on the smaller and taller house behind it.¹⁵⁶ If a person would think this would lead to an empty centre of the painting, De Lairese already defends himself in advance, by stating that if the painter would compose his painting properly and choose and arrange his colours well the centre will be the most powerful and the sides more composed.¹⁵⁷ When an object is completely outside the work, it can still be visible through its shadow, that is inside the painting. One of these shadows, advised by De Lairese for paintings where the light comes from the front, is the building in which the painting or the decoration hangs itself.

¹⁵⁴ De Lairese 1712, Book VI, pp. 364-5.

¹⁵⁵ De Lairese 1712, Book VI, pp. 365-6, De Vries 2011, pp. 179, 181; Translation from Fritsch 1738, Book VI, p. 284.

¹⁵⁶ De Lairese 1712, Book VI, p. 365.

¹⁵⁷ De Lairese 1712, Book VI, p. 365.

To create a *trompe l'oeil* effect of a painting or decoration being a window of the building itself, a painter can use the shadow of the building itself in the landscape. This means that the bottom of the painting is in the shadow, but it will depend on the (depicted) height of the building how much of the bottom of the landscape will be in the shade.¹⁵⁸

After discussing this, De Lairese discusses another aspect of light in a landscape, and this time the light that falls through an oculus of a dome or an opening in the roof of a cave, or something similar. De Lairese writes that, contrary to normal sunlight, the objects (on the ground) close to the light coming from above, have relatively short shadows and objects further from the light have relatively longer shadows.¹⁵⁹

Of the Landscapes in a small Compass

In this chapter De Lairese discusses the horizon of a landscape and the detailing of the objects. De Lairese begins by stating that a landscape in a limited space (small compass) is a great benefit.¹⁶⁰ In a landscape with a limited space, the horizon is usually lower, than the horizon in a wide landscape where it is relatively high. The low horizon, according to De Lairese ensures that everything in the landscape appears to be standing up straight no matter the height of the placement of the landscape, a high horizon could give the impression that everything seems to tumble, only giving a good view when the painting is standing on the easel below eye level. De Lairese is aware that a low horizon would create a large sky in the landscape painting and that this would limit the space for a the landscape and also a possible a story, but gives painters advise to cope with this problem.¹⁶¹ A landscape in a small compass

¹⁵⁸ De Lairese 1712, Book VI, pp. 365-6.

¹⁵⁹ De Lairese 1712, Book VI, p. 368.

¹⁶⁰ De Lairese 1712, Book VI, p. 369.

¹⁶¹ De Lairese 1712, Book VI, pp. 370-1.

hung at the right height, also would add to the *trompe l'oeil* effect, that De Lairese in other chapters, and especially concerning decorations, has been aiming for.¹⁶²

The objects and figures in the landscape that are the most detailed are the objects and figures closest to the viewer. De Lairese writes that the closer one approaches the objects the larger they become and that the more distant they are and the smaller they become, the more they lose their details and particulars. This, according to De Lairese not only applies to their flat surfaces, but also to their contours and finery.¹⁶³

Of the word Painterliness

In the first paragraph of this fifteenth chapter on landscapes, De Lairese gives his definition of painterliness, which is “*het geene waardig is geschilderd te worden*” [what is worthy to be painted; authors translation].¹⁶⁴ This painterliness, De Lairese equals with “*het schoonste en uitgelezenste*” [the most beautiful and most exquisite; authors translation].¹⁶⁵ As is stated by Bakker in his article on painterly, “With De Lairese, in other words, the three concepts –beautiful, *schilderachtig* and graceful – are more or less interchangeable”.¹⁶⁶ De Lairese writes that both the good (beautiful, virtuous and pleasant) and the bad (deformed and despicable) in landscapes evoke an emotion, but in the case of the good it is an invigorating and pleasing feeling while in the case of the bad it is one of aversion and disgust.¹⁶⁷ De Lairese continues by giving examples what is painterly, for example flawless and straight trees with proper crowns, a blue sky with a few clouds drifting by, gracious fountains, stately houses and palaces and well proportioned figures. While on the other hand the examples for the landscape elements that are not painterly are deformed trees with

¹⁶² De Vries 2011, p. 181.

¹⁶³ De Lairese 1712, Book VI, pp. 369-70.

¹⁶⁴ De Lairese 1712, Book VI, p. 418; Translation from Fritsch 1738, Book VI, p. 330.

¹⁶⁵ De Lairese 1712, Book VI, p. 418.

¹⁶⁶ Boudewijn Bakker, ‘*Schilderachtig*: discussions of a seventeenth-century term and concept’, *Simiolus* 23 (1995) 2/3, p. 160.

¹⁶⁷ De Lairese 1712, Book VI, p. 418.

haggard crowns, a sad sky with dark clouds, crude and decaying buildings and meagre animals.¹⁶⁸ De Lairese also names painters of landscapes that, according to De Lairese are most painterly and painters of landscapes can take as an example, namely “*Albaan, Genouilje, Gaspar poussyn, den Duitschen Polidoor*”.¹⁶⁹

De Lairese ends this chapter by stating that the most beautiful in nature is also the most preferable and therefore the most painterly and to help painters who do not possess the greatest imagination, he will give a short description of a number of objects for landscape painters to paint.¹⁷⁰ This, De Lairese does in the following chapter (chapter sixteen), where he discusses the painterly in nature and does so for the opposite in chapter seventeen.

Of the Painterly Beauty in the open Air and Of the unlovely and broken down, erroneously named Painterly

These last two chapters of the book on landscapes will be discussed together, since they are relatively similar in structure and use of language (both chapters contain an imagined walk through an imaginary landscape). The difference between both chapters is that they contain two opposite contents, the painterly and the non-painterly, but by discussing them together the commonalities and oppositions between them can be shown more easily.

De Lairese discusses both the painterly and non-painterly, because it gives him the opportunity, as described before, to give examples to painters on what they could paint and, as he himself states at the end of chapter sixteen, let everybody with a common sense judge for themselves what is and is not painterly.¹⁷¹ Below I will first give a short description of both landscapes, before discussing the commonalities and oppositions between them.

¹⁶⁸ De Lairese 1712, Book VI, p. 419.

¹⁶⁹ De Lairese 1712, Book VI, p. 419. With Albaan, De Lairese refers to the artist Albani. De Lairese, with Genouilje, means Abraham Genoels. Gaspar poussyn is Gaspard Dughet, the brother-in-law of Nicolas Poussin. With den Duitschen Polidoor De Lairese means Johannes Glauber. Glauber, who's parents came from Germany and who received the 'Bentname' Polidoor in Rome when he became a member of the Bentveughels.

¹⁷⁰ De Lairese 1712, Book VI, p. 420.

¹⁷¹ De Lairese 1712, Book VI, pp. 420, 428. De Lairese, however, does try to convince them on what the right choice is, but this will be discussed later in this chapter.

The landscape in the chapter *Of the Painterly Beauty in the open Air* is a very pleasant landscape, “’t welk de luthof der gelukzalige zielen scheen te weezen” [seemingly the Seat of blessed Souls].¹⁷² Through nature run pathways and roads, there is a slight breeze, the sun is shining and the sky is clear with only small clouds floating by. De Lairese, walking through this pleasant landscape, encounters many objects, which he in certain cases also describes elaborately, like a fountain, a parapet, a terminus, a sculptured nymph, an old burial site (of Phaëton), a village consisting of farmhouses, a temple, etc. Most of the objects being fairly decorated with, in some cases, other objects also described by De Lairese, as for instance the temple is also decorated with amongst others two sphinxes.¹⁷³ Most of the objects encountered by De Lairese are still in good shape, even if they are old and worn through time, they are still pleasant to look at. De Lairese obviously also describes the nature he encounters. This nature is beautiful, but also rather orderly. The nature (and the individual plants, trees, etc.) as described by De Lairese, like everything in this imaginary landscape, has its specified place, which gives an overall landscape that looks both pleasant and beautiful but not too clean or organized. An example of this is when he, on his route to the terminus, walks along a sandy road: “*Onder deze boomen groeiden op de grond eenige wilde kruiden, en verscheidene planten van groot en kleen blad, waar onder zich distelen en doornen op een bevallige manier zeer schilderachtig vertoonden. Dit laage goed was door het stof van den weg op veele plaatsen begruisd, en voornaamentlyk het gras aan de zyden; ’t welk een bekoorlyke welstand door hunne smelting veroorzaakte.*” [Under those Trees grew some wild Simples, and various Kinds of large and small-leaved Plants intermixed with Thistles and Thorns in an agreeable and most Painter-like manner. These under Growths, but especially the

¹⁷² De Lairese 1712, Book VI, p. 421; Translation from Fritsch 1738, Book VI, p. 332.

¹⁷³ De Lairese 1712, Book VI, pp. 421-8.

Grass on the Sides, were in many Places dusted by the Road; which, by their Union, caused a charming Decorum].¹⁷⁴

On the other hand, the landscape in *Of the unlovely and broken down, erroneously named Painterly* is rather different and more wild and ferocious with pools and swamps (sometimes inhabited with pests) and many fractured and broken objects. De Lairese calls this landscape also the opposite of the one described before, and as “..., *ongemeen, grobbelig, woest, rots en kluitachtig, zonder eenige paden of wegen; ...*” [uncommon, rough, desolate, rocky and clod-like, without any paths or roads; authors translation].¹⁷⁵ Without paths or roads De Lairese is unsure where he should put his feet and when looking for a place to sit down, he has difficulty finding one. De Lairese also encounters many objects in this landscape, a fragment of a column and a fragment of a frieze, a decaying building, a crushed tomb, a decaying fountain, a grave etc.¹⁷⁶ These objects, as becomes clear of their description, are broken down, decaying, or otherwise in a poor state. They are not pleasant to look at nor beautiful. A difference between this chapter and the previous chapter, is the encountering of other human beings during the journey. In the previous chapter De Lairese did not encounter any people, but wandered through the landscape alone. During this walk De Lairese encounters many other painters or pupils often busy with drawing (parts of) the landscape. Some of these painters only see beauty and gracefulness surrounding them, some do not.¹⁷⁷ This can be seen as criticism of previous practice, whereby artists painted these rough and desolate landscapes not considered painterly by De Lairese. As in the previous chapter, De Lairese in this chapter also describes the nature he is surrounded with. On his walk, De Lairese encounters a swamp with pests, a valley with a swamp, uneven grounds, a large rock broken in two (of which one half collapsed after De Lairese moved through the two parts of

¹⁷⁴ De Lairese 1712, Book VI, p. 422; Translation from Fritsch 1738, Book VI, p. 333.

¹⁷⁵ De Lairese 1712, Book VI, pp. 428, 429.

¹⁷⁶ De Lairese 1712, Book VI, pp. 429-33.

¹⁷⁷ De Lairese 1712, Book VI, pp. 429-34.

the rock), etc.¹⁷⁸ The landscape described by De Lairese, is overall rough, desolate and unpleasant. This becomes even more clear when De Lairese describes an old court that he encounters, which he describes as a dark place, which makes him break out in cold sweat. At the end of his imaginary walk De Lairese describes he leaves, because a thunderstorm is approaching.¹⁷⁹

As mentioned before, De Lairese states at the end of chapter sixteen, that after describing the pleasant and painterly he will describe the opposite and at the end let everybody with common sense judge for themselves what is most suitable to be painted. Nevertheless, even though it reads as if De Lairese would objectively describe two landscapes and let the reader decide for himself, this is not the case. De Lairese tries to influence the reader in the last chapter, through his use of words and comments. After one of the halves of the rock De Lairese had climbed through had collapsed, fearing that more could collapse on him, De Lairese leaves that place quickly and continues his walk. The words he uses for this new route show the manner in which he influences the reader. “*Het geen my den weg noch afkeeriger maakte, ...*” [What made the road more dislikeable to me; authors translation].¹⁸⁰ Another example is when De Lairese encounters the grave, “*In der daad, het was schrikkelyk om te zien*” [Indeed, it was dreadful to see; authors translation].¹⁸¹

The steering of the opinion of the reader in chapter seventeen is contrasted by the disguised or indirect (and practical) advises given in chapter sixteen. In chapter sixteen De Lairese encounters Phaëtons tomb, and he admires this site so much, that he decides to draw and note down the site as precise as possible. However, at a certain point De Lairese takes

¹⁷⁸ De Lairese 1712, Book VI, pp. 429-33.

¹⁷⁹ De Lairese 1712, Book VI, p. 433.

¹⁸⁰ De Lairese 1712, Book VI, p. 431. Fritsch translated this with *What also raised my aversion, ...* in Fritsch 1738, p. 340.

¹⁸¹ De Lairese 1712, Book VI, p. 433. Fritsch translated this with *A Sight frightful enough* in Fritsch 1738, p. 342.

ten to twelve steps back to get an overview of the complete site.¹⁸² This reads as a disguised advise for the landscape painters that after painting certain details, they should do a few steps back from their canvasses and have a look at the overall landscape. Another disguised or indirect advise seems to come from De Lairese a few lines later when De Lairese takes in the full surroundings of the site. De Lairese writes that he noticed, “*hoe keurlyk en welstandig zich al het omwerk hield*” [how elegant and becoming all the By-works kept themselves].¹⁸³ This is not only how the imaginary scene looked, but also seems an advise from De Lairese on how the surroundings in a landscape painting should look.

The manner in which De Lairese uses the language in both chapters as well as the structure of both chapters is relatively similar. The style he uses to describe both walks through the landscapes are descriptive and pictorial. De Lairese uses many adjectives when he describes certain elements of the landscape or objects within the landscape, for instance “*Een lieffelyke en zoete wind ... De bladerryke boomen ... De zneeuw witte zwaan en ...*” [A sweet and refreshing Wind ... The rich-leaved Trees ... The white Swans ...].¹⁸⁴ In both chapters De Lairese, for the most part, also walks from one object including surroundings to the next. The walking from one object to the next seems rather a change from one scene or possible painting to another.

Four Italian landscape decorations for the house of Jacob de Flines

There have remained a number of room decorations painted or co-painted by De Lairese, however, only one of these room decorations can be categorised as a landscape decoration. This room decoration consists of four landscape decorations, all containing an

¹⁸² De Lairese 1712, Book VI, p. 424.

¹⁸³ De Lairese 1712, Book VI, p. 425; Translation from Fritsch 1738, p. 335.

¹⁸⁴ De Lairese 1712, Book VI, p. 421; Translation from Fritsch 1738, p. 332.

Italian (or Italianate) landscape.¹⁸⁵ The four landscape decorations are a collaboration between Gerard de Lairesse and Johannes Glauber and were commissioned by Jacob de Flines. The landscape decorations are also mentioned by Houbraken in the life of Johannes Glauber, where Houbraken mentions that the landscapes were painted by Glauber and the figures (and statuary) by De Lairesse.¹⁸⁶ Jacob de Flines bought the house, at the Herengracht 132, in 1684 at the age of 27 and the four landscape decorations commissioned by him date from three years later, namely 1687.¹⁸⁷ The landscape decorations were almost certainly placed between the wainscoting and the ceiling and both Alain Roy and the catalogue *Vom Adel der Malerei* state that the height of the wainscoting was presumably 175 cm. Roy also specifies the height of the ceiling at 365 cm.¹⁸⁸ The length between the height of the wainscoting and the ceiling would then be no more than 190 cm, while the height of the decorations varies between 280cm and 290 cm, therefore it is more likely that either the wainscoting was lower or the ceiling higher. Since both texts do not note their source of information, looking at the decorations I consider it more likely that the height of the wainscoting was approximately 75 cm, because that roughly became the maximum height of the wainscoting during the second half of the seventeenth century.¹⁸⁹ This means that the eye level of the viewer would be almost level with the faces of the life size figures in the foreground of the decorations instead of with the bottom of the decorations. The foreground figures, standing behind and sometimes leaning on the balustrade, seemingly in close proximity to the viewer and their seemingly life size height, give the impression that both painters were aiming for a *trompe l'oeil* effect, whereby the viewer in the room would get the impression of looking straight onto an Italian

¹⁸⁵ The four decorations are; Italian landscape with two Roman soldiers, Italian landscape with three music making women, Italian landscape with three women on the foreground and Italian landscape with shepherd couple.

¹⁸⁶ Houbraken 1718-21, III, p. 219.

¹⁸⁷ Snoep 1970, p. 193.

¹⁸⁸ Roy 1992, p. 333; Mai, Paarlberg, Weber 2006, p. 186.

¹⁸⁹ Snoep 1970, p. 189.

landscape.¹⁹⁰ This would be further enhanced by the horizon which would have been a ‘natural’ horizon for the standing viewer.

The landscape decorations are no longer located at the place they were initially intended for, but are part of the collection of the Rijksmuseum. The information concerning the original room where the decoration pieces hung is scarce, and no more than the heights mentioned above is known. This will make comparing the theory of chapter ten, dealing with the placement of the decorations, with the original locations of these decorations complicated. Nevertheless a reconstruction can be made, based on De Lairese’s own rules.

A reconstruction of the room and their location

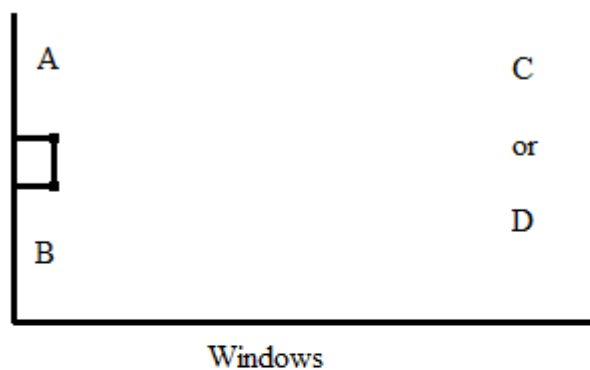
The layout of the room, as mentioned before, is unknown, but with the rules De Lairese has set out in his book on painting, a part of the layout might be reconstructed. In the chapter *Of the painting of Rooms* De Lairese describes that the light in the paintings should seem to come from the windows. In two of the landscape decorations the light seems to come from the right side, while in the other two it seems to come from the left side.¹⁹¹ This would mean that all the decorations we know of would have been placed on a wall adjacent to the wall with the windows and none opposite the windows. The chimney breast is usually also situated on one of the adjacent walls and since one group of foreground figures is darker than the other groups (the two Roman soldiers), I consider it possible that this is the decoration behind the chimney breast (seen from the side of the windows). Since De Lairese is concerned with natural light, it might be possible that De Lairese in this case also concerned himself with natural shadow. The protruding chimney breast would obstruct some of the light

¹⁹⁰ Snoep 1970, p. 193.

¹⁹¹ The two paintings whereby the light seems to come from the right side are: Italian landscape with shepherd couple and Italian landscape with three women on the foreground. The two paintings whereby the light seems to come from the left side are: Italian landscape with two Roman soldiers and Italian landscape with three music making women.

entering through the windows to reach the decoration next to it and would leave the foreground figures in the shadow (see figure 1 for a possible reconstruction).

The possible reconstruction, since it is based on the theory of De Lairesse must also be in accordance with the rules of De Lairesse. However, book six also deals with other aspects of the landscape decorations. These, too will be discussed in comparison with the decorations commissioned by Jacob de Flines.



- A: Italian landscape with two Roman soldiers
- B: Italian landscape with three music making women
- C or D: Italian landscape with shepherd couple and
Italian landscape with three women on the
foreground

Figure 1. Possible reconstruction of the original layout of the room of the landscape decorations.

Theory vs. practice

These decorations were painted by De Lairesse and Glauber a number of years before De Lairesse published his book on painting. One of the possibilities is that De Lairesse refined his theory after he became blind and started to teach his theory, and that his practice could deviate from what he eventually published. However, it is also possible that he did not change or deviate from the theory he used as a painter when he published his theory in book format. In this chapter I will compare his theory with the landscape decorations Glauber made along with De Lairesse to assess to what extent Glauber and De Lairesse already applied De Lairesse's theory during the production of these landscape decorations.

A drawing attributed to De Lairese, based on the large figures in the foreground and the manner in which they are drawn, shows a large wall decoration whereby the dotted line represents a door that would be painted over.¹⁹² If this drawing is indeed made by De Lairese, it would show that De Lairese would not always have followed his own theory, because in the chapter on the painting of rooms De Lairese clearly states that painting over the doors will not give a satisfactory result.

As mentioned before, De Lairese discussed some rules concerning landscapes with a fixed position in the first chapter of his book *Discourse on the Landscapes*. In this chapter De Lairese argues that of a decoration (with an already fixed location), the horizon should be chosen wisely, taking the height of the decoration into consideration. De Lairese is in this chapter aware of the fact that the horizon will never behave as a natural horizon, because if the viewer would move his eye level up and down (for instance standing up, or sitting down), the horizon would not move as a natural horizon would. The painter, nevertheless, should choose a horizon for a certain position and distance. In the case of the room decoration for the house of Jacob de Flines, the position chosen from where it should be viewed seems to be the standing position in the middle of the room. The horizon would come across as a ‘natural’ horizon for the standing viewer, who would be looking straight into the eyes of the figures on the foreground. These figures aid the natural look of the horizon, because these figures would give the impression that the ground they are standing on would be the same height as the floor of the room (even though the view is blocked by the wainscoting) thus giving the impression that the floor would stretch from the viewer naturally to the background of the painting. De Lairese also discussed (immovable) staffage in the first chapter, whereby he preferred Antique staffage and objected to the use of a combination of both Antique and Modern. De Lairese, in accordance with his theory has only used Antique staffage in the decorations for

¹⁹² Snoep 1970, pp. 189, 192. The drawing is part of a private collection and no information concerning sales is stated. A picture of the drawing can be found on page 192.

Jacob de Flines. The elements, Antique buildings, remains or objects, chosen by Glauber and De Lairesse are also in accordance with the theory and therefore in support of the chosen landscape (the Antique landscape).

In the second chapter of the book on landscapes De Lairesse discussed the rules concerning a pleasing composition of a landscape. Firstly, the similar objects in the composition, as for instance trees, rocks and clouds, need to be of a dissimilar shape and colour and secondly these objects need to be arranged well and with a certain variety. This is certainly achieved by Glauber and De Lairesse within these four landscape decorations. The trees within each of the four landscapes are of different shapes and sizes and Glauber used different colours for the different types of trees, some darker than others. The rocks within the landscape are also of different shapes, sizes and colours. Glauber even varied the shapes, sizes and colours of the clouds, even though the landscapes all are of the same place, season, time and weather. De Lairesse also varied in the figures depicted in the four landscapes, which are amongst others, walking, sitting, standing, pointing. The figures are also wearing different kinds of clothing, made of different fabrics, which are also depicted in different colours by De Lairesse. Another aspect of the composition concerns the combination of light and darker colours to create shining or glowing objects or surfaces. In the landscape this is only used for the foreground figures and a vase in the landscape decoration with two Roman soldiers. The vase is of a light brown colour, whereby the surface that is lit up by the sun is of a bright yellow colour. The foreground figures, where they are in the sunlight (with the exception of the two Roman soldiers and one of the three women on the foreground), are all of a brighter colour than the backgrounds in front of which they are depicted. The last aspect that De Lairesse discusses is the horizon. De Lairesse states that the horizon should be partially visible and partially blocked from view. In the four landscapes Glauber and De Lairesse have partially blocked the horizon by trees, a mountain, columns, a temple, etc.

In chapter three De Lairesse discusses the aspects concerning the staffage in the landscapes and advises painters of landscapes to paint the staffage in their own landscapes. This advice was clearly not followed by Glauber and De Lairesse who collaborated on landscape paintings, whereby Glauber painted the landscapes and De Lairesse the figures. Another aspect discussed in this chapter is the placement of buildings within the composition. De Lairesse argues that buildings can be placed on the foreground of the landscape paintings, without these paintings becoming architectural paintings. In the landscape decorations Glauber and De Lairesse did not completely place the buildings on the background. In the decoration with two soldiers a part of building can be seen on the foreground, while in the landscape with three women on the foreground a building is placed relatively close behind the foreground figures. The mood of the landscapes is also in correspondence with the mood of the staffage and vice versa and thus also in accordance with the theory of Gerard de Lairesse.

The only immovable staffage used in the decorations discussed in the fourth chapter of De Lairesse's book on painting is Antique staffage, like columns carrying a frieze, a vase on a pedestal, an obelisk, a pyramid, a temple, etc. The only rule De Lairesse stated concerning the immovable staffage is that they can elevate a painting when they are used moderately and when there are never two identical objects in one painting, a rule that Glauber and De Lairesse consequently applied in the room decoration.

The use of colours discussed by De Lairesse in the fifth chapter only contains two main aspects, that of green and that of shade versus brightness. De Lairesse considers green the most charming colour in a landscape and therefore this colour should also be used in them. However, he also writes that all plants and herbs are different, including in their colour, and that this should also be visible in the landscape paintings and decorations. In the four landscape decorations the green is used within the landscape and the green of the trees, plants and grass is clearly distinguishable (for instance, the cypress trees are of a darker green than

the deciduous trees and the colour of the grass is different from that of the trees). On the other aspect, concerning shade and brightness, De Lairesse wrote that a figure located in the shade, should not be depicted with bright colours as if the figure was in the sunshine and a figure located in the sunshine should not be depicted as if the figure was in the shade. This is clearly applied by De Lairesse in the four landscapes of the room decoration. The two Roman soldiers and their accessories are of much darker colours than the other foreground figures. The rule is also applied to the background figures, which in the shade are depicted with darker colours than the brighter coloured figures in the sun. This is, for instance, visible in the landscape with two Roman soldiers where the three figures in the shade are darker coloured than the bright figure in the sunshine to the right of the vase.

In accordance with the theory of De Lairesse, Glauber painted the foliage of the trees all according to nature (not to round), with different colours for different trees, different foliages for the different species of trees and different densities of foliage per tree. There is, as mentioned before, a visible difference between a cypress tree or a deciduous tree like a birch. Glauber also painted the right combination of foliage and trunk and followed De Lairesse's general advice not to paint all leaves so as to be clearly visible to the viewer, but follow natural sight and let certain leaves 'melt together', which is visible in the trees before the building in the landscape with three women on the foreground.

In the chapter on landscapes with a limited compass, De Lairesse argues against a horizon that is too high, since it would appear to give a birds eye view of the landscape. De Lairesse is aware that a low horizon can leave little room for figures or histories and can give a large sky, however, within these landscapes Glauber has chosen the horizon wisely and left enough land for De Lairesse to paint figures on. De Lairesse was not only able to paint large foreground figures, but also small background figures which appear to be at a relatively large distance from the foreground figures. This is especially the case in the landscape with two

Roman soldiers, where figures are still depicted in a small distance from the building towards the background (located just below the middle of the decoration).

When looking at the chapters on the painterly and non-painterly it is clear that Glauber painted the painterly in the landscape. The landscapes are not rough, desolate and unpleasant, but pleasant and serene. The immovable staffage is not broken down or in a poor state, but overall in good condition, although visibly old. It looks splendid. The nature is well organized where everything seems to have its place, but does not give the appearance of it being too organized or neat.

Overall these landscapes are probably a good example of what De Lairese had in mind when he wrote the book on landscapes. De Lairese did not follow his own advice everywhere, especially not when he instead of the landscape painter Johannes Glauber painted the figures in Glaubers landscapes, but nevertheless many aspects are in accordance with the theory set up by De Lairese.

Chapter 3: The decorations compared to the theory of Gerard de Lairesse

From the period of 1675 to 1750 not many of the landscape decorations have survived, even less which are still situated in the context of a room. The context of the room is important, because Gerard de Lairesse emphasised this in his chapter on the painting of rooms by solely discussing the room architecture. The rooms where the surviving decorations are located in are not necessarily their original locations, because some have been relocated (usually sold to an owner of another property). In case the landscape decorations are still at their original location, it can be established to what extent the rules of Gerard de Lairesse were being used. If the landscape decorations have been relocated, the extent to which the rules of De Lairesse played a part in the relocation can be established. Furthermore, sometimes the extent to which the decorations would have originally been painted according to De Lairesse's rules concerning room architecture can be deduced. Another aspect of the room, the ornamentation, is also discussed by De Lairesse in the before mentioned chapter. However, the information concerning the original ornamentation is scarce and often it cannot be established whether the ornamentation has survived in its original form. Therefore, I will leave these aspects, the order of columns in the room and the supporting structure for the ceiling, out of the comparison.

Twelve room decorations with landscapes can still be found in the context of a room and will be discussed in this chapter. Eleven of these room decorations solely contain wall decorations with landscapes, but one room decoration consists of landscape decorations and figure pieces on the walls all painted by the same artist. The room decorations will be mainly discussed per artist and for every artist in chronological order. Every artist has his own way of working and by looking at the room decorations of an artist in sequence, the extent to which the artist used or followed the theory of De Lairesse becomes more clear. The sequence in which the artists will be discussed is dependent on the oldest dated work discussed here,

therefore the decorations are also roughly discussed in chronological order. However, in the end the room decorations will also be looked at chronologically, independent of the artist to see whether certain aspects were perhaps more time/fashion related.

The artist that will be discussed first is Gerard Hoet, whose room decoration is the oldest dated and which still can be found on its original location in the Castle de Slangenburg. Hoet painted the decoration before De Lairesse published his theory. This is the decoration that contains both landscape decorations and figure pieces. The second artist that will be discussed is Johannes Glauber, because his room decoration is the second oldest decoration. This room decoration is also still on its original location in the audience room in the palace 't Loo and was also made before the publication of De Lairesse's theory. Glauber nonetheless would probably have been familiar with at least some of the aspects of the theory since he already had worked with De Lairesse himself. Then the six decorations of Dirck Dalens III will be discussed whereby the dates from the room decorations range from 1725 to 1746. Four of them are still situated at their original locations, but two of them have been replaced. Lastly, the four room decorations of Isaac de Moucheron will be discussed by whom the room decorations were made between 1731 and 1736. Three of these decorations are still situated at their original locations, only the decoration of Herengracht 170 has been placed there in the 19th century.

In two of the room decorations that will be discussed the artist besides the wall decorations also painted the ceiling decoration and in two room decorations the artist painted a history on multiple canvasses. Therefore, in Appendix 1 a short description of the theory of Gerard de Lairesse on the painting of ceilings and the theory on the depiction of a history on multiple decorations can be found. Since the prominent element of the decorations in this thesis is the landscape, the ceiling will only be discussed briefly. In Appendix 2, in support of the comparisons between the theory on the architecture of the room and the actual rooms

themselves, a schematic representation of each room can be found, whereby the position of the decorations is given with respect to the chimneybreast, windows and doors. Appendix 3 contains images of (most of) the landscape decorations discussed in this chapter.

Gerard Hoet

Gerard Hoet was born on August 22nd 1648 in Zaltbommel and had various teachers, including his father who was a stained-glass artist and Warnar van Rysen who had just returned from Italy.¹⁹³ Gerard Hoet was also one of the founders of the Drawing academy of Utrecht, in which he was also involved for a number of years.¹⁹⁴ Gerard Hoet was greatly inspired by the works and manner of painting of the Italianate painter Cornelis van Poelenburgh and was besides a painter also an engraver. The room decorations, however, did not constitute a large part of his oeuvre.¹⁹⁵

1680-1700 – Decoration for the Castle Slangenburg, Aeneas and Dido room

On January 8th 1666 Frederik Johan van Baer renewed his oath and became the master of the castle. He ruled there until his death on December 15th 1713. Frederik Johan was responsible for the orders of many of the wall and ceiling decorations, including the one in the Aeneas and Dido room.¹⁹⁶

The room decoration consists of a total of eight wall decorations, three pieces above doors, a mantel piece and one ceiling decoration all painted by Gerard Hoet. In the room decoration the mythological story of Aeneas is told. The different scenes of the story, however, have been placed randomly throughout the room and not in sequence of one

¹⁹³ Houbraken 1718-21, I, p. 129, III, p. 239.

¹⁹⁴ Houbraken 1718-21, III, p. 241.

¹⁹⁵ De Gruyter, *Allgemeines Künstlerlexikon. Die Bildenden Künstler aller Zeiten und Völker*, Band 74, Berlin/Boston 2012, pp.40-1.

¹⁹⁶ A.W.H. Beekman, *Het Kasteel “De Slangenburg” en zijn kunstschaten*, Arnhem 1946, pp. 10-1.

another.¹⁹⁷ Hoet only took into consideration which decoration should be placed above the doors and on the mantelpiece, but other than that there appears to be no order. Gerard de Lairese in chapter two of his book (see Appendix 1) also wrote on the ideal number of decorations for a small history. The story of Dido is, like the story of Hercules, extensive and therefore can be depicted on more than five decorations.

Aeneas is the son of Anchises (a member of the royal family of Troy) and Venus (who fought on the side of Trojans during the war), but fled in time with his father Anchises and his son Ascanius. This would be the beginning of a long journey that would end in Italy, but before arriving there also led to stops in Crete, Sicily and Carthage.

Two wall decorations of the entire room decoration contain mere landscapes, but the other eleven decorations, including the ceiling decoration all contain scenes of the story. The story begins with the scene *Aeneas and Achates shoot seven deer* followed by *Venus shows Aeneas and Achates a flight of swans*. Venus tells them where they are and where they need to go. It continues with *Aeneas and Achates in the temple of Juno*, where they admire paintings of the Trojan war, and with *Aeneas and Achates before Dido's throne*. The next scenes are *Cupid disguises himself as Ascanius* and *Achates returns with Ascanius, Cupid and gifts*. Then there is the scene of *Dido embraces Ascanius / Cupid during the banquet* whereby Dido is thankful for the gifts and Ascanius through the embrace effloresces the love for Aeneas in Dido. This leads to another hunting scene *The hunt of Aeneas and Dido*, whereby a storm eventually drives them towards a cave leading to the next scene *The courtship of Aeneas and Dido in the cave*. Mercury reminds Aeneas of his quest to travel to Italy. Lastly, the story is continued with *The death of Dido* who committed suicide after Aeneas broke her heart. Before dying she predicted an eternal conflict between her people and those of Aeneas. The

¹⁹⁷ E.J. Sluijter, 'Een zaalbeschildering van Gerard Hoet in 'De Slangenburg': de liefdesgeschiedenis van Aeneas en Dido', *Nederlands Kunsthistorisch Jaarboek* 31 (1980), p. 301.

scene of the story that is not depicted on a wall decoration, but is depicted on the ceiling decoration is *Jupiter sends Mercury at the request of Venus to Carthage*.¹⁹⁸

Not all scenes are set in a landscape setting, however, the landscape element is the most prevailing in the wall decorations and therefore the room decoration will be discussed in this chapter. The figure pieces are the decorations placed above the doors and on the chimney breast. The ceiling decoration, since it is also part of the room decoration and is also painted by Gerard Hoet, will be discussed first. However, since the main focus of the thesis is on landscape decorations, the ceiling will only be discussed shortly.

Aeneas and Dido room

The decorations painted by Hoet are still at the original location and were painted by Hoet before De Lairese published his theory. It is therefore possible that he was unaware of certain rules concerning either the ceiling or wall decorations. In the case of the ceiling decoration, it is possible that he did not have the mechanism explained by De Lairese in his theory.

The beams of the ceiling have been covered up to create a large space for the ceiling decoration and with this, the division of the ceiling has been tampered with. Only a space in the middle of the ceiling has been left out, in which Hoet has painted the most important scene of the ceiling decoration. Hoet has made an attempt to paint the figures on the ceiling in the right perspective, but was not always successful. Jupiter has been painted slightly from below, his right foot is visible from below and Mercury flies away in a pose that gives the impression that he is flying down to earth. However, Venus is clearly not depicted as if seen from below, with the back of her feet visible, even though she is kneeling down. Cupid is also depicted from the side, instead of from below.

¹⁹⁸ Sluijter 1980, p. 301.

The ideal viewpoint for Hoet's decoration appears to be a sitting or standing position in the middle of the room. This position also coincides with the vanishing point in the centre of the ceiling decoration. Hoet painted a variety of different locations (a cave during a storm, the inside of a temple, a landscape in good weather) and therefore not all decorations are of the same light. Looking at the landscape decorations, there is only one decoration of a different light, which is *The courtship of Aeneas and Dido in the cave*. This landscape, contrary to a sunlit landscape, is a landscape during a storm with a flash across the dark sky. The doors are all situated on one side of the wall and do not have a symmetrical counterpart. The decoration on the mantelpiece, as well as the decorations above the doors, are figure pieces. Hoet, as can be seen in the schematic representation in Appendix 2, did not place the different scenes in a chronological order and the placement of figure pieces with respect to landscapes is probably the reasons for this.

The composition appears natural and possible in all but one decoration. In *The courtship of Aeneas and Dido in the cave* the cave looks rather like an (artists) invention and not like a natural cave. It is relatively shallow for a cave, but leaves enough room for the scene. Hoet did not indicate the thickness of the walls or windows in his decoration. Within the landscapes Hoet has depicted the story of Aeneas, which is a mythological story for which Hoet consequently has used Antique staffage.

Hoet painted objects that are mostly of dissimilar form and colour (horses, rocks, etc.), but he created little variety in the shapes and sizes of trees. In many of the decorations (including the figure pieces) Hoet has depicted shining or glowing objects. He painted them both against a darker background, as well as against a light one and therefore some look faint and weak.

The buildings present in Hoet's decorations are mainly the interior settings for the figure pieces, but in the landscapes Hoet did not paint any significant architecture in the

foreground. The mood of the landscape usually corresponds to the depicted scene, with the exception of the mood in *The courtship of Aeneas and Dido in the cave*. In this scene the prevailing emotion is one of love (or lust), but the mood of the landscape is one of terror, with a black sky, a lightning strike across it and a wild river raging next to the scene. This discrepancy, however, is part of the story which Hoet painted truthfully.

Not only are the buildings scarce in the landscape decorations of Hoet, but other immovable staffage is not painted in abundance either. Hoet painted a bridge which is clearly visible in *The hunt of Aeneas and Dido*, but did not paint any fountains, vases, termini, etc.

Different kinds of green colours were used by Hoet for the landscape decorations, although he let the colour green depend more on the amount of light the tree receives than the type of tree.

With that must be said that Hoet did not distinguish between different species of trees. He painted many deciduous trees, but the trees appear to be of a general type of species.

The assessment whether the light comes from the windows is difficult due to the poor condition of the wall decorations in some of the photographs. In only four of the eight landscape decorations the light appears to come from the windows. On the wall with the windows, in two of the three decorations the light comes from behind the scene (in *Aeneas and Achates shoot seven deer* and in *Achates returns with Ascanius, Cupid and gifts*). In the *Landscape with a tree on the foreground* the light, however, appears to come from the right, where another wall is located. On the wall with the chimney breast, the light in the landscape decoration (*The courtship of Aeneas and Dido in the cave*) does not appear to come from the windows either, but from the ceiling to the right of the painting (from the top rather than the side). On the wall opposite the wall with the windows, the light does not appear to come from the windows in two of the three landscape decorations (*Landscape with a tree on the foreground* and *Venus shows Aeneas and Achates a flight of swans*). Instead of from the front,

the light in the decorations comes from the left. In *Cupid disguises himself as Ascanius*, which is also opposite the windows, it is difficult to see where the light exactly comes from, but it appears to come from the front (possibly slightly to the left). On the second wall adjacent to the wall with the windows (opposite the wall with the chimney breast), in the landscape decoration *The hunt of Aeneas and Dido*, the light does appear to come from the windows, which in this case is the left. In one wall decoration the light appears to fall through an oculus, which is in *Aeneas and Achates before Dido's throne*. However, this is not a landscape decoration.

The horizon in the landscape decorations is relatively high at almost half of the length of the decoration and therefore the landscapes are not set in a limited space.

The trees painted by Hoet are beautiful and graceful, have proper crowns, the figures are well proportioned and in all but one landscape decoration (*The courtship of Aeneas and Dido*) the sky is blue, calm and only contains a few clouds. However, the nature is to a certain degree wild, rough and has uneven grounds (which are clearly visible in the decorations *Aeneas and Achates shoot seven deer* and *Venus shows Aeneas and Achates a flight of swans*), whereby there are no pathways that run through it and large rocks lay scattered in it. The nature painted by Gerard Hoet is wilder and rougher than Gerard de Lairesse described it in his walk through the landscape he considered painterly, but it is not entirely unpleasant either.

Johannes Glauber in collaboration with possibly Abraham or Johannes de Lairesse

Johannes Glauber was born in 1646 in Utrecht and travelled to Italy in 1671 where he stayed for two years.¹⁹⁹ After his return he stayed in the house of Gerard de Lairesse and during his career as a landscape painter he also collaborated with Gerard de Lairesse on a

¹⁹⁹ Houbraken 1718-21, III, pp. 217-8.

number of commissions.²⁰⁰ For instance on pieces for the Great Hall at Soestdijk, depicting hunting scenes.²⁰¹

1692-3 – Decoration for Palace 't Loo, Audience room

A drawing was made for the decoration scheme of the Audience room by Daniel Marot in 1692. The five landscape decorations painted by Johannes Glauber and one of De Lairesse's sons are set in the wall panelling of this decoration scheme. The landscape on the decorations is an Arcadian landscape, whereby on one side it roughly runs through on all the decorations. The decorations date from 1692-3 and the largest decoration contains an offer scene for Flora, the flower Goddess.²⁰²

The Audience room

The room decorations painted by Johannes Glauber and Abraham or Johannes de Lairesse consist of five wall decorations that are still at the original location and were painted by Glauber before Gerard de Lairesse published his theory. However, since Glauber collaborated with Gerard de Lairesse on certain projects, he was already familiar with (at least some of) De Lairesse's rules.

The ideal viewpoint is a standing position in the middle of the room, because all vanishing points are directed towards that position. The vanishing point of the three paintings situated on one wall (that more or less form one landscape that runs through all of them) is roughly the middle of the horizon in the middle decoration, the *Antique offer scene*. The vanishing point of the *Arcadian scene in an Italianate landscape* is more difficult to establish, but is most likely on the left side of the horizon. In the *Italian landscape with two figures near the water* the vanishing point is on the right side of the horizon. Both these vanishing points

²⁰⁰ Houbraken 1718-21, III, p. 218.

²⁰¹ Paul Rem, Nicolaas Conijn, Niels Coppes, Wies Erkelens [and others], *Paleis Het Loo. Een koninklijk museum*, Apeldoorn 2012, p. 22.

²⁰² Rem, Conijn, Coppes, Erkelens [and others] 2012, p. 22.

do not have the vanishing point towards the centre of the room, since the chimney breast is located in the middle of the wall. With both vanishing points located to the outer parts of the wall, the best viewpoint remains the middle of the wall, whereby the viewer looks into the landscapes past the chimney breast. The main entrance door is in the middle of the room, but two other doors are not. These have been given symmetrical counterparts, although these are only for show. The mantelpiece contains a figure piece of two women holding up a crown, painted in grisaille on a golden background.

On the landscape decorations Glauber did not use a frame to indicate the thickness of the walls or windows in any manner and he situated the horizon at roughly one third from the bottom.

Glauber did not paint figures exactly behind one another, but painted the figures behind in the *Arcadian scene in an Italianate landscape* and *Antique offer scene* a little to the right or left to give them visibility. The horizon is in all landscape decorations partly blocked from view, sometimes only a small part of the horizon is left visible.

Even though De Lairese advised landscape painters to paint their own staffage, Glauber had the figures painted by one of De Lairese's sons, either Johannes or Abraham. The staffage in the landscapes tends to be frivolous in many instances, not part of a history or other story, but enjoying the landscape or the company of others. In the *Antique offer scene* Glauber has painted buildings in the foreground.

Glauber did not paint any tombs, graves or rural staffage, but painted immovable staffage as a statue, an obelisk, a pyramid, a jar, a vase and Antique remains like part of a column.

The colour green appears to have been varied per species of trees, but seems to have been varied more per tree than per species.

Glauber painted different species of trees in the landscape decorations, in particular in the *Antique offer scene* where deciduous trees, pine trees and cypresses can be distinguished. The trunk of the broken down tree in the *Italian landscape with two figures near the water* can be identified as a birch. In that same decoration Glauber clearly also painted the leaves of the twigs in a lighter colour than the older leaves of the tree.

In the three landscape decorations on one of the adjacent walls to the wall with the windows, the light appears to come from the right, which is the side of the windows. In the two landscape decorations on the other adjacent wall (with the chimneybreast) the light appears to come from the left side, which is the side of the windows. No landscape decorations are situated on the wall in front of the windows.

A horizon at one third from the bottom left Glauber with enough room for the setting of the offer scene and the other staffage. Therefore the landscape is not set in a limited compass.

Generally Glauber painted what De Lairesse considered to be painterly. He painted straight trees, well proportioned figures, buildings and objects that are still in a good state, etc. The nature is orderly (not wild and ferocious), but not too arranged as well. The only decaying aspect is the broken trunk of the birch that appears prominently in the foreground of Italian landscape, since this is minor I have chosen not in the table above.

Dirck Dalens III

Dirck Dalens III was born in Amsterdam in 1688 as the son of the landscape painter and draftsman Dirck Dalens II. He followed in his fathers footsteps and painted numerous landscape decorations.²⁰³ Dirck Dalens III married Sara Tissy or Titsie in 1713 or 1714 with whom he also had children. In 1723 his wife died and in 1724 he remarried with Maria

²⁰³ Johan van Gool, *De nieuwe schouburg der Nederlantsche kunstschilders en schilderessen : waer in de levens- en kunstbedryven der tans levende en reets overleedene schilders, die van Houbraken, noch eenig ander schryver, zijn aengeteekend, verhaelt worden*, Volume 2, 's Gravenhage 1751, pp. 134-5.

Schaack and had five children with her of whom three are mentioned in their will.²⁰⁴ A possible journey abroad (to Italy) made by Dalens is not known, even though he painted foreign landscapes with mountains, a golden Italian light, etc.

Six landscape decorations painted by Dirck Dalens III can still be found in the context of a room, whereby four are still situated at the original location and two have been relocated. The landscape decorations are situated in houses or castles in The Hague, Leiden, Amsterdam, Keppel and Udenhout, whereby the decorations in the two last-named are the relocated ones.

1725 – Decoration for the Kabinet der Koningin, Korte Vijverberg 3, The Hague, Left front room

In 1703 the house was bought by Agneta de Graeff who did not own the house for very long, because in 1711 she sold it to Johan van Schuylenburch with whom she was related by marriage. Johan van Schuylenburch thoroughly renovated and redecorated the house in 1724-1725, whereby he added another floor and also extended the house on the back. During this renovation the wall decorations painted by Dirck Dalens III were most likely placed in the left front room on the ground floor (they carry the signature of the artist and the date 1725).²⁰⁵

Within these wall decorations Dirck Dalens III placed scenes from Ovid's *Metamorphoses*, in total six scenes from five stories (although of one scene it is uncertain to which story it belongs). In the two wall decorations on the wall with the fire place (a wall adjacent to the wall with the windows), Dalens depicted scenes from the story of Niobe. Niobe was a proud mother of seven sons and seven daughters and in the first scene she is depicted while mocking the women of Thebes when they are worshipping the goddess

²⁰⁴ Meta Walraven – Schipper, *De Landschappen van Dirk Dalens III (1688-1753) in de achttiende-eeuwse decoratieve schilderkunst*, unpublished thesis, Voorburg 1996, p. 20.

²⁰⁵ N. Cramer, C.J.J. Stal, H.C. Brouwer, C.W. Fock [and others], *Het Kabinet der Koningin. Geschiedenis van het instituut en het huis aan de Korte Vijverberg*, VOM-series, 's-Gravenhage 1991, pp. 67-75, 147, 154.

Latona, mother of Apollo and Diana. In the second scene Apollo and Diana, seated on a cloud punish Niobe by killing all of her children. After loosing all her children she ‘metamorphosis’ into a rock and is swept away by a wind to her native land.²⁰⁶ In the two wall decorations next to the doors Dalens depicted on one side a scene from the story of Mercury and Battus and on the other side a scene from the story of Narcissus. The scene depicted of the story of Mercury and Battus is the scene where Battus has not kept his word to Mercury. Mercury had stolen the cattle from Apollo after he left them unguarded. The only witness to this was Battus and he promised Mercury not to tell anyone that he saw this (even pointed at a stone that would tell this sooner than him), but Mercury came back in disguise and in reward of a cow and a bull Battus broke his promise and told the disguised Mercury the direction to the stolen cattle. As a result of this, Mercury changed Battus into a stone.²⁰⁷ The scene depicted of the story of Narcissus is the moment where he looks at his reflection in the pool and has fallen in love with himself. Narcissus was a beautiful young man who rejected all admirers. One of his rejected admirers prayed that he would fall in love with something he would not be able to obtain, which was then granted. Narcissus finally fell in love with his own reflection when he bent forward to drink from a pool.²⁰⁸ In the two scenes opposite the landscapes with Niobe, two hunting scenes have been depicted. In the one near the wall with the doors Dalens has depicted a scene from the story of Meleäger and Atalante *The Calydonian boar hunt*. In the depicted scene Meleäger kills the Calydonian boar. It was sent to the lands of king Oeneus of Calydon to destroy his crops and attack his cattle, out of revenge by the goddess Diana after he forgot to sacrifice to her. The first to spear the boar was Atalante with an arrow, but it was

²⁰⁶ Cramer, Stal, Brouwer, Fock [and others] 1991, pp. 155-8; Ovid, *Metamorphoses*, London 2004, Book VI lines 146-312, pp. 217-25.

²⁰⁷ Cramer, Stal, Brouwer, Fock [and others] 1991, p. 158; Ovid 2004, Book II lines 676-707, pp. 81-2.

²⁰⁸ Cramer, Stal, Brouwer, Fock [and others] 1991, p. 159; Ovid 2004, Book III lines 339-510, pp. 109-16.

Meleager who finally killed the beast.²⁰⁹ The landscape decoration near the window seems to contain a heron hunt, however, it is unknown to which story this scene belongs.²¹⁰

Left front room

The room decoration painted by Dirck Dalens III is still situated at its original location. It has been signed and dated by Dalens in the decoration *Niobe mocks the women of Thebes*.

The intended or ideal viewpoint of this decoration scheme appears to be the middle of the room. The vanishing points of all the wall decorations are roughly positioned in the middle of the horizon. Some are slightly more to the right (*Apollo and Diana punish the children of Niobe* and *A heron hunt*) and one slightly more to the left (*Narcissus*), but the best position to view the entire decoration scheme would be in the middle of the room. Not all decorations appear to be of the same light. The *heron hunt* appears to be much brighter, like an early morning, while others like the scenes with Niobe appear darker, like evening scenes with a setting sun. However, this might be due to the light within the photographs.

Dalens did not use a frame to indicate the thickness of the windows or the wall. Even though the mythological scenes have been set in classicizing landscapes, Dirck Dalens III used Modern elements, especially in the architecture of the buildings, but also in the dress of his figures.

Surrounding the temple of Latona, offering women are grouped and standing behind one another. In accordance with the theory of De Lairesse, Dalens has solved this problem by placing the ones on the foreground in a lower position (in this case kneeling) than those behind (standing up). Dalens painted a number of shining or glowing objects in the room decoration. In *Niobe mocks the women of Thebes* Dalens painted a fire in front of a pedestal

²⁰⁹ Cramer, Stal, Brouwer, Fock [and others] 1991, pp. 159-60.; Ovid 2004, Book VIII lines 260-546, pp. 307-20.

²¹⁰ Cramer, Stal, Brouwer, Fock [and others] 1991, pp. 160-1.

which is in the bright sunlight and two golden objects (including a jug) in front two figures also standing in the bright sunlight. The bright sunlight causes the backgrounds to be of lighter colours, which makes all three look faint. In *The Calydonian boar hunt* one of the hunters carries a sword with him and multiple hunters wear a helmet. The helmets, which are painted bright when in the sunlight and mostly against darker backgrounds, none the less all appear glowing when in the sunlight. However, the sword, which is painted in the sunlight and against a darker background, is in itself so dark that it only appears to be glowing directly above the handle. In the story of *Narcissus*, Narcissus is depicted with a lance lying at his feet. The lance is painted against a dark background and appears to be glowing.

Dalens has given two buildings a prominent position in the foreground of two landscapes. The temple of Latona in *Niobe mocks the women of Thebes* and the palace of Niobe in *Apollo and Diana punish the children of Niobe* are clearly visible on the foreground. Dalens was able to do so, because in these histories the buildings were fitting to the story, in the other histories buildings in the foreground would not be fitting.

Only one tomb can be found in the room decoration, it has been painted by Dalens in the landscape decoration with the story of *Narcissus*. The tomb, in accordance with the theory of De Lairese, is easily accessible and possibly near a common road that would be used to reach the buildings at the left side of the decoration. In *Niobe mocks the women of Thebes* Dalens painted Antique remains on the right side of the decoration, including the ruin of a temple, a part of a column (which still appears to be in good shape) and an obelisk in the middle of the decoration. He painted a victory column in the decoration with *Narcissus* and an Antique ruin with an Antique vase in *The Calydonian boar hunt*. Dalens also painted a fountain in *Apollo and Diana punish the children of Niobe*.

The grass on the mountains in *A heron hunt* is of a different green than the tree and plants in the foreground.

In the foreground of all decorations it looks like Dalens has depicted the same species of trees. However, in the background of some of the decorations other trees, like cypresses, are discernable as well, for instance in the *Mercury and Battus* decoration surrounding the buildings on the other river bank.

Within the decorations situated on the walls adjacent to the wall with the windows, the light appears to come from the windows, in *Niobe mocks the women of Thebes* and *Apollo and Diana punish the children of Niobe* the light comes from the left and in *The Calydonian boar hunt* and *A heron hunt* the light comes from the right. In the decorations on the wall opposite the windows, the light appears to come from the left. It is less obvious in these decorations since Dalens did not use strong shades, but the direction of the light is nonetheless visible on the trees and buildings. Even though, the foregrounds are shaded, this is not the shadow of the building itself.

The horizon chosen by Dalens appears to be at approximately eye height for a standing person, which is at one third from the bottom of the decoration. This left Dalens with enough room to set his histories in.

Dalens has painted the beautiful and graceful in his decorations to a large extent, whereby everything has been given a specific place without it looking too organized. In *Mercury and Battus* Dalens depicted a dead tree on the foreground and in *Apollo and Diana punish the children of Niobe* one of the trees in the foreground has been broken off at the top. The nature surrounding the ruin in *The Calydonian boar hunt* appears rather wild, but overall the landscapes are pleasant and graceful.

1733 – Decoration for the Nieuwsteeg 31, Leiden, Garden room

The house was bought in 1732 by J.P. Wierman, who gave some painters the commission to decorate the garden room with (large) paintings.²¹¹ The mantelpiece was painted by Hieronymus van der Mij who signed and dated this work. The date of the mantelpiece is 1733. The grisailles above the doors have been attributed to Van der Mij as well. The landscape decorations are not signed and dated, but have been attributed on stylistic grounds to Dirck Dalens III and to the same year as the mantelpiece.²¹²

Dirck Dalens III has painted different types of landscapes on the three wall decorations, whereby one is a mountain landscape, one a forest landscape and one a river landscape. The ceiling decoration in this room is also painted by Dirck Dalens III, which contains an apparent opening through the ceiling with a cloudy sky above. Dirck Dalens III did not paint any figures on his ceiling decoration, which only contains a bird sitting on the ledge of the opening.

Garden room

The room decoration painted by Dirck Dalens III is still situated at the original location for which it was made.

Dalens has set the scene in the middle of the ceiling, however, the ceiling has lost its original division and has been given a new division (with only an opening in the middle for the scene) and the beams are therefore no longer visible. The vanishing point in the ceiling decoration is in the centre of the decoration and the edge of a wall and the bird have been painted in the right perspective.

The vanishing point of the *River landscapes with high rocks* is located in the middle of the horizon (roughly next to the mountain top visible in the background), which is emphasised

²¹¹ Walraven – Schipper 1996, p. 101.

²¹² Walter Soechting, 'De wandschilderingen van Dirk Dalens III in Leiden', *Holland, regionaal-historisch tijdschrift* 17 (1985), p. 264.

by the archway through which the landscape can be viewed. In the *Mountain landscape with harbour and convoy* the vanishing point is located more on the right side of the horizon, (which is not only emphasized by the rock in the left foreground, but also by the buildings in the background). For the viewer this would give the impression that he or she was indeed looking past the hill/mountain on the right side of the decoration. In the *Forest landscape with deer* the vanishing point is only slightly to the left of the centre of the horizon, which also appears to be directed towards the viewer in the middle of the room. The mantelpiece contains a decoration whereby the figures are the most prominent. However, the figures have been set in a landscape that is still fairly visible, but since this piece has not been painted by Dirck Dalens III it will not be discussed here in more detail.

In this room decoration Dalens depicted a frame seemingly depicting the thickness of the walls. In all three wall decorations Dalens painted the edge of a wall that frames them, giving the appearance of looking through the opening of a stone wall. In one decoration the frame is painted in the form of an archway (*River landscape with high rocks*) and it is possible that it was to mirror the shape of the mantelpiece, which is also situated in the middle of a wall. Dalens used Modern staffage for these landscapes and he used the accessories in support of the chosen landscape. He painted deer in the forest landscape and a rock in the foreground of the mountain landscape.

In the *Mountain landscape with harbour and convoy* Dalens has painted figures in a convoy riding behind one another, but Dalens let them ride down a steep path on the mountain. He solved the problem of visibility by placing the one behind higher on the mountain than the ones in front.

The figures painted by Dalens are small and trivial within the landscape, and are mostly painted towards the background, like the buildings.

Dalens only painted buildings and defence walls in the landscape decorations, but did not use any other immovable staffage.

In the *Forest landscape with deer*, the green of the poppy flowers is clearly different from that of the bushes and of the trees.

The trees in Dalens' landscapes do not appear to be of different species, but all seem to be of the same deciduous tree species.

In the *River landscape with high rocks*, which is situated on the wall adjacent to the wall with the window, the light comes from the right. The houses and cliff on the right side are for the most part in the shade since the light doesn't reach there, while the cliffs and houses on the left side are bright and sunlit. The shadow of the donkey also falls to the left. In the decorations opposite the windows the light comes roughly from the front, but in combination with the left. The light on the trees in the foreground of both decorations comes from the front left foreground, while the shadows go to the right background.

Although the horizon is somewhat low, below one third from the bottom of the decoration, the space for the landscape is not limited.

Even though, Dalens painted Modern landscapes he painted the beautiful and graceful in these landscapes. His trees are relatively straight and have proper crowns, his flowers look colourful and exuberant, the houses appear to be in a good state, etc. The nature depicted by Dalens looks orderly, as if everything has been given its place to create a harmony, but doesn't look too organized. The foreground of the mountain landscape, however looks rather wild with the fallen tree trunk and the plants and bushes growing over the tree and the rock and some of the trees have branches that appear to have been broken or cut off.

1733 – Decoration for Huis van Brienen, Herengracht 284, Amsterdam, Great hall

The house was bought in 1728 by David Rutgers and his sisters Margaretha and Hillegonda, who renovated the house.²¹³ In 1733, during this renovation or slightly after, the decoration was placed in the great hall, that overlooks the garden. Dirck Dalens III not only painted the four landscape decorations, but also the four vases in the corners, that are allegories of the four seasons and four stages of life.²¹⁴ However, at one point the decoration was given a higher wainscoting and therefore a part of the decorations had to be cut. It is not known what part was cut off, but I assume it was the top part of the decorations. Taking off a part of the top would be less obvious and the lower parts of the decorations still appear to be intact. The door has been renewed in time, and the decoration on the door is not original. The position of the door and the place of the decoration on it, however have not changed.

Two of the four landscape decorations are placed on either side of the fire place. The other two landscape decorations cover the two remaining walls. Within the landscapes Dalens has not depicted histories, either mythological or biblical, but has used Modern staffage.

Great hall

The room decoration painted by Dirck Dalens III is still at the original location. Dalens signed and dated the decoration in the right corner of the *Idealised river landscape with an overhanging rock and ruin*. In these wall decorations Dalens painted idealised landscapes.

The best viewpoint for watching this decoration scheme appears to be the middle of the room or slightly more towards the windows. The vanishing points of the two landscape decorations next to the chimney breast are both located behind the chimney breast, but not completely in the middle of the wall. In the *Landscape with a pavilion near a pond* the

²¹³ R. Meischke, H.J. Zantkuijl, W. Rause and P.T.E.E. Rosenberg, *Huizen in Nederland. Amsterdam, Zwolle 1995*, p. 262.

²¹⁴ Meischke, Zantkuijl, Rause and Rosenberg 1995, p. 266.

vanishing point is situated outside the right side of the decoration, but still at the left side of the chimney breast. In the *Idealised landscape with a palatial building and two swans on the foreground* the vanishing point is situated outside of the left side of the decoration, but still on the right side of the chimney breast. However, the distance between the middle of the horizon and the vanishing points in these two decorations is not equal. In the decoration near the window the vanishing point is less far behind the chimney breast than of the decoration near the other wall. Therefore, the ideal viewpoint is slightly more towards the windows. In the two large wall covering decorations the vanishing points are situated on the horizon roughly in the middle of the decorations, whereby in the *Idealised river landscape with an overhanging rock and a ruin* the vanishing point is slightly more towards the left. The room only has one entrance door, which is not in the middle of the wall, did not receive a symmetrical counterpart and was not left out of the decoration. Even though this door is not original, the place of the door did not change, nor the fact that it also had been painted over. On the mantelpiece a figure piece has been placed above a large mirror.

In this decoration scheme Dalens did not use a frame to indicate the thickness of the walls or windows within the decorations themselves, possibly because a prominent frame (of a golden colour) is already present in the wall panelling into which the decorations are set, as part of the ornamentation of the room. However, since De Lairesse clearly indicated a painted frame on the surface of the decoration, it is not in correspondence with the theory of De Lairesse. Dalens painted Modern staffage in these decorations and did not improbably mix the Modern staffage with Antique staffage. However, some of the landscapes contain staffage that would be considered low life by De Lairesse and unfavourable, like peasants or fisherman. The horizon now is situated at roughly one third from the bottom of the decoration, for the viewer about eye height, and gives a natural appearance to landscapes the decorations,

although the horizon appears slightly high. This last aspect is probably caused by the fact that it has been cut at the top for the higher wainscoting.

Dalens painted shinning objects in the *Idealised river landscape with an overhanging rock and a ruin*. The woman on the foreground is carrying a jug on her head, and the horse has blinkers and a bell around its neck. The objects that appear to be shinning are the bell and the jug, but the blinkers look relatively faint (probably due to the white hair of the horse that functions as the background). In the *Idealised landscape with a palatial building and two swans on the foreground* the shadows of the swans go from the left foreground in the direction of the right background, but the shadow of the balcony of the palatial building is visible on the right side and the shadow of the servant also appears to go from the left background to the right foreground. This looks as if Dalens used two light sources on the left side of the painting, one from the front of the decoration and one in the background.

The staffage contains figures that can be considered frivolous, with figures sitting, walking round, talking to one another, or engaged in leisure activities. Even though, these decorations are landscape decorations, Dalens has given buildings a prominent place, as is also suggested by De Lairese in his book on landscapes. In the *Landscape with a pavilion near a pond* and the *Idealised landscape with a palatial building and two swans on the foreground*, as is apparent from the titles, buildings have a prominent place within the decorations. In the *Idealised river landscape with an overhanging rock and a ruin*, the ruin also has a prominent place in the foreground and in the *Mountainous landscape with a river, waterfall and rock arch* the buildings are not solely part of the background either.

The immovable staffage painted by Dalens consists of statues, fountains as part of the palatial building and Antique remains, including a ruin, vase and obelisk.

Dalens used different green colours for different species of plants and trees. In the *Idealised landscape with a palatial building and two swans* the green of the trees is different per tree and different from that of the plants and flowers in the foreground.

In the landscape decorations Dalens has painted different species of trees. In the *Idealised landscape with a palatial building and two swans on the foreground*, Dalens has painted a tree containing flowers in the foreground. In the two smaller decorations cypress trees are also visible in the background. However, the overall shape of the foliage of the trees on the hill in the *Mountainous landscape with a river, waterfall and rock arch* is rather round.

The light in two of the four decorations appears to come from the windows, which is in the decorations adjacent to the windows. In the *Landscape with a pavilion near a pond* the light comes from the left and in the *Mountainous landscape with a river, waterfall and rock arch* the light comes from the right. In the *Idealised landscape with a palatial building and two swans on the foreground* the light comes from the left, although it appears to come from two different positions on the left side (as discussed before). In the landscape decoration opposite the windows, the *Idealised river landscape with an overhanging rock and ruin*, the light comes from the left, while according to the theory of De Lairese it should be coming from the front.

The horizon, at one third from the bottom of the decoration, gave Dalens enough room to set his figures well into the landscape. Therefore, the landscape is not set in a limited space. The objects in the foreground, like the flowers, grapes and animals, are highly detailed, while objects in the background are not.

Within these landscape decorations Dalens has mostly painted the painterly. In the two wall covering landscapes Dalens has painted large tree trunks lying in the foreground and in the *Idealised river landscape with an overhanging rock and a ruin* the nature on the right side of the decoration looks slightly wild. However, Dalens' buildings look stately and his figures

well proportioned and mostly elegant. His nature looks overall peaceful, harmonious and orderly, but not too organized and in the two large decorations a little wilder than in the smaller decorations.

1735 – Decoration for the Hooigracht 39, Leiden, Garden room

The landscapes date from 1735, the *Return of the hunt* is signed and dated by Dirck Dalens III.²¹⁵ It is not clear by whom the room decoration was commissioned or exactly when, but from information in Van Gool, it has been assumed that a person named Britton was responsible for the commission of the landscape decorations.²¹⁶ The ceiling has been decorated with plasterwork in Louis XIV-style, whereby in the corners of the ceiling putti have been created, symbolizing the four seasons. On the chimneybreast a decoration has also been made with plasterwork.²¹⁷ The various landscapes, like a river, mountain or forest landscape, contain various scenes with Modern staffage.

Garden room

The room decoration painted by Dirck Dalens III is still at the original location, which is in the garden room.

The ideal viewpoint for this decoration would be in the middle of the room. The vanishing points on most decorations are difficult to ascertain, but looking at the decoration overall the best viewpoint would be roughly in the middle of the room. On the wall with the chimney breast in both the *Landscape with a view under an arched bridge* and the *Landscape with hills and scene in front of a barn* the vanishing point is on the left side of the horizon. In the wall opposite the windows the vanishing points are all on different places, but all directed to a viewpoint in the middle of the room. In the *Forest landscape with a boar hunt* the

²¹⁵ Soechting 1985, pp. 262-3.

²¹⁶ Walraven – Schipper 1996, p. 105.

²¹⁷ E.H. ter Kuile. *De Nederlandsche monumenten van geschiedenis en kunst*, Deel VII De Provincie Zuid-Holland, Eerste stuk: Leiden en Westelijk Rijnland, 's Gravenhage 1944, p. 133.

vanishing point seems to be, also due to the trees in the right foreground, on the left side of the horizon. In the *Mountain and river landscape with a deer hunt* the vanishing point is more difficult to establish, but seems to be located slightly to the left of the middle of the horizon. In the *Mountain landscape with a hare hunt* the vanishing point seems to be somewhat to the right of the middle of the horizon. In the last decoration, the *Mountain landscape with activity of figures accompanied by horse and wagons* (also on a wall adjacent to the wall with the windows), the vanishing point is roughly in the middle of the horizon. All decorations are, in accordance with the theory of De Lairese of the same light, but worth mentioning is that in the *Mountain landscape with activity of figures accompanied by horse and wagons* Dalens painted a rainbow beautifully arched across the sky.

Dalens did not use a frame to indicate the thickness of the walls or windows in any manner. The staffage painted by Dalens is Modern and De Lairese praised painters of Modern landscapes for not painting low life scenes with farmhouses, fishermen and freight cars with their drivers. However, in these landscape decorations Dalens painted all three.

In the *Mountain and river landscape with a deer hunt* on the right side of the decoration, Dalens arranged two figures on different grounds. The one behind is clearly visible, because Dalens painted the figure behind a little higher than the first, due to a short distance in between them it looks naturalistic. In the *Landscape with a view under an arched bridge* Dalens painted one sheep behind the other and used the same technique. However, since there is not a lot of distance in between them the result is relatively peculiar and, if the second sheep is not standing on an invisible rock, looks improbable.

The staffage is rather small and trivial in the landscapes and is not part of a history, but can be considered low life. In five of the six landscape decorations Dalens painted buildings (including one ruin of a large building) either on the right or left side of the foreground.

In the *Landscape with hills and scene in front of a barn*, Dalens as mentioned in the name, painted rural staffage. The barn is of a simple construction and sober, with little or no accessories. In the *Mountain landscape with activity of figures accompanied by horse and wagons* he also painted a statue in a niche.

Dalens not only used different green colours for different species of trees and plants, but in some cases also used a yellow colour for the foliage of the trees. For instance, in the *Mountain landscape with activity of figures accompanied by horse and wagons* one of the two trees on the foreground is green and the other has a yellow/brownish foliage.

In the room decoration Dalens painted different species of trees that are not only discernable by the difference in leaves, but also by the colours used for the leaves.

In the three landscape decorations on the walls adjacent to the walls with the windows the light appears to come from the windows, while in the three landscape decorations opposite the windows this is not the case. In the *Landscape with a view under an arched bridge* and the *Landscape with hills and scene in front of a barn* the light appears to come from the left, and in the *Mountain landscape with activity of figures accompanied by horse and wagons* the light appears to come from the right. In the three landscape decorations opposite the windows the light appears to come from the left, whereby it seems to come from the left front in two and only in the *Mountain and river landscape with a deer hunt* seems to come from the left background, from behind the trees.

The horizon chosen by Dalens is roughly situated between a quarter and a third of the decoration seen from the bottom. The horizons do not appear to be all at the same height in the decorations and especially in the *Mountain landscape with a hare hunt* the horizon seems to be lower in comparison to the other decorations.

Overall Dalens painted the painterly in the landscape decorations, with well proportioned figures, trees with proper and naturalistic crowns, buildings still in a good state,

etc. Nature in most of the landscape decorations also seems rather orderly, but not too organized. However, Dalens also painted a decaying building (ruin), a few branches that seem to be broken off, or snapped and a rather wild nature in the *Forest landscape with a boar hunt*.

1742 – Decoration for Castle the Strijdhoeve, Schoorstraat 14, Udenhout

The castle was build from 1759 to 1760 by Willem Jacob Frederik, Baron of Dopff. One of the decoration pieces is dated 1742, which means that the decoration has been relocated here. It is not known who bought the six landscape decorations for the castle or when they were relocated there.²¹⁸

The landscape decorations in this room are relatively large and some even cover the entire wall above the wainscoting. The edges of the decorations consequently also connect to one another in the corners and Dalens has therefore painted trees or bushes in the corners that more or less extend on both paintings. Dalens did not use these landscape decorations for the setting of a history or other story, but used Modern staffage.

The decoration

The room decoration is painted by Dirck Dalens III and has been relocated to this location.

The ideal viewpoint in this room decoration appears to be in the middle of the room. The two wall covering landscape decorations (*Mountain landscape with harbour view and ruin* and *Landscape with mountain rock, river and travelling company*) both have the vanishing point roughly in the middle of the horizon (below the centre of the painting). In the two landscape decorations that are on either side of the chimneybreast (*Landscape with lumberjacks and milkmaid on the foreground* and *Landscape with an arched bridge and*

²¹⁸ Walraven – Schipper 1996, p. 110.

lovers on the foreground) the landscapes appear to extend from one to the other and the vanishing point also appears to be towards the centre of the wall, behind the chimneybreast, although it is difficult to see in these two landscapes due to the fact that the bridge does not appear to run horizontally across the plane but at an angle. The last two decorations, both situated on the wall with the windows, (*Boat with fishermen in front of a steep cliff* and *Landscape with a scene in front of a tavern*) have a vanishing point that appears to be somewhere at the position of the window in between them, which means that it is on the right side of the wall. Even though the ideal viewpoint is not exactly clear from minor differences in the vanishing points (which could be due to the relocating of the room decoration), the room decoration overall can best be seen from the middle of the room. On the mantelpiece a portrait has been painted, which is set in a landscape with a horizon higher than that of the rest of the room decoration. Since this is not painted by Dirck Dalens III it will not be discussed further in this thesis.

Dalens did not use a frame to indicate the thickness of the windows or walls, nor did he use Antique staffage. Dalens also did not paint the preferred Modern staffage by De Lairesse, but painted low life staffage as lumberjacks, a milkmaid, fishermen, a scene in front of a tavern, etc.

In the *Landscape with mountain rock, river and travelling company* Dalens painted a group of figures whereby he placed one behind the other. As advised by De Lairesse in his theory on uniting different objects on different grounds, he gave the first a lower position (sitting) and the one behind a higher position (standing up) to make them both clearly visible to the viewer. In the decoration, *Landscape with mountain rock, river and travelling company*, the light appears to come from two sides, but this will be discussed in the comparison with chapter eight.

The staffage in the landscape decorations is rather trifling, and considered low life by De Lairese. Only two buildings have been painted on the foreground by Dalens, the tavern and the ruin, but all the other buildings are situated more towards the background.

Only in one decoration, the *Mountain landscape with harbour view and ruin*, Dalens painted other immovable staffage as a vase on a fountain and Antique remains.

Dalens in one of the landscape decorations, *Landscape with lumberjacks and milkmaid on the foreground*, not only painted green trees, but even painted a tree with brown leaves, as in autumn.

The nature painted by Dalens is rather stiff in a certain manner, because even though he varies his plants and herbs, his trees all look relatively similar to one another. It is difficult to distinguish between different species and the trees on the foreground all appear to be of the same species. The different species are only distinguishable by shape of foliage and a slight deviation in colour.

The light, as mentioned before, does not appear to come from the windows in most of the decorations. Since, the decorations have been relocated it is possible that the room for which they were intended had a different layout and that the decorations originally were made with the light appearing to come from the windows. However, looking at the ideal viewpoint that is not coherent in all decorations, it is also possible that some pieces have not been relocated to their respective positions. The aspect of light will be discussed below by looking at the decorations in their current location with respect to the windows. In one decoration (on a wall adjacent to the wall with the windows), the *Landscape with mountain rock, river and travelling company*, the light appears to come from two sides. In the left half of the painting the light appears to come from the left (shown by the bridge and the figure walking up the road), while in the right half of the painting the light appears to come from the right side (visible in the shades of the figures and the light on the trees). In both decorations placed on

the wall with the windows (*Boat with fishermen in front of a steep cliff* and *Landscape with a scene in front of a tavern*) the light comes from the right side, which in the first mentioned comes exactly from the right side in accordance with one of the windows. However, in the other decoration the light comes from the right foreground, where another wall is located and not a window. In the decorations on the other wall adjacent to the wall with the windows, *Landscape with lumberjacks and milkmaid on the foreground* and *Landscape with an arched bridge and lovers on the foreground*, the light comes from the right side, and not from the left where the windows are located. In the decoration located in front of the wall with the windows, the *Mountain landscape with harbour view and ruin* the light doesn't come from the front, but from the left. The landscape pieces have possibly, as mentioned before, been relocated irrespective of their position with regard to the windows, but it is also possible that Dalens for the original room already deviated from using the light from the windows as the light source in his landscape decorations. In other decorations painted by Dalens, the light in the decoration in front of the windows also came from the left, for instance in the room decoration in the Nieuwsteeg 31 and Huis van Brienen. Therefore, it is possible that this decoration also originally was located opposite the windows. However, in all of the four smaller decorations the light comes from an imaginative light source on the right, but it is unlikely that all four pieces hung at the same wall due to their relative sizes together. On top of that, in one of the large wall covering pieces the light comes from two sides. This most likely means that even at the original location, in some of the landscape decorations the light did not appear to come from the windows.

The landscape decorations have a relatively high horizon between a third and a half of the length from the bottom of the decoration. It is possible that to make the decorations fit into the panelling of the walls a part of the top was cut, heightening the horizon.

In these landscapes Dalens has painted the painterly to a large extent. He painted beautiful trees with proper crowns, well proportioned figures, and well build houses. The nature painted by Dalens is orderly, but still looks naturally and not too organized. Dalens did not paint desolate landscapes with decaying buildings, etc. Nature, on the other hand, on some occasions looks slightly wild. Dalens also painted a broken tree trunk and Antique remains that not always are in a good state.

1746 – Castle Keppel, Laag Keppel, Music room

The five landscape decorations and the wainscoting were not made for the room in the Castle Keppel, but were placed in the room, around 1962 or 1963. Before this the items were stored in another room.²¹⁹ In the literature there is no conformity on the original location for these decorations. Walter Soechting mentions that the room decoration was initially intended for the castle Roozendaal near Velp.²²⁰ Meta Walraven – Schippers mentions, with the information of Hofstede de Groot, the possibility that the room decorations might have originally hung at a house in the Herengracht.²²¹

Dalens painted a variety of different landscapes for this room decoration, including mountain landscapes, a river landscape, a landscape with hills and an Italianate landscape. The staffage used by Dirck Dalens III to enliven these landscapes consists of Modern staffage as peasants and fishermen.

Music room

The room decoration painted by Dirck Dalens III has been relocated to its current position.

²¹⁹ Walraven – Schipper 1996, pp. 116-7.

²²⁰ Soechting 1985, p. 267.

²²¹ Walraven – Schipper 1996, pp. 116-7.

The ideal viewpoint for this room decoration appears to be in the middle of the room. Although it is difficult to discern in some of the wall decorations, every landscape decoration appears to have its own individual viewpoint (close to the middle of the horizon), but the entire decoration can best be seen as one from the middle of the room. The chimney breast contains both a painted mantelpiece as a mirror, but the mantelpiece, even though it contains a history, also contains a landscape with a horizon higher than those in the landscape decorations. However, since it was not painted by Dirck Dalens III it will not be discussed in this thesis.

Dalens did not depict the thickness of the window or the wall in this room decoration and used Modern staffage, including fishermen, shepherds and shepherdesses and hunters. The staffage for a large part can be considered low life staffage looking at De Lairese's description.

In the *River view with a castle on a rock* Dalens depicted one figure in front of another in a boat. Both are clearly visible, because the figure in front is seated while the figure in the back is standing. In some landscape decorations Dalens painted cattle in front of one another, but here he did not use De Lairese's rule, but let the animal behind disappear behind the one in front.

The landscapes are Modern, due to the staffage which is in effect Modern and can even be considered low life and to a certain extent trivial. Only in the *Hilly river landscape with castle and ruin* Dalens painted a building in the foreground, the ruin of a large building.

The other immovable staffage painted by Dalens mainly consists of buildings, like castles, a ruin and bridges.

Dalens did not use different colours for figures and objects in the shade than those in the sunlight. Sometimes it can be discerned from the shade on the ground that a figure would

be in the shade, but this cannot be derived from the colours used for the figures themselves, e.g. the woman in the foreground of the *Hilly river landscape with castle and ruin*.

Even though, different species can be distinguished, most trees appear to be of the same species. Especially the trees in the foreground appear to be of the same species, while the other species can be found more towards the background in some decorations.

Since the decoration has been relocated it is likely (and in this case quite certain) that some landscape decorations have been given a different position to their originally intended one. The light only appears to come from the windows in one of the landscape decorations, hence the reason I filled in no in the table above. In the *Hilly river landscape with castle and ruin* the light is consistent with the light coming from the windows. In the other two decorations (*River view with a castle on a rock* and *Mountain landscape with a waterfall, fishermen and waterbirds*), situated on the wall adjacent to the wall with the windows the light is not coming from the side of the windows (from the right), but from the opposite side (the left side). The *Italianate landscape with cattle and deer hunt* and *Mountain landscape with deer near a waterfall* are located opposite the windows, but Dalens painted the light as if it was coming from the front right. In three of the landscape decorations the light comes from the right and in two from the left. It is possible that on their original location the three decorations were on one side of the room on a wall adjacent to the wall with the windows, and the other two (with a chimneybreast) were on the opposite wall also adjacent to the wall with the windows. However, it is not known for which room they were initially intended and thus how they were originally situated with respect to the windows.

The landscape is not set in a limited compass, because the horizon is situated between a third and a quarter from the bottom of the decorations. The landscape therefore neither appears to be tumbling nor fails to stand up straight.

Dalens painted overall the painterly in this room decoration. He painted well build houses, well proportioned figures and a nature that has pathways for the figures to walk on. Most of the landscape elements can be considered painterly. However, Dalens also painted dead trees in one decoration and the nature and the ruin of a large building look rather wild.

Isaac de Moucheron

Isaac de Moucheron was baptised on November 23rd 1667 in the Zuiderkerk in Amsterdam.²²² He was the son of the painter Frederick de Moucheron and Marike or Maria de Jouderville or Suderville.²²³ He was taught the art of painting by his father, who also had a major influence on his style.²²⁴ Isaac became amongst others a painter of park and garden landscapes and a painter of Italianate or Arcadian landscapes, like his father. Frederick de Moucheron painted decorative pieces like chimney pieces, but also room decorations. In the house of Jacob de Flines, there was not only a room decorated by landscapes of Gerard de Lairesse and Johannes Glauber, but also a room “*door Federick de Moucheron versierd met vier Italiaanse landschappen waarin De Lairesse op de voorgrond vrouwen figuren aanbracht*” [by Frederick de Moucheron decorated with four Italian landscapes in which De Lairesse on the foreground depicted female figures; authors translation].²²⁵ Unfortunately no complete room decoration of Frederick de Moucheron has survived.²²⁶ During his career Isaac de Moucheron was not only a painter, but also an etcher, a draughtsman and a designer of gardens and facades of buildings.²²⁷ Isaac de Moucheron created many decorations throughout his life, not only for multiple houses in Amsterdam, but also for many houses in

²²² Ulrich Thieme and Felix Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig 1999, exact reprint of original of 1907-50, band 25, p. 198.

²²³ Nina Wedde, *Isaac de Moucheron (1667-1744)*, Frankfurt am Main 1996, p. 24.

²²⁴ Wedde 1996, pp. 18, 25; Thieme Becker 1999, band 25, p. 198.

²²⁵ Isabella Henriëtte van Eeghen, G. Roosegaarde Bisschop and Hendrik F. Wijnman, *Vier eeuwen Herengracht. Geveltekeningen van alle huizen aan de gracht, twee historische overzichten en de beschrijving van elk pand met zijn eigenaars en bewoners*, Amsterdam 1976, p. 441.

²²⁶ Wedde 1996, p. 26, 28.

²²⁷ Wedde 1996, p. 17.

Utrecht. Unfortunately these last mentioned do not appear to have survived, at least not at the original locations.²²⁸ The four known decorations, all located at the Herengracht, will be discussed below (one on Herengracht 475, two on Herengracht 168 and one on Herengracht 170).

1731-1736 – Decoration for the Herengracht 475, Amsterdam, small front room

Petronella de Neufville bought the house in 1730 and rebuild the house between 1731 and 1736, whereby she not only changed the interior, but also the exterior e.g. gave the house a new façade.²²⁹ The room decoration, partly made by Isaac de Moucheron, was placed in the small front room, probably at the end of this construction period.²³⁰ The decoration pieces made by Isaac de Moucheron consist of two park landscapes (on one wall adjacent to the wall with the windows) and two garden landscapes (on the opposite wall also adjacent to the wall with the windows). In 1792 a fifth landscape decoration, made by Jurriaen Andriessen, was added to the room decoration.²³¹ Three other decoration pieces (two with medaillons and one with the three graces in an alcove) are also made by Jurriaen Andriessen, whereby one is placed in between the park landscapes of Isaac de Moucheron and the remaining two are placed on each side of his own landscape decoration opposite the windows.

Small front room

The landscape decoration painted by Isaac de Moucheron for this room decoration are still at the original location.

The intended viewpoint of the room decoration seems to be approximately in the middle of the room. All four decorations contain buildings which clarify that the vanishing

²²⁸ Wedde 1996, pp. 109, 220.

²²⁹ Th.H. Lunsingh Scheurleer, 'Het huis Herengracht 475 en zijn bewoners', in: Jaarboek Amstelodamum 1967, pp. 84-6, 90-101.

²³⁰ Van Eeghen, Roosegaarde Bisschop and Wijnman 1976, p. 324.

²³¹ Wedde 1996, p. 117.

point is not situated in the middle of the decoration, but is situated almost at the edge of the decoration (towards the centre of the wall) creating the illusion that the actual vanishing point of the viewers sight (when looking to the wall as a whole) is also the vanishing point in these decorations. The doors, that both are not situated in the middle of the wall, have no symmetrical counterpart and have both been painted over (although only one has been painted over by Isaac de Moucheron; the other by Jurriaen Andriessen). The mantelpiece has been decorated with a mirror, rather than a painting.²³²

Isaac de Moucheron has not in any manner attempted to indicate the thickness of the windows or the wall of the room. The landscape decorations painted by Moucheron are classicizing, but contain Modern elements in the buildings and landscaping of the gardens and therefore mix Antique and Modern in an improbable manner.

A shining object has been painted by De Moucheron in the *Palace garden with ponds and a tree on the foreground*, where he depicted a shining jug before a dark background.

Although, De Lairese advised against the obvious use of examples, Isaac de Moucheron painted his own versions of famous Modern sculptures, as an Apollo and Daphne inspired statue in the *Palace garden with ponds*. De Lairese also advised that staffage should not be trifling or frivolous, but the staffage in these landscape decorations is rather frivolous, the figures are enjoying a trip on a boat, lying down, standing to admire the scenery ,etc.

De Moucheron used other immovable staffage to decorate the landscapes, like fountains, sphinxes, vases, etc. He, for instance painted two sphinxes in the *Park landscape with a fountain and in the background a view on a Mediterranean landscape* on the foreground and Antique vases in the *Park landscape with a view on a Mediterranean bay in the background* and *Palace garden with ponds*.

²³² It is possible that originally a painting would have been placed on the mantelpiece, but I have not found information concerning the date of the mirror or a commission for a mantelpiece.

The green in the landscape decorations not only depends on the species of the tree, plant or herb, but also depends on the amount of sunshine the tree, plant or herb receives.

In the landscape decorations Isaac de Moucheron not only painted different deciduous trees, but also coniferous trees like cypresses.

The light in the decorations appears to come from the windows. The landscape decorations are all located on the walls adjacent to the wall with the window. The two park landscapes are situated on one adjacent wall while the other two landscapes with palace gardens share the other adjacent wall. The light in the park landscapes comes from the left, where in effect the windows are situated. The light in the two garden landscapes subsequently comes from the right side, also from the direction of the windows.

The horizon, located at a quarter from the bottom of the decoration, is rather low, but it still left Isaac de Moucheron with enough space for the setting of his staffage.

Isaac de Moucheron painted the painterly in the four landscape decorations. He painted beautiful objects in a surrounding worthy to be painted. The trees painted by De Moucheron are flawless and have proper crowns, the sky is blue with clouds drifting by, the houses and palaces are graceful, the figures elegant and well proportioned, etc. The objects depicted are still in a good state. Every object, every building and even nature has been given its own specific place in the park or garden to contribute to an overall pleasing landscape that is not too orderly or constructed. Since these decorations contain forms of landscaped nature, it is neither wild nor ferocious. I have marked the non-painterly as not, since the only non-painterly elements are rather small, which are the broken off or dead branches on some of the trees.

1734 – Decorations for the Herengracht 168, Amsterdam, both front room as well as inner room

In 1710 the house was bought by the merchant Arnoldus Dix for *f* 36.500. After his death in 1718 his widow Maria Luykens renovated the house from 1728 to 1734.²³³ The wall and ceiling decorations in the front and inner room made by Isaac de Moucheron and Jacob de Wit also date from this period. Jacob de Wit painted the ceiling decorations and the grisailles (or Witjes) above the doors, while Isaac de Moucheron painted the large wall decorations. Fortunately the decorations are still situated in the room they were originally intended for.²³⁴

The two room decorations, however, differ both in the subject and number of large canvasses used to constitute the room decoration. The decoration scheme of the front room consists of five landscapes wherein the biblical story of Jephtha is told, while the room decoration of the inner room consists of nine landscapes depicting virtues. The story of Jephtha in this decoration scheme begins with the Israelis who can see the enemy in the distance. Jephtha's promise to return and be their commander is depicted in the second decoration. Before Jephtha attacks the Ammonites he promises God that if God would extradite the Ammonites to him, the first to greet him after a safe return home would be sacrificed to Him. This first greeting is depicted in the third decoration, whereby his only daughter walks in front of the welcoming committee. After explaining to his daughter his promise, she asks him to wait with the sacrifice for two months, so she can lament the fact that she will never become someone's wife. Jephtha grants her wish and she travels to the mountains for two months. The beginning of this journey is depicted in the fourth decoration. The scene of the fifth and last decoration is not literally from the biblical story of Jephtha, but

²³³ Van Eeghen, Roosegaarde Bisschop and Wijnman 1976, p. 454.

²³⁴ Wedde 1996, pp. 113-4.

depicts the virgins of Israel that visit the grave of Jephtha's daughter.²³⁵ The history does not quite follow the set up of De Lairese (see Appendix 2), because it begins with the rise of Jephtha but sequently ends with the ruin, or in this case the death, of his daughter and not his own. The nine virtues depicted in the inner room are the three theological virtues fides, spes and caritas, the fates, abundance and either the four cardinal virtues fortitudo, temperantia, prudentia and Iustitia or fortitude, temperantia, prudentia and liberality.

Front room with the story of Jephtha

The room decoration with the story of Jephtha, painted by Isaac de Moucheron, is still situated at the original location.

The intended viewpoint seems to be in the middle of the room. The vanishing point of the landscape in *The virgins of Israel visit the grave of Jephtha's daughter* is at the centre of the horizon of the decoration. The vanishing points in the first two scenes of the story are both situated more towards the doors. In *The Israelis see the enemy in the distance*, the stairs in the foreground make it apparent that the vanishing point on the horizon is located at the right side of the painting, while in *The promise of Jephtha* the vanishing point is situated on the left side of the horizon. In *The daughter of Jephtha with the virgins of Israel meets her father* and *Jephtha's daughter travels to the mountains to lament her death* the vanishing points are not located on the horizon towards the centre of the wall, but towards the outer sides of the wall. In *The daughter of Jephtha with the virgins of Israel meets her father* the vanishing point is located on the left side of the horizon and in *Jephtha's daughter travels to the mountains to lament her death* the vanishing point is located on the right side of the horizon.

Isaac de Moucheron did not depict the thickness of the wall within these decorations. The history depicted is a biblical story, whereby the staffage is Antique. The clothing of

²³⁵ The bible only states that it is custom that young girls lament the death of Jephtha's daughter every year for four days.

Jephtha in the *The promise of Jephtha* and *The daughter of Jephtha with the virgins of Israel meets her father* resembles that of a Roman soldier, but De Moucheron combined this with Modern elements in both the architecture and the dress of some of the figures.

For the figures painted behind one another Isaac de Moucheron used steps or buildings (not the pose of the figures themselves) to elevate the figures standing behind others to a visible position (as in the decoration of *The daughter of Jephtha with the virgins of Israel meets her father*). De Moucheron depicted glowing objects also in front of light backgrounds like the helmet or armour of Jephtha in *The promise of Jephtha* and the *The daughter of Jephtha with the virgins of Israel meets her father*.

The staffage is from a history and not trifling or frivolous. The mood of the landscape corresponds with the necessary and unnecessary staffage. The scene depicted in the last decoration *The virgins of Israel visit the grave of Jephtha's daughter* is also a rather sorrowful scene, which is also evident in the landscape. Isaac de Moucheron has used the landscape, especially the trees (which surround and seem to embrace the architecture), in such a manner that the tomb is also located in a more secluded and private place.

The tomb is evidently used by Isaac de Moucheron in the last decoration, *The virgins of Israel visit the grave of Jephtha's daughter*. De Lairesse stated that the tomb should be placed in such a manner in the landscape that it would be easily accessible. The tomb is placed by Isaac de Moucheron on the side of, what appears to be, a road and next to a forest. Isaac de Moucheron has placed the tomb on a pedestal and in front of an obelisk and Antique architecture, accessible only by steps. The tomb with the surrounding objects looks like a shrine devoted to the person buried there. However, in contrast to De Lairesse's theory, it has not been adorned in such a manner by Isaac de Moucheron that it is clear who's tomb it is, but this would be evident from the story told in all five decorations.

Isaac de Moucheron used the colour green in his decoration, but also let the green colour of the tree or plant depend on the amount of sunshine it receives.

Different species of trees are distinguishable in the landscape decorations. De Moucheron not only painted different deciduous trees, but also painted palm trees.

The light in most decorations seems to come from the windows, especially the decorations hanging on the walls adjacent to the wall with the windows. In *The daughter of Jephtha with the virgins of Israel meets her father* and *Jephtha's daughter travels to the mountains to lament her death* the shadows all clearly fall to the left, while in *The virgins of Israel visit the grave of Jephtha's daughter* the shadows all clearly fall to the right. Isaac de Moucheron, however, also painted two decorations *The Israelis see the enemy in the distance* and *The promise of Jephtha* that are placed opposite the windows. Even though a shadow can be seen on the foreground of both decorations, it is not the shadow of the house at the Herengracht, because in the decoration *The Israelis see the enemy in the distance* the shadow is only painted on the right side of the decoration and in *The promise of Jephtha* the shadow appears somewhat skewed. Isaac de Moucheron also painted casted shadows in these decorations. In *The promise of Jephtha* (which is on the right side of the wall) the light comes from the right (where the wall is situated). In the decoration *The Israelis see the enemy in the distance* De Moucheron, considering the leg of the sitting figure, the light also comes from the right.

De Moucheron has placed the horizon roughly at one third of the canvas seen from the bottom and this height has created enough room or landscape for the depiction of the story of Jephtha.

In the landscape decoration De Moucheron overall has painted the painterly. The architecture painted by De Moucheron is still in a good state and beautiful and pleasant instead of broken down or decaying. The nature is orderly, but does not look too organized.

However, De Moucheron also painted objects in the foreground, like a rock, a large stone (which he sometimes also depicted on or near a pathway) and a piece of architecture that give the foregrounds a rather disorderly appearance.

Inner room with the nine virtues

The room decoration painted by Isaac de Moucheron is still at the original location. Even though both the front room and the inner room are painted Isaac de Moucheron, there are some differences between the rooms and the manner in which the landscape decorations correspond to Gerard de Lairesse's rules.

The best viewpoint for the decorations of this room also seems to be in the middle of the room, because in all the decorations that roughly align together, the vanishing point is located towards the centre of the wall. In the *Temperantia* and *Prudentia* decorations the vanishing point appears to be more towards the side of the window, or in the window, that separates the two decorations. In the *Fides* and *Fortitudo* decorations the vanishing point appears to be towards the chimneybreast (that is in between the decorations) or even behind it. In the decorations that do not align together the vanishing point is in most cases in the middle of the horizon of each individual decoration, but the ideal viewpoint for the entire wall (and ceiling) decoration would be the middle of the room. The sliding doors are located in the middle of the wall and are left out of the wall decorations, but the other entrance door is located on the left side of the wall and has been painted over. There is currently no painting or other object on the mantelpiece, as is also the case in the front room, but it is possible that there was originally a painting and/or mirror.

The frame, advised by De Lairesse in the first chapter, that should indicate the thickness of the wall of the room is also not applied in this room either. The staffage painted by Isaac de Moucheron is Antique, however the wall decorations also contain some Modern elements and therefore De Moucheron improbably mixed Antique with Modern.

In *Liberality or Iustitia, Prudentia* and *Fides* Isaac de Moucheron has painted figures on different grounds, whereby in *Fides* Isaac de Moucheron has solved the problem of two figures standing behind one another of placing the one behind slightly more to the right and thus making this figure more visible. In the other two decorations Isaac de Moucheron has used the solution, whereby the figure in front is depicted in a lower position, seated or kneeling, and the figure behind is depicted in a standing position. Isaac de Moucheron only painted shining objects in two decorations, *Fides* and *Fortitudo*. In both decorations De Moucheron depicted bronze statues, although standing in front of light backgrounds. Both nonetheless appear to be shining slightly.

De Moucheron did not keep the buildings to the background, but also painted them in the foreground, as for instance in the *Fides* and *Fortitudo* decorations.

The tomb depicted by Isaac de Moucheron in *The fates* decoration is, in accordance with De Lairese's theory, easily accessible. De Moucheron did not adorn or ornate the tomb in such a manner that it is clear who is buried there, but since the tomb is probably intended as a decoration to the scene of the fates, the person supposedly buried there is of less importance. The other immovable staffage painted by Isaac de Moucheron consists of vases, fountains, pots and statues. Isaac de Moucheron only painted one object more than once (a fountain, painted in the *Temperantia* and *Prudentia* decorations), but this object is an extension from one decoration to the other, since it appears on both decorations next to the window, more or less 'cut in half' (see Appendix 3).

The green colours used by De Moucheron for the trees, plants and herbs, as in the front room, not only depend on the difference in species, but also on the amount of sunshine they receive.

In the decoration with *The fates* one of the large trees (second tree on the left side) is almost bare, only containing a few leaves at every branch. However, this is probably what De

Lairesse meant with an old trunk containing young and fresh leaves and consequently advised against.

De Moucheron did not apply the theory concerning the decorations opposite the windows in the front room and neither did he in the inner room. In the *caritas* decoration (opposite the window) a shadow on the bench shows that the light comes from the left. The light on the tree of the *Liberality or Iustitia* decoration (also opposite the window) also comes from the left. However, in this room decoration there are more landscapes in which the light doesn't appear to come from the window. In the decorations next to the windows, the *Temperantia* and *Prudentia* decorations, the light only seem to come from 'the window' in one of the decorations. In the *Temperantia* decoration the sunlight appears to come from behind the fountain on the right side of the decoration (which is the side of the window). On the other hand, in the *Prudentia* decoration the light also comes from right, which can be seen on the pillars and figures, but this is where a wall is situated and not the window. In the decorations on the walls adjacent to the wall with the window, the light seems to come from the position of the window. In the decorations on the wall with the fireplace (the *Fides* and *Fortitudo* decorations) the light comes from the left side, while in the decorations on the wall with the 'hidden' door (the *Abundance*, *The fates* and *Spes* decorations) the light comes from the right.

The horizon appears to be at a natural height (at roughly one third from the bottom of the decorations) and leaves enough room for the setting of the virtues.

Painterliness, described by Gerard de Lairesse as the most beautiful and exquisite is what Isaac de Moucheron has also painted in this room decoration. De Moucheron overall painted landscapes with pleasant figures and objects in a beautiful light, under a blue sky with clouds drifting by. With the only exception of the trees, where De Lairesse stated that even though the trees must to a certain extent be lifelike, to be painterly they must also be flawless

and straight with proper crowns and Isaac de Moucheron painted them more lifelike than flawless and straight. Isaac de Moucheron not always painted proper crowns too, but in the decoration with *The fates* the almost bare tree befits the scene depicted. The objects in the landscape decorations are all still in good shape, instead of decaying or in a poor state. The nature depicted in the scenes is also rather orderly, where every tree or plant has its specific place to create an overall pleasing landscape. However, in this room decoration nature looks slightly wilder or rougher than the nature in the story of Jephtha. This is probably due to the foreground of the wall decorations with rocks, Antique remains and small plants which are slightly darker and more present (due to the more narrow dimensions of the decoration) that give it this wilder or rougher appearance.

ca. 1735 – Decoration for the Herengracht 170, front room

The room decoration consists of six Arcadian landscapes and was located to the Herengracht 170. It was most likely placed in the wall panelling of the front room in 1873 (the date present on the back of one of the canvasses). It was placed in the house by Hendrick Holtzman who had bought the house a year earlier (in 1872).²³⁶ The six Arcadian decorations were placed in the front room, that already contained grisailles by Jacob de Wit and a marble chimney piece by J.B. Xavery all dating from the redecoration of the room in 1735.²³⁷ Where the room decoration came from or when it was made is not known, but the decorations have been dated to the same year as the pieces already present, ca. 1735.²³⁸

Since the room decoration came from a different location, it had to be fitted to its new surroundings and parts of the decoration therefore had to be cut.²³⁹ In one decoration in particular it appears as if the decoration has been shortened in length. In the *Arcadian*

²³⁶ Van Eeghen, Roosegaarde Bisschop and Wijnman 1976, p. 456.

²³⁷ Van Eeghen, Roosegaarde Bisschop and Wijnman 1976, p. 456.

²³⁸ Folded leaflet distributed by the Hendrick de Keyser Foundation with information on the Bartolotti house (Herengracht 170-172).

²³⁹ Meischke, Zantkuijl, Rause and Rosenberg 1995, p. 253.

landscape with river and sheep herd on the right side a balustrade is visible, which matches the building on the decoration on the other side of the door. Isaac de Moucheron sometimes let a landscape run through two decorations by extending the building on both decorations. Since it is such a small part of the balustrade, it is possible that a part of the length of the decoration has been cut off to make the decoration fit. This could then also be the case for the decoration on the other side of the door.

Front room

The room decoration painted by Isaac de Moucheron has been relocated to its current position in the nineteenth century and had to be cut to fit it into the panelling of the walls of the room.

The piece on the chimney breast is a relief by J. B. Xavery depicting Paul on Malta. The best viewpoint for this room decoration is the middle of the room. The vanishing points of the *Arcadian landscape with river and waterfall* and the *Mountainous landscape with river and two boats on the foreground* are in both roughly on the middle of the horizon. The vanishing points of the decorations opposite the windows are both situated besides the decorations and behind the sliding doors, more towards the middle of the wall. In the *Arcadian landscape with river and sheep herd* the vanishing point is to the right of the decoration, which is indicated by the balustrade. The vanishing point in the *Arcadian landscape with palatial building at sea* is to the left of the decoration, which is indicated by the building. The vanishing point of the decoration *Mountainous landscape with waterfalls* is difficult to establish, but appears to be on the left side of the horizon. In the *Arcadian landscape with river and dam* the vanishing point is roughly on the middle of the horizon.

The horizon is in this room decoration situated at roughly a quarter from the bottom of the landscape decorations. Isaac de Moucheron painted Arcadian landscapes with Antique staffage (peasants, shepherds, shepherdesses and fishermen in Roman dress, including a

shepherd with Roman sandals), but mixed these with Modern elements in the buildings. The staffage is not part of a history, but more rural. De Moucheron painted no less than three sheep herds.

In the *Arcadian landscape with river and waterfall* De Moucheron painted sheep behind one another. De Moucheron did not use the rule of the De Lairese on arranging objects on different grounds, but simply painted the sheep behind a little higher than the one in front, so as to indicate a space in between the sheep. In the *Mountainous landscape with waterfalls* De Moucheron painted two figures behind one another, and for this he did use De Lairese's rule. He placed the front person in a lower position (lying down) and the person behind in a higher position (standing up).

De Moucheron did not make an obvious use of prints or examples, but the statue in the *Arcadian landscape with palatial building at sea* resembles the *Rape of Proserpina* by Bernini. The staffage is partially frivolous, because many figures are talking, lying down, resting, etc. Only one building has been painted in the foreground in one of the landscape decorations, which is the palatial building in the *Arcadian landscape with palatial building at sea*.

In the landscape decoration, *Arcadian landscape with palatial building at sea*, Isaac de Moucheron painted a number of Antique remains in the foreground, including part of a column, and part of a fries and in the *Arcadian landscape with river and dam* an obelisk is painted more towards the background.

In the *Arcadian landscape with palatial building at sea* Isaac de Moucheron also painted three different species of trees in the lower right corner and used a different green colour for each species.

Isaac de Moucheron painted a variety of tree species that are clearly distinguishable, including oaks, cypress trees and birches.

In most of the landscape decorations the light appears to come from the windows. In the two decorations on the wall with the door that is also adjacent to the wall with the windows the light appears to come from the left. On the other wall adjacent to the wall with the windows (with the chimney breast), the light appears to come from the left. However, in the landscape decorations opposite the windows, the light does not come from the front. In the left landscape decoration, the *Arcadian landscape with river and sheep herd*, the light comes from the front and slightly to the left of the decoration. In the right decoration, the *Arcadian landscape with palatial building at sea*, the light comes from the front and slightly to the right of the decoration.

Even though the landscape up to the horizon only covers a quarter of the entire wall decoration, it created enough room for the setting of the figures.

Isaac de Moucheron not only painted dead trees, but also broken off branches, sometimes even on living trees. The Antique remains are scattered in a not neatly manner. The landscapes are sometimes a little wild, with large rocks and rushing water. However, the landscapes contain pathways for people to walk on, the figures are well proportioned, the buildings are in a good state and some even stately. Overall the landscapes are peaceful and pleasant, thus painterly.

Conclusions

In the introduction of this thesis, as well as in chapter three, I stated that the result of the comparisons would not only be looked at per artist, but also in chronological order independent of the artist. Therefore I will first discuss the result of the comparison per artist, which is mainly a discussion of Dirck Dalens III and Isaac de Moucheron since more than one decoration is discussed of these artists, before discussing the result of the comparison in chronological order (in which Gerard Hoet and Johannes Glauber play an equal role). However, there are also certain aspects that will be discussed separately, because they appear to have been painted/used randomly, regardless of the artist or the time in which it was produced, or have not been painted at all. The frame and the position of the door on the wall, including the painting over them will therefore be discussed separately, as well as the methods for the light coming from the windows in the decorations opposite them and the landscape in a limited space. There are also practical solutions that came to light during the research into one of the aspects and thus the use of vanishing points for the ideal viewpoint will be discussed last.

The room decorations per artist

The room decoration in the Castle Slangenburg was painted by Gerard Hoet before De Lairese published his theory. In the period in which this decoration has been dated (1680-1700) De Lairese already used the rules, first as a painter, later also as a lecturer on art, though it is possible and also likely that Hoet was not familiar with the complete theory of De Lairese.

In this room decoration Hoet not only painted the wall decorations, but also the ceiling decoration. In this decoration he only applied one of the rules correctly, he painted the most important scene in the centre of the ceiling. One of the rules was only partially applied by Hoet, which is the right use of perspective, or *Perspectief optica*. For a correct

implementation of it, De Lairesse gives a practical method painters can use in his book, but it is likely that Hoet did not have this method. Two other rules were not applied by Hoet, the division of the ceiling that should not be tampered with and the beams that need to retain their thickness. Looking at the room, Hoet applied the majority of the rules of De Lairesse correctly, with the exception of the doors that were not in the middle of the walls and did not have a symmetrical counterpart. In the wall decorations, Hoet did not use the same light for every decoration, a frame to indicate the thickness of the walls or windows, and did not clearly use different species of trees and consequently different green colours for them. Hoet only partially applied a number of other rules, because in one decoration the composition is not completely natural or possible. Hoet only partially applied the rules of glowing or shining objects, arrangement of dissimilar objects and mood of the landscape. The light in the decorations only partially appears to come from the windows and overall the landscapes are only partially painterly and also partially non-painterly. The room decoration painted by Hoet is the decoration that shows the least agreement with the theory of De Lairesse.

The room decoration painted by Johannes Glauber and one of Gerard de Lairesse's sons Abraham or Johannes de Lairesse for the Palace 't Loo on the other hand shows the most agreement with the theory of De Lairesse, most likely due to the close contact both had with De Lairesse and his theory. Glauber did not paint a frame to indicate the thickness of the walls or windows nor did he paint his own staffage. The staffage in the landscape decorations, painted by one of De Lairesse's sons, is also partially frivolous. Since from both Hoet and Glauber only one decoration is discussed, it cannot be established whether it was common to them to not apply certain rules or partially apply others. However, from the decoration discussed in chapter two of this thesis it is known that in that decoration Glauber did not paint a frame or his own staffage either.

Six room decorations painted by Dirck Dalens III have been discussed in this thesis and in one room decoration this included a ceiling decoration. The ceiling decoration is painted in the right perspective and the middle scene is the most important. However, the division of the ceiling has been tampered with and the beams did not remain their thickness. When looking at the rules concerning the rooms, only on one occasion he painted over the doors and only in two cases these were not in the middle of the room and were not given a symmetrical counterpart. In one room decoration he possibly did not use the same light in one or two landscape decorations. Only in one room decoration Dalens painted a frame to indicate the thickness of the walls and only in one decoration he painted Antique staffage. In the room decoration where Dalens painted the Antique staffage, he unnaturally mixed it with Modern elements and also painted it (partially) frivolous and/or trifling. When Dalens painted two or more objects behind one another, he only partially applied the rule as written by De Lairese. The same is true for the rule concerning glowing or shining objects. Dalens, in at least one room decoration and possibly two, used more than one light source in a landscape decoration. In one room decoration Dalens did not clearly use different colours for shaded or sunlit objects and figures. In two of the room decorations Dalens does not appear to have varied in the species of trees he painted. The light only partially (or mostly not in one room decoration) appears to come from the windows. This is usually due to the light that does not appear to come from the windows in the decorations opposite them. All six decorations painted by Dirck Dalens III discussed in this thesis all contain non-painterly elements.

Overall, looking at the rules only partially or completely not applied by Dalens, a pattern or characteristic cannot be discerned. Dalens in one respect is rather inconsistent, because in some decorations he did not apply certain rules while in others he did. However, concerning a number of rules Dalens has been consistent in the room decorations discussed, he usually painted Modern staffage (that is either frivolous or trifling), the light in a number

of landscapes does not appear to come from the windows and his landscapes contain non-painterly elements. Dalens also painted certain objects and with that applied certain rules that the other painters did not in the room decorations discussed, because he is the only painter who painted farmhouses or rural staffage and a frame to indicate the thickness of the wall.

Isaac de Moucheron on the other hand, has been more consistent in the four room decorations when it comes to the rules he did and did not apply. In two room decorations one or more doors were not in the centre of the wall and did not receive a symmetrical counterpart. In both these room decorations, the doors were also painted over. In all four room decorations Isaac de Moucheron did not paint a frame to indicate the thickness of the walls or windows and improbably mixed Antique with Modern. When Isaac de Moucheron had to arrange different objects on different grounds he only partially applied the rules as written by Gerard de Lairesse. Glowing or shining objects were on one occasion painted correctly in respect to De Lairesse's theory, on one occasion partly painted correctly and on one occasion not applied at all. In one room decoration Isaac de Moucheron made obvious use of prints or examples. The staffage in two of the room decorations can be considered partially or wholly frivolous or trifling. The rule written by De Lairesse that painters ought to paint the entire tree in the same age was not applied by Isaac de Moucheron in one of the room decorations, where he painted an old trunk with fresh and young leaves. In three of the four room decorations the light only partially appears to come from the windows. This is usually the case, due to the decorations opposite the windows. In the same three decorations Isaac de Moucheron also incorporated non-painterly elements.

Overall, as stated above, Isaac de Moucheron was rather consistent in the rules he applied and the rules he did not apply in these room decorations. In only two room decorations he deviates from the rules that he used correctly in other room decorations and that is the rule concerning the painting of the entire tree in the same age and the rule

concerning the use of obvious prints or examples. In one room decoration, contrary to the other three, he does not paint non-painterly elements. With other rules Isaac de Moucheron was more consistent. He did not paint a frame, nor farmhouses or other rural staffage and improbably mixed his Antique staffage with Modern elements. He only partially applied the rules concerning the arrangement of objects on different grounds and the light that has to appear to come from the windows when there are landscape decorations opposite the windows.

On the basis of the room decorations discussed here a general statement about the characteristics of the painters cannot be made, due to the small number of decorations that can still be found in the context of a room. However, some statements can be made when only taking the room decorations discussed here into account. In these decorations (including the one in chapter two) Glauber collaborated with other artists, and therefore did not paint his own staffage. He also did not paint a frame in either of them. The room decoration painted by Hoet for Castle Slangenburg deviates the most from the theory of De Lairesse. Dalens in some room decorations did not apply a certain rule, while he applied them correctly in the other decorations or vice versa and with this he varies the application of certain rules. In this respect he is rather inconsistent. Isaac de Moucheron appears more consistent with less variations per room decoration in comparison to the other room decorations.

The room decoration in chronological order

When looking at the room decorations in chronological order only the application (or the no application) of a number of rules of De Lairesse stand out. The room decorations whereby the different decorations are not of the same light, belong the older decorations discussed in this thesis. The room decoration whereby the light differs the most is the oldest decoration (1680-1700) and the room decoration whereby it only slightly differs is the first decoration by Dalens (1725) discussed in this thesis. The door that is not in the middle of the

wall and that has no symmetrical counterpart appears quite randomly in the decorations in chronological order and appears to have been used randomly, regardless of time or painter. The frame indicating the thickness of the walls or windows has only been painted once, which is also the case concerning the immovable staffage of farmhouses and other rural staffage. The Antique staffage both appears in the older room decorations as the ones painted later in the period. However, only in the first two decorations these were not improbably mixed with Modern elements. In these later decorations the idea captured was more classicizing or Arcadian then actually Antique. Only in one decoration was the theory of De Lairesse on glowing or shining objects applied as he had written it in his book, in most cases it was only partially applied thusly. Only one painter did not paint his own staffage, which is Glauber in the second oldest decoration discussed. Only Isaac de Moucheron made an obvious use of examples in his first dated room decoration (1731-6) discussed in this thesis. Hoet in the oldest room decoration did not appear to have different green colours for different species of plants and trees. Dalens was the only painter who did not use distinct colours for shaded and sunlit objects and figures in the second youngest decoration. Not being able to distinguish different species of trees in a landscape decoration appeared in three decorations throughout the period and with three different artists. Lastly, none of the painters painted any type of *Buitenwerks*, used the shadow of the building in which the decorations hung itself or painted a landscape in a limited space. Certain rules were not applied by artists in room decorations throughout the period and some are only applied once regardless of the time or the artist.

The frame, the position of the doors and the leaving out of the doors of the decoration

The frame was only painted once, by Dirck Dalens III in 1733 and the doors have not been in the middle, nor received a symmetrical counterpart in different decorations painted in different years and by different artists. It is possible that the application of the rules depended more on the wishes of the client than on the ability or refusal of the artist to use them. With

respect to the frame, De Lairese himself already stated that a connoisseur for whom he painted a decoration did not appreciate this practice, because he believed that De Lairese did not want to put in the work to paint a decoration on the entire available space. When reading this, it is obvious that such a comment is not a good selling point, even though De Lairese strongly stresses the value of the frame. It is possible that painters only painted these frames after consulting with the customer after his/her wishes concerning this issue. The position of the door and the painting over them could also be dependent on the wishes of the customer. The door that is not in the middle of the wall, has no symmetrical counterpart (and in some cases has been painted over) appears throughout the period on different room decorations, painted by different artist. Especially, when looking at the room decorations of Dirck Dalens III and Isaac de Moucheron, the practice concerning the doors has varied per commission. It is likely that the artist was only contracted to paint the large canvasses that were placed in the panelling of the walls and did not have a large influence on the room architecture or the ornamentation of it.

The light in the decorations opposite the windows and the landscape in a limited space

Rules concerning both topics were not applied by the artists in these decorations. In the case of the landscape in a limited space it is easily explained. Even though, it is possible for an artist to set the horizon too low and create a limited space in the room decorations, it is not likely to happen since the decorations are relatively high compared to a regular landscape painting and therefore a painter had to chose an extremely low horizon for this to happen. In case of the light in the decorations opposite the windows it is less easily explained. Even though De Lairese himself already stated that painters were not fond of the painting of decorations in front of the windows due to the difficulty in creating depth in them, he gave two practical methods (use of *Buitenwerks* and the shadow of the building itself) and a lecture on the use of colours to solve these problems. Nonetheless, the artists have not used these

methods in the room decorations discussed in this thesis to create a decoration whereby the light indeed appears to come from the front. The reason for this is unknown, but possibly De Lairese was right and were they unwilling to make an attempt.

The use of the vanishing point with respect to the ideal viewpoint

In the landscape decorations whereby there are two or more decorations situated on one wall, the painters have used the vanishing point in two ways to create a natural view. Vanishing points in the middle of each decoration (in case the wall is covered by multiple landscape decorations) would not create the illusion of seeing one landscape from within the room, but would only be different landscape paintings on a wall. The ideal viewpoint for the entire room decoration is usually in the middle of the room (also due to the ceilings) and the artists had to use different means to create an illusion. I have found two models that are used by artists to create a natural view by using the vanishing points in two different manners. The first model has mostly been used in the case the landscapes formed more or less a coherent landscape that runs through all the landscape decorations on one wall, but also when there is a door or chimney breast in the middle of the wall. The vanishing point is situated on the horizon in the middle of the wall and all decorations on that wall have that one vanishing point as depicted in figure 1. This model has, for instance been used by Glauber in the wall containing three decorations, but also by Isaac de Moucheron (in the front room of the Herengracht 168) on the wall with a door.

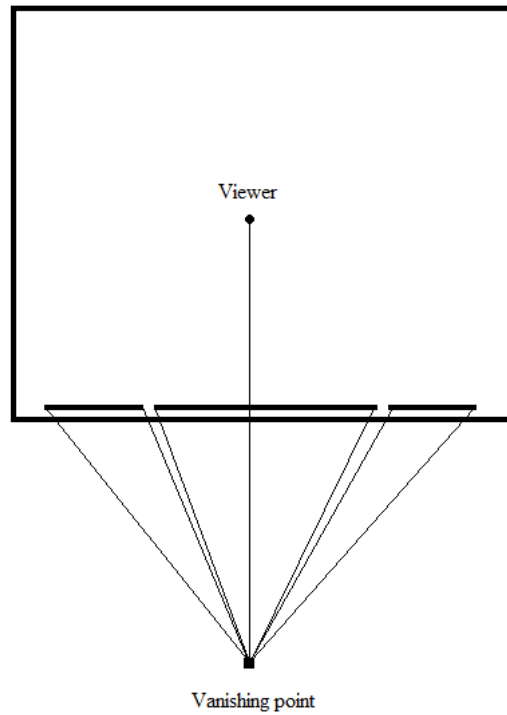


Figure 1, Vanishing point, model 1.

The second model has mostly been used when the chimneybreast was situated between the two landscape decorations located on the same wall. The vanishing points are located towards the outer sides of the horizons of the landscape decorations, whereby the viewer looks at different angles in the different landscape decoration. This has been used by Glauber, Dirck Dalens III and Isaac de Moucheron.

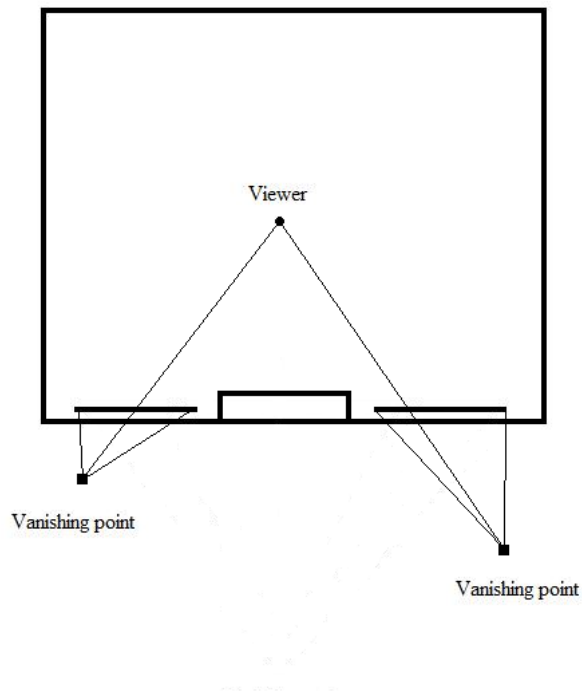


Figure 2, Vanishing point, model 2.

Below in figure 3, you will find a schematic representation of the vanishing points used by Isaac de Moucheron in his room decoration for the front room of the Herengracht 168. In this decoration all examples can be found, including the one only referred to above. This possibility consists of a vanishing point in the centre of the horizon for a single decoration covering a wall, usually in the middle of the wall (as for instance a wall covering decoration). In figure 3, Isaac de Moucheron used all three possibilities, but for the possibility in figure 1 he did not entirely put the vanishing point in the middle of the wall. De Moucheron used two vanishing points towards the centre of the wall. However, since the landscape decorations are relatively large and from the middle of the room cannot be viewed in one glance, the effect is roughly the same.

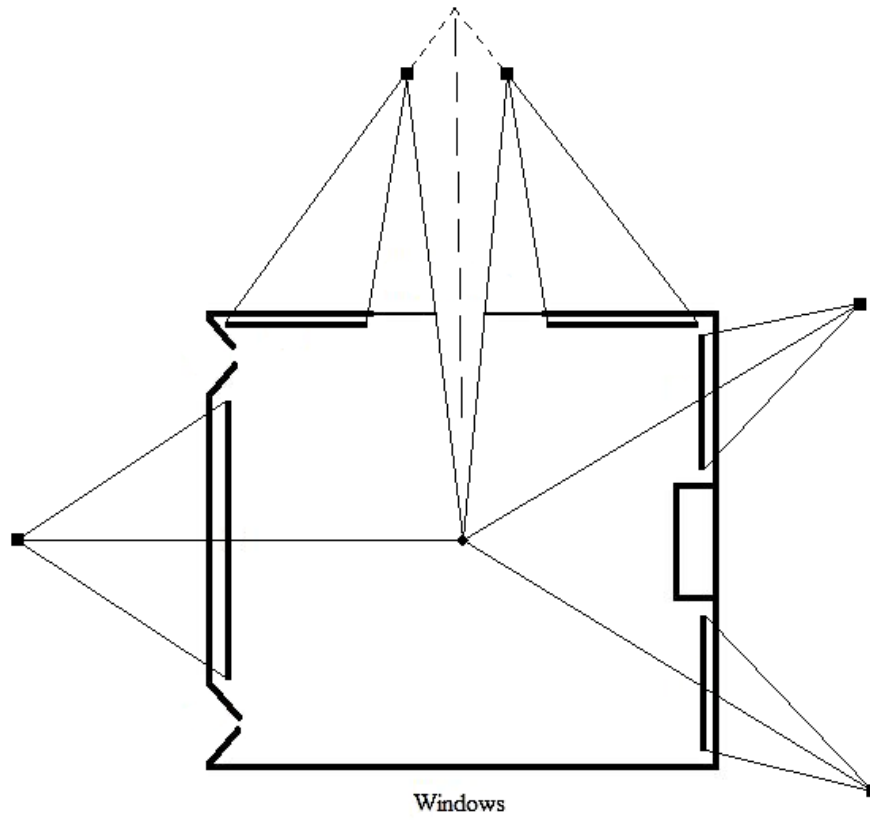


Figure 3, Vanishing points in the example of the front room of Herengracht 168.

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The photograph on the front page:

Interior of the Great hall in the Huis van Brienen, Vereniging Hendrick de Keyser.

Photograph: Author, with permission of the Vereniging.

Appendix 1

A short description of the rules concerning the depiction of a number of scenes from a history as discussed by Gerard de Lairese in Book II

De Lairese made a statement on the number of panels that should be used for a history and the right depiction of the scenes from that history. If the story is rather extensive, like that of Hercules, it can only be depicted in rooms large enough for a considerable number of pieces. Smaller stories could be depicted in three, four or five pieces, whereby De Lairese states that five would be the most perfect. The first piece should contain the beginning, the second piece his rise, the third his stand, the fourth his descent, and the fifth and last piece his ruin.²⁴⁰

A short description of the most important rules concerning the painting of ceilings discussed by Gerard de Lairese in Book VIII

In *The art of Painting* Gerard de Lairese dedicated book eight to the painting of ceilings. The book begins with chapters in which De Lairese discusses the general theory concerning the painting of ceilings. De Lairese begins by stressing in chapter two that painters should use the *Perspectief optica*, when painting ceilings.²⁴¹ The ceiling doesn't have a horizon like landscapes, but has a vanishing point far up in the sky. The rule concerning the chimney pieces is also applicable here, since the ceiling is placed above the decorations, it can in case of a landscape decoration only show a sky. A vanishing point far above the viewer, means that the further away an object is (as in regular paintings), the smaller, less detailed and less coloured it becomes. However, painting architecture and figures, as stated by De Lairese, is different with regard to regular paintings. The perspective in regular paintings

²⁴⁰ De Lairese 1712, Book II, pp. 141-2.

²⁴¹ De Lairese 1712, Book VIII, p. 139.

concerns the depth of the paintings, but in the case of the ceiling decorations it concerns the height. Not only architecture, but also figures have to be depicted in perspective from below.²⁴² De Lairese even describes a mechanism that painters can use to assist them with the painting of figures in a ceiling.²⁴³ De Lairese, also states that the ceiling must remain a ceiling, whereby the division of the ceiling should not be tampered with, the beams need to retain their regular thickness and within this division the middle of the ceiling is the most important.²⁴⁴

²⁴² De Lairese 1712, Book VIII, pp. 140-1.

²⁴³ De Lairese 1712, Book VIII, pp. 144-7.

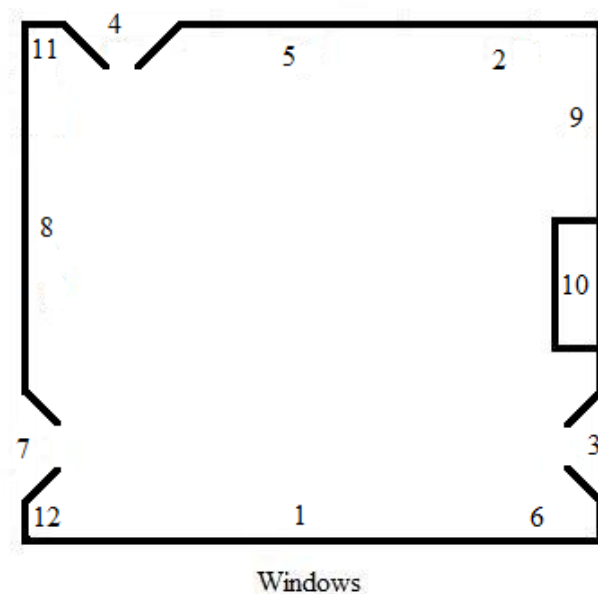
²⁴⁴ De Lairese 1712, Book VIII, pp. 149-50.

Appendix 2

Schematic representations of the locations of the individual decorations in the room, if possible including the positioning of the windows, door or doors and chimneybreast.

Gerard Hoet

Castle Slangenburg, Aeneas and Dido room

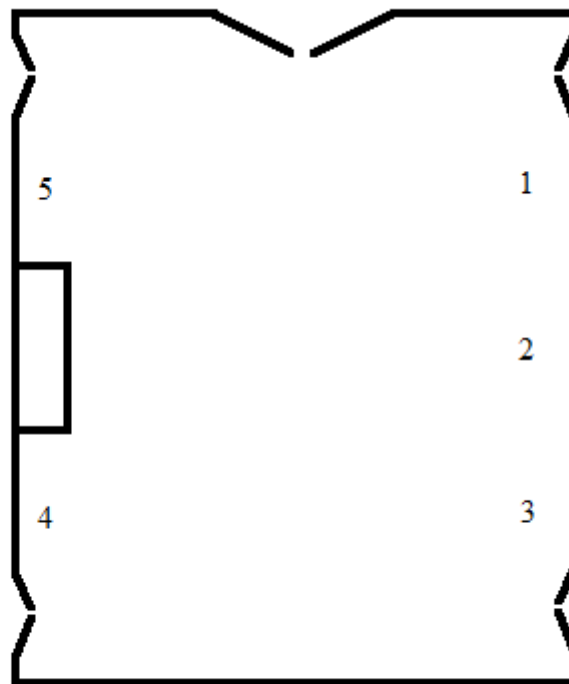


1. Aeneas and Achates shoot seven deer
2. Venus shows Aeneas and Achates a flight of swans
3. Aeneas and Achates in the temple of Juno
4. Aeneas and Achates before Dido's throne
5. Cupid disguises himself as Ascanius
6. Achates returns with Ascanius, Cupid and gifts
7. Dido embraces Ascanius / Cupid during the banquet
8. The hunt of Aeneas and Dido
9. The courtship of Aeneas and Dido in the cave
10. The death of Dido

11. Landscape with a tree on the foreground
12. Landscape with a tree on the foreground
- (13. Ceiling decoration: Jupiter sends Mercury at the request of Venus to Carthage)

Johannes Glauber, in collaboration with possibly Abraham or Johannes de Lairese

Palace 't Loo, Audience room

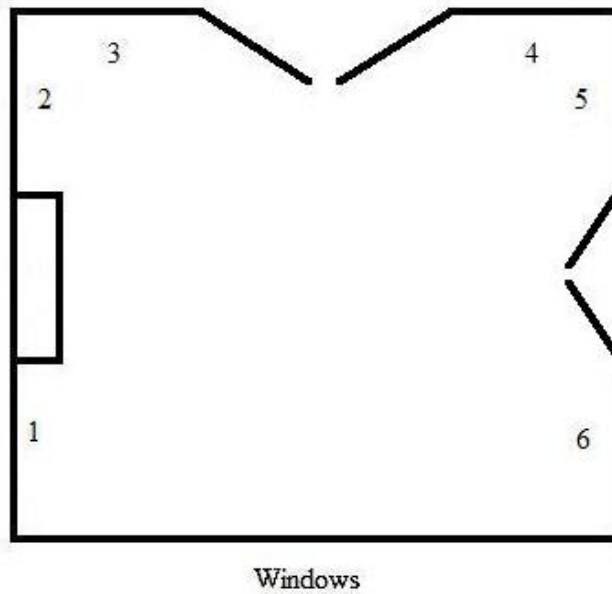


Windows

1. Arcadian scene in an Italianate landscape
2. Antique offer scene
3. Name unknown
4. Arcadian scene in an Italianate landscape
5. Italian landscape with two figures near the water

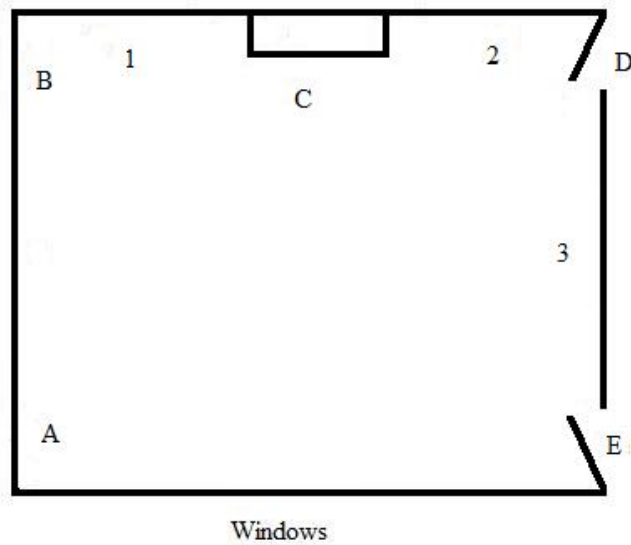
Dirck Dalens III

Kabinet der Koningin, ground floor



1. Niobe mocks the women of Thebes
2. Apollo and Diana punish the children of Niobe
3. Mercury and Battus
4. Narcissus
5. The Calydonian boar hunt (Meleäger and Atalanta)
6. A heron hunt

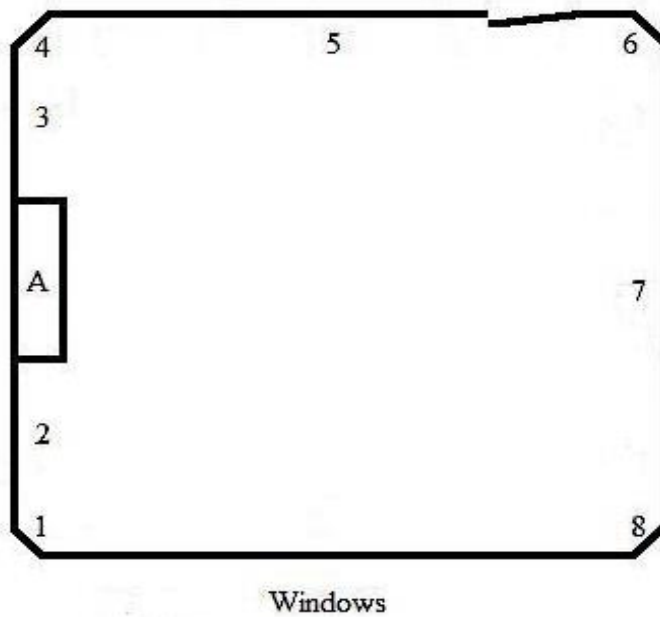
Nieuwsteeg 31, garden room



1. Forest landscape with deer
2. Mountain landscape with harbour and convoy
3. River landscape with high rocks
- (4. Ceiling decoration: view of a clouded sky with a bird on the ledge)

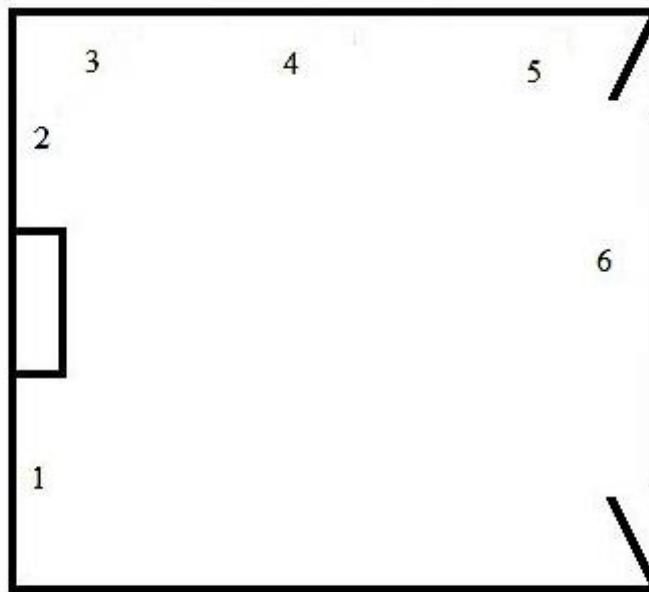
A, B, C, D & E Mantelpiece and pieces above doors by Hieronymus van der Mij

Huis van Brienen, great hall



1. Garden urn in a niche depicting an allegory on autumn
 2. Landscape with a pavilion near a pond
 3. Idealised landscape with a palatial building and two swans on the foreground
 4. Garden urn in a niche depicting an allegory on winter
 5. Idealised river landscape with an overhanging rock and a ruin
 6. Garden urn in a niche depicting an allegory on spring
 7. Mountainous landscape with a river, waterfall and rock arch
 8. Garden urn in a niche depicting an allegory on summer
- A Chimney piece by Anthony Elliger

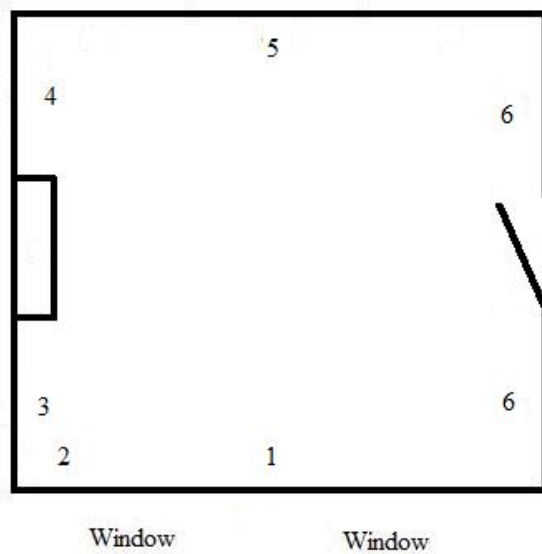
Hooigracht 39, garden room



Windows

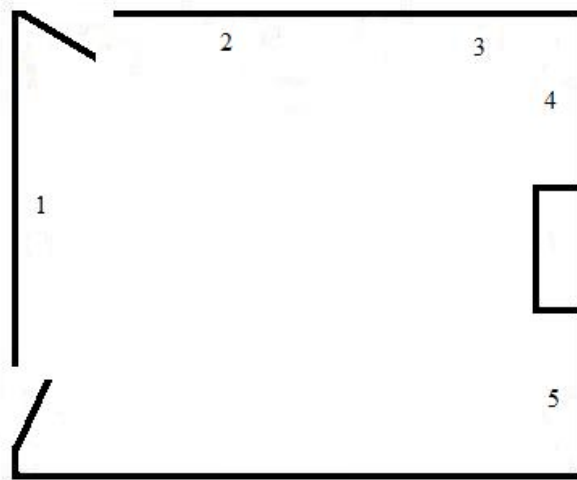
1. Landscape with a view under an arched bridge
2. Landscape with hills and scene in front of a barn
3. Forest landscape with a boar hunt
4. Mountain and river landscape with a deer hunt
5. Mountain landscape with a hare hunt
6. Mountain landscape with activity of figures accompanied by horse and wagons

Castle the Strijdhoeve, unknown room



1. Boat with fishermen in front of a steep cliff
2. Landscape with a scene in front of a tavern
3. Landscape with lumberjacks and milkmaid on the foreground
4. Landscape with an arched bridge and lovers on the foreground
5. Mountain landscape with harbour view and ruin
6. Landscape with mountain rock, river and travelling company

Castle Keppel, music room

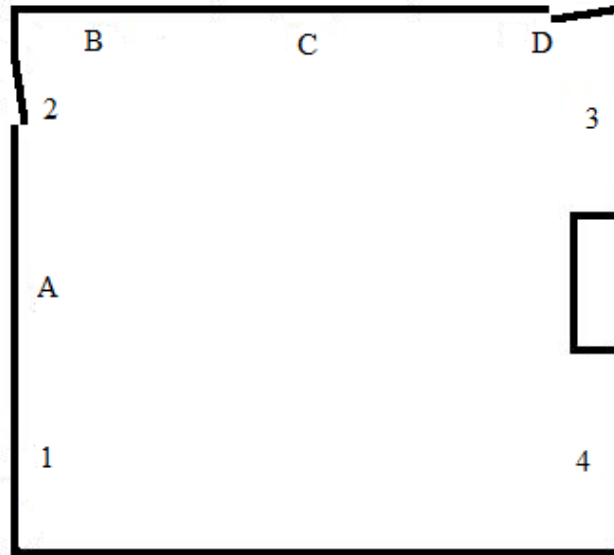


Windows

1. Hilly river landscape with castle and ruin
2. Italianate landscape with cattle and deer hunt
3. Mountain landscape with deer near a waterfall
4. River view with a castle on a rock
5. Mountain landscape with a waterfall, fishermen and waterbirds

Isaac de Moucheron

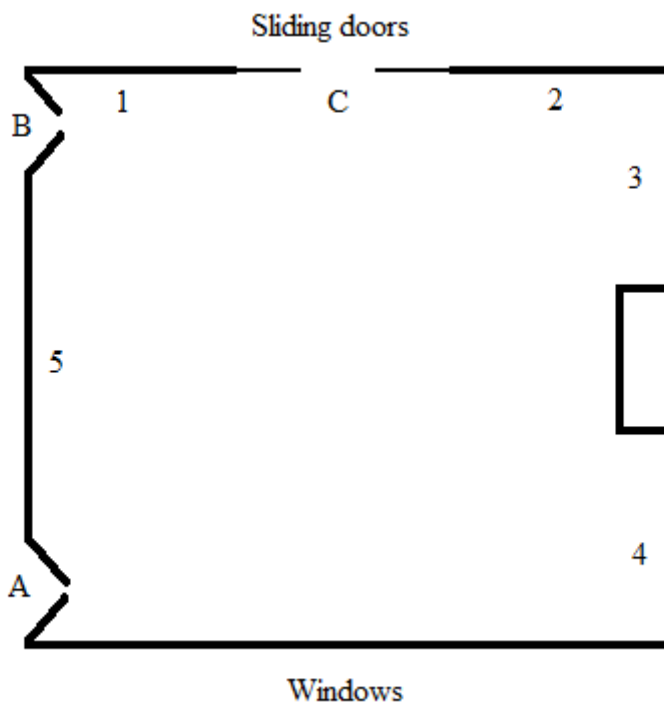
Herengracht 475, small front room



Windows

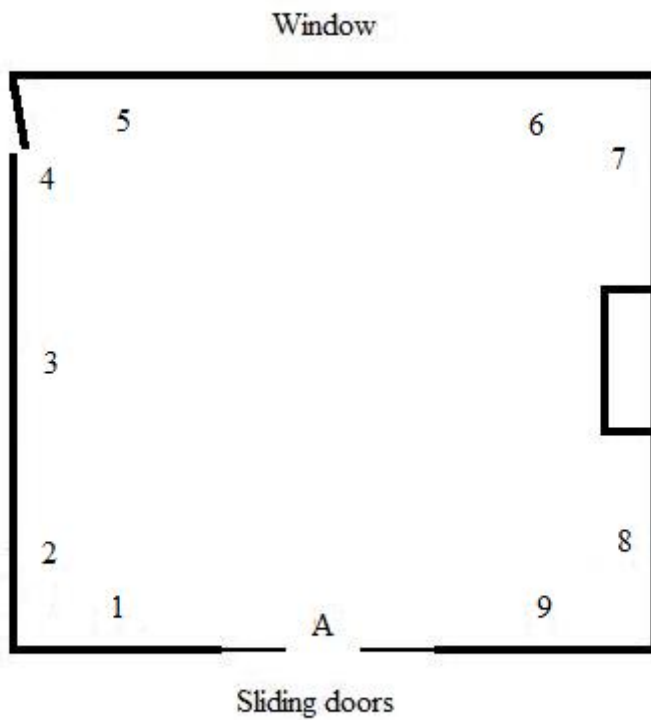
1. Park landscape with a view on a Mediterranean bay in the background
 2. Park landscape with a fountain and in the background a view on a Mediterranean landscape
 3. Palace garden with ponds and a tree on the foreground
 4. Palace garden with ponds
- A, B & D Medaillon decorations by Jurriaen Andriessen
- C Park landscape with round temple by Jurriaen Andriessen

Herengracht 168, the front room



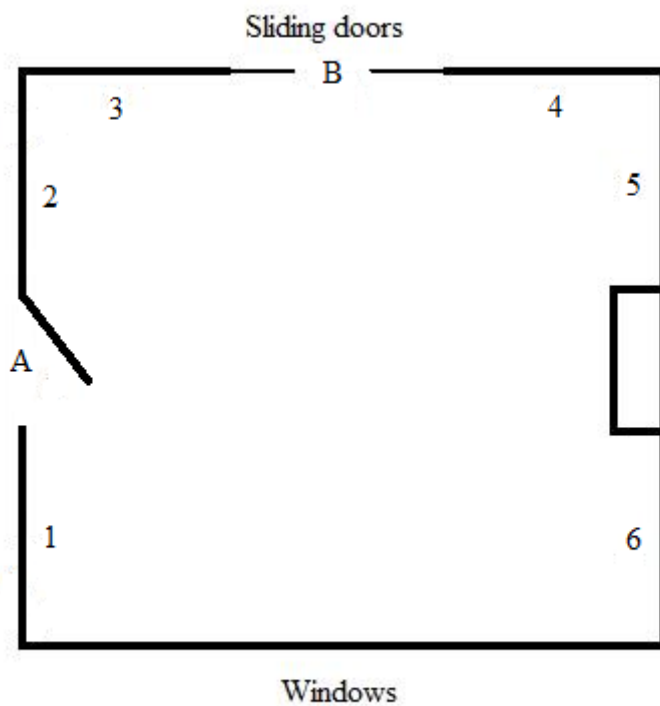
1. The Israelis see the enemy in the distance
 2. The promise of Jephtha
 3. The daughter of Jephtha with the virgins of Israel meets her father
 4. Jephtha's daughter travels to the mountains to lament her death
 5. The virgins of Israel visit the grave of Jephtha's daughter
- A,B & C. Grisailles made by Jacob de Wit, placed above the doors.

Herengracht 168, the inner room



1. Liberality or Iustitia
 2. Abundance (in front of a statue of Apollo and Daphne)
 3. The fates
 4. Spes
 5. Temperantia
 6. Prudentia
 7. Fides
 8. Fortitudo
 9. Caritas
- A Grisaille made by Jacob de Wit, placed above the sliding doors

Herengracht 170, the front room



Of these decorations I have not been able to trace a description or image in a publication, whereby the decorations have been given individual names. Since it does not concern one wall decoration, but all of them, I have given them names to be able to distinguish between them.

1. Arcadian landscape with river and waterfall
2. Mountainous landscape with river and two boats on the foreground
3. Arcadian landscape with river and sheep herd
4. Arcadian landscape with palatial building at sea
5. Mountainous landscape with waterfalls
6. Arcadian landscape with river and dam

A & B Grisailles by Jacob de Wit

(C. Ceiling decoration by Jacob de Wit)

Appendix 3

In this Appendix a number of images from certain landscape decorations will be depicted. Of most of the room decorations only one or two images are in the Appendix, because these are either characteristic or most discussed during the comparison in chapter three.



Gerard Hoet, *Jupiter sends Mercury at the request of Venus to Carthage*, 1680-1700, Oil on panel, 780 x 580, Castle the Slangenburgh, Photograph: RKD.



Gerard Hoet, *The courtship of Aeneas and Dido in the cave*, 1680-1700, Oil on canvas, 290 x 147, Castle the Slangenburg, Photograph: RKD.



Johannes Glauber and Abraham or Johannes de Lairesse, *Arcadian scene in an Italianate landscape*, 1692-1693, Oil on canvas, 261 x 117, Palace 't Loo, Photograph: Palace 't Loo.



Johannes Glauber and Abraham or Johannes de Laresse, *Antique offerscene*, 1692-1693, Oil on canvas, 260 x 231, Palace 't Loo, Photograph: Palace 't Loo.



Johannes Glauber and Abraham or Johannes de Lairese,
Name unknown, 1692-1693, Oil on canvas, 261 x 117,
Palace 't Loo, Photograph: Palace 't Loo.



Johannes Glauber and Abraham or Johannes de Lairesse, *Arcadian scene in an Italianate landscape*, 1692-1693, Oil on canvas, 261 x 117, Palace 't Loo, Photograph: Palace 't Loo.



Johannes Glauber and Abraham or Johannes de Lairese, *Italian landscape with two figures near the water*, 1692-1693, Oil on canvas, 260 x 111, Palace 't Loo, Photograph: Palace 't Loo.



Dirck Dalens III, *View of a clouded sky with a bird on the ledge*, 1733, Oil on canvas, 280 x 535, Nieuwsteeg 31, Photograph: RKD.



Dirck Dalens III, *River landscape with high rocks*, 1733, Oil on canvas, 318 x 232, Nieuwsteeg 31, Photograph: RKD.



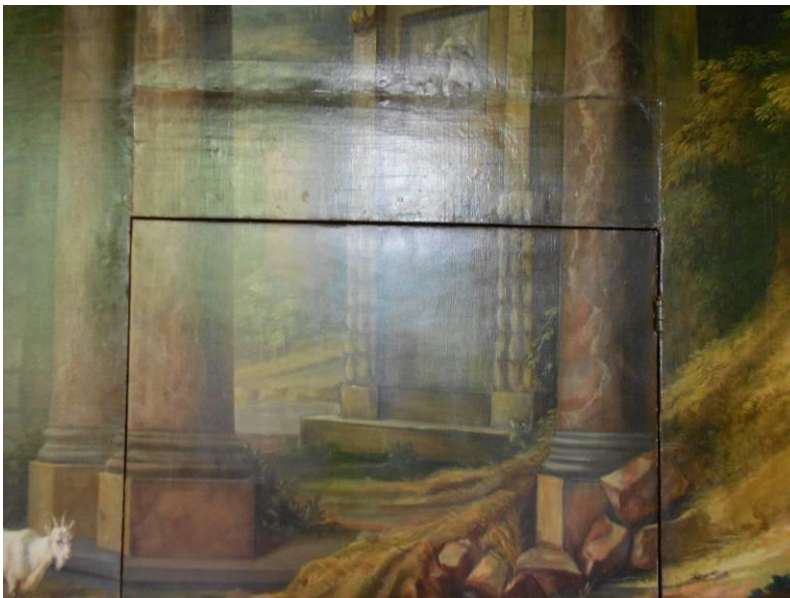
Dirck Dalens III, *Landscape with a pavilion near a pond*, 1733, Oil on canvas, 346 x 124,5, Huis van Brienen, Vereniging Hendrick de Keyser, Photograph: Author, with permission of the Vereniging.



Dirck Dalens III, *Idealised landscape with a palatial building and two swans on the foreground*, 1733, Oil on canvas, 346 x 127, Huis van Brienem, Vereniging Hendrick de Keyser, Photograph: Author, with permission of the Vereniging.



Dirck Dalens III, *Idealised landscape with an overhanging rock and ruin*, 1733, Oil on canvas, 346 x 653, Huis van Brienen, Vereniging Hendrick de Keyser, Photograph: Author, with permission of the Vereniging.



Detail of the photograph above. Shows the new section of the door.



Dirck Dalens III, *Mountainous landscape with a river, waterfall and rock arch*, 1733, Oil on canvas, 346 x 527, Huis van Brienen, Vereniging Hendrick de Keyser, Photograph: Author, with permission of the Vereniging.



Dirck Dalens III, *Landscape with a view under an arched bridge*, 1735, Oil on canvas, 321 x 140, Hooigracht 39, Photograph: RKD.



Dirck Dalens III, *Landscape with hills and a scene in front of a barn*, 1735, Oil on canvas, 321 x 142, Hooigracht 39, Photograph: RKD.



Dirck Dalens III, *Mountain landscape with activity of figures accompanied by horse and wagons*, 1735, Oil on canvas, 321 x 140, Hooigracht 39, Photograph: RKD.



Dirck Dalens III, *Mountain landscape with harbour view and ruin*, 1742, Oil on canvas, 275 x 551, Castle the Strijdhoeft, Photograph: RKD.



Dirck Dalens III, *Landscape with mountain rock, river and travelling company*, 1742, Oil on canvas, 275 x 516, Castle the Strijdhoeve, Photograph: RKD.



Dirck Dalens III, *Hilly river landscape with castle and ruin*, 1746, Oil on canvas, 300 x 335, Castle Keppel, Photograph: RKD.



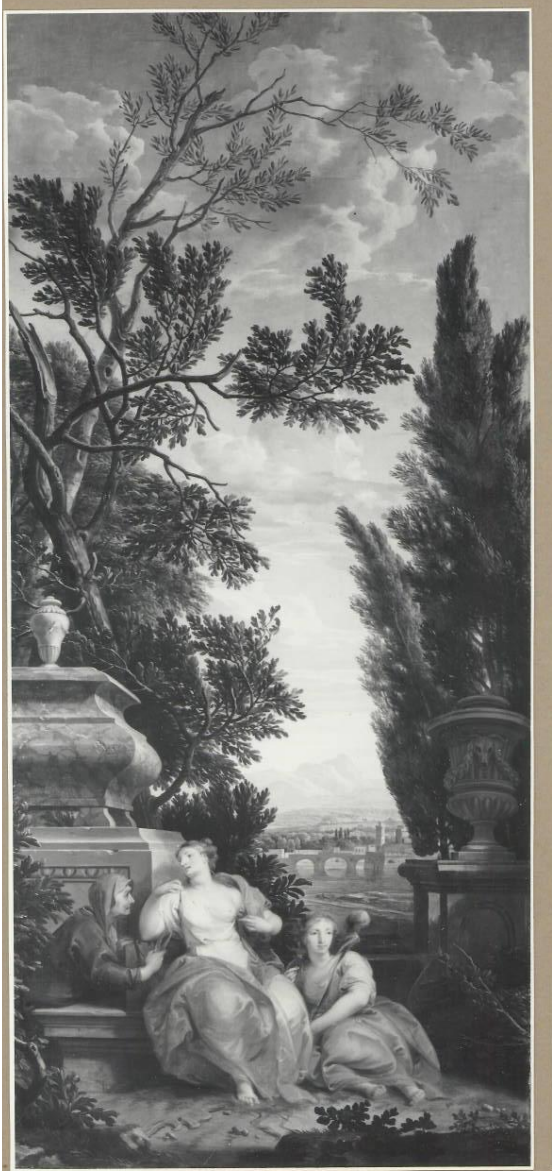
Dirck Dalens III, *River view with castle on a rock*, 1746, Oil on canvas, 300 x 100, Castle Keppel, Photograph: RKD.



Isaac de Moucheron, *Palace garden with ponds*, 1731-1736, Oil on canvas, 320 x 200, Herengracht 475, Photograph: RKD.



Isaac de Moucheron, *The daughter of Jephtha with the virgins of Israel meets her father*, 1734, Oil on canvas, 302 x 240, Herengracht 168, Photograph: RKD.



Isaac de Moucheron, *The fates*, 1734,
Oil on canvas, 301 x 137, Herengracht
168, Photograph: RKD.



Left: Isaac de Moucheron, *Temperantia*, 1734, Oil on canvas, 301 x 102, Herengracht 168, Photograph: RKD.
Right: Isaac de Moucheron, *Prudentia*, 1734, Oil on canvas, 301 x 102, Herengracht 168, Photograph: RKD.



Isaac de Moucheron, *Arcadian landscape with river and waterfall*, 1735, Oil on canvas, size unknown, Herengracht 170, Vereniging Hendrick de Keyser, Photograph: Author with permission of the Vereniging.



Isaac de Moucheron, *Mountainous landscape with river and two boats on the foreground*, 1735, Oil on canvas, size unknown, Herengracht 170, Vereniging Hendrick de Keyser, Photograph: Author with permission of the Vereniging.



Isaac de Moucheron, *Arcadian landscape with river and sheep herd*, 1735, Oil on canvas, size unknown, Herengracht 170, Vereniging Hendrick de Keyser, Photograph: Author with permission of the Vereniging.



Isaac de Moucheron, *Arcadian landscape with palatial building at sea*, 1735, Oil on canvas, size unknown, Herengracht 170, Vereniging Hendrick de Keyser, Photograph: Author with permission of the Vereniging.



Isaac de Moucheron, *Mountainous landscape with waterfalls*, 1735, Oil on canvas, size unknown, Herengracht 170, Vereniging Hendrick de Keyser, Photograph: Author with permission of the Vereniging.



Isaac de Moucheron, *Arcadian landscape with river and dam*, 1735,
Oil on canvas, size unknown, Herengracht 170, Vereniging Hendrick
de Keyser, Photograph: Author with permission of the Vereniging.

Appendix 4

This Appendix contains tables wherein the results of the comparisons of the room decorations with the theory of Gerard de Lairese have been displayed. The tables are arranged per decoration (in the same order as in chapter three) and additionally per book (the same order as discussed in chapter two and followed in chapter three).

Gerard Hoet

1680-1700 – Decoration for the Castle Slangenburg, Aeneas and Dido room

Book VIII – rules concerning the ceiling decoration			
	Yes	No	Partially
Division of the ceiling		x	
Beams retain their thickness		x	
Middle scene most important	x		
Use of <i>Perspectief optica</i>			x

Table 1. Manner in which the ceiling decoration corresponds to the rules of De Lairese on the painting of ceiling decorations..

Book VI – Chapter 10: <i>Of the painting of Rooms</i>			
	Yes	No	Partially
All decorations of the same light		x	
Door in the centre or symmetrical doors		x	
Door left out of the decoration	x		
Mantelpiece no landscape decoration	x		
Wainscoting on lower part of the walls	x		
Viewpoint	The middle of the room		
Painter only executed things capable of	Painted entire decoration by himself successfully		

Table 2. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 10.

Book VI – Chapter 1: <i>Discourse on the Landscapes</i>			
	Yes	No	Partially
Possible and natural composition			x
Appropriate colours	x		
Variety in objects and colours	x		
Frame indicating the thickness of the walls or windows		x	
Horizon chosen wisely	x		

Antique staffage	x		
No mixing Antique and Modern	x		
One prevailing emotion per decoration	x		
Accessories in support of emotion or chosen landscape	x		

Table 3. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 1.

Book VI – Chapter 2: <i>Of the Light, the Forms and the Grouping of Objects in the Landscape</i>				
	Yes	No	Partially	Not present
Dissimilar objects arranged well			x	
Arrangement of objects on different grounds				x
Glowing or shining objects			x	
No two lights in one decoration	x			
Horizon partially blocked	x			

Table 4. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 2.

Book VI – Chapter 3: <i>Of the Staffage of Landscapes</i>				
	Yes	No	Partially	Not present
Paint own staffage	x			
No obvious use of prints or examples	x			
Staffage not trifling or frivolous	x			
Buildings in the foreground (possibility)				x
Mood of the landscape			x	

Table 5. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 3.

Book VI – Chapter 4: <i>Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens and suchlike</i>				
	Yes	No	Partially	Not present
Tombs or graves				x
Farmhouses and other rural staffage				x
Other immovable staffage	x			
Objects not in abundance	x			
No two identical objects	x			

Table 6. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 4.

Book VI – Chapter 5: <i>Of the beautiful Colouring in Landscapes</i>			
	Yes	No	Partially
Landscape should contain green	x		
Different greens for different species		x	
Different colours for shaded or sunlit objects	x		

Table 7. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 5.

Book VI – Chapter 6: <i>Of the movement and Modelling of trees lifelike</i>			
	Yes	No	Partially
Different species of trees distinguishable		x	
Lifelike overall shape of foliage	x		
Right foliage on right trunk	x		
Entire tree same age	x		
Foliage melts together with distance	x		

Table 8. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 6.

Book VI – Chapter 8: <i>Of the Lights in a Landscape</i>				
	Yes	No	Partially	Not present
Light from the windows			x	
<i>Buitenwerks</i>				x
Shadow of the building itself				x
Light through an oculus	x			

Table 9. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 8.

Book VI – Chapter 9: <i>Of the Landscapes in a Small Compass</i>				
	Yes	No	Partially	Not present
Landscape in a small compass				x
Objects closer to horizon less detailed	x			

Table 10. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 9.

Book VI – Chapters 15, 16 & 17			
	Overall	Partially	Not
Painterly		x	
Non painterly		x	

Table 11. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapters 15, 16 and 17.

Johannes Glauber in collaboration with possibly Abraham or Johannes de Lairese

1692-3 – Decoration for Palace ‘t Loo, Audience room

Book VI – Chapter 10: <i>Of the painting of Rooms</i>			
	Yes	No	Partially
All decorations of the same light	x		
Door in the centre or symmetrical doors	x		
Door left out of the decoration	x		
Mantelpiece no landscape decoration	x		
Wainscoting on lower part of the walls	x		
Viewpoint	Standing position in the middle of the room		
Painter only executed things capable of	Only the landscapes		

Table 12. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 10.

Book VI – Chapter 1: <i>Discourse on the Landscapes</i>			
	Yes	No	Partially
Possible and natural composition	x		
Appropriate colours	x		
Variety in objects and colours	x		
Frame indicating the thickness of the walls or windows		x	
Horizon chosen wisely	x		
Antique staffage	x		
No mixing Antique and Modern	x		
One prevailing emotion per decoration	x		
Accessories in support of emotion or chosen landscape	x		

Table 13. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 1.

Book VI – Chapter 2: <i>Of the Light, the Forms and the Grouping of Objects in the Landscape</i>				
	Yes	No	Partially	Not present
Dissimilar objects arranged well	x			
Arrangement of objects on different grounds				x
Glowing or shining objects				x
No two lights in one decoration	x			
Horizon partially blocked	x			

Table 14. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 2.

Book VI – Chapter 3: <i>Of the Staffage of Landscapes</i>				
	Yes	No	Partially	Not present
Paint own staffage		x		
No obvious use of prints or examples	x			
Staffage not trifling or frivolous			x	
Buildings in the foreground (possibility)	x			
Mood of the landscape	x			

Table 15. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 3.

Book VI – Chapter 4: <i>Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens and suchlike</i>				
	Yes	No	Partially	Not present
Tombs or graves				x
Farmhouses and other rural staffage				x
Other immovable staffage	x			
Objects not in abundance	x			
No two identical objects	x			

Table 16. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 4.

Book VI – Chapter 5: <i>Of the beautiful Colouring in Landscapes</i>			
	Yes	No	Partially
Landscape should contain green	x		
Different greens for different species	x		
Different colours for shaded or sunlit objects	x		

Table 17. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 5.

Book VI – Chapter 6: <i>Of the movement and Modelling of trees lifelike</i>			
	Yes	No	Partially
Different species of trees distinguishable	x		
Lifelike overall shape of foliage	x		
Right foliage on right trunk	x		
Entire tree same age	x		
Foliage melts together with distance	x		

Table 18. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 6.

Book VI – Chapter 8: <i>Of the Lights in a Landscape</i>				
	Yes	No	Partially	Not present
Light in decorations comes from windows	x			
<i>Buitenwerks</i>				x
Shadow of the building itself				x
Light through an oculus				x

Table 19. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 8.

Book VI – Chapter 9: <i>Of the Landscapes in a Small Compass</i>				
	Yes	No	Partially	Not present
Landscape in a small compass				x
Objects closer to horizon less detailed	x			

Table 20. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 9.

Book VI – Chapters 15, 16 & 17: <i>Of the word Painterliness, Of the Painterly Beauty in the open Air & Of the unlovely and broken down, erroneously named Painterly</i>			
	Overall	Partially	Not
Painterly	x		
Non painterly			x

Dirck Dalens III

Table 21. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapters 15, 16 and 17.

1725 – Decoration for the Kabinet der Koningin, Korte Vijverberg 3, The Hague, Left front room

Book VI – Chapter 10: <i>Of the painting of Rooms</i>			
	Yes	No	Partially
All decorations of the same light		x*	
Door in the centre or symmetrical doors	x		
Door left out of the decoration	x		
Mantelpiece no landscape decoration	x		
Wainscoting on lower part of the walls	x		
Viewpoint	Middle of the room		
Painter only executed things capable of	Yes		

Table 22. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 10.

* Based on the photographs taken from the decorations, but this is not certain.

Book VI – Chapter 1: <i>Discourse on the Landscapes</i>			
	Yes	No	Partially
Possible and natural composition	x		
Appropriate colours	x		
Variety in objects and colours	x		
Frame indicating the thickness of the walls or windows		x	
Horizon chosen wisely	x		
Antique staffage	x		
No mixing Antique and Modern		x	
One prevailing emotion per decoration	x		
Accessories in support of emotion or chosen landscape	x		

Table 23. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 1.

Book VI – Chapter 2: <i>Of the Light, the Forms and the Grouping of Objects in the Landscape</i>				
	Yes	No	Partially	Not present
Dissimilar objects arranged well	x			
Arrangement of objects on different grounds	x			
Glowing or shining objects			x	
No two lights in one decoration	x			
Horizon partially blocked	x			

Table 24. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 2.

Book VI – Chapter 3: <i>Of the Staffage of Landscapes</i>				
	Yes	No	Partially	Not present
Paint own staffage	x			
No obvious use of prints or examples	x			
Staffage not trifling or frivolous	x			
Buildings in the foreground (possibility)	x			
Mood of the landscape	x			

Table 25. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 3.

Book VI – Chapter 4: <i>Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens and suchlike</i>				
	Yes	No	Partially	Not present
Tombs or graves	x			
Farmhouses and other rural staffage				x
Other immovable staffage	x			
Objects not in abundance	x			

No two identical objects	x			
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Table 26. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 4.

Book VI – Chapter 5: <i>Of the beautiful Colouring in Landscapes</i>			
	Yes	No	Partially
Landscape should contain green	x		
Different greens for different species	x		
Different colours for shaded or sunlit objects	x		

Table 27. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 5.

Book VI – Chapter 6: <i>Of the movement and Modelling of trees lifelike</i>			
	Yes	No	Partially
Different species of trees distinguishable	x		
Lifelike overall shape of foliage	x		
Right foliage on right trunk	x		
Entire tree same age	x		
Foliage melts together with distance	x		

Table 28. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 6.

Book VI – Chapter 8: <i>Of the Lights in a Landscape</i>				
	Yes	No	Partially	Not present
Light in decorations comes from windows			x	
<i>Buitenwerks</i>				x
Shadow of the building itself				x
Light through an oculus				x

Table 29. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 8.

Book VI – Chapter 9: <i>Of the Landscapes in a Small Compass</i>				
	Yes	No	Partially	Not present
Landscape in a small compass				x
Objects closer to horizon less detailed	x			

Table 30. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 9.

Book VI – Chapters 15, 16 & 17: <i>Of the word Painterliness, Of the Painterly Beauty in the open Air & Of the unlovely and broken down, erroneously named Painterly</i>			
	Overall	Partially	Not
Painterly	x		
Non painterly		x	

Table 31. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapters 15, 16 and 17.

1733 – Decoration for the Nieuwsteeg 31, Leiden, Garden room

Book VIII – rules concerning the ceiling decoration			
	Yes	No	Partially
Division of the ceiling		x	
Beams retain their thickness		x	
Middle scene most important	x		
Use of <i>Perspectief optica</i>	x		

Table 32. Manner in which the ceiling decoration corresponds to the rules of De Lairesse on the painting of ceiling decorations..

Book VI – Chapter 10: <i>Of the painting of Rooms</i>			
	Yes	No	Partially
All decorations of the same light	x		
Door in the centre or symmetrical doors	x*		
Door left out of the decoration	x		
Mantelpiece no landscape decoration			x
Wainscoting on lower part of the walls	x		
Viewpoint	Middle of the room		
Painter only executed things capable of	Yes		

Table 33. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 10.

* From the images at the RKD it is not clear whether the door at one side of the wall has been given a symmetrical counterpart, but I assume from the symmetry in the room (also on the opposite wall) that it has. If it has, the door has not been painted over.

Book VI – Chapter 1: <i>Discourse on the Landscapes</i>			
	Yes	No	Partially
Possible and natural composition	x		
Appropriate colours	x		
Variety in objects and colours	x		
Frame indicating the thickness of the walls or windows	x		
Horizon chosen wisely	x		
Antique staffage		x	

No mixing Antique and Modern	x		
One prevailing emotion per decoration	x		
Accessories in support of emotion or chosen landscape	x		

Table 34. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 1.

Book VI – Chapter 2: <i>Of the Light, the Forms and the Grouping of Objects in the Landscape</i>				
	Yes	No	Partially	Not present
Dissimilar objects arranged well	x			
Arrangement of objects on different grounds			x	
Glowing or shining objects				x
No two lights in one decoration	x			
Horizon partially blocked	x			

Table 35. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 2.

Book VI – Chapter 3: <i>Of the Staffage of Landscapes</i>				
	Yes	No	Partially	Not present
Paint own staffage	x			
No obvious use of prints or examples	x			
Staffage not trifling or frivolous		x		
Buildings in the foreground (possibility)				x
Mood of the landscape	x			

Table 36. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 3.

Book VI – Chapter 4: <i>Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens and suchlike</i>				
	Yes	No	Partially	Not present
Tombs or graves				x
Farmhouses and other rural staffage				x
Other immovable staffage				x
Objects not in abundance	x			
No two identical objects	x			

Table 37. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 4.

Book VI – Chapter 5: <i>Of the beautiful Colouring in Landscapes</i>			
	Yes	No	Partially
Landscape should contain green	x		
Different greens for different species	x		
Different colours for shaded or sunlit objects	x		

Table 38. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 5.

Book VI – Chapter 6: <i>Of the movement and Modelling of trees lifelike</i>			
	Yes	No	Partially
Different species of trees distinguishable		x	
Lifelike overall shape of foliage	x		
Right foliage on right trunk	x		
Entire tree same age	x		
Foliage melts together with distance	x		

Table 39. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 6.

Book VI – Chapter 8: <i>Of the Lights in a Landscape</i>				
	Yes	No	Partially	Not present
Light in decorations comes from windows			x	
<i>Buitenwerks</i>				x
Shadow of the building itself				x
Light through an oculus				x

Table 40. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 8.

Book VI – Chapter 9: <i>Of the Landscapes in a Small Compass</i>				
	Yes	No	Partially	Not present
Landscape in a small compass				x
Objects closer to horizon less detailed	x			

Table 41. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 9.

Book VI – Chapters 15, 16 & 17: <i>Of the word Painterliness, Of the Painterly Beauty in the open Air & Of the unlovely and broken down, erroneously named Painterly</i>			
	Overall	Partially	Not
Painterly	x		
Non painterly		x	

Table 42. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapters 15, 16 and 17.

1733 – Decoration for Huis van Brienen, Herengracht 284, Amsterdam, Great hall

Book VI – Chapter 10: <i>Of the painting of Rooms</i>			
	Yes	No	Partially
All decorations of the same light	x		
Door in the centre or symmetrical doors		x	
Door left out of the decoration		x	
Mantelpiece no landscape decoration	x		
Wainscoting on lower part of the walls	x		
Viewpoint	The middle of the room or slightly more towards the windows		
Painter only executed things capable of	Yes		

Table 43. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 10.

Book VI – Chapter 1: <i>Discourse on the Landscapes</i>			
	Yes	No	Partially
Possible and natural composition	x		
Appropriate colours	x		
Variety in objects and colours	x		
Frame indicating the thickness of the walls or windows		x	
Horizon chosen wisely	x		
Antique staffage		x	
No mixing Antique and Modern	x		
One prevailing emotion per decoration	x		
Accessories in support of emotion or chosen landscape	x		

Table 44. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 1.

Book VI – Chapter 2: <i>Of the Light, the Forms and the Grouping of Objects in the Landscape</i>				
	Yes	No	Partially	Not present
Dissimilar objects arranged well	x			
Arrangement of objects on different grounds				x
Glowing or shining objects			x	
No two lights in one decoration			x	
Horizon partially blocked	x			

Table 45. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 2.

Book VI – Chapter 3: <i>Of the Staffage of Landscapes</i>				
	Yes	No	Partially	Not present
Paint own staffage	x			
No obvious use of prints or examples	x			
Staffage not trifling or frivolous			x	
Buildings in the foreground (possibility)	x			
Mood of the landscape	x			

Table 46. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 3.

Book VI – Chapter 4: <i>Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens and suchlike</i>				
	Yes	No	Partially	Not present
Tombs or graves				x
Farmhouses and other rural staffage				x
Other immovable staffage	x			
Objects not in abundance	x			
No two identical objects	x			

Table 47. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 4.

Book VI – Chapter 5: <i>Of the beautiful Colouring in Landscapes</i>			
	Yes	No	Partially
Landscape should contain green	x		
Different greens for different species	x		
Different colours for shaded or sunlit objects	x		

Table 48. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 5.

Book VI – Chapter 6: <i>Of the movement and Modelling of trees lifelike</i>			
	Yes	No	Partially
Different species of trees distinguishable	x		
Lifelike overall shape of foliage	x		
Right foliage on right trunk	x		
Entire tree same age	x		
Foliage melts together with distance	x		

Table 49. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 6.

Book VI – Chapter 8: <i>Of the Lights in a Landscape</i>				
	Yes	No	Partially	Not present
Light in decorations comes from windows			x	
<i>Buitenwerks</i>				x
Shadow of the building itself				x
Light through an oculus				x

Table 50. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 8.

Book VI – Chapter 9: <i>Of the Landscapes in a Small Compass</i>				
	Yes	No	Partially	Not present
Landscape in a small compass				x
Objects closer to horizon less detailed	x			

Table 51. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 9.

Book VI – Chapters 15, 16 & 17: <i>Of the word Painterliness, Of the Painterly Beauty in the open Air & Of the unlovely and broken down, erroneously named Painterly</i>			
	Overall	Partially	Not
Painterly	x		
Non painterly		x	

Table 52. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapters 15, 16 and 17. Decoration for the Hooigracht 39, Leiden, Garden room

Book VI – Chapter 10: <i>Of the painting of Rooms</i>			
	Yes	No	Partially
All decorations of the same light	x		
Door in the centre or symmetrical doors	x		
Door left out of the decoration	x		
Mantelpiece no landscape decoration	x		
Wainscoting on lower part of the walls	x		
Viewpoint	The middle of the room		
Painter only executed things capable of	Yes		

Table 53. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 10.

Book VI – Chapter 1: <i>Discourse on the Landscapes</i>			
	Yes	No	Partially
Possible and natural composition	x		
Appropriate colours	x		
Variety in objects and colours	x		
Frame indicating the thickness of the walls		x	

or windows			
Horizon chosen wisely	x		
Antique staffage		x	
No mixing Antique and Modern	x		
One prevailing emotion per decoration	x		
Accessories in support of emotion or chosen landscape	x		

Table 54. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 1.

Book VI – Chapter 2: <i>Of the Light, the Forms and the Grouping of Objects in the Landscape</i>				
	Yes	No	Partially	Not present
Dissimilar objects arranged well	x			
Arrangement of objects on different grounds			x	
Glowing or shinning objects				x
No two lights in one decoration	x			
Horizon partially blocked	x			

Table 55. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 2.

Book VI – Chapter 3: <i>Of the Staffage of Landscapes</i>				
	Yes	No	Partially	Not present
Paint own staffage	x			
No obvious use of prints or examples	x			
Staffage not trifling or frivolous		x		
Buildings in the foreground (possibility)	x			
Mood of the landscape	x			

Table 56. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 3.

Book VI – Chapter 4: <i>Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens and suchlike</i>				
	Yes	No	Partially	Not present
Tombs or graves				x
Farmhouses and other rural staffage	x			
Other immovable staffage	x			
Objects not in abundance	x			
No two identical objects	x			

Table 57. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 4.

Book VI – Chapter 5: <i>Of the beautiful Colouring in Landscapes</i>			
	Yes	No	Partially
Landscape should contain green	x		
Different greens for different species	x		
Different colours for shaded or sunlit objects	x		

Table 58. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 5.

Book VI – Chapter 6: <i>Of the movement and Modelling of trees lifelike</i>			
	Yes	No	Partially
Different species of trees distinguishable	x		
Lifelike overall shape of foliage	x		
Right foliage on right trunk	x		
Entire tree same age	x		
Foliage melts together with distance	x		

Table 59. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 6.

Book VI – Chapter 8: <i>Of the Lights in a Landscape</i>				
	Yes	No	Partially	Not present
Light in decorations comes from windows			x	
<i>Buitenwerks</i>				x
Shadow of the building itself				x
Light through an oculus				x

Table 60. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 8.

Book VI – Chapter 9: <i>Of the Landscapes in a Small Compass</i>				
	Yes	No	Partially	Not present
Landscape in a small compass				x
Objects closer to horizon less detailed	x			

Table 61. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 9.

Book VI – Chapters 15, 16 & 17: <i>Of the word Painterliness, Of the Painterly Beauty in the open Air & Of the unlovely and broken down, erroneously named Painterly</i>			
	Overall	Partially	Not
Painterly	x		
Non painterly		x	

Table 62. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapters 15, 16 and 17.

1742 – Decoration for Castle the Strijdhoeft, Schoorstraat 14, Udenhout

Book VI – Chapter 10: <i>Of the painting of Rooms</i>			
	Yes	No	Partially
All decorations of the same light	x		
Door in the centre or symmetrical doors	x		
Door left out of the decoration	x		
Mantelpiece no landscape decoration			x
Wainscoting on lower part of the walls	x		
Viewpoint	Middle of the room		
Painter only executed things capable of	Yes		

Table 63. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 10.

Book VI – Chapter 1: <i>Discourse on the Landscapes</i>			
	Yes	No	Partially
Possible and natural composition	x		
Appropriate colours	x		
Variety in objects and colours	x		
Frame indicating the thickness of the walls or windows		x	
Horizon chosen wisely	x		
Antique staffage		x	
No mixing Antique and Modern	x		
One prevailing emotion per decoration	x		
Accessories in support of emotion or chosen landscape	x		

Table 64. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 1.

Book VI – Chapter 2: <i>Of the Light, the Forms and the Grouping of Objects in the Landscape</i>				
	Yes	No	Partially	Not present
Dissimilar objects arranged well	x			
Arrangement of objects on different grounds	x			
Glowing or shining objects				x
No two lights in one decoration		x		
Horizon partially blocked	x			

Table 65. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 2.

Book VI – Chapter 3: <i>Of the Staffage of Landscapes</i>				
	Yes	No	Partially	Not present
Paint own staffage	x			
No obvious use of prints or examples	x			
Staffage not trifling or frivolous		x		
Buildings in the foreground (possibility)	x			
Mood of the landscape	x			

Table 66. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 3.

Book VI – Chapter 4: <i>Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens and suchlike</i>				
	Yes	No	Partially	Not present
Tombs or graves				x
Farmhouses and other rural staffage				x
Other immovable staffage	x			
Objects not in abundance	x			
No two identical objects	x			

Table 67. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 4.

Book VI – Chapter 5: <i>Of the beautiful Colouring in Landscapes</i>			
	Yes	No	Partially
Landscape should contain green	x		
Different greens for different species	x		
Different colours for shaded or sunlit objects	x		

Table 68. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 5.

Book VI – Chapter 6: <i>Of the movement and Modelling of trees lifelike</i>			
	Yes	No	Partially
Different species of trees distinguishable			x
Lifelike overall shape of foliage	x		
Right foliage on right trunk	x		
Entire tree same age	x		
Foliage melts together with distance	x		

Table 69. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 6.

Book VI – Chapter 8: <i>Of the Lights in a Landscape</i>				
	Yes	No	Partially	Not present
Light in decorations comes from windows			x	
<i>Buitenwerks</i>				x
Shadow of the building itself				x
Light through an oculus				x

Table 70. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 8.

Book VI – Chapter 9: <i>Of the Landscapes in a Small Compass</i>				
	Yes	No	Partially	Not present
Landscape in a small compass				x
Objects closer to horizon less detailed	x			

Table 71. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 9.

Book VI – Chapters 15, 16 & 17: <i>Of the word Painterliness, Of the Painterly Beauty in the open Air & Of the unlovely and broken down, erroneously named Painterly</i>			
	Overall	Partially	Not
Painterly	x		
Non painterly		x	

Table 72. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapters 15, 16 and 17. 1746-71, Castle Keppel, Laag Keppel, Music room

Book VI – Chapter 10: <i>Of the painting of Rooms</i>			
	Yes	No	Partially
All decorations of the same light	x		
Door in the centre or symmetrical doors		x	
Door left out of the decoration	x		
Mantelpiece no landscape decoration			x
Wainscoting on lower part of the walls	x		
Viewpoint	The middle of the room		
Painter only executed things capable of	Yes		

Table 73. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 10.

Book VI – Chapter 1: <i>Discourse on the Landscapes</i>			
	Yes	No	Partially
Possible and natural composition	x		
Appropriate colours	x		
Variety in objects and colours	x		
Frame indicating the thickness of the walls		x	

or windows			
Horizon chosen wisely	x		
Antique staffage		x	
No mixing Antique and Modern	x		
One prevailing emotion per decoration	x		
Accessories in support of emotion or chosen landscape	x		

Table 74. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 1.

Book VI – Chapter 2: <i>Of the Light, the Forms and the Grouping of Objects in the Landscape</i>				
	Yes	No	Partially	Not present
Dissimilar objects arranged well	x			
Arrangement of objects on different grounds	x			
Glowing or shinning objects				x
No two lights in one decoration	x			
Horizon partially blocked	x			

Table 75. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 2.

Book VI – Chapter 3: <i>Of the Staffage of Landscapes</i>				
	Yes	No	Partially	Not present
Paint own staffage	x			
No obvious use of prints or examples	x			
Staffage not trifling or frivolous			x	
Buildings in the foreground (possibility)	x			
Mood of the landscape	x			

Table 76. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 3.

Book VI – Chapter 4: <i>Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens and suchlike</i>				
	Yes	No	Partially	Not present
Tombs or graves				x
Farmhouses and other rural staffage				x
Other immovable staffage	x			
Objects not in abundance	x			
No two identical objects	x			

Table 77. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 4.

Book VI – Chapter 5: <i>Of the beautiful Colouring in Landscapes</i>			
	Yes	No	Partially
Landscape should contain green	x		
Different greens for different species	x		
Different colours for shaded or sunlit objects		x	

Table 78. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 5.

Book VI – Chapter 6: <i>Of the movement and Modelling of trees lifelike</i>			
	Yes	No	Partially
Different species of trees distinguishable	x		
Lifelike overall shape of foliage	x		
Right foliage on right trunk	x		
Entire tree same age	x		
Foliage melts together with distance	x		

Table 79. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 6.

Book VI – Chapter 8: <i>Of the Lights in a Landscape</i>				
	Yes	No	Partially	Not present
Light in decorations comes from windows		x		
<i>Buitenwerks</i>				x
Shadow of the building itself				x
Light through an oculus				x

Table 80. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 8.

Book VI – Chapter 9: <i>Of the Landscapes in a Small Compass</i>				
	Yes	No	Partially	Not present
Landscape in a small compass				x
Objects closer to horizon less detailed	x			

Table 81. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 9.

Book VI – Chapters 15, 16 & 17: <i>Of the word Painterliness, Of the Painterly Beauty in the open Air & Of the unlovely and broken down, erroneously named Painterly</i>			
	Overall	Partially	Not
Painterly	x		
Non painterly		x	

Table 82. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapters 15, 16 and 17.

Isaac de Moucheron

1731-1736 – Decoration for the Herengracht 475, Amsterdam, small front room

Book VI – Chapter 10: <i>Of the painting of Rooms</i>			
	Yes	No	Partially
All decorations of the same light	x		
Door in the centre or symmetrical doors		x	
Door left out of the decoration		x	
Mantelpiece no landscape decoration	x*		
Wainscoting on lower part of the walls	x		
Viewpoint	The middle of the room		
Painter only executed things capable of	Yes		

Table 83. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 10.

Book VI – Chapter 1: <i>Discourse on the Landscapes</i>			
	Yes	No	Partially
Possible and natural composition	x		
Appropriate colours	x		
Variety in objects and colours	x		
Frame indicating the thickness of the walls or windows		x	
Horizon chosen wisely	x		
Antique staffage	x		
No mixing Antique and Modern		x	
One prevailing emotion per decoration	x		
Accessories in support of emotion or chosen landscape	x		

Table 84. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 1.

Book VI – Chapter 2: <i>Of the Light, the Forms and the Grouping of Objects in the Landscape</i>				
	Yes	No	Partially	Not present
Dissimilar objects arranged well	x			
Arrangement of objects on different grounds				x
Glowing or shining objects	x			
No two lights in one decoration	x			
Horizon partially blocked	x			

Table 85. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 2.

Book VI – Chapter 3: <i>Of the Staffage of Landscapes</i>				
	Yes	No	Partially	Not present
Paint own staffage	x			
No obvious use of prints or examples		x		
Staffage not trifling or frivolous		x		
Buildings in the foreground (possibility)	x			
Mood of the landscape	x			

Table 86. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 3.

Book VI – Chapter 4: <i>Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens and suchlike</i>				
	Yes	No	Partially	Not present
Tombs or graves				x
Farmhouses and other rural staffage				x
Other immovable staffage	x			
Objects not in abundance	x			
No two identical objects	x			

Table 87. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 4.

Book VI – Chapter 5: <i>Of the beautiful Colouring in Landscapes</i>			
	Yes	No	Partially
Landscape should contain green	x		
Different greens for different species	x		
Different colours for shaded or sunlit objects	x		

Table 88. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 5.

Book VI – Chapter 6: <i>Of the movement and Modelling of trees lifelike</i>			
	Yes	No	Partially
Different species of trees distinguishable	x		
Lifelike overall shape of foliage	x		
Right foliage on right trunk	x		
Entire tree same age	x		
Foliage melts together with distance	x		

Table 89. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 6.

Book VI – Chapter 8: <i>Of the Lights in a Landscape</i>				
	Yes	No	Partially	Not present
Light in decorations comes from windows	x			
<i>Buitenwerks</i>				x
Shadow of the building itself				x
Light through an oculus				x

Table 90. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 8.

Book VI – Chapter 9: <i>Of the Landscapes in a Small Compass</i>				
	Yes	No	Partially	Not present
Landscape in a small compass				x
Objects closer to horizon less detailed	x			

Table 91. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 9.

Book VI – Chapters 15, 16 & 17: <i>Of the word Painterliness, Of the Painterly Beauty in the open Air & Of the unlovely and broken down, erroneously named Painterly</i>			
	Overall	Partially	Not
Painterly	x		
Non painterly			x

Table 92. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapters 15, 16 and 17.

1734 – Decorations for the Herengracht 168, Amsterdam, both front room as well as inner room

Front room with the story of Jephtha

Book VI – Chapter 10: <i>Of the painting of Rooms</i>			
	Yes	No	Partially
All decorations of the same light	x		
Door in the centre or symmetrical doors	x		
Door left out of the decoration	x		
Mantelpiece no landscape decoration	x*		
Wainscoting on lower part of the walls	x		
Viewpoint	The middle of the room		
Painter only executed things capable of	Yes		

Table 93. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 10.

* Even though the chimney breast is decorated in such a manner that would suggest a mantelpiece would have originally hung there (two pilasters with a blank space in between), no information concerning a mantelpiece is known. Both the folder at the RKD (BD/0670 – ONS/Decoratieve schilderkunst: algemeen, op Jacob de Wit (2)) and the recent literature concerning the house make no mention of a mantelpiece.

Book VI – Chapter 1: <i>Discourse on the Landscapes</i>			
	Yes	No	Partially
Possible and natural composition	x		
Appropriate colours	x		
Variety in objects and colours	x		
Frame indicating the thickness of the walls or windows		x	
Horizon chosen wisely	x		
Antique staffage	x		
No mixing Antique and Modern		x	
One prevailing emotion per decoration	x		
Accessories in support of emotion or chosen landscape	x		

Table 94. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 1.

Book VI – Chapter 2: <i>Of the Light, the Forms and the Grouping of Objects in the Landscape</i>				
	Yes	No	Partially	Not present
Dissimilar objects arranged well	x			
Arrangement of objects on different grounds			x	
Glowing or shining objects			x	
No two lights in one decoration	x			
Horizon partially blocked	x			

Table 95. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 2.

Book VI – Chapter 3: <i>Of the Staffage of Landscapes</i>				
	Yes	No	Partially	Not present
Paint own staffage	x			
No obvious use of prints or examples	x			
Staffage not trifling or frivolous	x			
Buildings in the foreground (possibility)	x			
Mood of the landscape	x			

Table 96. Manner in which the landscape decorations correspond to the rules of Gerard de Lairesse in chapter 3.

Book VI – Chapter 4: <i>Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens and suchlike</i>				
	Yes	No	Partially	Not present
Tombs or graves	x			
Farmhouses and other rural staffage				x
Other immovable staffage	x			
Objects not in abundance	x			

No two identical objects	x			
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Table 97. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 4.

Book VI – Chapter 5: <i>Of the beautiful Colouring in Landscapes</i>			
	Yes	No	Partially
Landscape should contain green	x		
Different greens for different species	x		
Different colours for shaded or sunlit objects	x		

Table 98. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 5.

Book VI – Chapter 6: <i>Of the movement and Modelling of trees lifelike</i>			
	Yes	No	Partially
Different species of trees distinguishable	x		
Lifelike overall shape of foliage	x		
Right foliage on right trunk	x		
Entire tree same age	x		
Foliage melts together with distance	x		

Table 99. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 6.

Book VI – Chapter 8: <i>Of the Lights in a Landscape</i>				
	Yes	No	Partially	Not present
Light in decorations comes from windows			x	
<i>Buitenwerks</i>				x
Shadow of the building itself				x
Light through an oculus				x

Table 100. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 8.

Book VI – Chapter 9: <i>Of the Landscapes in a Small Compass</i>				
	Yes	No	Partially	Not present
Landscape in a small compass				x
Objects closer to horizon less detailed	x			

Table 101. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 9.

Book VI – Chapters 15, 16 & 17: <i>Of the word Painterliness, Of the Painterly Beauty in the open Air & Of the unlovely and broken down, erroneously named Painterly</i>			
	Overall	Partially	Not
Painterly	x		
Non painterly		x	

Table 102. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapters 15, 16 and 17.

Inner room with the nine virtues

Book VI – Chapter 10: <i>Of the painting of Rooms</i>			
	Yes	No	Partially
All decorations of the same light	x		
Door in the centre or symmetrical doors			x
Door left out of the decoration			x
Mantelpiece no landscape decoration	x		
Wainscoting on lower part of the walls	x		
Viewpoint	The middle of the room		
Painter only executed things capable of	Yes		

Table 103. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 10.

Book VI – Chapter 1: <i>Discourse on the Landscapes</i>			
	Yes	No	Partially
Possible and natural composition	x		
Appropriate colours	x		
Variety in objects and colours	x		
Frame indicating the thickness of the walls or windows		x	
Horizon chosen wisely	x		
Antique staffage	x		
No mixing Antique and Modern		x	
One prevailing emotion per decoration	x		
Accessories in support of emotion or chosen landscape	x		

Table 104. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 1.

Book VI – Chapter 2: <i>Of the Light, the Forms and the Grouping of Objects in the Landscape</i>				
	Yes	No	Partially	Not present
Dissimilar objects arranged well	x			
Arrangement of objects on different grounds			x	
Glowing or shinning objects		x		

No two lights in one decoration	x			
Horizon partially blocked	x			

Table 105. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 2.

Book VI – Chapter 3: <i>Of the Staffage of Landscapes</i>				
	Yes	No	Partially	Not present
Paint own staffage	x			
No obvious use of prints or examples	x			
Staffage not trifling or frivolous	x			
Buildings in the foreground (possibility)	x			
Mood of the landscape	x			

Table 106. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 3.

Book VI – Chapter 4: <i>Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens and suchlike</i>				
	Yes	No	Partially	Not present
Tombs or graves	x			
Farmhouses and other rural staffage				x
Other immovable staffage	x			
Objects not in abundance	x			
No two identical objects	x			

Table 107. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 4.

Book VI – Chapter 5: <i>Of the beautiful Colouring in Landscapes</i>			
	Yes	No	Partially
Landscape should contain green	x		
Different greens for different species	x		
Different colours for shaded or sunlit objects	x		

Table 108. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 5.

Book VI – Chapter 6: <i>Of the movement and Modelling of trees lifelike</i>			
	Yes	No	Partially
Different species of trees distinguishable	x		
Lifelike overall shape of foliage	x		
Right foliage on right trunk	x		
Entire tree same age			x
Foliage melts together with distance	x		

Table 109. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 6.

Book VI – Chapter 8: <i>Of the Lights in a Landscape</i>				
	Yes	No	Partially	Not present
Light in decorations comes from windows			x	
<i>Buitenwerks</i>				x
Shadow of the building itself				x
Light through an oculus				x

Table 110. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 8.

Book VI – Chapter 9: <i>Of the Landscapes in a Small Compass</i>				
	Yes	No	Partially	Not present
Landscape in a small compass				x
Objects closer to horizon less detailed	x			

Table 111. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 9.

Book VI – Chapters 15, 16 & 17: <i>Of the word Painterliness, Of the Painterly Beauty in the open Air & Of the unlovely and broken down, erroneously named Painterly</i>			
	Overall	Partially	Not
Painterly	x		
Non painterly		x	

Table 112. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in Chapter 15. Decoration for the Herengracht 170, front room

Book VI – Chapter 10: <i>Of the painting of Rooms</i>			
	Yes	No	Partially
All decorations of the same light	x		
Door in the centre or symmetrical doors	x		
Door left out of the decoration	x		
Mantelpiece no landscape decoration	x		
Wainscoting on lower part of the walls	x		
Viewpoint	Middle of the room		
Painter only executed things capable of	Yes		

Table 113. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 10.

Book VI – Chapter 1: <i>Discourse on the Landscapes</i>			
	Yes	No	Partially
Possible and natural composition	x*		
Appropriate colours	x		

Variety in objects and colours	x		
Frame indicating the thickness of the walls or windows		x	
Horizon chosen wisely	x ^{**}		
Antique staffage	x		
No mixing Antique and Modern		x	
One prevailing emotion per decoration	x		
Accessories in support of emotion or chosen landscape	x		

Table 114. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 1.

* The balustrade in the decoration left of the door is the same as the one on the building right of the door. Isaac de Moucheron sometimes let the landscape continue from one decoration to the next by painting a building that also extends on both decorations. Since, only a small part is seen on the left decoration, it is possible that these decorations have been cut to make it fit for its current location.

** The original height of the room decoration is not known, but if its original location had the horizon at the same height as its current location (which is possible since the wainscoting has a regular height) it is chosen wisely.

Book VI – Chapter 2: <i>Of the Light, the Forms and the Grouping of Objects in the Landscape</i>				
	Yes	No	Partially	Not present
Dissimilar objects arranged well	x			
Arrangement of objects on different grounds			x	
Glowing or shining objects				x
No two lights in one decoration	x			
Horizon partially blocked	x			

Table 115. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 2.

Book VI – Chapter 3: <i>Of the Staffage of Landscapes</i>				
	Yes	No	Partially	Not present
Paint own staffage	x			
No obvious use of prints or examples	x			
Staffage not trifling or frivolous			x	
Buildings in the foreground (possibility)	x			
Mood of the landscape	x			

Table 116. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 3.

Book VI – Chapter 4: <i>Of the immovable Staffage, as in Graves and Tombs, as well as Houses, Gardens and suchlike</i>				
	Yes	No	Partially	Not present
Tombs or graves				x
Farmhouses and other rural staffage				x
Other immovable staffage	x			

Objects not in abundance	x			
No two identical objects	x			

Table 117. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 4.

Book VI – Chapter 5: <i>Of the beautiful Colouring in Landscapes</i>			
	Yes	No	Partially
Landscape should contain green	x		
Different greens for different species	x		
Different colours for shaded or sunlit objects	x		

Table 118. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 5.

Book VI – Chapter 6: <i>Of the movement and Modelling of trees lifelike</i>			
	Yes	No	Partially
Different species of trees distinguishable	x		
Lifelike overall shape of foliage	x		
Right foliage on right trunk	x		
Entire tree same age	x		
Foliage melts together with distance	x		

Table 119. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 6.

Book VI – Chapter 8: <i>Of the Lights in a Landscape</i>				
	Yes	No	Partially	Not present
Light in decorations comes from windows			x	
<i>Buitenwerks</i>				x*
Shadow of the building itself				x
Light through an oculus				x

Table 120. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 8.

* It is possible that Isaac de Moucheron used this in the room decoration, because in the *Arcadian landscape with palatial building at sea* (whereby it is possible that the side has been cut) there is a shadow on the building that doesn't appear to be from the trees or the building itself.

Book VI – Chapter 9: <i>Of the Landscapes in a Small Compass</i>				
	Yes	No	Partially	Not present
Landscape in a small compass				x
Objects closer to horizon less detailed	x			

Table 121. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapter 9.

Book VI – Chapters 15, 16 & 17: <i>Of the word Painterliness, Of the Painterly Beauty in the open Air & Of the unlovely and broken down, erroneously named Painterly</i>			
	Overall	Partially	Not
Painterly	x		
Non painterly		x	

Table 122. Manner in which the landscape decorations correspond to the rules of Gerard de Lairese in chapters 15, 16 and 17.