

Pieter Claesz

ca. 1597 - 1660 Haarlem

A "Banketje" with a Roemer, a Chalice, a Mackerel and a Gilded Salt-Cellar

Oil on panel

40,5 x 61 cm (16 by 24 in.)

Signed with a monogram and dated: PC 1646

Provenance:

J.D. Klaasen, Rotterdam

Private Collection, Netherlands

Exhibitions:

Seventeenth Century Still Life Paintings,

Daphne Alazraki, New York 1994

The European Fine Art Fair, Maastricht 1994

Literature:

Brunner-Bulst (expected by 1995/96)

This 'banketje' was created by Pieter Claesz in his later period when he was nearly 50 years old. The well known subjects, often depicted by Claesz, like the large roemer only half-filled with wine, the engraved chalice, the half-peeled lemon extending over the edge of the pewter plate and the crisp roll, document the painterly expertise of this experienced specialist.

Pieter Claesz consistently achieves a well balanced composition. The tall roemer brightened by light reflections is balanced by the crisp roll, with its bright colors accentuated by its placement in front of the dark pewter plate with a mackerel. Its compact form counters the weight of the roemer. Eye-catching details like the lemon peel dangling in front of the table, as well as eye-guiding details like the over-turned chalice with its directing glimmer of light or the knife's blade which disappears under the roll, are generally part of the standard compositional tools employed by Pieter Claesz.

The severe but well balanced compositions not only established the fame and appreciation of Pieter Claesz's classic period, but also guaranteed a pleasing arrangement of frequently tested details, as demonstrated in our painting. The three-footed gilded silver salt-cellar reappears in other examples in Amsterdam ¹ (pl.1) and in London ² (pl.2) and had first been depicted by Claesz in two pictures dated 1630 ³ (pl.3). A similar salt-cellar is further depicted in a still life dated 1643, which is kept in St. Louis ⁴. In these paintings Pieter Claesz labours strenuously to meet the perspectively precise reproduction of this precious silver object.

- 1) Silver, parcel-gilt salt-cellar with cover by an unidentified master in Amsterdam 1618
Rijksmuseum Amsterdam, Inv.no. RBK 1988-15; compare: exhibition catalogue *Dawn of the Golden Age*, Rijksmuseum, Amsterdam 1993, cat.no.101, color plate p.255 (cf. pl.1)
- 2) Silver salt-cellar by Franssoys Eeliot in Utrecht 1624, Victoria and Albert Museum, London,
Inv.no. M81-1914; compare: exhibition catalogue *Art in Seventeenth Century Holland*, National Gallery, London 1976, cat.no.133, plate p.104 (cf. pl.2)
- 3) *A Table with a Roemer, a Roasted Pheasant and a Silver Salt-cellar*, oil on panel 50 x 73 cm, signed:
PC A 1630, Douwes Fine Art, Amsterdam/ London 1987, cat. rais. Brunner-Bulst (expected by 1995/96) no.44
A Still Life, oil on copper 52 x 73,5 cm, Priv.Coll. USA, cat. rais. Brunner-Bulst (expected by 1995/96) no.45

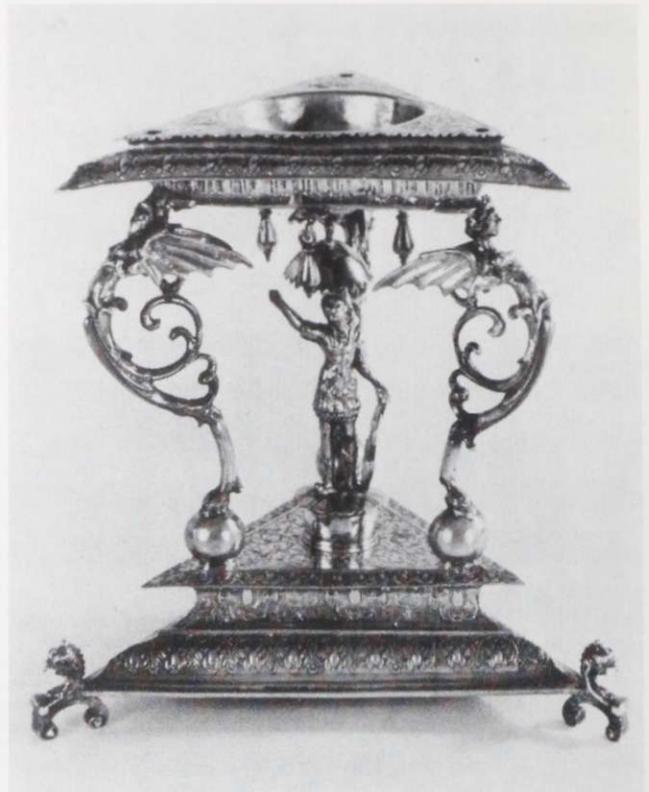


cat. no. VII

The salt-cellar in our still life seems to be integrated into the general tonality of the painting by its gilding; but the salt-cellar also provides atmospheric lightness by its painterly depiction.



Pl.1 Silver, parcel-gilt salt-cellar
unidentified master, Amsterdam 1618
Rijksmuseum, Amsterdam



Pl.2 Silver salt-cellar
Franssoys Eeliot, Utrecht 1624
Victoria & Albert Museum, London

Two 'banketjes' dating from 1647, one kept at the Rijksmuseum in Amsterdam, the other in a private collection in Los Angeles, both with a large Roemer, a herring and a pewter salt-cellar, are closest stylistically to our painting dated 1646.

Martina Brunner-Bulst

(Translation from
the German by EL)

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- 4) *Ontbijt with a Roemer, Oysters and a Salt-cellar*, oil on panel 62,3 x 48,3 cm, signed: A PC 1643, City Art Museum, St. Louis, Missouri, Inv.no. 1-141:22; compare: Vroom (1980) I, pl.48
 - 5) Oil on panel 64 x 82 cm, signed: PC A 1647; compare: Sam Segal (1988) cat.no.28
 - 6) Oil on panel 44,5 x 59 cm, signed: PC 1647; compare: Walsh/Schneider (1981) p.32, no.8



Pl.3 Pieter Claesz, *A Table with a Roemer, a Roasted Pheasant, and a Silver Salt-Cellar*
oil on panel 50 x 73 cm, signed and dated: PC A 1630
Douwes Fine Art, Amsterdam/London 1987