



# JAN VAN GOYEN





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## JAN VAN GOYEN (1596-1656)

### *River Landscape with a Windmill and Chapel*

Traces of a signature on the bow of the boat in the right foreground.

c. 1644

oil on panel

22 ½ x 31 ¾ in. (57.1 x 80.6 cm)



**WATCH VIDEO**

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#### PROVENANCE

Victor Phaland, Wesel, Germany

His Sale: Frederik Muller & Co., Amsterdam, April 24, 1906, no. 76, illus., as with traces of a signature

Gaston Neumans, 1906

F. Hartman, Norway

Sale: Sotheby's New York, June 5, 1986, Old Masters Paintings, sale 5471, lot 0051

Private Collection, New York

Private Collection, California, by descent

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#### LITERATURE

G. Hofstede de Groot, *Catalogue Raisonne of the Works of the most Eminent Dutch Painters*, 1927, Vol. VIII, p. 234, no. 947 (with traces of a signature)

H. Volhard, *Die Grundtypen der Landschaftsbilder Jan van Goyens*, 1927, doctoral dissertation, pp. 120 & 179

Hans-Ulrich Beck, *Jan van Goyen*, 1973, Vol. II, p. 329, no. 724, illus.



# — IMPORTANT FACTS

- Van Goyen's *River Landscape with a Windmill and Chapel* is emblematic of his mature style. The style was employed by many artists of his generation (including still life and genre painters), but Van Goyen applied this palette and technique in the extreme throughout the 1630s and 1640s
- *River Landscape with a Windmill and Chapel* offers several insights into key characteristics of technique and mannerisms that shape our appreciation for the so-called 'Golden Age'; a low vantage point so that the eye of the viewer is at the height of the figures and setting, a generous expanse of a sky and clouds, and a fantastic sense of distancing and perspective.
- Van Goyen painted many views such as this, based on graphite, charcoal, or ink sketches while engaging in careful study of the formal elements near Dordrecht, Nijmegen, Rhenen, or Arnhem during the 1630s and until 1641.

# DETAIL IMAGES





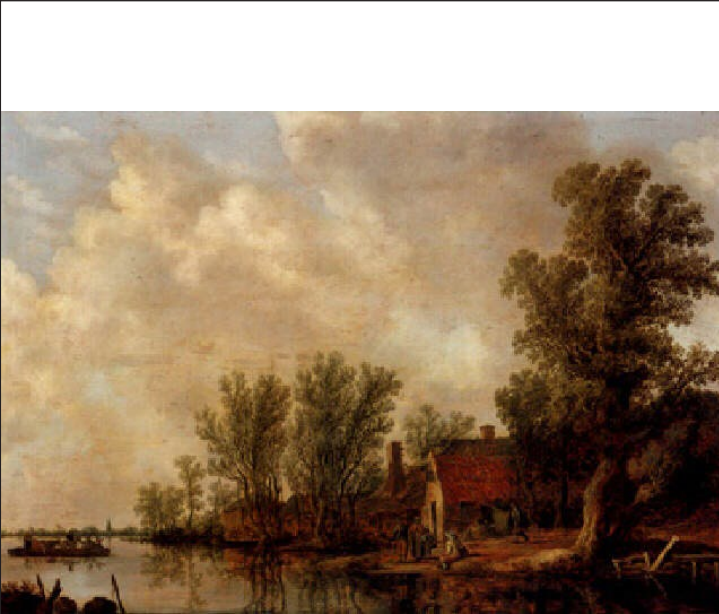








# TOP PAINTINGS SOLD AT AUCTION



*A Village on the Banks of a River with  
a Ferryboat and Peasants Outside an  
Inn*

oil on panel

33 x 47 in. (83.4 x 119.6 cm)

**Sold at Sotheby's London:  
July 1998 for \$2,066,405**

*An Estuary Scene with Small Vessels  
in Light Airs, and a Distant view of  
Woudrichem*

1650-1655

oil on wood panel

21 x 29 in. (52.5 x 73 cm)

**Sold at Sotheby's London:  
December 2003 for \$1,571,553**





# TOP PAINTINGS SOLD AT AUCTION



*A Wooden Landing Stage on a Frozen  
River, Churches and a Windmill at  
Left on the Distant Shore*

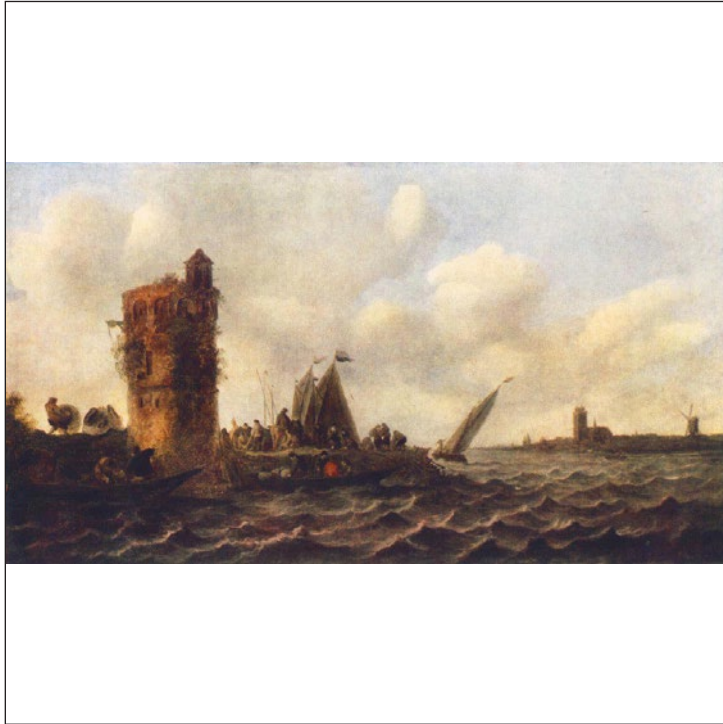
1646

oil on panel

14 ½ x 13 ½ in. (36.5 x 34.3 cm)

**Sold at Sotheby's New York:  
January 2014 for \$1,445,000**

# VAN GOYEN PAINTINGS IN MUSEUM COLLECTIONS

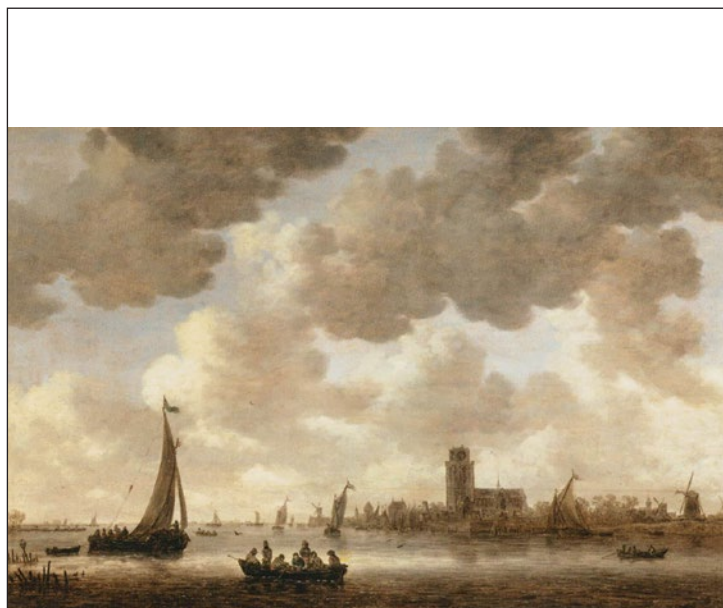


**The Hermitage  
St. Petersburg**

*A View on the Maas near Dordrecht*  
1643  
oil on canvas  
40 x 72 in. (101.5 x 183.5 cm)

**Musée du Louvre  
Paris**

*The Meuse at Dordrecht with the  
Groote Kerk*  
1647  
oil on wood  
29 x 43 in. (74 x 108 cm)





# VAN GOYEN PAINTINGS IN MUSEUM COLLECTIONS



**Statens Museum for Kunst  
Copenhagen**

*View of the City of Arnhem*  
1646  
oil on panel  
26 x 38 in. (65 x 96 cm)

# HISTORY



Portrait of Jan von Goyen by Gerard ter Borch

Jan van Goyen came of age at a most propitious time. Born in 1596 and several generations after the Protestant Reformation that created a market for secularized art, he prospered as an artist specializing in the landscape. He would achieve great fame, his paintings synonymous with collectability and status. Indeed, mid-and-late seventeenth century inventories of Dutch Republic households reveal that Van Goyen was represented in their collections more often than any other artist of the time; his paintings prized by people with neither great wealth or exceptional connoisseurship as well as those who owned uncommonly fine paintings by Rembrandt, Hals, or Dou. Van Goyen is a key figure in the emergence of modern art commerce. But more importantly, he was a trendsetter who established a new aesthetic that dominated much of Dutch and Flemish landscape painting during much of the century labeled, 'The Golden Age.'



This new aesthetic, a sober, sepia-toned palette bound by an underlying ochre ground is the stylistic mannerism for which Van Goyen's is most known. He continued to accept commissions in the colorful manner of his earlier work in the manner of his teacher, Esaias van de Velde but the atmospheric, honeyed impression of *River Landscape with a Windmill and Chapel* is emblematic of his mature style. The style was employed by many artists of his generation (including still life and genre painters), but Van Goyen applied this palette and technique in the extreme throughout the 1630s and 1640s. It is a tack that facilitated rapid wet-on-wet application of paint that could accelerate the pace of production, address the demands of a burgeoning market, and reduce material costs. Yet whatever economic motivation that prompted Van Goyen to adopt the technique, no artist of the time displayed more virtuosity with a loaded brush or achieved more fame because of it. As Samuel van Joogstraeten related in his 1678 treatise on the art of painting, during a competition held around 1630, three landscapists were challenged to create a painting in a single day, and it was Van Goyen who displayed an effortless ability to conjure up a range of motifs out of nothing. 'By "swaddling" the whole panel all at once — here light, there dark, more or less like a multicolor agate, or marbled paper — he (Van Goyen) was able, with barely any effort, to



Jan van Goyen  
*Castle by a River*, 1847  
Metropolitan Museum of Art  
New York



Jan van Goyen  
*Seascope with Windmill*, 1644

apply with tiny brushstrokes all manner of drolleries, so that over yonder a distant view looms up with peasant hamlets, while elsewhere appears an old fort with a gate and landing stage reflected in the rippling water, as well as various kinds of ships and barges, loaded with passengers and freight. In short, his eye — as though in search of the forms that lay hidden in the chaos of his painting — skillfully guided his hand, so that one saw a perfect painting.’ (Judikje Kiers, *The Golden Age of Dutch Art*, pg. 133)

*River Landscape with a Windmill and Chapel* offers several insights into key characteristics of technique and mannerisms that shape our appreciation for the so-called ‘Golden Age’; a low vantage point so that the eye of the viewer is at the height of the figures and setting, a generous expanse of a sky and clouds, and a fantastic sense of distancing and perspective. Van Goyen painted many views such as this, based on graphite, charcoal, or ink sketches while engaging in careful study of the formal elements near Dordrecht, Nijmegen, Rhenen, or Arnhem during the 1630s and until 1641. Between 1641 and 1651, he produced views such as this along a river, especially at Nijmegen, and as depicted in *Castle by a River* (Metropolitan Museum of Art) of 1647. In any event, given Van Goyen’s remarkable talent for extemporizing and changing and shifting the architectural elements, his work provides endless possibilities and remarkable variation.



