



Nicolaes van Helt Stockade

**Nicolette
Sluiter-
Seijffert**

HNA-Conference



**Eric Jan
Sluiter**

June 2, 2022

Govert
Flinck

The Joseph-cycle of 1655



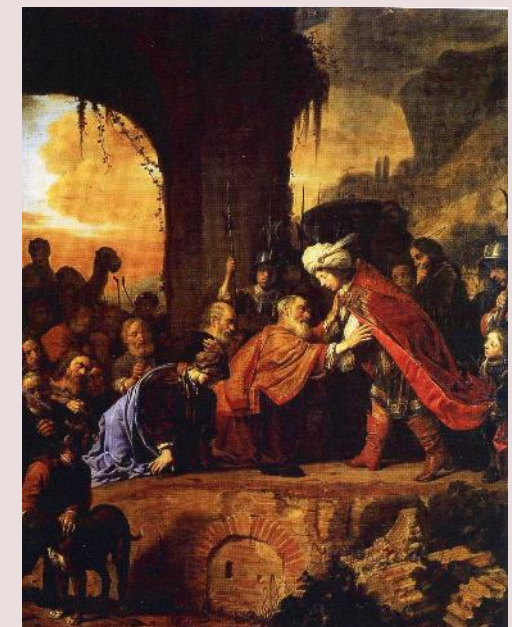
Rembrandt



Salomon Koninck



Bartholomeus Breenbergh



Salomon de Bray

Tom van der Molen, “Painted theatre: Flinck, Rembrandt, and other artists paint Vondel’s Joseph trilogy,” in: Stephanie Dickey (ed.), *Ferdinand Bol and Govert Flinck. New Research*, Zwolle 2017, pp. 82-97.





(Recent photograph by the owner)

(no better reproductions available)

Nicolaas van Helt Stockade
*Joseph being admonished by his father after telling
 his dream to his father, mother and brothers,*
 signed and dated 1655
 canvas 112 x 88 cm
 Boo, Sweden, Collectie Hamilton



Govert Flinck

Joseph's blood-stained cloak shown to his father Jacob,
signed and dated 1655,
canvas 112 x 89 cm.

Helsinki, Sinebrychoff Museum



Rembrandt van Rijn
Potiphar's wife accusing Joseph in the presence of Potiphar,
signed and dated 1655,
canvas, 113,5 x 90 cm.
Berlin, Gemäldegalerie



Salomon Koninck
Joseph explaining Pharaoh's dreams,
signed and dated 1655,
canvas, 112,3 x 89,6 cm.
Schwerin, Staatliches Museum



Bartholomeus Breenbergh
Joseph distributing corn in Egypt,
signed and dated 1655,
canvas, 110,5 x 90 cm.
Birmingham, Barber Institute of Fine Arts



Salomon de Bray
The meeting of Jacob and Joseph in Egypt,
signed and dated 1655
canvas, 112 x 89 cm.
Boo, Sweden, Collection Hamilton

Joseph-trilogy by Joost van den Vondel

1. *Sophompaneas of Jozef in 't Hof* (1635), translation by Vondel of the Latin drama by Hugo Grotius.
2. *Jozef in Dothan* (1640)
3. *Jozef in Egypte* (1640)

On 15 December 1653 all three plays were for the first time performed together on one day in the Amsterdam Schouwburg (repeated several times in 1654, 1655 and the following years, until 1664).

The episode depicted by Rembrandt is the only one that is also performed on the stage (*Jozef in Dothan*), while the scene by Flinck is told by one of Joseph's brothers. The other episodes are referred to, sometimes quite obliquely, in *Sophompaneas of Jozef in 't Hof* (three) and *Jozef in Dothan* (one)

Helt Stockade



Flinck



Rembrandt



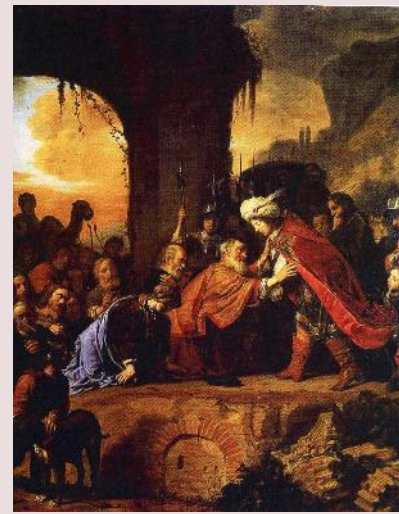
Koninck



Breenbergh



De Bray



In *Sophompaneas of Jozef in 't Hof*, brothers of Joseph visit a gallery of paintings that Pharaoh had installed in Joseph's residence, depicting scenes from the life of Joseph. Some of the subjects are more or less described by one of the brothers.

Helt Stockade



Flinck



Rembrandt



Koninck



Breenbergh



De Bray



Attributed to Gerbrand van den Eeckhout, *Joseph-cycle*, consisting of ten drawings, pen and brown ink and brown washes over sketch in black chalk, c. 208 x 160 mm., c. 1664-1666. Paris, Musée du Louvre.

12



X Joseph telling his dreams



-- Joseph thrown into the cistern



-- Joseph being sold to Medianites



X Joseph's blood-stained cloak is shown to Jacob



-- Joseph fleeing the wife of Potiphar



X Potiphar's wife accusing Joseph



-- Joseph in prison



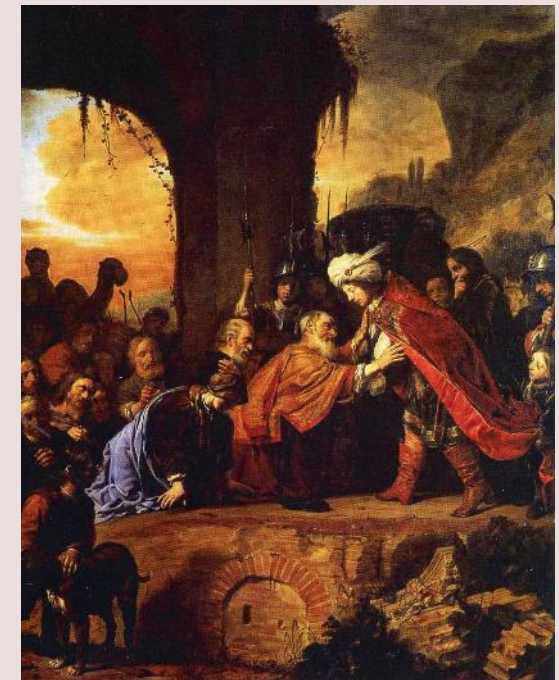
X Joseph interpreting Pharaoh's dreams



X Joseph selling corn in Egypt



X Joseph revealing his identity to his brothers



Sale Izaak Hoogenbergh. Amsterdam 10-04-1743: No. 62 “Jozeph in de gevangenis door Carel van Savoyen” (in the same sale also the paintings by Salomon Koninck and Govert Flinck, as nos. 47 and 61).

14a

Sale catalogue Amsterdam 2-2-1781: “Carel van Savoyen, Dit is een fraaije Ordinantie: men ziet Joseph daarin verbeeld, als leggende den Droom uit aan den Schenker en Bakker (*Joseph explaining the dreams of the Baker and the Butler*) : krachtig en natuurlyk behandeld. Doek, h. 44, br. 35 d.’ [= c. 113 x 90 cm!]

14b

Carel van Savoyen, born in Antwerp 1619/20; became *poorter* in Amsterdam in 1649; died in Amsterdam 1665.

He was mentioned by **Jan Vos** as one of the renowned Amsterdam artists in his poem *Zeege der Schilderkunst* made on the occasion of the formation of the **Brotherhood of Painting on St. Luke's Day 1654**, together with *Rembrandt, Govert Flinck, Nicolaes van Helt Stockade, Philip and Salomon Koninck, Jan Gerritsz van Bronchorst, Ferdinand Bol, Jacob van Loo, Bartholomeus van der Helst, Barent Graat, Emanuel de Witte, Willem Kalf, Gerrit Pietersz. Van Zijl, Matthijs Blom*



Carel van Savoyen, *Abundantia*, 1651, canvas 113 x 100cm, Private coll.



Carel van Savoyen, *Bacchanal*, canvas 86.5 x 73 cm, Private coll.

- RKDimages
- Digital Files RKD (only available at the RKD)
- Fiches Hofstede de Groot
- Bredius Archives
- Montias Database
- Getty Provenance Index
and all relevant
- iconographic sources and
- monographic sources

1702 Sale Jan Agges, Amsterdam (Jan Pietersz Zomer), August 16, 1702. *Bartholomeus Breenbergh*



1743 Sale Isaac Hoogenbergh, Amsterdam, April 10, 1743, *Govert Flinck*
Salomon Koninck
Carel van Savoyen



?

1743 Sale John van Spangen, London, March 2-4, 1743 *Rembrandt van Rijn*



1762 Sale Pieter Johan Wierman, Amsterdam, August 18, 1762 *Nicolaes van Helt Stockade*
Salomon de Bray



Sale **Jan Agges** (ca. 1639 - died 03-09-1701), auctioned by Jan Pietersz. Zomer on August 16, **1702**.
't Koorenhuys van Egypten, van Bartholomeus Breenbergh, 't beste van hem bekend
f. I175-0

18a



Bartholomeus Breenbergh, *Joseph distributing corn in Egypt*, signed and dated **1655**, canvas, 110,5 x 90 cm.
Birmingham, Barber Institute of Fine Arts



18b

Bartholomeus Breenbergh, *Joseph distributing corn in Egypt*, signed and dated **1654**, canvas 111,8 x 88,9 cm.
Coll. Marquess of Bute, UK

Govert Flinck, *Joseph's blood-stained cloak shown to his father Jacob*



Amsterdam, 10-04-1743

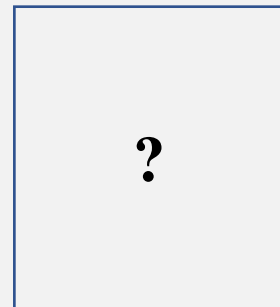
Sale Isaac Hoogenbergh

Salomon Koninck, *Joseph explaining Pharaoh's dreams*



- Isaac Hoogenbergh 1686-1742
- Isaac Hoogenbergh 1656-1701
- Isaac Hoogenbergh 1629-1701
- Isaac Hoogenbergh, mentioned in document 1635

Carel van Savoyen, *Joseph in prison with the baker and the butler*



(also spelled as Izaac/Isack/Isaak/Isaacq)

Nicolaes van Helt Stockade, *Joseph being admonished by his father after telling his dream to his father, mother and brothers,*



Amsterdam 18-08-1762

Sale Pieter Johan Wierman

Salomon de Bray, *The meeting of Jacob and Joseph in Egypt,*



Elizabeth Scholten, daughter of Christiaan Scholten and Anna Agges (daughter of Jan Agges who owned the *Breenbergh*, sold in 1702) married in 1711 Isaac Hoogenbergh (owner of the Flinck, Koninck and Savoyen).

Pieter Johan Wierman, from Rotterdam (owner of the paintings by *Helt Stockade* and *De Bray*, sold in 1762) married in 1721 Alida Tierens, daughter of the sister of Christiaan Scholten, who had married Anna Agges (see above).

Therefore, there might be a slight possibility that the series was commissioned by Hendrik Agges (1587/88-1665), father of Jan Agges; Hendrick had built two large houses on the IJgracht, finished in 1652, but there is no proof whatsoever.

We are grateful to Frans Grijzenhout for his help with untangling the family relations

Rembrandt's painting was in a sale in London 2/4-03-1743 (not sold) and again in 10/12-02-1748, from the collection of John Van Spangen.

He had bought it from Jacques Ignatius de Roore (painter, art dealer and collector from Antwerp, mainly living in The Hague and a few years in Amsterdam).





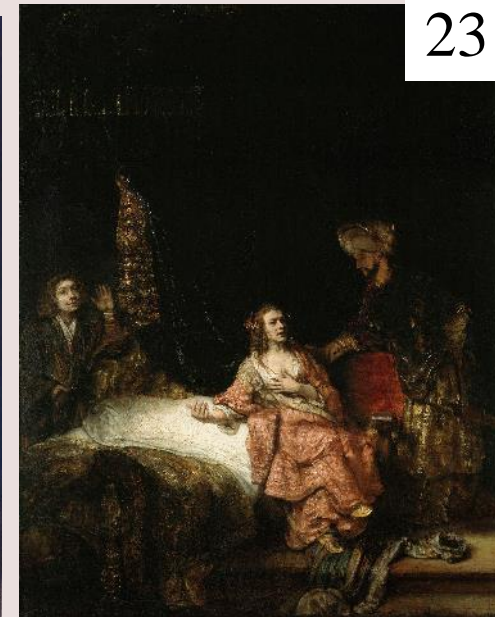
Nicolaes van Helt Stockade

Joseph thrown into
The cistern (?)

Joseph sold to the
Medianites (?)



Govert Flinck



Rembrandt

All approximately 112 x 89 cm.

Joseph fleeing the
wife of Potiphar (?)

Joseph in prison
explaining dreams of
the baker and the
butler



Salomon Koninck



Bartholomeus Breenbergh



Salomon de Bray

Carel van Savoyen

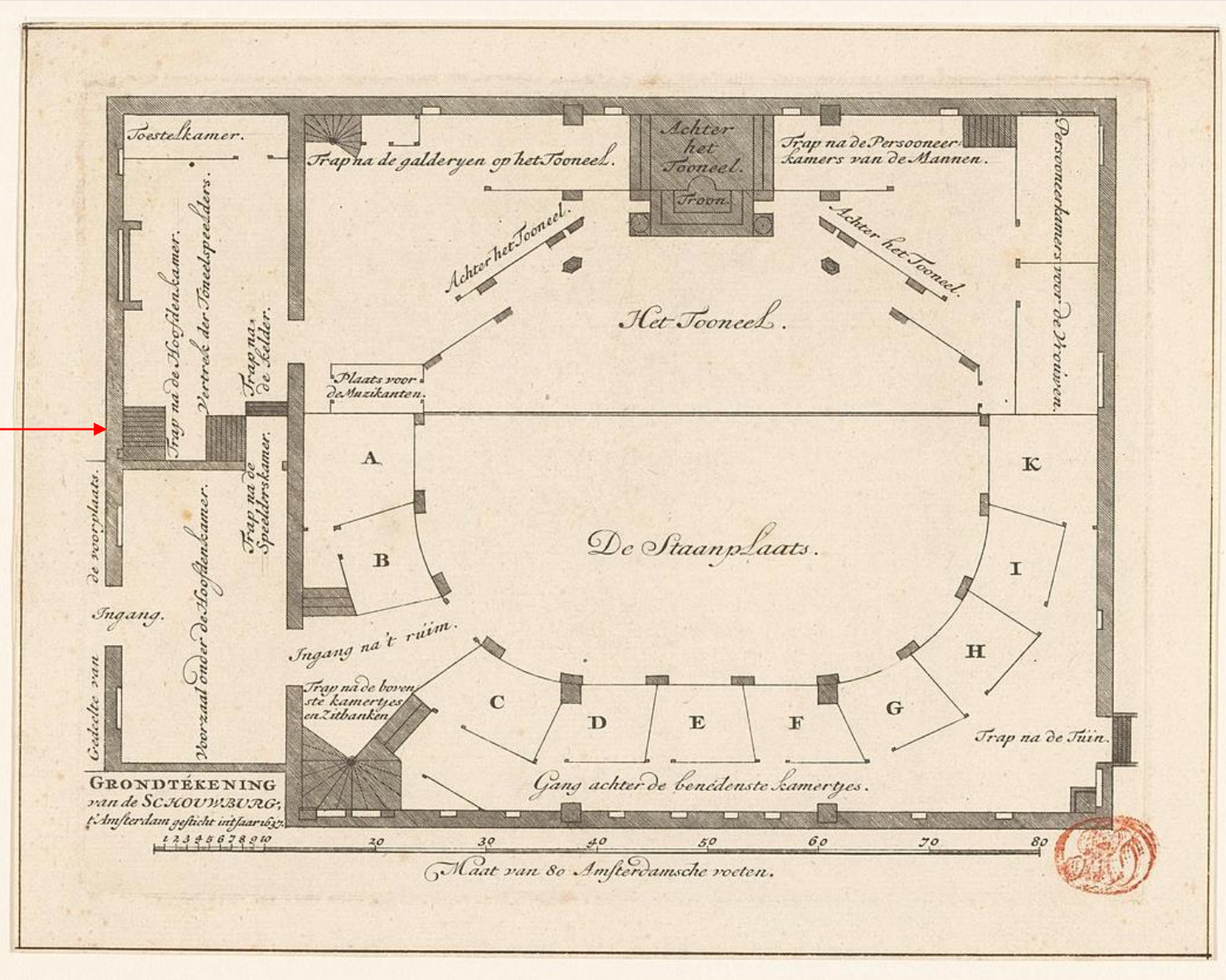
24a

Regents of the Schouwburg in 1655:

- Jan Vos
- Pieter van Schorel
- Dirck Vennekool
- Pieter van der Gracht

Staircase to the 'Hoofdenkamer'
27,5 x 15 voet
= 8.4 x 4,6 m.

If 10 paintings:
5 on back wall,
2 on left wall,
3 on right wall?



Cornelis de Graeff (1599-1664)

Andries de Graeff (1611-1678)

Joan Huydecoper (1599-1661)

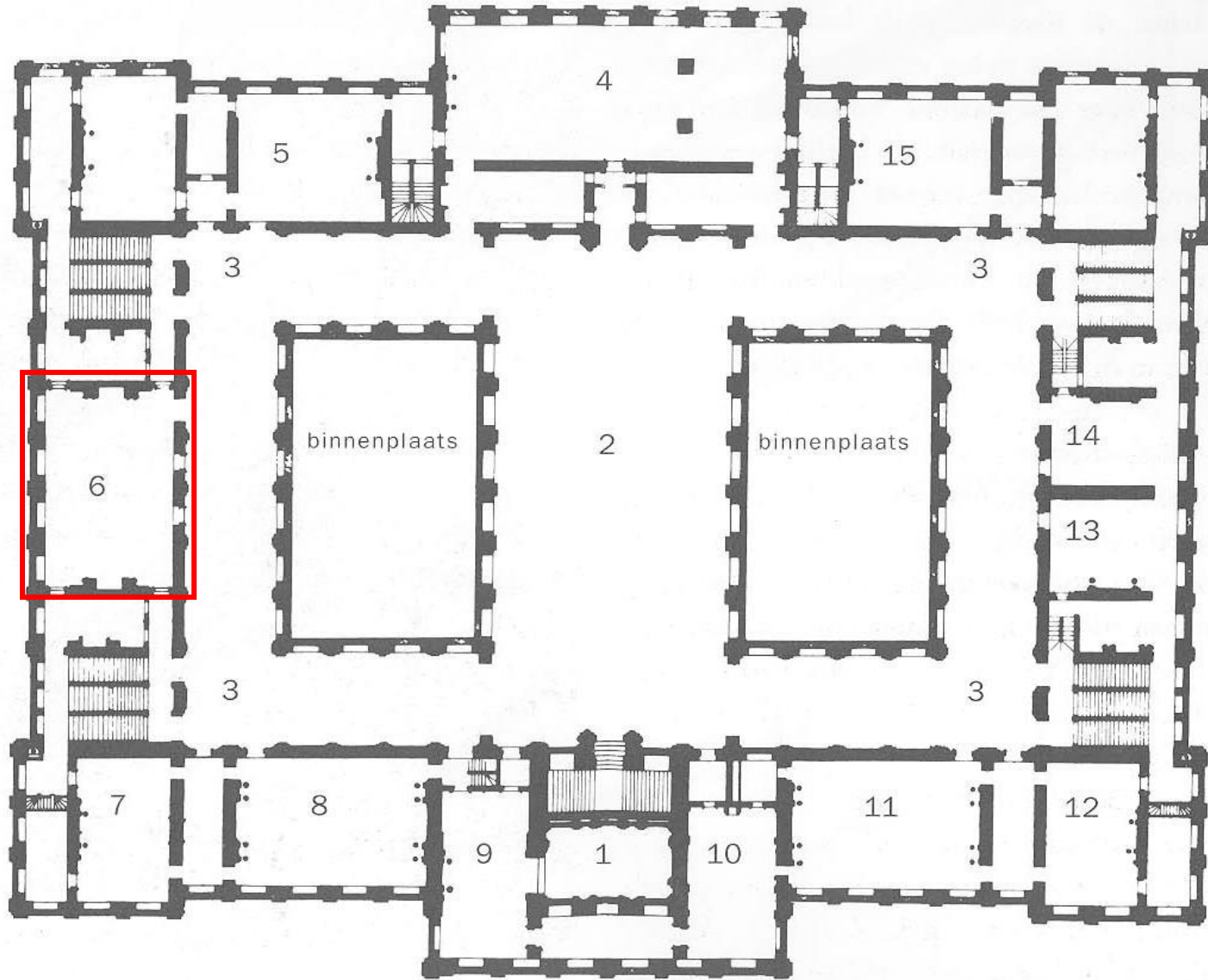
Cornelis Witsen (1605-1669)

Cornelis Geelvinck (1621-1689)

Jan Hinlopen (1626-1666)

26a

Commissions to Bol, Flinck, Van Bronckhorst, Holsteijn and Van Helt Stockade for overmantel paintings and painted ceilings were given in 1655 and finished in 1656.



Groundplan main floor of Town Hall (presently Royal Palace)

26b

Jacob van Campen left the job in December 1654. After his departure several plans were changed.

If there was ever a plan to install the Joseph-cycle, the most suitable room would have been the 'Secretarie' (6)

Marten Kretzer (collector and art dealer, Amsterdam c. 1598 – 1670)

Feast of St. Luke 1654: presented as “The Inauguration of the Brotherhood of Painters”, organized by Marten Kretzer, seconded by Nicolaes van Helt Stockade, Bartholomeus van der Helst and Jan Meures.

The burgomasters Cornelis de Graeff and Joan Huydecoper were present at the banquet.



Six of nine still extant paintings of a Joseph-series (probably 10 or 11 originally) by a follower of Gerard de Lairesse, canvas 40 x 46 cm. Sale London (Christies), 12-02-2008. The other three in a private collection, Israël. Is probably the series seen by Zacharias Uffenbach in 1711: “elf Stücke von einem neuen Holländischen Meister”.



(Angela Jager brought Uffenbach's text to our attention)





Nicolaes van Helt Stockade

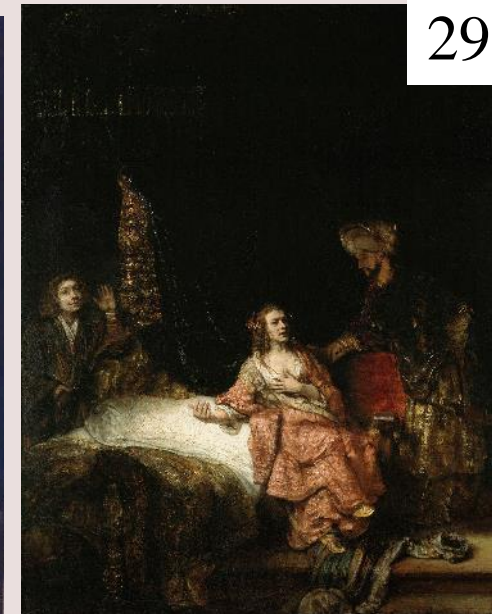
Joseph thrown into
The cistern (?)

Joseph sold to the
Medianites (?)

? ? ?



Govert Flinck



Rembrandt

Joseph fleeing the
wife of Potiphar (?)

Joseph in prison
explaining dreams of
the baker and the
butler

Carel van Savoyen



Salomon Koninck



Bartholomeus Breenbergh



Salomon de Braij

Joachim von Sandrart, “Lebenslauf und Kunst-Werke des
WolEdlen un Gestrengen Herr Joachim von Sandrart” in:
Joachim von Sandrart. *Teutsche Academie*, Nürnberg 1675:

Twelve paintings commissioned by the King of Spain (1630-
1631)

- Guido Reni
- Guercino
- Cavaliere d’Arpino
- Orazio Gentileschi
- Massimo Stanzione
- Pietro da Cortona
- Valentin de Boulogne
- Domenichino
- Andrea Sacchi,
- Giovanni Lanfranco
- Nicolas Poussin
- Joachim von Sandrart himself.





(Recent photograph by the owner)

(no better reproductions available)

Nicolaas van Helt Stockade

*Joseph being admonished by his father after telling
his dream to his father, mother and brothers,*
signed and dated 1655

canvas 112 x 88 cm

Boo, Sweden, Collectie Hamilton



Rembrandt, *Joseph telling his dreams to Jacob* (grisaille), c. 1634, paper stuck on card 55.8 x 39.7 cm.
Amsterdam, Rijksmuseum



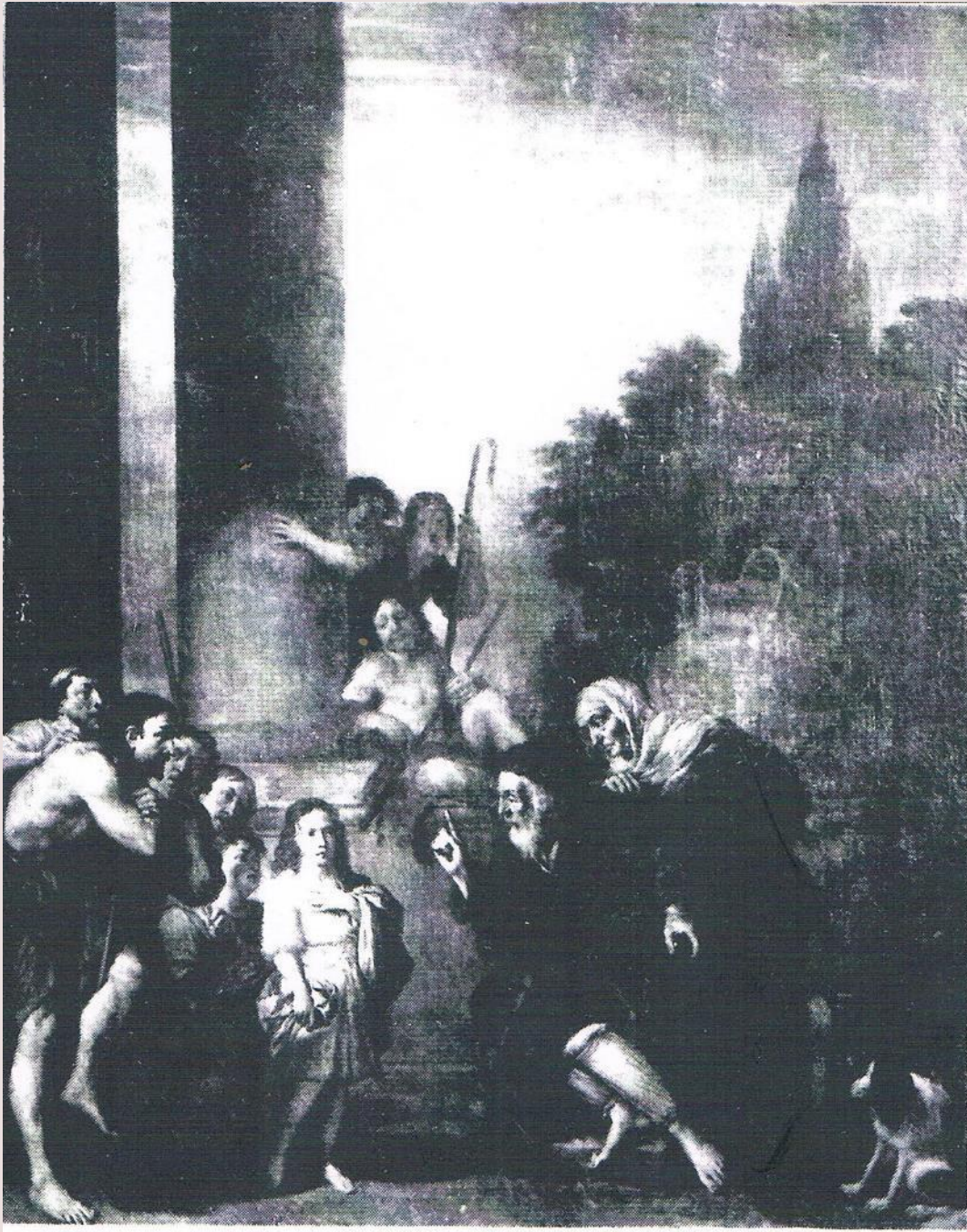
Rembrandt, *Joseph telling his dreams to Jacob*, 1638, etching 110 x 83 mm.
Amsterdam, Rijksmuseum



Lucas van Leyden, *Joseph telling his dreams to Jacob*, 1512, engraving

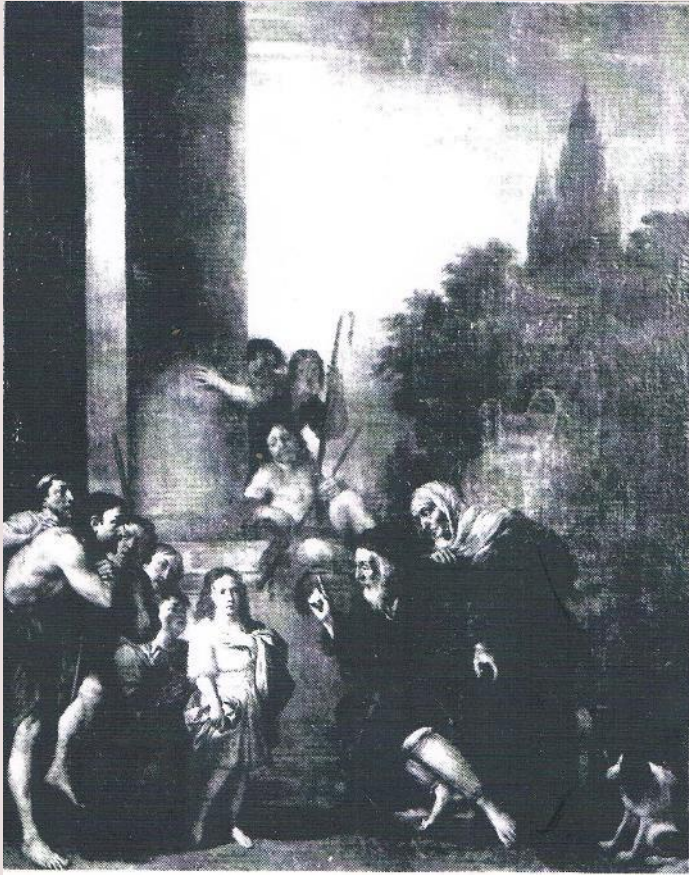


Sisto Badalocchio after Raphael, 1607, *Joseph telling his dreams to his brothers*, etching.
(after Raphael's *Loggia*, Vatican, c. 1519)



Sisto Badalocchio after Raphael, 1607, *Joseph telling his dreams to his brothers*, etching.
(after Raphael's *Loggie*, Vatican, c. 1519)

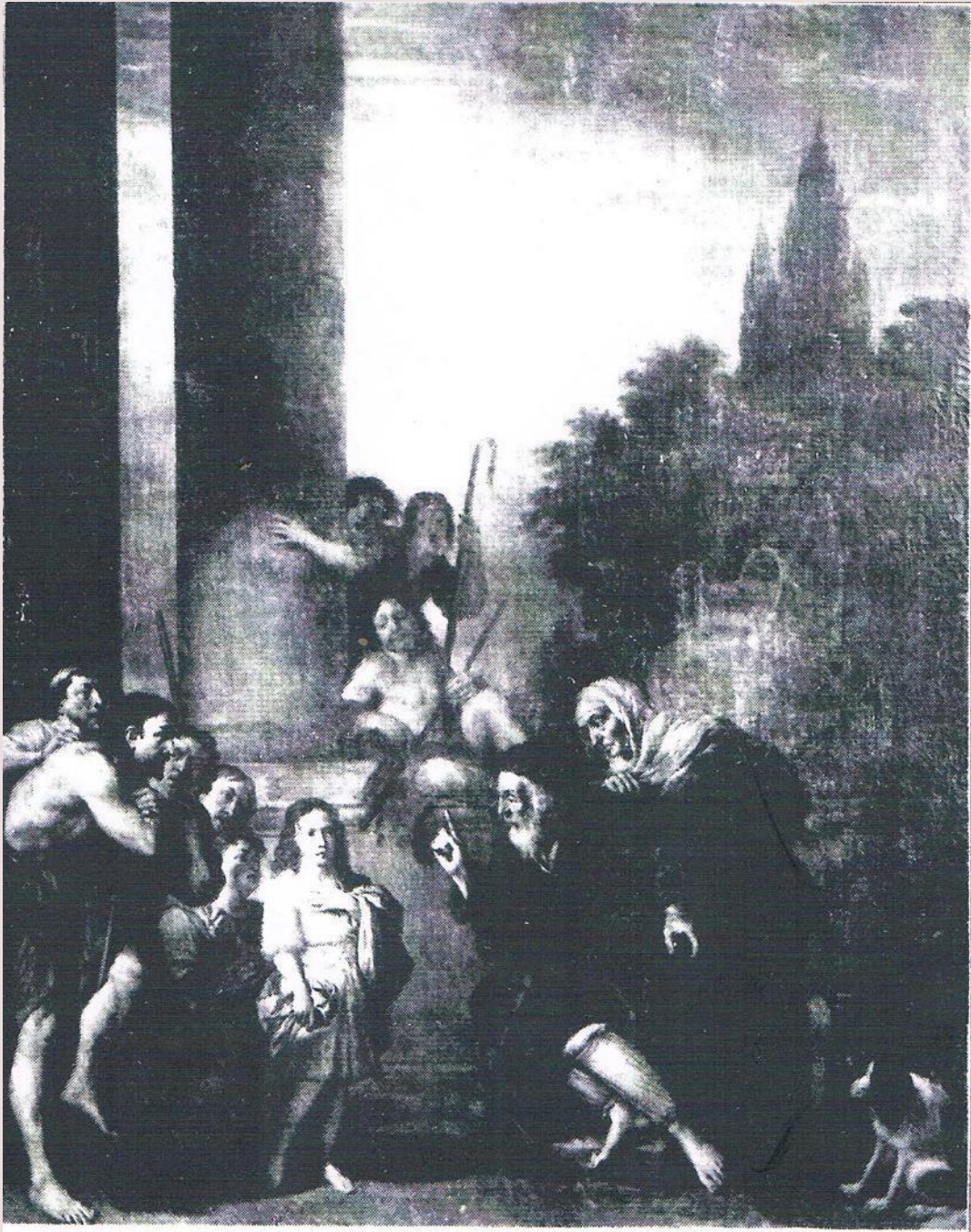




Simon Vouet, *The Adoration of the Holy Name by four saints*, canvas 265 x 176 cm. Paris, Eglise Saint Merri.



Jacques Stella, *Jesus found in the temple by his parents*, Canvas 380 x 200 cm. Paris, Les Andelys, Notre-Dame.



36a

manipulated:
head turned to
the left



37a



NICOLAS DE HELT STOCADÉ

Peut sa naissance à Nieuwenen en l'an 1614, il a demeure quelque temps à Rome et à Venise et de là il est venu prendre sa résidence en France où il a fait des si belles œuvres qu'il a été estimé digne d'estre receu Peintre de Sa Majesté Tres-chrétienne

“il a demeure quelque Temps a Rome et a Venise et ...en France ... qui'il at estimé digne d'estre receu Peintre de Sa Maiesté Tres-chrétienne”



Nicolaes van Helt Stockade, *Joseph distributing corn*, 1656, canvas 155 x 190 cm. Amsterdam, Town Hall (presently Royal Palace), Treasury Chamber



37b



Govert Flinck, *Joseph's blood-stained cloak shown to his father Jacob*, 1655, canvas 112 x 89 cm.
Helsinki, Sinebrychoff Museum

“... we tried in the final scene of this play to follow as closely as possible with words the painter's colors, drawing, and rendering of the passions.”
(*‘wy in ‘t sluiten van dit werck... met woorden des schilders verwen, teickeningen, en hartstoght, poogden na te volgen.’*)



Jan Pynas, *Joseph's blood-stained cloak shown to Jacob*, 1618, panel 63.8 x 47.7 cm.
St. Petersburg, The State Hermitage Museum



Govert Flinck, *Joseph's blood-stained cloak shown to his father Jacob*, 1655, canvas 112 x 89 cm.
Helsinki, Sinebrychoff Museum



Jan Pynas, *Joseph's blood-stained cloak shown to Jacob*, 1618, panel 63.8 x 47.7 cm.
St. Petersburg, The State Hermitage Museum



Rembrandt, *Joseph's blood-stained cloak shown to Jacob*, c. 1633, etching 107 d 80 mm.



in reverse



-troeping
 -koppeling
 -samenbeweging
 (terms used
 by Samuel van
 Hoogstraten)
 =
 -grouping,
 -joining together
 -moving together



Lucas Vorsterman naar Rubens, *Adoration of the shepherds*, c. 1620, engraving (in reverse)





Rembrandt van Rijn
*Potiphar's wife
accusing Joseph*,
1655, canvas, 113,5
x 90 cm.
Berlin, Gemäldegalerie

Though Vondel does not state this explicitly, also in this case he was directly inspired by a painting by Jan Pynas for the final scene of his play (this time *Jozef in Egypte*). Pynas was the first to bring Potiphar, Potiphar's wife and Joseph together to heighten the emotional tension (in the story Joseph is not present at this moment), which was followed by Vondel.

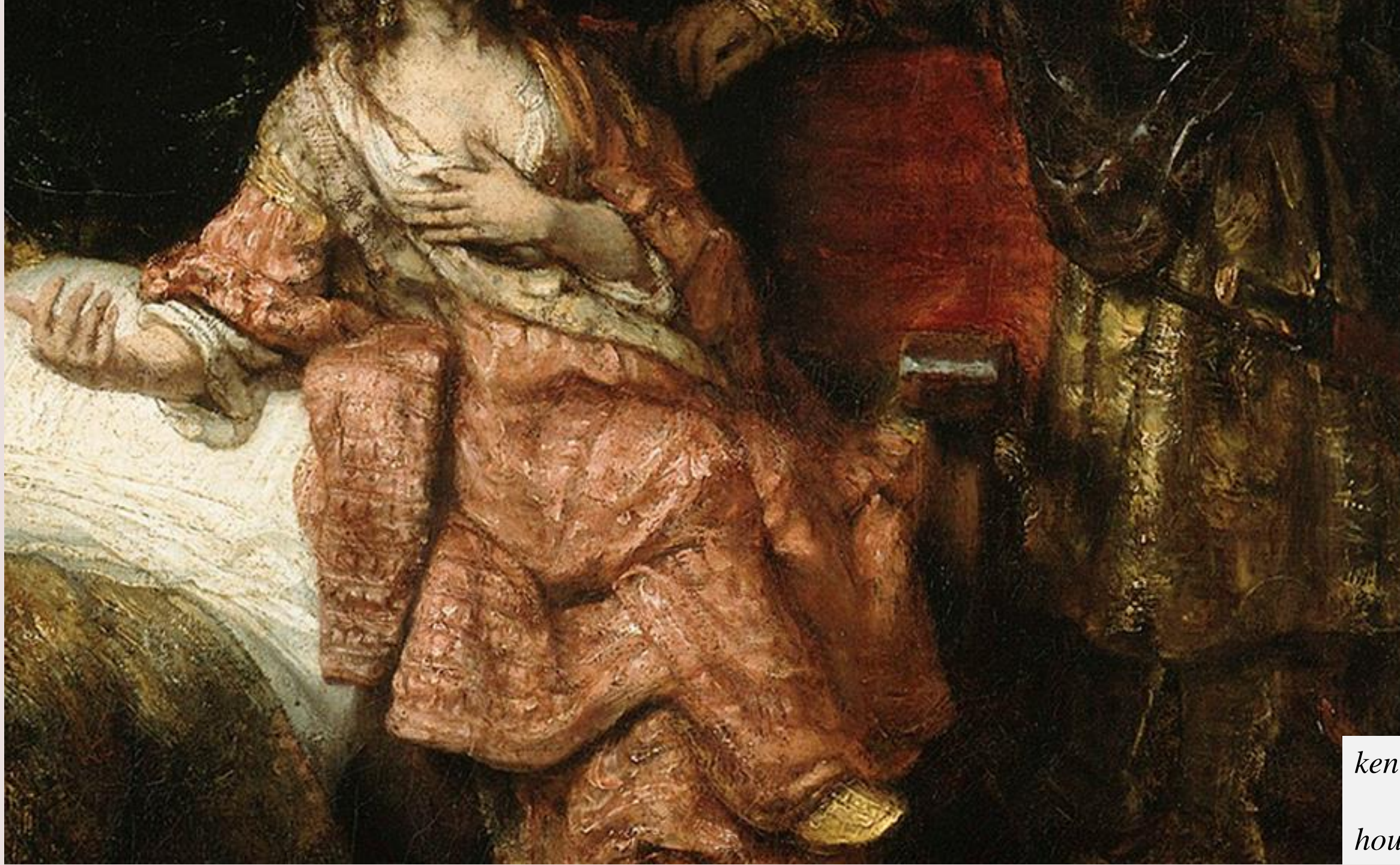


Rembrandt van Rijn
*Potiphar's wife
accusing Joseph*,
1655, canvas, 113,5
x 90 cm.
Berlin, Gemäldegalerie



Jan Pynas, *Potiphar's wife accusing Joseph*, 1629, canvas
101.6 x 127 cm., Milwaukee, Collection Alfred Bader.





kenlijkheid

houding





Bartholomeus Breenbergh, *Joseph distributing corn in Egypt*, signed and dated **1654**, canvas 111,8 x 88,9 cm.
Coll. Marquess of Bute, UK

Bartholomeus Breenbergh, *Joseph distributing corn in Egypt*, signed and dated 1655, canvas, 110,5 x 90 cm.
Birmingham, Barber Institute of Fine Arts



Copy (by Jan de Bisschop?) after Bartholomeus Breenbergh, *Joseph selling corn in Egypt*, canvas 105 x 150 cm. Whereabouts Unknown.
(the original by Breenbergh has been lost)



(in reverse)



Pieter Lastman, *Joseph selling corn in Egypt*, 162, panel 57.6 x 88.2 cm. Dublin, National Gallery of Ireland.

Part of a series by Pontormo and Bachiacca to decorate the bedroom of the Florentine banker Pierfrancesco Borgherini. In Breenbergh's time probably in the collection Aldobrandini in Rome.



Jacopo Pontormo, *Joseph presents Jacob to Pharaoh* (left) and the *Dying Jacob blessing Joseph's sons* (right), c. 1518, panel 96 x 109 cm. London, The National Gallery

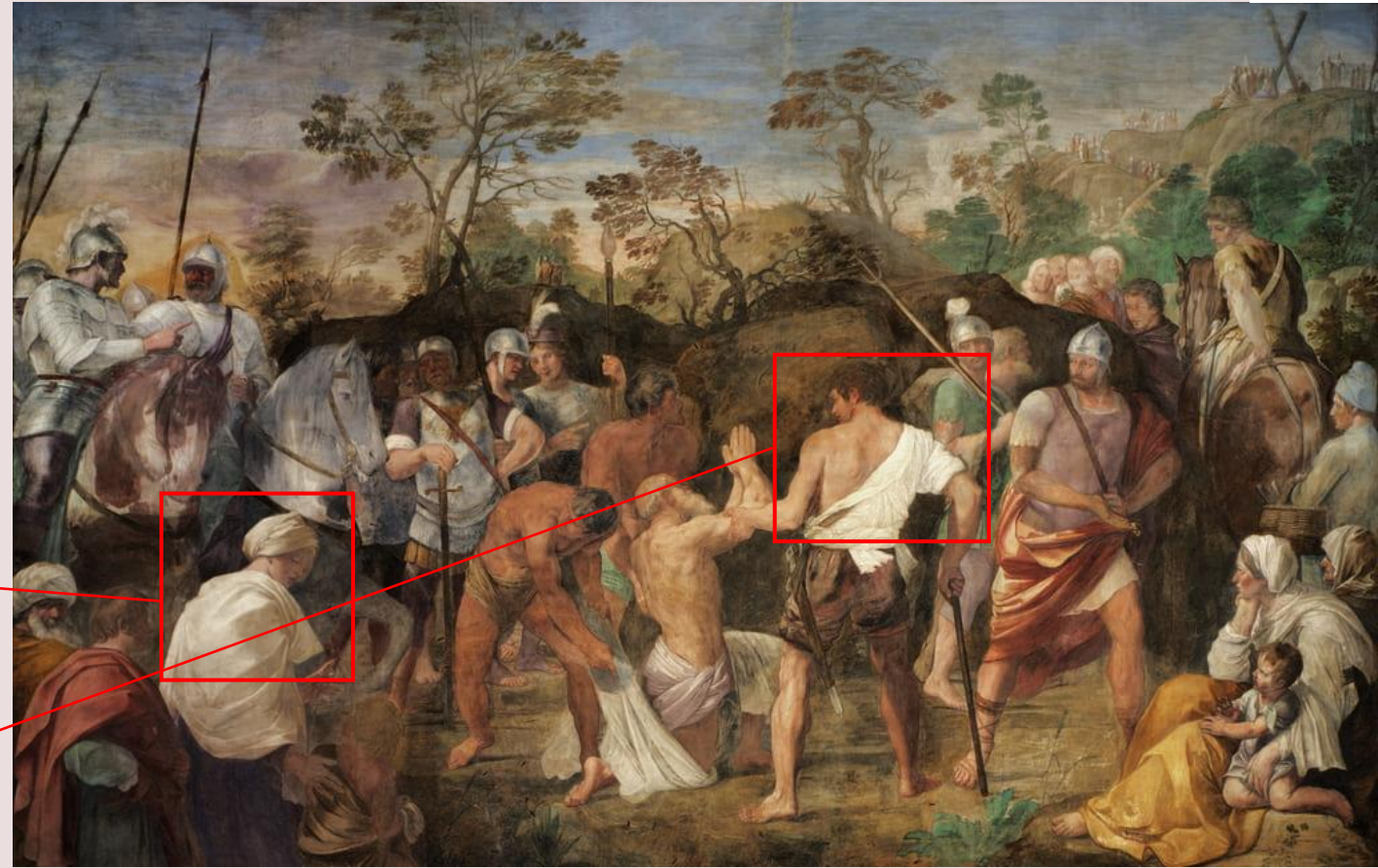




S. Maria in Aracoeli 51a

Pantheon

51b



Guido Reni, *Martyrdom of St. Andrew*, fresco 418 x 640 cm. Rome, Oratorio di Sant' Andrea in Celio.



Bartholomeus Breenbergh, *Joseph distributing corn in Egypt*, signed and dated **1654**, canvas 111,8 x 88,9 cm.
Coll. Marquess of Bute, UK

Bartholomeus Breenbergh, *Joseph distributing corn in Egypt*, signed and dated 1655, canvas, 110,5 x 90 cm.
Birmingham, Barber Institute of Fine Arts



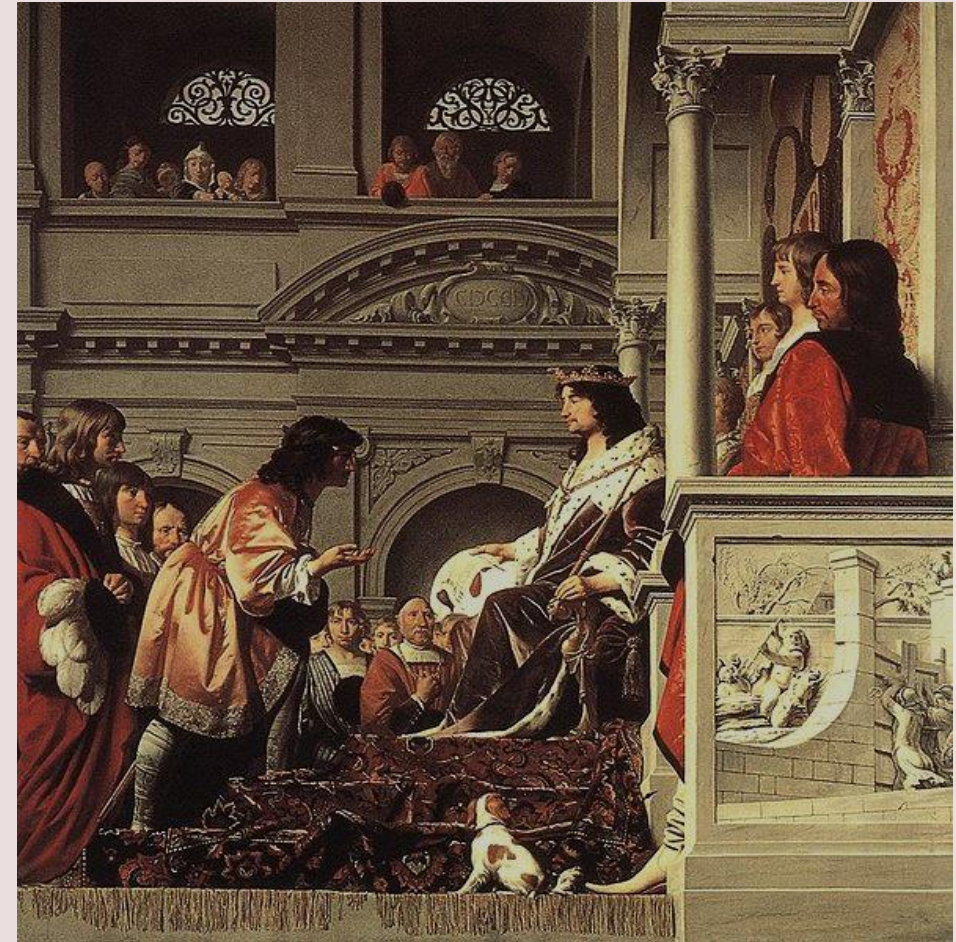
Salomon Koninck, *Joseph explaining Pharaoh's dreams*, 1655, canvas, 112.3 x 89.6 cm. Schwerin, Staatliches Museum





Salomon Koninck
*Joseph explaining
 Pharaoh's dreams*,
 1655, canvas, 112.3
 x 89.6 cm.
 Schwerin, Staatliches
 Museum

both paintings
 date from
 1655



Caesar van Everdingen, Duke William II granting
 privileges to the high office of the dike-reeve of
 Rhineland (1255), 1655, canvas 218 x 211 cm.
 Leiden, Gemeenlandshuis Rijnland

Salomon de Bray 1597-1664

Bartholomeus Breenbergh 1598-1657

Rembrandt 1606-1669

Salomon Koninck 1609-1656

Nicolaes van Helt Stockade 1614-1669

Govert Flinck 1615-1660

(Carel van Savoyen 1619/20-1665)



Claes Moyaert, *The Meeting of Jacob and Joseph in Egypt*, 1636, canvas 135 x 163 cm. Brunswick (ME), Bowdoin College Museum

Salomon de Bray, *The meeting of Jacob and Joseph in Egypt*, 1655, canvas 112 x 89 cm. Boo, Sweden, Collection Hamilton



Rembrandt, *Christ before Pilate*, 1636, etching 549 c. 447 mm

Rembrandt, *Archangel Raphael leaving the family of Tobias*, 1639, panel 66 x 52 cm. Paris, Musée du Louvre.



Salomon de Bray, *The meeting of Jacob and Joseph in Egypt*, 1655, canvas 112 x 89 cm. Boo, Sweden, Collection Hamilton





Rembrandt van Rijn, *Potifar's wife accusing Joseph in the presence of Potifar*, 1655, canvas, 113,5 x 90 cm. Berlin, Gemäldegalerie

The free copy by a pupil in Washington bears the same date, but has a different size (8 cm wider) and shows nothing of Rembrandt's stunningly novel manner of painting. Interestingly, all the narrative motifs have returned: the wife of Potifar points at the cloak, which is conspicuously hanging on the bedpost, and she looks at Potifar, who looks at her, while he touches her shoulder. In the Berlin painting, the figure of Joseph is, according to Van de Wetering, later painted over by someone else. Originally his pose might have resembled more that of the Washington painting or of the drawing attributed to Van den Eeckhout (fig. 13).



Anonymous pupil of Rembrandt, *Potiphar's wife accusing Joseph*, 1655, canvas 106 x 98 cm. Washington D.C., National Gallery of Art.



Berlin



Washington D.C.

