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**Portrait of Barthout van Slingelandt**

Godefridus Schalcken  
(Made 1643 – 1706 The Hague)

1682

oil on copper

48.2 x 37.8 cm

signed in dark paint, upper left corner: “G.  
Schalcken.”

GS-102



### How to cite

Jansen, Guido. "Portrait of Barthout van Slingelandt" (2017). In *The Leiden Collection Catalogue*, 4th ed. Edited by Arthur K. Wheelock Jr. and Elizabeth Nogrady with Caroline Van Cauwenberge. New York, 2023–. <https://theleidencollection.com/artwork/portrait-of-barthout-van-slingelandt/> (accessed June 17, 2026).

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A sumptuously dressed man in the prime of his life is portrayed three-quarter-length, seated in a wooded landscape, turned toward the right. He wears an *allonge perruque*, a periwig with flowing blond curls that cover his chest. A magnificently decorated cloak in blue and gold-brown is draped around his upper body over his white linen shirt, with elaborate lace trim at the neck. His right hand is placed on his thigh while his left hand rests on a dead hare. In the right background, a stag flees from a hunting hound bounding through the woods.

When the Amsterdam art dealer Pieter de Boer acquired this painting from a private collection in Germany in 2004, the identity of the sitter was still completely unknown. Soon afterward, however, the present author identified the man as Barthout van Slingelandt (1654–1711) on the basis of a drawing made by Mattheus Verheyden (1700–77) around 1733–35 (**fig 1**).<sup>[1]</sup> Verheyden's drawing is an allegorizing interpretation of the portrait that he patterned after a series of similar sheets in the so-called Slingelandt Album, preserved in the archives of the High Council of Nobles in The Hague (**fig 2**).<sup>[2]</sup> In this drawing, a bust-length depiction of Barthout van Slingelandt is placed within an oval frame on a pedestal and in a marble entablature bearing the arms of Dordrecht (upper left) and Zuid-Holland (upper right). Below these coats of arms are emblems representing the *Munt* (the Mint) and the Rotterdam chamber of the West India Company (WIC), and personifications of Commerce and Justice—references to the most important posts held by the sitter. The oval frame is crowned with Barthout's coat of arms: two fesses embattled-counter-embattled argent in a sable field.

Aside from the identification of the sitter, the inscription on Verheyden's drawing provides important information about the sitter's age and the dating of the painting. It reads: *H<sup>f</sup>. Barthout van Slingelandt, H<sup>f</sup>. Govertsz.: VrijHeer van Slingelandt, etc. Aetatis 28. A<sup>o</sup>. 1682. Obiit 1711*. In other words, Barthout was 28 when Schalcken painted his portrait in 1682. In terms of style, the painting fits perfectly into this period of Schalcken's oeuvre, and Verheyden had no need to speculate about the year because he could have consulted family records.<sup>[3]</sup>

Barthout's choice of Godefridus Schalcken as his portraitist was an obvious one. In 1678 Barthout's father, Govert van Slingelandt (1623–90), then at the height of his power as secretary to the Council of State in The Hague, commissioned Schalcken, the most important master of his native city, to paint his portrait.<sup>[4]</sup> Civic patriotism certainly played a role in this commission. The Van Slingelandts were an old and proud family whose members had always pursued their successful careers from their power base in Dordrecht. The oldest city of Holland, Dordrecht was privileged in being the first among the cities in the States Assembly. Remaining true to the Van

## Comparative Figures



**Fig 1.** Mattheus Verheyden, *Portrait of Barthout van Slingelandt (1654–1711)*, ca. 1733–35, black chalk, heightened with white, on gray paper, 43.5 x 32.5 cm, present whereabouts unknown (formerly collection Van Tets van Goidschalxoord, Doorn, 1970), photo RKD (Rijksbureau voor Kunsthistorische Documentatie/Netherlands Institute for Art History), neg. no. E 663



**Fig 2.** Mattheus Verheyden, *Portrait of Barthout van Slingelandt (1654–1711)*, ca. 1733–35, wash drawing in pen and gray ink, heightened with red, 238 x 151 mm, Hoge Raad van Adel, The Hague, Van Slingelandt Archive, inv. no. 120A, photo RKD (Rijksbureau voor Kunsthistorische Documentatie/Netherlands Institute for Art History), neg. no. 30124

Slingelandt tradition, in 1682 Barthout became a member of the Old Council (*Oudraad*) of Dordrecht, the most important governing body of the city.<sup>[5]</sup> It was no coincidence that he chose Schalcken to paint his portrait in the first year of his governmental career.

Verheyden copied not only Barthout's portrait but also its pendant, the portrait of his wife, Elisabeth van Bleiswijck (1663–1728), whom Barthout married in Pijnacker in January 1684 (**fig 3**). Of this picture, too, Verheyden made an allegorizing interpretation, patterned after the other sheets intended for the Slingelandt Album.<sup>[6]</sup> The inscription reveals that Schalcken painted her in 1685 when she was 23 years old (**fig 4**). These two paintings thus originated three years apart. The couple had three sons: Govert (1692–1776), Bertout (1694–1752), and Hendrik (1702–59). Hendrik had a strong interest in genealogy, and it was he who asked Verheyden, active in The Hague, to make drawn copies of the family portraits and to produce the sheets comprising the Slingelandt Album.<sup>[7]</sup>

Hendrik served for years as a magistrate and burgomaster of The Hague. His eldest brother, Govert, was burgomaster of Dordrecht; as the eldest son, he had inherited not only this patrimonial office but also the most important family portraits.<sup>[8]</sup> Only when he died without male issue did the ancestral portraits end up in the possession of Hendrik's eldest son, Barthout van Slingelandt (1731–98). He transferred them to his country house *Zuijdwindt* near 's-Gravenzande, which he had inherited from his grandmother Elisabeth van Bleiswijck. It was there, in 1808, after the death of Barthout's second wife, Magdalena Anna Elisabeth van Boetzelaer (1756–1808), that an inventory was drawn up that listed "eighteen family portraits of the Van Slingelandts, each of which bears an inscription on the back with the name and the time of birth of the sitter."<sup>[9]</sup> Hanging in the house at this time was the family heirloom, painted in 1657 by Jan Mijtens (1614–70), which portrayed the apparently flourishing family of Govert van Slingelandt (**fig 5**).<sup>[10]</sup> This group portrait includes a posthumous depiction of Barthout's mother, Christina van Beveren (1631–56); she and her daughter, Christina, died when the infant boy was only two years old.

The subsequent fate of the collection of family portraits is unclear. Shortly after 1811, *Zuijdwindt* was sold by its heirs and eventually demolished, probably because of financial losses in the Napoleonic era. The portraits were then probably inherited by Hendrik van Slingelandt Barthoutsz (1788–1868). Shortly thereafter, some of them were dispersed, possibly having been sold, as can be deduced from the fact that in 1842 the portraits Schalcken made of Barthout's father, Govert, and his second wife, Arnoudina van Beaumont (1635–1702), in 1678 were in the famous collection of Baron Johan Gijsbert Verstolk van Soelen (1776–1845) in The Hague.<sup>[11]</sup> No other portrait of a member of this branch of the Van Slingelandt family has ever been



**Fig 3.** Mattheus Verheyden, *Portrait of Elisabeth van Bleiswijck (1663–1728)*, ca. 1733–35, black chalk, heightened with white, on gray paper, 435 x 325 mm, present whereabouts unknown (formerly collection Van Tets van Goidschalxoord, Doorn, 1970), photo RKD (Rijksbureau voor Kunsthistorische Documentatie/Netherlands Institute for Art History), neg. no. E 664



**Fig 4.** Mattheus Verheyden, *Portrait of Elisabeth van Bleiswijck (1663–1728)*, ca. 1733–35, wash drawing in pen and gray ink, heightened with red, 240 x 152 mm, Hoge Raad van Adel, The Hague, Van Slingelandt Archive, inv. no. 143A, photo RKD (Rijksbureau voor Kunsthistorische Documentatie/Netherlands Institute for Art History), neg. no. 30125

traced to this period, so it seems most likely that the heirs divided up the collection privately or sold it, perhaps to relatives. It therefore came as a complete surprise when Schalcken's portrait of Barthout appeared in late 2004. One can only hope that its pendant of Elisabeth van Bleiswijck will one day surface as well.

Schalcken portrayed Barthout in an unusual way, presenting him as a participant in the hunt. Even more telling than the dead hare is the scene in the background of a hound chasing a stag (in terms of large game, wild boar had disappeared from Holland by the sixteenth century). Hunting of this kind had traditionally been reserved for the sovereign ruler, first the counts of Holland, and then later the stadholders, as "chief foresters" (*opperhoutvesters*),<sup>[12]</sup> whereas hunting of small furry game (hares and rabbits) and feathered game (pheasants, partridges and ducks) was rated less highly.<sup>[13]</sup> Hunting was the only exclusively noble privilege left to this old elite.<sup>[14]</sup> The nobility of Holland had the right to hunt small game in the "Wilderness," which comprised the woods and dunes between the Meuse River and Zijpe polder and several adjoining areas belonging to the former domains of the counts of Holland. The Wilderness, officially called the "Forestry" (*Houtvesterij*) of Holland and West Friesland, was also the only hunting ground of consequence in this province.<sup>[15]</sup> Members of the nobility were forced to share their hunting privileges with the highest officials in the provincial government. Supervision of the hunt in the count's former Wilderness was the responsibility of one of the oldest courts of the land: the Council of Woodward and Master Servants (*Houtvester en Meesterknepen*). They were charged with issuing hunting licenses and with administering justice in all hunt-related cases. Stag hunting with hounds in the Forestry of Holland was, therefore, a highly exclusive pastime and a pleasure reserved mainly for the nobility.

The inclusion of the hunting scene makes it clear that Barthout van Slingelandt had himself portrayed as a nobleman, although he might better be described as someone with noble pretensions. If indeed he participated in the stag hunt, he could have done so in the vicinity of his own home only in the dunes between The Hague and Scheveningen and in the woods known as the Haagse Bos, hunting grounds supervised by the Forestry.<sup>[16]</sup> Schalcken's portrait, therefore, provides insight into the aristocratization of the wealthy urban regents, among whom the Van Slingelandts could be counted (though it must be admitted that Barthout's mother, Christina van Beveren, was a descendant of an old knightly family of Holland).

After the death of his father in 1690, Barthout became Lord of Dubbeldam, but this title of nobility did not gain him admittance to Holland's College of Nobles, nor did it grant him the rights to vote in the States assembly and to hunt in the Wilderness. Deriving from a collateral branch of the family, the ownership of the seignury of Slingelandt in the Alblasserwaard polder had fallen to the Pompe (van Meerdervoort



**Fig 5.** Jan Mijtens, *Portrait of Govert van Slingelandt (1623–1690), Lord of Dubbeldam, with His First Wife Christina van Beveren (1631–1656)*, 1657, oil on canvas, 99.5 x 86.5 cm, Rijksmuseum, Amsterdam, SK-A-4013



en Slingelandt) family, likewise from Dordrecht. It must therefore have been a great triumph for Barthout and his family when, in 1705, he purchased from his cousin Isabella Jacoba Pompe van Slingelandt (1657–1718) the seigneurial rights that made him Lord of Slingelandt. There was no greater sign of prestige for the nobility, and the regents' families who sought to associate with them, than the possession of a seignury or barony from which the owner derived his family name.<sup>[17]</sup> Moreover, Slingelandt was a so-called free or high barony, which increased his standing even more, since the owner possessed not only the usual right to tithe and all rights connected with hunting and fishing, but also the right to administer corporal punishment and even the right to condemn and execute criminals.<sup>[18]</sup>

When this portrait was painted, only the seignury of Dubbeldam was in the family's possession, but high offices had been held by members of the family for generations. After studying law in Leiden, in 1677 Barthout began his career as a counselor at the Court of Holland. His most important positions were magistrate and burgomaster of Dordrecht, master-general of the mint of the United Netherlands, councilor and deputy to the Admiralty on the Meuse, treasurer-general of the province of Zuid-Holland, governor of the Dutch West India Company, and member of the Council of State. With regard to the family's rise in standing, its elevation to the nobility by Emperor Joseph I in 1702 was of immense importance. Both Barthout and his half-brother Govert Johan (1665–1703) were henceforth allowed to bear the hereditary title of Baron of the Holy Roman Empire, a title that had no legal significance in the Republic of the Seven United Netherlands, but nevertheless added great luster to the family name. It is therefore interesting to note that the aspirations displayed by Barthout van Slingelandt in Schalcken's splendid portrait of 1682 indeed came to fruition twenty years later.

- Guido Jansen, 2017

## Endnotes

1. The period in which Mattheus Verheyden worked for the Van Slingelandt family is based on a number of drawings in the family archive kept at the *Hoge Raad van Adel* (High Council of Nobles) in The Hague. These include the drawings, signed by Verheyden and dated 1733, of the gold goblet presented in 1702 by Frederick I, King of Prussia, to Barthout van Slingelandt. See also the two portrait drawings Verheyden made of his patron Hendrik van Slingelandt Barthoutsz (1702–59) and his wife, Maria Catharina van der Burch (1707–61), for the so-called Slingelandt Album, both signed in full and dated 1735; J. C. Kort, *Het archief van de familie Van Slingelandt 1438–1868* ('s-Gravenhage, 2004), 18, inv. no. 248, figs. 5 and 6. The portraits are also reproduced in Charles Dumas and H. P. R. Rosenberg, eds., *Het Kabinet der Koningin: Geschiedenis van het instituut en het huis aan de Korte Vijverberg* ('s-Gravenhage, 1991), 183. This black-chalk drawing, heightened with white, on gray paper is still in the possession of the sitter's descendants. The drawing measures 43.5 x 32.5 cm and was to be found in 1970 in Doorn in the possession of Constance Hooft, dowager of Gerard Frederik van Tets van Goidschaloord. Jacob van Slingelandt, the last descendant of Barthout's branch of the family, died in 1878. A sister of his, Catharina (1819–58), was married to Jacob George Hieronymus van Tets (1812–85), and the drawn copies of the portraits were inherited by their grandson Gerard Frederik (1875–1968); see "Van Tets," *Nederland's adelsboek* 95 (2010): 148. The Barony of Goidschaloord in the Hoekse Waard polder actually came into the family in 1758, when Barthout van Slingelandt Hendriksz (1731–98) married Margaretha Berck (1730–86), Lady of Goidschaloord. In fact, it was through this branch of the family that a deplorably bad, partial copy of Schalcken's portrait, painted by Cornelis van Cuylenburg (1758–1827) around 1802, was passed down to later generations. This portrait and its pendant were bequeathed fairly recently to the Simon van Gijn Museum in Dordrecht (oil on canvas, affixed to panel, 52 x 46 cm, oval).
2. These wash drawings measure 24 x 15 cm; two identical specimens are preserved at the Hoge Raad van Adel, Archief van Slingelandt, inv. no. 120A–120B, one signed and one unsigned; J. C. Kort, *Het archief van de familie Van Slingelandt 1438–1868* ('s-Gravenhage, 2004), 10. Thanks to the two drawings (figs. 1 and 2), the portrait was known to Moes and Hofstede de Groot, who duly recorded it (see References). Following Hofstede de Groot, Beherman included it in his list of works. None of them knew the original.
3. The notarial approval of 1741 that accompanies the gilt drawings that Verheyden made of the gold goblet in 1733 is probably unique (see note 1). In this document, the notary officially declares that the artist portrayed everything in a true-to-life manner; J. C. Kort, *Het archief van de familie Van Slingelandt 1438–1868* ('s-Gravenhage, 2004), 121 appendix B, no. 1.
4. Thierry Beherman, *Godfried Schalcken* (Paris, 1988), 189, no. 90 (oil on copper, 41.5 x 32.5 cm), present whereabouts unknown. Schalcken's preparatory drawing (made in 1678) for this portrait and the drawing Verheyden made after it are also preserved in the Slingelandt Archive and were published by

the present author in Guido Jansen, “Additions to Godfried Schalcken’s Oeuvre as a Draftsman,” *Hoogsteder-Naumann Mercury* 13–14 (1992): 74–75, with illustrations. As a sign of civic patriotism, it is enough to point out the Grote Kerk of Dordrecht in the background of the portrait. By this time Govert van Slingelandt had been living for more than 20 years in The Hague, where Barthout was in fact born. The Van Slingelandt family probably paid the artist 50 guilders per portrait. This price can be deduced from the 100 guilders that Cornelis de Jonge van Ellemeet (1646–1721) paid in 1698 in The Hague for the life-size oval portraits of himself and his wife, Maria Oyens (1647–1732); see B. E. de Muink, *Een regentenhuishouding omstreeks 1700* (’s-Gravenhage, 1965), 178.

5. In other cities of Holland this governing body was called the *vroedschap* (town council).
6. This portrait likewise exists in two identical versions, one signed and one unsigned. They were executed in the same technique and have the same measurements as the drawings described in note 3; Hoge Raad van Adel, Archief van Slingelandt, inv. no. 143A–143B. See J. C. Kort, *Het archief van de familie Van Slingelandt 1438–1868* (’s-Gravenhage, 2004), 11.
7. On the family, see “Van Slingelandt,” *Nederland’s adelsboek* 93 (2008): 199–226. See J. C. Kort, *Het archief van de familie Van Slingelandt 1438–1868* (’s-Gravenhage, 2004) for Hendrik’s great interest in genealogy; see also note 1. His father, Barthout, had actually been the first to show such an interest, as evidenced by his purchase in 1696 of two manuscript volumes of the *Trophées de Brabant* by the genealogist Christoforus Butkens (1590–1650).
8. This is apparent from, for example, the caption to the print that Jacobus Houbraken (1698–1780) made between 1752 and 1759 of Schalcken’s portrait of Govert van Slingelandt, Barthout’s father: “na ’t Schilderij, berustende onder den Vrijheer van Slingelandt, te Dordrecht” (after the painting in the possession of the Lord of Slingelandt, at Dordrecht). The print served as an illustration to Jan Wagenaar’s 21-volume project *Vaderlandsche Historie*. Alexander VerHuell, *Jacobus Houbraken et son oeuvre* (Arnhem, 1875) 72, no. 386. The family archive also contains a noteworthy document of ca. 1750–70, the opening words of which read: “Portraits, die de Heer A. Schouman zoude kunnen tykenen na de originele hangende bij den Vrij-Heer van Slingelandt te Dordrecht” (Portraits that Mr. A. Schouman could perhaps draw after the originals hanging in the house of the Baron of Slingelandt in Dordrecht). The document mentions a portrait of Barthout, but does not name the painter; J. C. Kort, *Het archief van de familie Van Slingelandt 1438–1868* (’s-Gravenhage, 2004), inv. no. 23.
9. “Achtien stuks familieportraits van het geslacht van Slingelandt, op ieder van welke van agteren de namen en de tijd der geboorte der portraits zijn vermeld.” Cornelis Hofstede de Groot, “Schilderijenverzamelingen van het geslacht Slingelandt,” *Oud Holland* 10 (1892): 233; see also J. C. Kort, *Het archief van de familie Van Slingelandt 1438–1868* (’s-Gravenhage, 2004), 11, inv. no. 315 III, fol. 193. I am indebted to Egbert Wolleswinkel, secretary to the Hoge Raad van Adel, for checking the document published by Hofstede de Groot.
10. Alexandra Nina Bauer, *Jan Mijtens (1613/14–1670): Leben und Werk* (Petersberg, 2006), 261–62, no. A-138 with illustration.
11. In 1842 these paintings were included as *Grand Pensioner de Witt* and *The Wife of the Preceding* in the

supplement of the list drawn up by John Smith of Schalcken's works as being in the collection "Verstolke de Soelen" [*sic*]; see John Smith, *Supplement to the Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters* (London, 1829–42), 590, nos. 9 and 10. Both portraits were described, still with the correct identifications, in "Het kunstkabinet van Z. E. den Baron Verstolk van Soelen," *De Nederlandsche Kunst-Spiegel* 1 (1844–45): 92. In 1846 this collection was purchased privately by three English gentlemen, after which the portrait of Govert van Slingelandt ended up, via Thomas Baring, in the collection of the Earl of Northbrook (as *Portrait of De Witt*), and the portrait of Arnoudina van Beaumont in the collection of Mr. Chaplin (as *Portrait of a Lady*). It is remarkable, nevertheless, that when Jean Paul Richter and James Weale catalogued the collection of the Earl of Northbrook in 1889, they noted that before Verstolk came into the possession of the portrait of Govert van Slingelandt, it had been in "a Collection in Amsterdam." See Jean Paul Richter and William H. J. Weale, *A Descriptive Catalogue of the Collection of Pictures Belonging to the Earl of Northbrook* (London, 1889), 68, no. 95. It has not proved possible to find the source of this information.

12. In fact the duties of the office were carried out by a "Lieutenant Woodward" (*Luitenant-Houtvester*); J. C. Beth, "Het jachtrecht in Holland," *Bijdragen voor Vaderlandsche Geschiedenis en Oudheidkunde* 7 (1928): 95–112; Jaap Buis, *Historia forestis: Nederlandse bosgeschiedenis*, vol. 1: *Bosgebruik, bosbeheeren boswetgeving tot het midden van de negentiende eeuw* (Utrecht, 1985), 240–41, 294–96; Antheun Janse, *Ridderschap in Holland: Portret van een adellijke elite in de late middeleeuwen* (Hilversum, 2009), 352.
13. Ignaz B. M. Matthey, *Vincken moeten vincken locken: Vijf eeuwen vangst van zangvogels en kwartels in Holland* (Haarlem and Hilversum, 2002), 219; Antheun Janse, *Ridderschap in Holland: Portret van een adellijke elite in de late middeleeuwen* (Hilversum, 2009), 347.
14. Jaap Buis, *Historia forestis: Nederlandse bosgeschiedenis*, vol. 1: *Bosgebruik, bosbeheeren boswetgeving tot het midden van de negentiende eeuw* (Utrecht, 1985), 333; K. F. van Nierop, *Van ridders tot regenten* (Amsterdam, 1990), 47; Antheun Janse, *Ridderschap in Holland: Portret van een adellijke elite in de late middeleeuwen* (Hilversum, 2009), 344–53 (chapter 7.4 "De jacht als statussymbool").
15. For a detailed description of the territories under the jurisdiction of the Forestry of Holland, see J. C. Beth, "Het jachtrecht in Holland," *Bijdragen voor Vaderlandsche Geschiedenis en Oudheidkunde* 7 (1928): 95–112; see also Ignaz B. M. Matthey, *Vincken moeten vincken locken: Vijf eeuwen vangst van zangvogels en kwartels in Holland* (Haarlem and Hilversum, 2002), 220. Only in 1716 was it decreed that burgomasters and town councilors of the cities entitled to vote in the provincial assembly known as the States of Holland were permitted to take part in the noble hunt in the Forestry.
16. Jaap Buis, *Historia forestis: Nederlandse bosgeschiedenis*, vol. 1: *Bosgebruik, bosbeheeren boswetgeving tot het midden van de negentiende eeuw* (Utrecht, 1985), 329–33.
17. H. K. F. van Nierop, *Van ridders tot regenten* (Amsterdam, 1990), 156.
18. Antheun Janse, *Ridderschap in Holland: Portret van een adellijke elite in de late middeleeuwen* (Hilversum, 2009), 146–69.

## Provenance

- Barthout van Slingelandt (1654-1711); by descent to his son Govert van Slingelandt (1692-1776); by descent to his nephew Barthout van Slingelandt Hendriksz (1731-1798); by descent to his heirs between 1811 and 1840.
- Private collection, Germany, by November 2004.
- [Kunsthandel P. de Boer B. V., Amsterdam, 2005].
- From whom acquired by the present owner.

## Exhibition History

- Cologne, Wallraf-Richartz-Museum, “Godefridus Schalcken: Painted Seduction,” 25 September 2015–24 January 2016; Dordrecht, Dordrechts Museum, 21 February–26 June 2016 [lent by the present owner].
- Moscow, The Pushkin State Museum of Fine Arts, “The Age of Rembrandt and Vermeer: Masterpieces of The Leiden Collection,” 28 March 2018–22 July 2018 [lent by the present owner].
- St. Petersburg, The State Hermitage Museum, “The Age of Rembrandt and Vermeer: Masterpieces of The Leiden Collection,” 5 September 2018–13 January 2019 [lent by the present owner].
- Amsterdam, H'ART Museum, “From Rembrandt to Vermeer: Masterpieces from The Leiden Collection,” 9 April–24 August 2025 [lent by the present owner].
- West Palm Beach, Norton Museum of Art, “Art and Life in Rembrandt’s Time: Masterpieces from The Leiden Collection,” 25 October 2025–29 March 2026 [lent by the present owner].

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## Technical Summary

The support, a rectangular sheet of rolled copper, has substantial weight and does not flex when handled. A brown priming has been applied to the reverse by wide brush. A two-line, horizontally oriented, indistinct inscription is centered along the upper half of the primed reverse. There are no wax collection seals, labels, stencils or import stamps.

The copper support is sandwiched between a two-part support system. It rests on a wooden strainer that is slightly larger than the copper in both directions. Four L-shaped wooden liner members, which are secured to the strainer tacking edges with screws, sandwich the copper between the strainer and liner members.<sup>[1]</sup>

A light blue-gray ground has been thinly applied. Vertical brushwork through the figure’s face and curls suggests the ground or an underlayer was applied with vertical strokes. The handling of the paint is delicate and blended. The paint has been applied extremely smoothly with glazes through the figure’s flesh tones and curls. Even areas of highlight through the brocade are applied with extremely low rounded brushwork. Extremely fine brushstrokes define the hare’s whiskers and fur.

No underdrawing is readily apparent in infrared images captured at 780–1000 nanometers, and no compositional changes are visible in the images or as pentimenti.

The painting is signed in dark paint along the background in the upper left corner but is undated.

The painting has not undergone conservation treatment since its acquisition in 2005 and remains in a good state of preservation, although a fine network of craquelure has formed through brown passages, and a small indentation along the right vertical edge may be due to a nail applied to the reverse during past framing.<sup>[2]</sup>

## Technical Summary Endnotes



1. Only the lower and right frame-liner members were removed during examination.
2. Indentation is 10 cm down from the upper edge, approximately 1 cm in from the right edge.