



Jan Jansz Westerbaen I (the Hague C. 1600/02 - 1686 The Hague) Portrait Of A Lady In White



7 500 EUR

Period : 17th century

Condition : Bon état

Material : Oil painting

Description

<p>Jan Jansz Westerbaen I (The Hague c.1600/02 - 1686 The Hague)Portrait of a Lady in WhiteOil on canvas, oval, 68 x 54.5 cm (26.8 x 21.5 inch)Signed with monogram and dated 'IWB [in ligature] / Ao 1657'Provenance~ Collection Miss G.C. Blaauw, The Hague~ Jonkheer ir. Jacob Anton Quarles van Ufford (1889-1947) and Margaretha Quarles van Ufford, née Blaauw (1895-1971)~ Jonkheer mr. Louis Pierre Quarles van Ufford (1927-1986)~ Private collection, The Netherlands***Jan Westerbaen was the son of the rope-maker Jan Jacobs Westerbaen, younger brother of the author Jacob Westerbaen; their sister Anneke married the painter Salomon de Bray in 1625.¹ The artist was mentioned as an apprentice of Evert van der Maes in guild records in 1619, and joined the painters' guild in his own</p>
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right in 1624, serving as its warden for several years. He was a co-founder of the painters' association Confrérie Pictura in 1656.

Westerbaen married the widow Maria

Bartelmeesdr Suijster in 1630; their son Jan Jansz

Westerbaen II also became a painter, and was

taught by his father. Westerbaen spent his whole

working life in The Hague and his elegant

portraits were much influenced by the works of

Gerard van Honthorst (1592-1656). Honthorst's

portraits in the Flemish manner were highly

favoured and he was patronised by members of

the Stadtholderly family, the 'Winter' King and

Queen of Bohemia, and members of their

entourage. Westerbaen seems to have received

commissions from the middle ranks of The

Hague's elite. These portraits can be compared to

Westerbaen's portrait of Sophia van Overmeer

(1608-1684), wife of Adriaen van Persijn, dated

1650 and preserved in the Rijksmuseum,

Amsterdam (fig.).² These two sitters are thought

to have been members of the Blaauw or Blaeuw

family, possibly two sisters. Originally, the

Blaauws were wealthy wood merchants from the

Zaan area. By the beginning of the Golden Age

another branch of the family lived in Amsterdam:

Cornelis Michielsz Blaeuw (1591-1638) and his

wife Weyntge Oetgens had four daughters:

Catharina (b.1620), Vrouwtje (b.1626), Debora

(1629-1702) and Cornelia (1634-c.1680). Debora

married three times, secondly to Johannes Hudde

(1628-1704), Burgomaster of Amsterdam - their

portraits were painted by Michiel van Musscher

in 1680.³ Cornelia was married to Henric van

Weede (1631-c.1700).¹ For the artist, see Edwin

Buijsen and Charles Dumas (eds.), *Haagse*

schilders in de Gouden Eeuw: het Hoogsteder

lexicon van alle schilders werkzaam in Den Haag

1600-1700, The Hague 1998, pp. 264-267 and A.

van der Marel, 'Westerbaen. Een Zuid-Hollands

geslacht van lijndraaiers, dichters, kunstschilders

en theologen', *De Nederlandsche Leeuw* 79

(1962), cols. 74-93, 106-119 and 148-167.² Oil

on canvas, 68 x 57 cm, inv. no. SK-A-1478; P.J.J.

van Thiel, *All the Paintings of the Rijksmuseum in Amsterdam*, Amsterdam 1976, p. 602, repr.3. Both oil on canvas, 57 x 49 cm; the portrait of Debora is in the Van Weede family foundation; the portrait of Johannes is in the Rijksmuseum, inv. no. SK-C-528; Van Thiel, op. cit., p. 404, repr., see also J. Bikker, 'An Amsterdam burgomaster reunited with his wife. Michiel van Musscher's portraits of Johannes Hudde and Debora Blaauw', *The Rijksmuseum Bulletin* 59, 1 (2012).