

The Lives of the van Isendoorn Family of Painters and the Recognition of a Portrait of a Four-Year Old Child with a Sheep as the Work of Andries van Isendoorn (1624/25 – 1695/1702)*

Since 1862, a family collection in Scotland includes a Dutch portrait of a child with a sheep, painted in 1663 (fig. 1).¹ An inscription indicates that the portrayed child is four years old. Although the painting is signed and dated, the painter had remained unidentified until the present authors inspected it in 2011. The signature appeared to read 'A. v. Hendoorn', but this name could not be connected to any known artist. However, when shown the photo of the signature, Rudi Ekkart suggested that it might be read as 'A. v. Isendoorn'.

In the seventeenth century, two painters named A. van Isendoorn worked in Amsterdam, the brothers Anthoni van Isendoorn (c.1625-1685) and Andries van Isendoorn (1624/25-1695/1702). They must be identical with the Andries and Anthoni van Isendoorn who were recorded among the winners of the lottery organized by the painter Jan de Bondt in Wijk bij Duurstede in 1649.² A Geertruyt van IJsendoorn also won a prize in the same lottery.³ The prizes to be won in this lottery included several paintings, of mythological subjects and of animals, by Johan Fredericksz. van Isendoorn (c.1600-1684), who was a painter as well as *schout* (sheriff) and burgomaster of Wijk bij Duurstede. He was the son of Frederik Hermansz. van Isendoorn (died 1636), wine merchant and innkeeper and also a burgomaster of Wijk bij Duurstede.⁴ These important gentlemen appear to be the uncle and grandfather of the two painting brothers.⁵ It has long been a mystery who the parents of Anthoni and Andries were, but eventually it can be established that the brothers were sons of Geurt Fredericksz. van Isendoorn (died after 11th February 1651), brewer in Amersfoort.⁶ There, he also held several important public offices, such as Luitenant-Sheriff (1612-1620), *raad* (councillor, 1627-1629) and *schepen* (alderman, 1618).⁷ On 12th June 1612 he married Meijnsen Andriesdr. van Wayenborch (died after 25th May 1641), daughter of Andries van Waeyenborch, Amersfoort, but the marriage was registered in Wijk bij Duurstede.⁸ Up to 1620, five daughters of this couple were baptised, Merritien in 1613, Jacomijntgen in 1614, Jannichgen in 1616, Jannitgen in 1618 and Geertruit in 1620 – this must be Geertruyt van IJsendoorn mentioned above. No further children appear to have been baptised.⁹ However, this may be explained by the fact that Geurt van Isendoorn was called an Arminian in a letter of 23th December 1626.¹⁰ Many Remonstrant families stopped baptising their children after c.1618, which may well be the reason for the absence of any records of further baptisms.¹¹ Consequently, it is likely that Anthoni and Andries van Isendoorn were not baptised briefly after having been born. From several documents which will be referred to below, however, it pertains that they, too, must have been children of Geurt van Isendoorn. In their respective marriage registrations it is noted that they originated from Amersfoort.¹² Both brothers married quite late in life. Anthoni van Isendoorn, living on Haarlemmerdijk in Amsterdam, married Odilia van Wesel from Delft on 9th March 1664.¹³ They were married at Schipluiden, a village outside Delft. Anthoni as 'jongman' (bachelor) and Odilia as the



widow of a Johan Crouwel.¹⁴ It may well be that Odilia had inherited a house on Oude Delft in Delft from her first husband Arent van Schuylenburch, and had lived there with her second husband, Johan Crouwel as well.¹⁵ Most probably, she and Anthoni kept the house, as Anthonij van IJsendoorn was taxed for 'kadegeeld' (quay tax) for a house on the 'Westsijde vande Oude Delff' in 1667.¹⁶ Clearly they lived in Delft after they got married, since Anthoni was admitted to the Delft Guild of Saint Luke on 9th December 1669.¹⁷

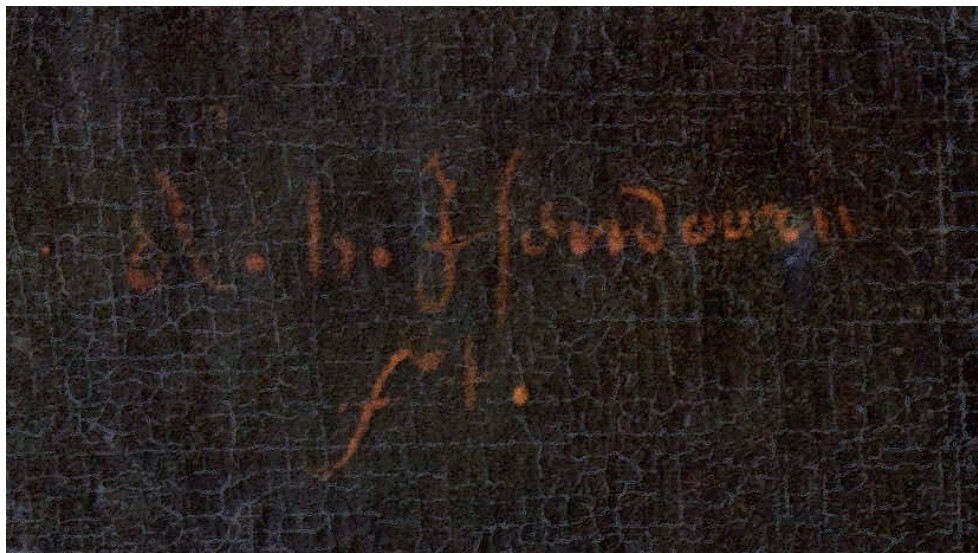
His brother, Andries van IJsendoorn, married Maria Geubels (c.1662-1717) on 16th July 1688.¹⁸ In the registration, it is stated that Andries originated from Amersfoort, and that he was 63 years old at that time, which indicates that he was born in 1624 or 1625. An additional note mentions that his parents had died, and that Sibilla Geubels (c.1649-1735) acts as his witness. As becomes clear from the 1689 testament of Andries van IJsendoorn and Maria Geubels, Sibilla was Maria's elder sister; she stated to be 21 years old at the time of her own marriage in 1670.¹⁹ Also, the registration mentions the age of Andries' spouse. She was only 26 years old at the time of their marriage.

Twelve years earlier, on 2nd March 1676, the brothers van IJsendoorn had made a testament, in which it is recorded that they were living together in Noorderkerkstraat in Amsterdam.²⁰ Probably Anthoni's wife Odilia had died before that date, not leaving any children from her marriage with Anthoni, and Andries was not yet married.²¹ The burial of Anthoni van IJsendoorn in Amsterdam was recorded on 19th January 1685.²² Subsequently, Andries must have left Noorderkerkstraat, as on 1st March 1685, 'Andries van IJsendoorn, Constschilder' buys a house for 1050 guilders in Haarlemmerdwarsstraat in Amsterdam.²³ When he marries Maria Geubels, three years later, on 16th July 1688, it is stated that he lives at this address. However, after their marriage, he and Maria must have moved back to Noorderkerkstraat, which house Andries presumably still owned. On 19th January 1689, he sold his house in Haarlemmerdwarsstraat for 1000 guilders, while he was (again) living in Noorderkerkstraat.²⁴ While Anthoni van IJsendoorn is consistently described as a painter in documents, Andries, in any case from 1674 onwards, is mostly called *cruijdenier* (grocer) and *coopman* (merchant), and after his death there is mention of a grocery shop.²⁵ It may be that after Anthoni's return to Amsterdam the brothers had set up a grocery shop in Noorderkerkstraat, and it may well have turned out to be more practical for business for Andries and Maria to move back to that location after their marriage. The newly-wed couple made a testament on 9th March 1689. In it, Andries is mentioned as being a merchant. In his record of this testament, Abraham Bredius already noted that it shows that the couple cared deeply for each other.²⁶ Most probably the testament was made up because Maria was pregnant with their first child: Anthoni, son of Andries van IJsendoorn and Maria Geubels, presumably named after the deceased brother, was baptised on 29th May 1689.²⁷ However, he died about a month later and was buried on July 1st.²⁸ One and a half years later a daughter, Anna, was baptised, on Christmas day 1690, followed by a son, Johannes, in March 1693, and by another daughter named Klementia in April 1696.²⁹ All four children were baptised at home (Remonstrant). No further children can be traced. In a document of 21st November 1702, Maria Geubels is recorded as the widow and *boedelhoudster* (estateholder) of Andries van IJsendoorn. According to this document, she was about to remarry, and appointed guardians for her children, Anna, 12 years old (in fact still 11 and therefore in her 12th year), Jan, 10 years old (in his 10th year) and Clementia, 7 years old (in her 7th year). She had to give them their legal share of one third of their father's fortune of 17,950 guilders and of the grocery shop. The inventory of the shop is estimated at 1,530 guilders.³⁰ Clearly, Andries and Maria were well off at the time of Andries' death. The appointed guardians were Gerrit Fortgens, the husband of Maria's sister Anna, and Laurens de Fremerij, husband of Maria's sister Christina.³¹ The banns of marriage of Maria Geubels and her second husband, Lourens Tatum (died 1735), an apothecary, had already been published on 10th November 1702, and the actual wedding took place on 23rd November 1702. From the fact that the last daughter of Andries and Maria was baptised on 1st April 1696

¹ Andries van IJsendoorn, *Portrait of a four-year old child with a sheep*, signed and dated 1663, oil on canvas, 100 x 67 cm. Southesk Collection, Scotland. Photo: Carla van de Puttelaar.

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Andries van Isendoorn, signature on *Portrait of a Child with a Sheep*, detail of fig. 1. Photo: Carla van de Puttelaar.



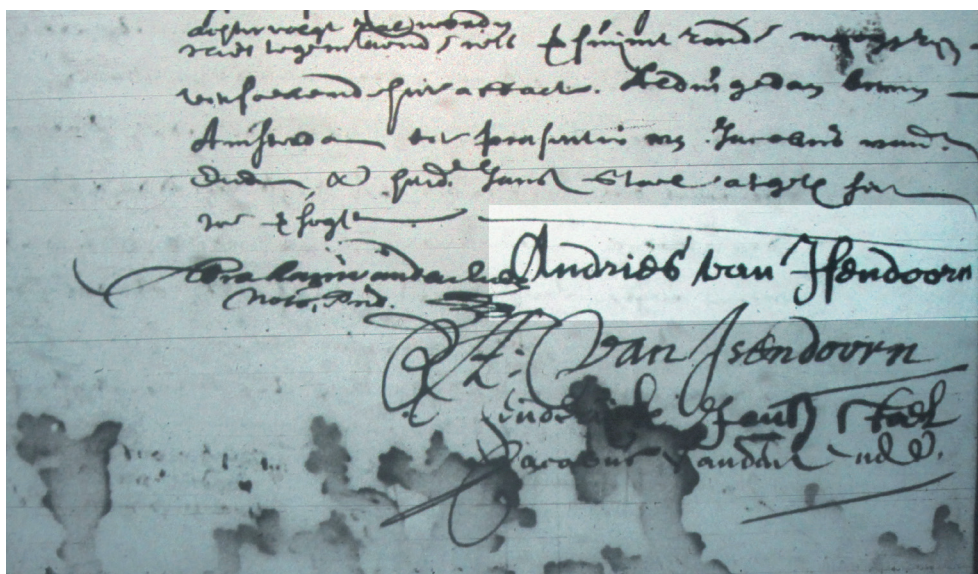
and from the mention of Maria as his widow on 10th November 1702, we can conclude that Andries died between the second half of 1695 and (some time) before November 1702, most likely in 1701. Maria Geubels was buried on 26th August 1717.³²

Fortunately, through several archival documents, the signatures of both Anthoni and Andries van Isendoorn are known. Anthoni invariably signed 'A. van Isendoorn' in italics, whereas his brother signed 'Andries v. Isendoorn' in straighter lettering (fig. 3). When comparing the signatures of the two brothers with the signature on the painting of the child (fig. 2), it becomes clear that the calligraphy is very similar to the handwriting of Andries van Isendoorn, which unequivocally points to him as the painter of the portrait presented here.

Thus far, however, no work by Andries or Anthoni van Isendoorn was known. Apart from the fact that Anthoni van Isendoorn became a member of the Delft guild of St. Luke in 1669, his activity as an artist is confirmed by the register of painters by the Amsterdam doctor Jan Sysmus, who recorded him as "Antony Isendoorn, te Delft, conterfeiter, Cabelauw stilleven, moy, 1670 out 45 jaer" (Antony Isendoorn, at Delft, portrait painter, fish (cod) still life, beautiful, 1670, 45 years old).³³ If Sysmus' note about Anthoni's age is correct, the two brothers were born very close in time to each other, perhaps they even were twins.

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Anonymous, *Portrait of a two-year old child with a little dog*, dated 1659, oil on canvas, 100 x 67 cm. Southesk collection, Scotland. Photo: Carla van de Puttelaar.



3

Signatures on testament of Andries and Anthoni van Isendoorn 2nd March 1676.



5
Johan van Isendoorn, *Portrait of a man, possibly a self-portrait*, signed and dated 1651, oil on canvas, 78,7 x 63,1 cm. Teylers Museum, Haarlem, inv. no. KS 024. Photo: Teylers Museum.



Andries van Isendoorn is called 'schilder' when he acts as a witness to a notarial deed in Amsterdam in 1662, which is also the first mention of him in the city.³⁴ Bredius additionally noted that Andries probably lived in the Haarlemmerstraat or in its neighbourhood at that time.³⁵

The portrait of a child (fig. 1) is signed centre left: A.v.Isendoorn/ ft. and is dated at upper right: A°. 1663 and bears the inscription: D.S: AETS.4:.. As Andries was already living in Amsterdam in 1662, this portrait probably originated there. Whether it depicts a girl or a boy is not entirely clear, but it is more likely to be a girl. Boys in the seventeenth century in the Netherlands wore dresses up to the age of about seven, and often only through a few costume elements or accessories, the gender of the child can be established. The parted hair in the middle with the red bows and the string of beads worn around the neck seem to identify the sitter as a girl, whereas the collar with tassels and the rather robust costume and shoes might be those of a boy. The sheep is an animal that features in portraits of both boys and girls, in contrast to goats, which appear almost exclusively in portraits of boys. The portrait is well painted and well preserved. The strong contrasts of dark and light in the costume combine well with the vivid red accents of the necklace, the bows, the soles of the shoes and the branch of cherries. Cherries were considered as fruits of paradise and as a reward for a dutiful life. The red coral necklace

possibly consists of one long string of beads, which has been wound around the child's neck several times. It certainly was a costly piece of jewellery, which adds to the social status of the child. It was said that coral could offer protection against evil forces. A similar cap with gold embroidery is found in several portraits from the 1630s and therefore was probably rather old-fashioned in 1663. The child nearly fills the entire picture plane and looks at the viewer. There is hardly any space left for the sheep, which bends its neck around the child. The chequered stone floor is a nice bold element, with squares of white and greyish blue. Another striking motif is the white apron with a pattern of folds. This was a habitual element in children's clothing in the late sixteenth and first decades of the seventeenth century as was vividly described by Rudi Ekkart.³⁶ However, after 1620 the exact rendering of the folds seems to disappear, and a type of apron without folds becomes more popular, at least in paintings. This portrait, which is dated over three decades later than most known examples, is thus a rare, late example in which a folded apron is depicted, and apparently rather accurately so. Next to the apron, a Dutch silver rattle on a silver chain is visible. Also in other respects this portrait is special. In the first place it is stylistically uncommon for the period. Although the portrait was probably painted in Amsterdam, it does not square with the work of other portraitists there at the time, nor does it resemble the work of contemporary painters outside of Amsterdam. The brushstrokes are bold; the child has been painted in a clear, defined, and slightly naive manner. The colour of the red accents is strong. However, the palette as a whole is restricted, which renders the portrait a rather sober look, which was more common with children's portraits of the 1620s and 30s. In fact, it looks rather archaic for the 1660s, when a more elegant, lively and colourful style of portraiture and of dressing children had emerged, particularly in Amsterdam.

Where Andries van Isendoorn and his brother received their artistic training remains unclear. It may be that sometime in the 1640s in Wijk bij Duurstede they received training from the painter Johan van Isendoorn, who, as mentioned above, was their uncle. However, no archival documents support any such apprenticeship, so this must remain a hypothesis.

Only one painting by Johan van Isendoorn can currently be traced. It is a portrait of a middle-aged man in a black costume, traditionally identified as Joost van den Vondel, but upon comparison with known portraits of Vondel, that identification clearly holds no ground (fig. 5). The painting is signed upper left: 'J.F. de isendoorn f.' with an additional inscription 'pour passer le temps', which seems to indicate that the painter painted it for pleasure.³⁷ The sitter looks rather self-contented at the viewer, with a confident speaking gesture of the right hand, and a voluminous book under his left arm. This, and his confronting gaze, suggest that this might be a self-portrait. The date, 1651, would fit with the age of the painter, who was about 50 in that year, and the inscription fits better for a self-portrait than for a commissioned work. However, by the lack of archival evidence or other documented portraits of the sitter, this cannot be established with any certainty. The style in which the portrait was painted is reminiscent of that of Hendrick Bloemaert (1601-1672), who was influential as a portrait painter in Utrecht around that time. Its painting style, in any case, is quite different from the portrait of the girl in fig. 1, which might make it less likely that Johan van Isendoorn was Andries' and Anthoni's teacher.

Anthoni van Isendoorn's work was already described as 'beautiful' by Doctor Sysmus in the seventeenth century, his brother Andries' work can now also be classified as such through the attribution to him of the portrait in fig. 1, which also has given the painter a separate identity.

Interestingly, the same collection includes a second portrait of a child, this one of 2 years old, dated 1659, also on canvas and of identical measurements (fig. 4). According to the current owner, it appears to have been bought in 1862, together with the portrait by Andries van Isendoorn, which seems plausible as there are no other works of this type

in the collection.³⁸ This portrait, although by a different, somewhat less skilled and as yet unidentified hand, is quite similar to the Isendoorn portrait, both in style and pictorial elements. The 2 year-old child, also probably a girl, is positioned in the centre of the painting. She wears a similar, perhaps the same, coral necklace and even the silver rattle may be the same one as in van Isendoorn's portrait. The sturdy shoes bear a strong resemblance to those of the other child, while an apron with distinct folds is also part of her attire. Instead of a by sheep, she is accompanied by a little dog, begging for her cookie. The girl, facing the viewer, has a basket of cherries on her left arm and a few cherries in her hand. Again the chequered floor is a prominent feature, and also the coloured motifs of the costume are similar. In all, also this portrait is rather old-fashioned for its date, 1659. Possibly it came from the same family as the one by van Isendoorn and might therefore represent an older sister of the child portrayed by van Isendoorn. In that case, Andries van Isendoorn may specifically have painted his portrait as a pendant to this one, and may even have adapted his painting style for this purpose. Whatever the case, together they form an engaging pair of traditional Dutch seventeenth-century children's portraits.

NOTES

- * With special thanks to Marten Jan Bok, who graciously shared his archival notes on the van Isendoorn family with us, and who has been very helpful in providing the exact relationship of the painters and their parents, and various other close relatives. In quotes, names in the present article are given according to the spelling of the respective source, and can therefore differ slightly.
- 1 Art market, London (UK), as Flemish School, bought in 1862 by an ancestor of the present owner (according to a note on the mount of the photograph in the RKD). According to the present owner of this portrait and the anonymous portrait (fig. 4) 'there's a note [relating to both portraits] in an old inventory stating "Bought in London, 1862"' (email correspondence, 31st March 2016).
- 2 V. de Stuers, 'De loterij van Jan de Bondt, 1649', in F.D.O. Obreen (ed.), *Archief voor Nederlandsche kunstgeschiedenis. Verzameling van meerendeels onuitgegeven berichten en mededeelingen* [...], 7 vols., Rotterdam, 1877/90, vol 2, pp. 71-93, sp. p. 78. See also: G.W. Brouwer-Verheijen, 'Nadere Toegang op inv. nr 166 uit het archief van het Stadsbestuur Wijk bij Duurstede, 1300-1810 (1)', Regionaal Historisch Centrum Zuidoost Utrecht, 2001, p. 35, Andries van Isendoorn, lot no. 114, and p. 36, Anthoni van Isendoorn, lot no. 64 in the lottery.
- 3 Lot no. 112, Brouwer-Verheijen 2001 (see note 2), p. 37. Sara van Isendoorn, probably the sister, also mentioned as beneficiary in the testament of Andries from 1689 won lot no. 144. See Brouwer-Verheijen 2001, p. 37. Also other family members of the Isendoorns were among the lottery players and winners, such as Wilhelmina Mouthaen (died after 3rd May 1660), the wife of Johan van Isendoorn (winning lot 37), and various members of the Saegman(s) family.
- 4 Frederik Hermansz. van Isendoorn, buried in Wijk bij Duurstede, NH Kerk (Zuiderpand) 7th Oct 1636. Before 1629, he married Saertgen Butten, buried 1st Jan 1632, NH Kerk (Zuiderpand) (ECARTICO <http://www.vonderdel.humanities.uva.nl/ecartico/persons/8842>, retrieved 30th May 2016).
- 5 Frederick van Isendoorn also had two daughters: Cornelia Fredericksdr. van Isendoorn (died 1630), who married Jan Jansz, Admiraal (died c.1629) on 19th Jan 1617, and Johanna (Janneke) Fredericksdr. van Isendoorn (died after 7th Mar 1666), who married Cornelis de Leeuw (buried 9th Dec 1651) on 1st Sep 1633 (ECARTICO, <http://www.vonderdel.humanities.uva.nl/ecartico/persons/8842>, retrieved 30th May 2016). The marriage registration in Wijk bij Duurstede of Johan van Isendoorn and Wilhelmina Mouthaen is recorded for March 1st, 1634. The couple was to be married in Sevenhuijsen. This appears to have been Johan van Isendoorn's first marriage (Het Utrechts Archief (UA), DTB_RHC_ZO-Utrecht_65.485, p. 139). Two children of Johan van Isendoorn were baptised in Wijk bij Duurstede, Sara van Isendoorn, 22nd Mar 1635 (UA, DTB_RHC_ZO-Utrecht_65.482, p. 6) and Frederick van Isendoorn, 6th Dec 1636 (UA, DTB_RHC_ZO-Utrecht_65.482, p. 16). See also A. Houbbraken, *De Grootte Schouburgh der Nederlantsche konstschilders en schilderessen* [...], 3 vols., The Hague, 1753, vol. 2, p. 339. Houbbraken mentions 'Joan Frederik van Ysendoren' in his text on the painter Bartram de Fouchier, describes their travels to Italy, and mentions that van Isendoorn died in 1684. Also, he mentions Johan's patronymic 'Frederik', which indicates that he was the son of a Frederik van Isendoorn, just like Geurt (also spelled as Guert, Gerrit, Goert, Goort, Godert) Fredericksz. van Isendoorn, mentioned in note 7 below.
- 6 In a deed of 27th Oct 1686, Andries van Ysendoorn, is mentioned as son and co-heir of Godert van Ysendoorn, who had lived in Amersfoort, according to notes Marten Jan Bok, received 23rd May 2016. See also note 26 below, regarding the testament of Andries van Isendoorn and his wife Maria Geubels in which several persons, including two sisters and children of his sisters are mentioned as beneficiaries.

- 7 With thanks to Marten Jan Bok. Geurt Fredericksz. van Isendoorn (died after 11th Feb 1651) and Meijnsen Andriesdr. van Wayenborch (died after 25th May 1641) were married in Amersfoort on 12th June 1612, although the marriage was registered in Wijk bij Duurstede (UA, DTB_RHC_ZO-Utrecht_65.485, p. 46, marriage banns register of Wijk bij Duurstede 12th July 1612). In the archival records, also another Geurt van Isendoorn who lived in Amersfoort can be traced, probably a son of a Jan van Isendoorn. However, he was married, first to Lijsbeth van Eijckelsbeeck in 1623, second to Heijltgen van Leusden in 1630, and last to Aeltgen van Rodenburch. Moreover, a son and a grandson of this Guert's brother, Abraham Jansen van Isendoorn, were also named Andries van Isendoorn. Abraham's son Andries was born on 26th Feb 1631 (UA, 711.2 Utrecht NH dopen 1626-1632, p. 278). The grandson Andries later married Emerentia van Solingen. Most probably this Andries was also born in Amersfoort and went to Amsterdam before 1692, he is recorded as living in Amsterdam on 4th June 1692 (UA, 34-4. Uo49a004, Notary J. Van Aelst, deed no. 66). Andries and Emerentia had a fairly large number of children, several of whom died in infancy. This Andries, who was of course of a younger generation than the painter, was probably the Andries van Isendoorn who was buried on 22nd Dec 1740 in Amsterdam (SA, DTB 1104, p. 24vo and p. 25).
- 8 UA, DTB_RHC_ZO-Utrecht_65.485, p. 46, marriage banns register of Wijk bij Duurstede 12th July 1612.
- 9 The baptismal records of five daughters of Geurt Fredericksz. van Isendoorn and Meijnsen Andriesdr. van Wayenborch are: Merritien van Isendoorn, 13th July 1613 (DTB Archief Eemland 13.29c, p. 4), died before Mar 1689; Jacomijntgen van Isendoorn, 2nd Dec 1614 (DTB Archief Eemland 13.29c, p. 28), probably identical with Jacomijntje van Isendoorn, buried in Amsterdam, Nieuwe Kerk, 2nd Dec 1693 (DTB 1057, p.40vo en p.41); Jannichgen van Isendoorn, 18th July 1616 (DTB Archief Eemland 13.29c, p. 63); Jannitgen van Isendoorn, 8th Feb 1618 (DTB Archief Eemland 13.29c, p. 100), died before Mar 1689; Geertuyt van Isendoorn, 17th Aug 1620, (DTB Archief Eemland 13.29c, p. 153), probably identical with Geertuijt van Isendoorn buried 1st Oct 1670 (DTB 1056, p.35 and p.36).
- 10 J.G. Smit, 'De magistraat van Amersfoort in 1623 en 1624', *De Nederlandsche Leeuw*, vol. 109 (Aug-Sep 1992), pp. 289-306, note 7, p. 291, letter by the reverend Oortcampius.
- 11 J.G. Smit, 'Amersfoort en de remonstrantse gemeente. Een overzicht van de betrekkingen tussen de stad en de remonstranten van 1619 tot in het begin van de twintigste eeuw', in: W.H. Lanselink, en A. Rot (eds.) *Professie doende van de remonstrantse religie. 375 Jaar Remonstranten in Amersfoort*, Amersfoort 1994, pp. 11-39, p. 19.
- 12 See notes 13 and 18 below.
- 13 The marriage banns of Anthonij van Isendoorn and Odilia van Wesel in Amsterdam, dated 14th Feb 1664 (SA, DTB 485, p. 217). Marriage banns Delft, 16th Feb 1664, and marriage registration 9th Mar 1664 (Archive Delft (AD), archive no. 0014, inv. no. 00129, p. 66).
- 14 Apparently, Anthoni had not been married before. For Odilia it was at least her third marriage, as she was recorded as the widow of Arent van Schuylenburch (with whom she had at least three children, baptised in 1633, 1636 and 1638; thanks to Marten Jan Bok for this reference) in the registration of her marriage banns with Johan Crouwel from 4th November 1656; they married on 19th November in Leidschendam (AD, DTB archive no. 0014, inv. no. 00127, p. 103v). Odilia is stated to be living on Oude Delft, while Johan Crouwel came from Wijk bij Duurstede. On 9th June 1664, 'Anthony van Isendoorn' acts as 'constituant' in Utrecht in connection with the inheritance of Johan Crouwel, in part together with Albert Bosch c.s., and partly in name of the heirs of Thonis Corneliss Sprongen (UA, 34-4 Notarissen in de stad Utrecht 1560-1905, Not. S. van den Aelpoel, inv. no. Uo54a002). However, Anthoni cannot be traced in this archive after this date. Marten Jan Bok remarks that Odilia must have been substantially older than Anthoni since she was already a mother in 1633.
- 15 See note 16.
- 16 Tax paid: 8 penningen, 2 roeden and 14 stuivers.
- 17 With the addition that he was not from Delft ('vreemd'). See Obreen (note 2), vol 1, p. 76. On 10th Mar 1666, Antonij van Isendoorn was recorded as living in Delft as husband of the widow of Arent van Schuylenburch (0372-01 Notarieel archief Den Haag, 3.76. Pieter van Swieten, 391, fol. 23).
- 18 Marriage banns of Andries van Isendoorn and Maria Geubels, 16th July 1688 (SA, DTB 696, p. 161). For the testament, see note 26.
- 19 Marriage banns of Abraham Abrahamse and Sibilla Geubels, 18th Apr 1670 (SA DTB 688, p. 75). The couple had at least four children (SA DTB 1236, p.162vo and p.163). Sibilla was buried on 25th Aug 1735 as the widow of Abraham Outdorp, probably the Abraham Abrahamse she had married in 1670, and who was recorded as 32 years old at that time.
- 20 SA, NA 5075, no. 157, notary Abraham van den Ende, 3671, folio 90, 2 March 1676.
- 21 No burial record for Odilia van Wesel could be traced, neither in Delft, nor in Amsterdam. See note 14 for Odilia's children from her first marriage.
- 22 SA, DTB 1056, p.280vo and p.281: burial of Anthonij van Isendoorn (burial registers of the Nieuwe Kerk and the Engelse Kerk).
- 23 SA, NA 5075, no. 178 S. van Jaarlandt, 4379, 1st March 1685: deed of sale of a house and courtyard in Haarlemmerdwaarsstraat, bought from the heirs of Evert Bijlevelt.
- 24 'Sr. Andries van Eyssendoorn, Constschilder alhier, woonende in de Noorder kerckstraat', Archival notes Abraham Bredius at RKD, folder Isendoorn; SA, NA 5075, no. 178, S. van Jaarlandt, 4380, 19th Jan 1689.
- 25 Andries (grocer) and Anthoni (painter) van Isendoorn are taxed for their capital in 1674, SA Kohier (tax ledger) 1674, fol. 465. With thanks to Marten Jan Bok.
- 26 Archival notes Abraham Bredius at RKD, folder Isendoorn: 'Het Testament geeft blijk van groote genegenheid der echtelieden voor elkaar'. Andries leaves all his possessions to his wife 'om de liefde en genegenheit die hij haar toedraegt' (because of the love and affection he has for her) and his wife reciprocates this under the same formula. Several relatives are mentioned in the testament. Andries leaves 1000 guilders to each of his two sisters, Jacomijntje van Isendoorn (who married 28th April 1633, accompanied by her father Geurt van Isendoorn, Peter Jansz. van Goisius [Gewisius, died before Dec 1693], from Amersfoort [J.H.M. Putman and H.A. Burgman-Feenstra ed., *Huwelijken Gereformeerde Gemeente Amersfoort 1583-1811*,

- Eemlandse Klappers 25, 1993, p. 173]) and Sara van Isendoorn (most probably identical with Sara van IJsendoorn, buried in Amsterdam, Nieuwe Kerk 20th June 1689 [SA, DTB 1057, p. 10v0 and p. 11], who married Jan Jacobsz [died after June 1689]). His nephew and niece Jan and Sara Sagemans (children of Andries' sister Jannitgen [Joanna] van Isendoorn, who married 15th Oct 1642 Henrick Sageman, soldier from Friesland [Putman, Burgman e.a. 1993, p. 471]) are left 300 guilders each, his niece Beletje Beukelaer and the sons of his nephew Evert Beukelaer (children of his sister Merritien van Isendoorn, bapt. Amersfoort 13th July 1613, probably identical with Maria van Isendoorn, who married 29th Sep 1639, accompanied by her father Geurt van Isendoorn, Willem Meijntse Beukelaer [Putman, Burgman e.a. 1993, p. 46]), Frederik and Willem, are to receive 200 guilders each. The nephew Evert Beukelaer may be the Evert Willemsz. Beuckelaer from Bunschoten, who married Enickjen Hendricks on 15th March 1668, and who baptized a son Frederick on 18th April 1669, and a daughter Maria on 26th May 1672 (UA DTB Bunschoten). Jan Geubels, Maria's father, who was living in Utrecht at that time, is to inherit 200 guilders. Her father signs a separate declaration that that he is contented with his share. The four sisters of Maria, Sibilla (died 1735), Magtelt (died 1728), Anna (died ?), and Christina Geubels (died 1721), were to inherit 200 guilders each (SA, NA 5075, no. 178, notary S. van Jaarlandt, 4380, 9 Mar 1689).
- 27 SA, DTB 301 (Remonstrant baptisms), p. 197, Anthoni, 29th May 1689.
- 28 SA, DTB 1057, p. 10v0 and p. 11: a child of Andries van IJsendoorn and Maria Geubels, buried in the Noorderkerk.
- 29 SA, DTB 301 (Remonstrant baptisms), p. 204, Anna, 25th Dec 1690, still alive in 1730; SA, DTB 301, p. 214, Johannes, 22nd Mar 1693; SA, DTB 301, p. 227, still alive in 1730, Klementia, 1st Apr 1696, probably buried 12th June 1769 (DTB 1059, p.58v0 en p.59).
- 30 Archival notes Abraham Bredius at RKD, folder Isendoorn; SA, NA 5075, no. 178, notary S. van Jaarlandt, 4395, 21th Nov 1702.
- 31 Marriage of Gerrit Fortgens (died 1731?) and Anna Geubels (SA, DTB 697, p. 471), 3rd Jan 1693. For Gerrit it was his third marriage. Christina Geubels, housewife of Lourens de Fremerij buried 14th Nov 1721 (SA, DTB 1233, p. 257v0 and p. 258).
- 32 Maria Geubels, housewife of Laurens Tatum, buried 26th Aug 1717 (SA, DTB 1057, p. 173v0 and p. 174).
- 33 A. Bredius, 'Het schildersregister van Jan Sysmus, stads-doctor van Amsterdam', *Oud Holland* 8 (1890), p. 1-17, p. 14.
- 34 Archival notes Abraham Bredius at RKD, folder Isendoorn; SA, NA 5075, no. 54, notary Hendrik Schaef, 1401, folio 8v0-9, 5 Feb 1662, Andries van Isendoorn.
- 35 Why he did so, does not become clear from the deed itself.
- 36 R.E.O. Ekkart, 'De geheimen van het kinderschort ontvouwen', RKD-bulletin *Portret in Beeld*, The Hague, July 2007, extra issue, p. 6-8.
- 37 On Johan van Isendoorn see: M.J. Bok, 'Schilderkunst in Utrechts Overkwartier in de zeventiende eeuw', *Het Kromme-Rijngebied: tijdschrift van de Historische Kring Tussen Rijn en Lek*, 1995, pp. 1-24, on van Isendoorn: pp. 14-19.
- 38 See note 1.