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Young Woman Feeding a Parrot

Frans van Mieris
(Leiden 1635 – 1681 Leiden)

1663
oil on panel
22.4 x 17.7 cm
formerly signed and dated upper left: “F van Mieris fect Anno 1663”
FM-112

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Frans van Mieris's fame derives from his interior genre scenes depicting the daily affairs of wealthy Dutch citizens.[1] Many of these paintings consist of two people interacting with each other in some idle fashion, but, as in this stunning painting, he also portrayed single figures relaxing within their domestic spheres. Here, within this darkened room,[2] a richly dressed young woman with a fashionable hairstyle has just interrupted her needlework—a needle cushion is on her lap and a thimble is on one of her fingers—to feed the tame gray parrot sitting on one of the perches of a fine wooden stand.

Parrots were kept as pets in the seventeenth century, and Van Mieris depicted them on other occasions in his genre scenes.[3] He may have painted this exotic bird, a *Psittacus eritachus*, for no other reason than to emphasize the luxurious surroundings.[4] Notably, though, in images of the Virgin Mary and in marriage portraits, parrots often alluded to virtuousness or marital chastity. The parrot has also been interpreted as a symbol of eloquence and eagerness to learn, because the brightly colored bird can be tamed and taught to mimic speech.[5] This, in any case, is the creature's apparent role in a print in Jacob Cats's *Houwelyck* (Marriage) from 1625, in which a woman represents "Leer-sucht" (eagerness to learn) with an embroidery frame and a squawking parrot on her hand **(fig 1)**.[6] The needlework of the woman in Van Mieris's painting, which can be construed as an allusion to industry and virtue, similarly underscores the parrot's symbolic meaning. The bird probably denotes the good upbringing of the woman, who bears a striking resemblance to the painter's wife, Cunera van der Cock (see FM-107).[7] A similar interpretation may be applied to other works that include this motif, such as the painting by Gabriel Metsu discussed below, in which a woman is shown still working on her needlework with the parrot perched on top of a cage.

This well-preserved masterpiece shows the artist's marvelous technique to great advantage, for in this smoothly executed and precise image Van Mieris achieved a perfect rendering of textures. One is almost inclined to touch the painting and feel the fabric of the woman's expensive clothes made of shimmering satin, velvet and fur. The sheen of light on the red velvet is handled as sharp white lines and veils of white. Van Mieris's small scenes were not intended to be viewed from a distance, but even up close, the paint of the woman's face is so finely blended that the artist's brushstrokes remain invisible to the eye. In order to produce such a refined painting, Van Mieris must have applied layer after layer, in both the underpainting and in the final paint.[8]

The painting was formerly signed in full and dated "1663," but the signature and date disappeared during a cleaning in 2009, a not uncommon phenomenon with Van

Comparative Figures



Fig 1. "Maeghde-Wapen," engraving from Jacob Cats, *Houwelyck* (Haarlem, 1642), with "Leer-sucht" (eagerness to learn) depicted by the woman at the left



Fig 2. Frans van Mieris the Elder (studio copy?), *Woman Feeding a Parrot*, after 1663, oil on copper, 22.5 x 17.3 cm, The National Gallery, London, NG 840



Fig 3. Gabriel Metsu, *Woman Sewing,*

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Mieris's paintings.[9] An unsigned work in London **(fig 2)**, painted on a copperplate and of slightly lesser quality, has traditionally been regarded as an autograph replica of this panel painting.[10] After the two works were shown side by side in an exhibition at the National Gallery in London in 2010, however, subtle differences were noted in the way textures of materials were rendered, which seems to indicate that the London version was made by another painter working in Van Mieris's studio.[11] Little is known about how his studio was actually organized, so even the very question of whether Van Mieris made autograph replicas remains unresolved.[12]

with a Parrot, after 1663, oil on panel, 35 x 27 cm, Pushkin State Museum of Fine Arts, Moscow, 693

The London painting and more than two dozen copies made after *Young Woman Feeding a Parrot* attest to the great popularity of this small masterpiece.[13] The composition must also have made a great impact on fellow painters.[14] Van Mieris's famous teacher Gerrit Dou (1613–75), for example, depicted the subject of a woman with a parrot probably only after his pupil had finished the present painting (see GD-105).[15] Van Mieris's paintings also inspired many of his contemporaries, including Johannes Vermeer (1632–75) and Gabriel Metsu (1629–67). The latter artist's *Woman Sewing, with a Parrot* **(fig 3)** is so similar to *Young Woman Feeding a Parrot* that it is very likely that Metsu tried to emulate Van Mieris's work even as he translated Van Mieris's painting technique into his own visual vocabulary.[16]

Young Woman *Feeding a Parrot* was formerly one of the highlights of the paintings collection of the Bavarian Electors.[17] It had probably been acquired by Elector Maximilian II Emanuel of Bavaria (1662–1726). As of 1836, it was exhibited in the Alte Pinakothek in Munich. In the latter half of the nineteenth century, the paintings by Van Mieris and other *fijnschilders* such as Gerrit Dou gradually fell from favor. Ironically, this rejection of their work was based on the same qualities that had attracted such admiration in the beginning, namely, their refined brushstrokes. In the nineteenth century, the view had gradually taken hold that a painter's work must display his distinctive hand. The precise imitation of reality was seen less and less as an artistic virtue; on the contrary, it was considered a reprehensible "trick," certainly after the advent of photography. With this shift, art was viewed and valued increasingly in terms of expression.

Rembrandt van Rijn (1606–69) and Frans Hals (1582/83–1666) became Dutch national symbols after their "rediscovery" by the French art critic Étienne-Joseph-Théophile Thoré (1807–69), who published under the pseudonym Willem Bürger.[18] Their loosely painted works formed a major source of inspiration for impressionists and others, whereas the work of the *fijnschilders* lost its influence.[19] In the 1920s and 1930s this reversal in appreciation eventually led some German museums to deaccession numerous works by the *fijnschilders*, including *Young Woman Feeding a Parrot*, which was sold in 1936. After World War II the

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painting entered the collection of Charles Dunlap of Philadelphia. When his widow sold the work at auction in 1975, the painting became part of the collection of Lord Harold Samuel (1912–87), who eventually bequeathed most of his collection to the City of London to be placed in Mansion House.[20] Only a few paintings, including the present one, were not part of this bequest.[21] In December 2008, Van Mieris's masterpiece was sold at a public auction, and shortly thereafter it was acquired for the Leiden Collection.

- Quentin Buvelot, 2017

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Endnotes

1. An earlier, more condensed version of this text was published by the author in Sandrina Bandera, Walter Liedtke, and Arthur K. Wheelock Jr. eds., *Johannes Vermeer: Il secolo d'oro dell'arte olandese* (Exh. cat. Rome, Scuderie del Quirinale) (Rome, 2012), 170–71, no. 32.
2. Barely visible in the background at left is a bed with curtains and on the right an open door.
3. See, for example, Frans van Mieris the Elder, *The Duet*, 1658, panel, 31.5 x 24.6 cm, Staatliches Museum, Schwerin, inv. no. G 82. See Otto Naumann, *Frans van Mieris (1635–1681) the Elder*, 2 vols. (Doornspijk, 1981), 2: no. 22; Quentin Buvelot, ed., *Frans van Mieris 1635–1681* (Exh. cat. The Hague, Mauritshuis; Washington D.C., National Gallery of Art) (New Haven, 2005), no. 17.
4. This African species was identified by Nancy J. Clum, ornithology curator, Wildlife Conservation Society, Bronx, New York; see Joseph M. Forshaw, *Parrots of the World: An Identification Guide* (Princeton, 2006), 89 and pl. 66 (with thanks to Dominique Surh of The Leiden Collection for supplying this reference).
5. See Eddy de Jongh in Quentin Buvelot, ed., *Frans van Mieris 1635–1681* (Exh. cat. The Hague, Mauritshuis; Washington D.C., National Gallery of Art) (New Haven, 2005), 50.
6. Wayne E. Franits, *Paragons of Virtue: Women and Domesticity in Seventeenth-Century Dutch Art* (Cambridge, 1993), 20–21, fig. 7.
7. This resemblance has been noted in earlier literature on the painting; see the remarks in Otto Naumann, "Frans van Mieris as a Draughtsman," *Master Drawings* 16, no. 1 (1978): 25, in no. 2. See also Quentin Buvelot, Otto Naumann, and Eddy de Jongh, *Frans van Mieris 1635–1681* (Exh. cat. The Hague, Mauritshuis; Washington D.C., National Gallery of Art) (New Haven, 2005), 163.
8. The technique of Van Mieris's *Young Woman Feeding a Parrot* is discussed extensively by E. Melanie Gifford, "Fine Painting and Eloquent Imprecision: Gabriel Metsu's Painting Technique," in *Gabriel Metsu*, ed. Adriaan E. Waiboer (Exh. cat. Dublin, National Gallery of Ireland; Amsterdam, Rijksmuseum; Washington D.C., National Gallery of Art) (New Haven, 2010), 176–77.
9. For vanishing signatures in original Van Mieris paintings, see Otto Naumann Ltd., *Inaugural Exhibition of Old Master Paintings* (Exh. cat. New York, Otto Naumann, Ltd.) (Turin, 1995), 121 n. 4.
10. See Neil MacLaren, *The Dutch School 1600–1900*, National Gallery Catalogues, rev. ed., 2 vols. (London, 1991), 1:262–64; Otto Naumann, *Frans van Mieris (1635–1681) the Elder*, 2 vols. (Doornspijk, 1981), 2: 65–66, no. 54-II (with literature references); Quentin Buvelot, Otto Naumann, and Eddy de Jongh, *Frans van Mieris 1635–1681* (Exh. cat. The Hague, Mauritshuis; Washington D.C., National Gallery of Art) (New Haven, 2005), 163, with the paintings reproduced next to each other, full page, on 164–65.
11. Marjorie Wieseman, "A Woman in a Red Jacket Feeding a Parrot," in *Close Examination: Fakes,*

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Mistakes, and Discoveries (Exh. website, National Gallery, London, 2010).

12. Other alleged replicas have lost their autograph status since the publication of the catalogue accompanying the monographic show devoted to Van Mieris in 2005–6 in The Hague and Washington D.C. See Quentin Buvelot and Otto Naumann in *Frans van Mieris 1635–1681*, (Exh. cat. The Hague, Mauritshuis; Washington D.C., National Gallery of Art) (New Haven, 2005), 233, no. 20-II, 235, no. 71-II, both as after Frans van Mieris the Elder.

13. Otto Naumann, *Frans van Mieris (1635–1681) the Elder*, 2 vols. (Doornspijk, 1981), 2:66–69.

14. Otto Naumann, *Frans van Mieris (1635–1681) the Elder*, 2 vols. (Doornspijk, 1981), 1:64, 67–68. Contemporaries of Van Mieris painted comparable scenes. Pieter Cornelisz van Slingelandt (1640–91), for example, made a small painting of a young woman feeding a parrot (panel, 15.5 x 11.5 cm, signed; formerly in the Rothschild collection, later sold in Sotheby's, London, 9 July 1975, no. 67; see Cornelis Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten Höllandischen Maler des XVII. Jahrhunderts*, 10 vols. (Esslingen and Paris, 1907–28), 5: no. 111; Otto Naumann, *Frans van Mieris (1635–1681) the Elder*, 2 vols. [Doornspijk, 1981], 1: fig. 87, repr. in mirror image). Michiel van Musscher (1645–1705) made a larger painting with a woman feeding her parrot, formerly in the famous Moltke collection (panel, 41 x 36 cm; signed at the back; sale Sotheby's, New York, 16 May 1996, no. 35, repr.). Ary de Vois (1630/35–80) painted the same subject, however this time with a woman feeding a parrot in a landscape (Rijksmuseum, Amsterdam, inv. no. SK-A-458; see Eric Jan Sluijter, Marlies Enklaar, and Paul Niewenhuizen, eds. *Leidse fijnschilders: van Gerrit Dou tot Frans van Mieris de Jonge 1630–1760* [Exh. cat. Leiden, Stedelijk Museum De Lakenhal] [Zwolle, 1988], 253–55, no. 90).

15. Private collection, United States; see Wilhelm Martin, *Gerard Dou: Des Meisters Gemälde* (Stuttgart and Berlin, 1913), fig. 111; Adriaan E. Waiboer, *Gabriel Metsu, Life and Work: A Catalogue Raisonné* (New Haven, 2012), 375 n. 114.

16. Wayne E. Franits, *Paragons of Virtue: Women and Domesticity in Seventeenth-Century Dutch Art* (Cambridge, 1993), 24; Adriaan E. Waiboer, *Gabriel Metsu, Life and Work: A Catalogue Raisonné* (New Haven, 2012), 110; E. Melanie Gifford, "Fine Painting and Eloquent Imprecision: Gabriel Metsu's Painting Technique" in *Gabriel Metsu*, ed. Adriaan E. Waiboer (Exh. cat. Dublin, National Gallery of Ireland; Amsterdam, Rijksmuseum; Washington D.C., National Gallery of Art) (New Haven, 2010), 176–77 and figs. 138, 140.

17. With thanks to Dr. Marcus Dekiert, former curator of Dutch and German baroque painting at the Alte Pinakothek, Munich, who assisted most generously with the reconstruction of the data given in the provenance section.

18. See Quentin Buvelot, Otto Naumann, and Eddy de Jongh, *Frans van Mieris 1635–1681* (Exh. cat. The Hague, Mauritshuis; Washington D.C., National Gallery of Art) (New Haven, 2005), 12–13.

19. Exceptions confirm this rule; see Mona Hadler, "Manet's *Woman with a Parrot*," *Metropolitan Museum of Art Journal* 7 (1973): 118–19 and fig. 3.

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20. For the Samuel collection, see Peter C. Sutton, *Dutch and Flemish Seventeenth-Century Paintings: The Harold Samuel Collection* (Cambridge, 1992).
21. Peter C. Sutton, *Dutch and Flemish Seventeenth-Century Paintings: The Harold Samuel Collection* (Cambridge, 1992), 8.

Provenance

- The Collection of the Bavarian Electors, Schloss Schleißheim, Oberschleißheim, probably acquired by Elector Maximilian II Emanuel of Bavaria (1662–1726); by descent to Charles VII Albert (1697–1745); by descent to the Bavarian Electoral and Royal Collection (Bayerische Staatsgemäldesammlungen) in the following locations: Schloss Schleißheim, 1748–1775; Hofgartengalerie, Munich, by 1783; Alte Pinakothek, Munich, 1836–1923; Staatsgemäldesammlungen, Speyer, 1923–1936 [to D.A. Hoogendijk, Amsterdam].
- [D.A. Hoogendijk, Amsterdam, 19 August 1936.]
- Mr. and Mrs. David Birnbaum, New York, by 1942.[1]
- Mr. Charles E. Dunlap (1889–1966), Philadelphia, probably by 1945; by descent to Mrs. Charles Dunlap, New York (her sale, Sotheby's, New York, 3 December 1975, no. 304 [through Edward Speelman to Lord Harold Samuel for $155,000]).
- Lord Harold Samuel (1912–87), Wych Cross Place, Sussex; by descent to Lady Samuel of Wych Cross (sale, Sotheby's, London, 3 December 2008, no. 25 [to Johnny Van Haeften, Ltd.]).
- [Johnny Van Haeften, Ltd., London.]
- From whom acquired by the present owner in 2008.

Provenance Notes

1. Mr. and Mrs. Birnbaum later changed their name to Bingham.

Exhibition History

- New York, Duveen Galleries, "Paintings by the Great Dutch Masters of the Seventeenth Century: Loan Exhibition in Aid of the Queen Wilhelmina Fund and the American Women's Voluntary Services," 8 October–7 November 1942, no. 34 [lent by Mr. and Mrs. David Birnbaum].
- Montreal, Art Association of Montreal, "Loan Exhibition of Great Paintings: Five Centuries of Dutch Art," 9 March–9 April 1944, no. 85 [lent by Mr. and Mrs. David Birnbaum].
- New York, M. Knoedler & Co., "Dutch Masters of the Seventeenth Century," 5–24 February 1945, no.

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9 [lent by Mr. and Mrs. David Birnbaum].

- London, National Gallery, “Close Examination: Fakes, Mistakes, and Discoveries,” 30 June–12 September 2010 [lent by the present owner].
- New York, Metropolitan Museum of Art, on loan with the permanent collection, September 2009–June 2010 [lent by the present owner].
- Washington, National Gallery of Art, on loan with the permanent collection, December 2010 – December 2011 [lent by the present owner].
- Rome, Scuderie del Quirinale, “Vermeer: Il secolo d’oro dell’arte olandese,” 20 September 2012–13 January 2013, no. 32 [lent by the present owner].
- Boston, Museum of Fine Arts, on loan with the permanent collection, April 2013–April 2016 [lent by the present owner].
- Paris, Musée du Louvre, “Vermeer and the Masters of Genre Painting: Inspiration and Rivalry,” 20 February–22 May 2017; Dublin, National Gallery of Ireland, 17 June – 17 September 2017; Washington, National Gallery of Art, 22 October – 21 January 2018, no. 50 [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–22 July 2018, no. 35 [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, no. 35 [lent by the present owner].
- Abu Dhabi, Louvre Abu Dhabi, “Rembrandt, Vermeer and the Dutch Golden Age. Masterpieces from The Leiden Collection and the Musée du Louvre,” 14 February–18 May 2019, no. 63[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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Versions

Painted Versions

1. Frans van Mieris, *A Woman in a Red Jacket Feeding a Parrot*, ca. 1663, oil on copper, 22.5 x 17.3 cm,

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The National Gallery, London, inv. no. NG840.

2. After Frans van Mieris, oil on panel, 21.7 x 16.2 cm, previous sale, Choiseul-Praslin, Paris, 18 February 1793, no. 68.
3. Attributed to Frans van Mieris the Elder, *A Lady with Her Parrot*, ca. 1660–68, oil on panel, 22.6 x 17.4 cm, Royal Collection Trust, Buckingham Palace, inv. no. RCIN 404617.
4. After Frans van Mieris, oil on panel, 22.5 x 16.1 cm, previous sale, Johan van der Linden van Slingelandt, Dordrecht, 22 August 1785, no. 263, possibly identical with no. 5.
5. After Frans van Mieris, oil on panel, 20.6 x 15.4 cm, previous sale, Rotterdam, 6 June 1810, no. 12, possibly identical with no. 4.
6. Possibly by Frans van Mieris, oil on panel, 22.5 x 17.5 cm, previously Gemäldegalerie, Dresden (destroyed during World War II).
7. After Frans van Mieris, oil on panel, 21.5 x 17.8 cm, previously Sir Francis Cook and Sir Frederick Cook, Doughty House, Richmond.
8. After Frans van Mieris, oil on copper, 22.9 x 17.8 cm, previous sale, Christie's, London, 23 April 1954, no. 38.
9. After Frans van Mieris, oil on panel, 24.5 x 19.5 cm, previous sale, Albert Lehmann, Galerie Georges Petit, Paris, 12 June 1925, no. 264.
10. After Frans van Mieris, medium and dimensions unknown, previously Shuvalov collection, Leningrad, 1928.
11. After Frans van Mieris, oil on panel, 36.8 x 29.2 cm, previous sale, London, 15 July 1949, no. 16, as by Gerard ter Borch.
12. After Frans van Mieris, medium and dimensions unknown, previous sale, Dr. Frank, Christie's, London, 25 June 1843, no. 87.
13. After Frans van Mieris, medium and dimensions unknown, previous sale, Phillips, London, 28 February 1799, no. 41.
14. After Frans van Mieris, medium and dimensions unknown, previous sale, Catton, Greenwood, London, 10 March 1802, no. 76.
15. After Frans van Mieris, oil on panel, 17 x 15 cm, previous sale, Stockholm, 12 November 1968, no. 662.
16. After Frans van Mieris, medium and dimensions unknown, previous sale, Edwards, London, 25 May 1808, no. 54.
17. After Frans van Mieris, medium unknown, 21.59 x 17.15 cm, previously Casino, Koblenz, 1864.
18. After Frans van Mieris, oil on panel, 23.7 x 18.44 cm, previously Hohenzollern-Hechingen collection, Löwenberg, 1864.
19. After Frans van Mieris, oil on panel, 23 x 19.5 cm, City Museum, Arlès, inv. no. 43.
20. After Frans van Mieris, oil on copper, 57 x 48 cm, previous sale, Stori, Zurich, 26 November 1927, no. 162.

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21. After Frans van Mieris, oil on panel, 22.9 x 23cm, previous sale, Sotheby's, London, 17 June 1959, no. 99.
22. After Frans van Mieris, oil on panel, 26 x 21 cm, Musée des Beaux-Arts, Mulhouse, inv. no. 54.
23. After Frans van Mieris, oil on canvas, 30 x 25 cm, previous sale, Antwerp, 15 April 1884, no. 70.
24. After Frans van Mieris, oil on copper, dimensions unknown, previously E. Bolton, London, 1926.
25. After Frans van Mieris, medium unknown, 17.6 x 13.5 cm, previous sale, Prince de Conti, Remy, Paris, 8 April–6 June 1777, no. 410.
26. After Frans van Mieris, oil on panel, 27.5 x 21.5, Museum of Fine Arts, Boston, inv. no. 74.a6.
27. Possibly Johan Jakob Mettenletter 1750–1825), after Frans van Mieris, oil on panel, 22 x 18 cm, previous sale, MacDougall Arts, London, 7 July 2011, no. 70.
28. After Frans van Mieris, oil on panel, 27.7 x 22.3 cm, private collection.
29. After Frans van Mieris, *A Lady Feeding a Parrot*, oil on panel, 22.5 x 17.5 cm, previous sale, Sotheby's, London, 9 June 1982.

Drawings

1. Frans van Mieris, chalk on paper, dimensions unknown, previously Eduard von Liphart collection, Tartu, Estonia.
2. Abraham Delfos (1730–1820), after Frans van Mieris, medium and dimensions unknown, previously Laurens van Oukerke collection, Haarlem.
3. Jan Frederik Schierecke (1752–1801), after Frans van Mieris, watercolor on paper, dimensions unknown, previously H. de Kat collection, The Netherlands.

Prints

1. Ignaz Sebastian Klauber (1753–1817), after Frans van Mieris, *Portrait of Frans van Mieris's Wife (so-called)*, 1789, etching and engraving, 297 x 251 mm.
2. Johann Nepomuk Strixner (1782–1855), after Frans van Mieris, *Lady Feeding a Parrot*, ca. 1819, lithograph, 300 x 250 mm.
3. Albert Henry Payne (1812–1902), after Frans van Mieris, *Dame & Papagei*, ca. 1860, engraving, 260 x 200 mm.

Technical Summary

The support, a single plank of vertically grained, rectangular-shaped oak, has one bevel along the upper

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edge.[1] Shims toned black have been glued to all four sides, and the upper and lower shims have been reinforced with brads.[2] A red wax collection seal with no recognizable impression, ten red wax dots, and six paper labels are located along the panel reverse, but there are no import stamps, inscriptions or panel maker's marks.

A white-colored ground of medium thickness has been evenly applied. The paint has been applied smoothly in thin layers with low brushmarking of transparent glazing, with lighter more opaque tones and highlights ranging from creamy opaque lines to thin light scumbles.[3]

The painting is unsigned and undated; however, an engraving by Ignaz Sebastian Klauber from 1789 indicates the painting was formerly signed and dated "F.van Mieris fect Anno 1663".[4]

The painting was not examined with infrared. The X-radiograph reveals a compositional change in the lower left corner where a draped cloth-like form was previously located where the parrot's post now stands.

The painting was cleaned and restored in 2009 and remains in a good state of preservation despite areas of thinness through the brown background, parrot, and figure's ribbon and hair.[5]

Technical Summary Endnotes

1. The characterization of the wood is based on visual examination of the X-radiograph and panel reverse images by Ian Tyers. According to Tyers, the panel has good potential for dendrochronology but would require removal of two shims.
2. The upper shim has been split by one of the brads and may have been previously removed, perhaps for dendrochronology.
3. According to E. Melanie Gifford, research conservator, scientific research department, National Gallery of Art, Washington D.C., quoted in 2011 examination report by Sarah Fisher, head of painting conservation, National Gallery of Art.
4. Ignaz Sebastian Klauber, after Frans van Mieris, *Portrait of Frans van Mieris's Wife (so-called)*, 1789, etching and engraving, 29.7 x 25.1 cm (plate from *Tableaux, Statues, Bas-Reliefs et Camées, de la Galerie de Florence et du Palais Pitti*, vol. 2 (Paris: L.J. Masquelier, 1792). See Versions.
5. Entry based on 2011 examination report by Sarah Fisher, head of painting conservation, National Gallery of Art, Washington D.C.

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