

PAN
AMSTERDAM

DOUWES FINE ART



"A landscape with a forest and figures on horseback"

Oil on canvas: 60 x 80 cm

Provenance

- Collection Sir Harvey, Bruce, Bart. His sale:
 - Christie's London, 29 June 1849, lot 88.
- Collection Fordham (1849-87), probably his sale:
 - Christie's London
- Collection Alexander Baing 4th Baron Ash Burton, Bath House, Picadilly 1890
 - By descent to his son the 5th Earl of Ash Burton, The Grange.
- Alres Fone Hampshire, his sale at The Grange, 1907

- Private collection, United Kingdom

- Sotheby's, London, 7 December 1988, lot 94

- Whitfield Art, London, 2012

- Bought at TEFAF Maastricht by the current owner, private collection, The Netherlands.

Exhibition

- British Institute, London, 1866, no. 83

- Royal Academy, London, 1890, no 112

- Tokyo, Kosama, Kumanoto, De Lakenhal 1992/1993, 'Inspired by Italy, Dutch landscape painting 1600-1700', no 19 (L.B. Harwood, Christoph Brown, A. Ch. Steland)

- Dulwich Picture Gallery, UK, 22 May - 26 August, 2002.

Literature

- Hofstede de Groot, Volume 9, no. 154

Notes

Jan Both was the main pioneer of Italianate landscape in 17th-century Holland. He introduced to Dutch landscape a style based on the work of Claude in Rome. His Italianate landscape style was developed by such painters as Nicolaes Berchem in Haarlem. It also influenced the development of Cuyp.

Jan Both was born in Utrecht, the son of a glass painter and engraver, and probably trained there under Abraham Bloemaert. He was in Rome by 1638, living with his elder brother, Andries. He returned to Utrecht about 1641, where he remained. Jan Both imitates the light of the Roman Campagna as depicted by Claude, rather than his pictorial construction. His landscapes sometimes include views of Rome and Tivoli. He occasionally produced religious or mythological scenes with figures by other painters, such as the Gallery's 'A Landscape with the Judgement of Paris'.

He rarely dated his works, and they can be difficult to place exactly. Like the Italianate landscapes of Cuyp, Both's works were prized by Dutch patricians, who preferred them to the native Dutch landscapes in the manner of Van Goyen.