

KOETSER GALLERY
AGENTS AND DEALERS IN FINE PAINTINGS



Pieter Claesz (Berchem 1596/97 - Haarlem 1660)

A Toebackje: a Still Life with a Berkemeier, Matches, clay Pipes, a Tobacco Box, and a Brazier.

Oil on Panel, 28.2 x 45.7 cm

Signed in monogram and dated lower left: PC 1638

Provenance:

Private collection, England;
Amsterdam, D. Komter Gallery, 1921;
Amsterdam, Bernard Houthakker Gallery;
Dieren, D. Katz Gallery, by 1931;
New York, art market;
Wassenaar, collection Sidney J. van den Bergh, until 1975;
With Hans Cramer, The Hague;
Private collection, New York;
Private collection, Belgium, from 2006 until 2020.

Exhibitions

Dieren, Kunsthandel D. Katz, 1937, 16e en 17e eeuwse Hollandsche schilderijen, cat. no. 14 (as dated 1635); Delft, Museum Het Prinsenhof, 1952/53, Nederlandse meesters uit particulier bezit, cat. no. 12 (as dated 1633); Laren, Singer Museum, 1959, Kunstschat. Twee Nederlandse collecties schilderijen ..., cat. no. 37 (as dated 1633); Dordrecht, Dordrechts Museum, 1962, Nederlandse stillevens uit de zeventiende eeuw, cat. no. 34 (as dated 1633); Leiden, Stedelijk Museum de Lakenhal, 1965, 17e eeuwse meesters uit Nederlands particulier bezit, cat. no. 11 (as dated 1633); Bucharest, Muzeul de Artă al Republicii Socialiste România, 1972, Olandezul la el acasă și în lume, p. 89; New York, National Academy of Design, 1988, Dutch and Flemish Paintings from New York Private Collections, cat. no. 12, p. 44, ill.; Haarlem, Frans Hals Museum, Zürich, Kunsthhaus, Washington, National Gallery of Art, 2004-2005, Pieter Claesz. Master of Haarlem Still Life, cat. no. 30, p. 74, ill., pp. 52, 123.

Literature:

H.P. Bremmer, in: Beeldende Kunst, vol. IX.3, 1922, no. 19, ill. (as dated 1633);

A.P.A. Vorenkamp, Bijdrage tot de geschiedenis van het Hollandsch stilleven in de zeventiende eeuw (diss. Leiden), 1933, p. 32, note 1 (as dated 1633);

- N.R.A. Vroom, *De Schilders van het Monochrome Banketje*, Amsterdam, 1945, pp. 23, 42, 43 (fig. 30), 104 (fig. 87), 199, no. 34 (as dated 1633);
- I. Bergström, *Studier i Holländiskt Stillebenmalerei under 1600-Talet*, Göteborg 1947, p. 128 (as dated 1633);
- I. Bergström, *Dutch Still-Life painting in the Seventeenth Century*, London 1956, p. 122 fig. 15 p. 305 (as dated 1633);
- A.B. de Vries, *Verzameling Sidney J. van den Bergh, Wassenaar 1968*, no. 40 pp. 40-41, ill. (as dated 1638);
- N.R.A. Vroom, *A modest message as intimated by the painters of the "Monochrome Banketje"*, Schiedam 1980, Vol. 1, pp. 36, 117, fig. 39, 156, Vol. 2, no. 84 p.24 (as dated 1638);
- A.W. Lowenthal, 'Pieter Claesz,' in: J. Turner (ed.), *The Dictionary of Art*, London/New York, 1996, p. 369;
- M. Brunner-Bulst, 'Pieter Claesz. The Rediscovery of the Painter and His Origins,' in: *Pieter Claesz. Master of Haarlem Still Life*, Zwolle 2004, p. 52.;
- M. Brunner-Bulst, *Pieter Claesz., der Hauptmeister des Haarlemer Stillebens im 17. Jahrhundert*, 2004, pp. 252-53, cat. no. 86, ill.;
- H. Grootenboer, *The Rhetoric of Perspective. Realism and Illusionism in Seventeenth Century Dutch Still-Life Painting*, Chicago, 2005, pp. 75-76, fig. 6.