



## JAN STEEN

(1626 - Leiden - 1679)

"A lively annual Fair and Kermesse, possibly in Warmond, with many figures and two boats"

Oil on panel: 47,5 x 66 cm; signed  
datable to 1655 - 1660

*Provenance:*

Sickesz collection, Schloss de Close, Lochem;  
Willem Pieter Hubert, Rotterdam, circa 1900;  
to his widow Johanna Anetta Pluijgers;  
to her daughter Arnoldina Fanny Hubert (1883-1947) and her husband  
Ulrich Willem Frederik van Panhuys (1878 - 1927);  
Van Panhuys sale Amsterdam, 27 October 1964, lot no. 543, illustrated  
on the cover of the catalogue;  
Christie's London, 1986;  
from a private Dutch collection;  
Douwes Fine Art, Amsterdam, 2008;  
Private collection, the Netherlands.



*Literature:*

H. Gerson, "Kunsthistorische Mededelingen van het Rijksbureau voor Kunsthistorische Documentatie", The Hague, 1948, no. 4, p. 54, fig. 7;

K. Braun, Jan Steen Oeuvre Catalogue, Rotterdam 1980, cat. no. 80, p. 96, & ill.;

C. Hofstede de Groot, "A Catalogue Raisonné of the works of the most eminent Dutch Painters of the 17th Century", Vol. I, no. 258 A (in handwritten amendment);



*Exhibition: 'Van Jan Steen tot Jan Sluijters, De smaak van Douwes', Fries Museum Leeuwarden, 21 Nov. 1998 - Feb. 1999, with ill. in catalogue.*

*Notes:*

Jan Steen was born in Leiden into a Catholic family of mainly brewers. He was the eldest of eight, became an assistant of the landscape painter Jan van Goyen with whom he worked until 1654 and whose daughter he married. Together they, in turn, would also have eight children. Between 1656 and 1660 Steen lived in Warmond. Among his friends were Gabriel Metsu, with whom he founded the painter's Guild of Saint Luke in Leiden; and although he lived in The Hague, Delft and Haarlem, he returned to Leiden after his wife's death in 1670. In 1672, the Year of Disaster, the art market collapsed and Steen opened his own tavern, where Frans van Mieris became one of his drinking companions. Daily life was Jan Steen's main pictorial theme: theatrical, with a lavish and moralising style.



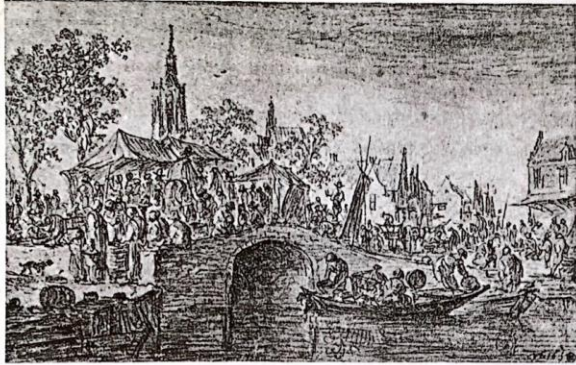
This composition is similar to two drawings by the artist's father in law, the famous Old Master artist Jan van Goyen (see H-U. Beck, Vol. I, nos. 384 and 388); they both lived near Warmond and may well have sat together painting and drawing during the annual fair.

In both drawings we can find the same composition with the church on the left and a bustling fair or market upon the bridge. Merchants are working to load or offload their cargo in the river. It seems Jan van Goyen experimented with different perspectives, as the bridge is larger and more prominent in no. 384. Just as can be seen in Steen's painting of the same matter. Perhaps Steen was not even present at said fair but directly copied the composition from his father-in-law's drawing with the figures given his own interpretation. The overall condition of this picture is very good and remarkable considering its age.





This composition is based on two drawings by the artist's father-in-law, Jan van Goyen (see H.U. Beck, vol. 1, nos. 385 and 388).



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**PROVENANCE**  
Sickesz Collection, Schloss de Close.  
Lochem: W.P. Hubert, Rotterdam.  
c. 1900: J.A. Pluijgers, The Hague;  
A.F. Hubert and U.W. van Panhuys:  
their sale, Amsterdam, 27 October  
1964, lot 543; Christie's, London,  
12 December 1986, lot 35  
*Kath. P. de Boer, Afdam*

**LITERATURE**  
K. Braun, *Het complete werk van Jan Steen*, Rotterdam, 1980, p. 96, no. 80, illus.; C. Hofstede de Groot, *A Catalogue Raisonné...*, vol. 1, no. 258a (in handwritten amendment); *Landschappen van Jan Steen*, Mededelingen van het RKD, The Hague, 1948, no. 4, p. 54, fig. 7

**384. STEINERNE BOGENBRÜCKE IM HAAG.** Markttag. Hinter dem von vielen Figuren umstandenen Marktzelt halblinks der Kirchturm der Grote Kerk. Rechts vor der Brücke ein Boot mit drei Marktfrauen und einem Geflügelkorb.

Rechts unten bezeichnet: VG 1653  
Schwarze Kreide, grau laviert 174 × 278  
Sammlung B. Hausmann, 1875 erworben vom  
KUPFERSTICHKABINETT DER STAATLICHEN MUSEEN BERLIN;  
Inv. Nr. 2763

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**388. STEINERNE BOGENBRÜCKE IM HAAG am Markttag.** Hinter den Zelten, die von vielen Leuten umgeben sind, ragt links von der Mitte der Kirchturm der Grote Kerk empor. Blick in die Nieuwstraat. Links vorn zwei Hunde. Rechts vorn zwei Kähne vor einem Wegweiser.

Rechts bezeichnet: VG 1653  
Schwarze Kreide, grau laviert 185 × 284  
Kunsthändler Grosjean-Maupin in Paris, 1928 verkauft in die  
Sammlung Frits Lugt in Paris; Inv. Nr. I 3762  
Ausgestellt: London, R. A. 1929, Nr. 560  
– Paris, 1967 Nr. 178 mit Abb.  
FONDATION CUSTODIA IN PARIS

**207. MARKT IN EINER STADT (Den Haag).** Im Vordergrund zwei Boote bei einer Bogenbrücke. Vor Zelten und Häusern viele Figuren. In der Hintergrundmitte der Turm der Grote Kerk.

Links bezeichnet: VG 1651  
Schwarze Kreide, braun laviert 170 × 275  
*Wasserzeichen:* Krone über drei Kreisen, im obersten Kreis ein Kreuz (vergleiche Abb. 69 oder 70); ähnlich Heawood 251  
Versteigerung De Ridder in Frankfurt/Main am 18.2.1932 Nr. 75 mit Abb.  
Kunsthändler D. A. Hoogendijk in Amsterdam, 1956  
THE ART INSTITUTE OF CHICAGO

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### Condition report:

**The picture** is a skillfully crafted 17th century oil painting made by a great master; structurally sound, using excellent materials and in a technique with proven durability.

**The panel** consist of three planks of uneven thickness joined together in the hardwood/hardwood, sapwood/sapwood way and is beveled along the sides conform 17th century practice..

The condition of this panel is **excellent** and shows no warp at all. No traces of any splitting across the joints or wormhole damage are to be found. The usual wear and tear connected to framing has been without consequence. On the back remnants of at least four lacquer seals are presents, one very worn down sticker, an old Douwes sticker and two painted (collection)marks.



The ground layer is in an excellent condition and the picture doesn't show any signs of flaking or otherwise loosening of the paint associated with structural weaknesses.



The paint layer is in an overall good condition. A beautiful and authentic pattern of very fine and regular craquelure is spread all across the painting. Along the edges of the picture there has been the usual wear and tear due to framing. At the lower part of the right edge, the middle of the lower edge and the upper part of the right edge some insignificant retouching has been done.

In the sky some minor retouching can be found scattered around in the blue. The bold brushwork of the dark clouds in the middle of the painting has received some strengthening in the past, as have some of the edges of the trees to the right of the church. Some retouching is present in the dark arch of the small bridge in the centre.

But overall these retouching are minor and the complete condition of the paint layer is very good. The figures, the houses, almost all of the trees and the sky are pristine.

The varnish layer is young and clear in the sky, but inspection under ultraviolet light suggest that only part of the picture is totally clean. The lower part of the picture shows the typical dullness associated with old varnish. The appreciation of the picture under normal light however does not make any removal of varnish necessary in the near future.

The overall condition of this picture is very good and remarkable considering its age.

Drs. George Boellaard, Douwes Fine Art, November 2008



**FOR MORE INFORMATION**  
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