

S P H I N X F I N E A R T



Frederik de Moucheron (Emden 1633 - Amsterdam 1686) and Adriaen van de Velde [1636 - 1672)

A Hawking Party at the Foot of an Ornamental Staircase, with a Mountainous Landscape beyond

signed and dated 'Moucheron f 1667' (lower right)

oil on canvas

86.3 x 72.7 cm (34 x 28⁵/₈ in)

Frederik de Moucheron's *A Hawking Party at the Foot of an Ornamental Staircase, with a Mountainous Landscape beyond* presents the preparations for a hunt, amidst a splendid, classical landscape. The figures, painted by Moucheron's frequent collaborator Adriaen van de Velde, are set in the shadow of an imposing ornamental staircase. Flanking the staircase are two pedestals, crowned by a monumental urn and a sculpture of Apollo playing the lyre. This sculpture appears elsewhere in de Moucheron's work, for example the Victoria and Albert Museum's *Rocky Landscape with a Statue, a Broken Column and Figures*.¹

The present work is typical of Moucheron's work, and particularly comparable to the Louvre's [Setting off for the Hunt](#), which also depicts a hunting party at the foot of an ornamental staircase. Additionally, Mr Bart Cornelis has compared the execution of van de Velde's figures to his [A Hawking Party](#), in the Royal Collection, painted just a year before.

Moucheron's paintings show the influence of the second generation of Dutch Italianate artists, particularly Jan Both and Jan Asselijn, the latter with whom he trained in Amsterdam before settling in

France for a few years. However, there is no concrete evidence that he himself made the customary trip to Italy.² The present work, with its tall trees and feathery leafage, shows the particular influence of Both.

After his sojourn in France, Moucheron spent the majority of his career in Amsterdam, where he enjoyed a highly successful career. In addition to van de Velde, he frequently collaborated with artists including Johannes Lingelbach, Nicolaes Berchem and Dirck Helmbreker. His son Isaac de Moucheron, who was apprenticed to him, also went on to specialise in Italianate views, and as Nina Wedde has said, 'Their respective artistic oeuvres certainly show the existence of a close relationship'.

We are grateful to Mr. Bart Cornelis for confirming that the figures in this picture were painted by van de Velde.

¹ Inv. no. 480-1882.

² Wedde, N., *Isaac de Moucheron (1667-1744): his Life and Works with a Catalogue Raisonné of his Drawings, Watercolours, Paintings, and Etchings*, vol. 1, (Peter Lang, 1996), p. 25.

Provenance:

with Thomas Agnew & Sons Ltd., London;
purchased in 1961 by Sir James Hunter-Blair, 7th Baronet (1889-1985), Blairquhan Castle, Scotland,
for £600;
by descent to Sir Edward Hunter-Blair, 8th Baronet (1920-2006).

Literature:

Francis Russell, 'Confidence and Taste: The Blairquhan Collection' in *Country Life*, 14 August 1986, p.502;
Nina Wedde, *Isaac de Moucheron (1667-1744): his Life and Works with a Catalogue Raisonné of his Drawings, Watercolours, Paintings, and Etchings*, vol. 1, (Peter Lang, 1996), p.30.

Artist description:

Frederik de Moucheron was born into a Dutch family of artists of French descent. Both Frederik de Moucheron and his son Isaac de Moucheron (1667-1744) specialized in Italianate landscape views with park-like settings. These were particularly used to decorate the walls in houses of the well-to-do in Amsterdam.

After training with Jan Asselijn in Amsterdam, he settled and worked in France for several years, where in 1656 he was recorded as staying in Paris and Lyon. He returned to Amsterdam after a brief period in Antwerp. In 1659 he married Marieke de Jouderville, daughter of the painter Isaac de Jouderville; they had 12 children. Frederik was strongly influenced by the work of the second generation of Dutch Italianates, particularly Asselijn and Jan Both. His landscapes also show similarities with the late work of Adam Pynacker. Dirck Helmbreker, Johannes Lingelbach, Adriaen van de Velde and Nicolaes Berchem all provided staffage for his paintings.

De Moucheron's work is appreciated primarily for its picturesque, decorative qualities, his paintings often rendered attractively atmospheric by use of silvery touches (e.g. *Italianate Landscape*, 1670s; Hannover, Niedersächsisches Landesmuseum). Towards the end of his life he painted landscapes for three saletkamer walls in a doll's house, which was made and furnished in Amsterdam for Adam Oortmans and Petronella de la Court between c. 1674 and 1690 (Utrecht, Central Museum). These show how such landscape wall panels would have looked in situ, although to find an actual room so decorated as early as this would have been rare. In 1678 and 1679 he completed, with Berchem, several works by Willem Schellinks, who had died in 1678.

Collections

De Moucheron is represented in the following collections: Rijksmuseum, Amsterdam; Kunsthistorisches Museum, Vienna; National Gallery, London; Museum der Bildenden Künste, Leipzig;

Niedersächsisches Landesmuseum, Hanover; State Museums of Florence, Italy; Paul Getty Museum, Los Angeles; Irkutsk Regional Art Museum, Russia, amongst others.