

Gerrit Willemsz. Horst

Muiden 1612 - 1652 Amsterdam

Fruits, Glasses, Porcelain and Pewter Dishes on a Draped Table

Oil on panel
94 x 74 cm (37 by 29 in.)

Provenance:

Private Collection, Paris

Literature:

Sumowski (expected 1994/95) vol. VI, no.2306a

Exhibitions:

Dutch and Flemish Seventeenth Century Paintings
Daphne Alazraki, New York 1993

G.W. Horst is recorded as a pupil of the still life painter Antoni Hendricksz. de Lust in Amsterdam. Based on stylistic associations, it has been assumed that Horst's training took place in Rembrandt's studio. His earliest dated picture is from 1633, and since students were not allowed to sign their works, it means that by that year he must have already finished his training. This early date would further link Horst to Rembrandt's studio in Leiden. By 1631 Horst must have moved with Rembrandt to Amsterdam.

Horst's painting *Allegory of Music*¹ is one of his early works and depicts the so called *Father of Rembrandt*, a life model, who was often portrayed in works by Rembrandt and his circle in Leiden around 1630/31

Few works by Horst are conserved and Sumowski assumes that his oeuvre might not be extensive. Sumowski reviews three still life paintings and dates them all to Horst's very late period,¹ fourteen pictures of historical subjects,² three of a single figure³ and four of a genre subject.⁴

Horst's painterly style in the 1630s is determined by a broad brushwork with an emphasis on the volume of his subject's physique. He loves to contrast large parts on the pictorial surface, evoking spacial emptiness with miniature like details. Horst pays strong attention to each brushstroke, meticulously rendering every single hair. Influenced by his master, Horst tends to incorporate an air of Rembrandtesque pensiveness and inner message. His subjects' expressions closely follow Rembrandt's style, but the result better recalls the coarse Caravaggesque technique of Jan Lievens labeled by Constantin Huygens as *magnitudo formarum*.

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- 1) G.W. Horst, *A Young Man Playing the Lute and an Old Man Singing*, oil on canvas 121,9 x 97,3 cm once with French & Co., New York
Exhibition: Raleigh 1956, no. 52
Literature: Valentiner in exhibition catalogue 1956 as Horst, Burlington Magazine, XCIX, June 1957, p. 475 as Horst, Sumowski 1979 ff, V.S. 2838 as Horst
 - 2) Sumowski (1983) pp.1390-1392, no.904-917
 - 3) Sumowski (1983) p.1392, no.918-920
 - 4) Sumowski (1983) p.1393, no.921-924



cat. no. XVIII

Horst is talented in adopting a Rembrandtesque air of mysterious chiaroscuro. Sumowski points out a fragment probably dated to the 1630s which documents this aspect of Horst's oeuvre (pl.1).⁶



Pl.1 G.W. Horst, *Angel*, canvas 66,2 x 54,2 cm
Kunsthalle, Bremen

In the 1640s Horst searched for his own painterly expression. With his painting *Tobias and the Angel*,⁷ dated between 1650 and 1652, Horst coincides with Rembrandt's emerging later style. At the end of his artistic career Horst embodied the psychological sensitivity which was considered as one of Rembrandt's trademarks.

Horst arrived at his mature and best artistic period by the end of his life. Sumowski dates the only known four still lifes to these years.⁸

Closest to the present painting is the *Still Life with a Silver Gilt Cup and Fruits* conserved at the Staatliche Museen in Berlin (pl.2).⁹ In his still lifes Horst reveals the influence of De Heem and Willem Kalf.



Pl.2 G.W. Horst, *Banquet*, canvas 104,7 x 81,2 cm
signed and dated: GW horst.f.1651
Staatliche Museen, Berlin

- 6) G.W. Horst, *Angel from the Return of Tobias*, Fragment oil on canvas 66,2 x 54,2 cm
Kunsthalle, Bremen, inv.no. 924-1966/6: Bol; Sumowski (1983) p. 1392, no. 920
- 7) G.W. Horst, *Tobias Cleaning the Fish*, oil on canvas 88 x 112 cm, Schloß Ehrenburg, Coburg, Germany,
Generalkatalog Cap.XI, 268; Sumowski (1983) p. 1391, no. 916
- 8) Sumowski (1983) p. 1393, no. 925, 926, 927 and Sumowski (1994/5) no. 2306a
- 9) G.W. Horst, *A Banquet with a Silver Gilt Cup, Fruits and a Roemer on a Draped Table*,
oil on canvas 104,7 x 81,2 cm, signed and dated: GW horst. f. 1651
Staatliche Museen Preußischer Kulturbesitz, Berlin, inv.no. 824 B

