



*Auction in Paris – Hôtel Drouot  
9 rue Drouot – 75009 Paris – Salerooms 1 & 7*

**FRIDAY 26 JUNE 2009 AT 3PM**

*Highlight of the Important Sale of Old Master Paintings  
to be offered by PIASA, assisted by Cabinet Turquin*

**Jacob Jordaens (Antwerp 1593–1678)**

*As the Old Sing, So the Young Pipe*

Estimate: €1,200,000 / 1,500,000

Not offered at auction since 1838, and not seen in public since the 1905 Jordaens retrospective in Antwerp (and known only from a photograph in the album published at the time), the reappearance of this work – kept in the **prestigious collection of the Dukes of Arenberg until 1965** – constitutes a **major art market event.**



The painting is described as follows in the catalogue of the *Valuable Collection of Flemish, Dutch & French Paintings from the Estate of the Late M. Vrancken of Lokeren* (lot 31, p. 15):

*This magnificent painting comes from the Cellite Friary in Antwerp and embodies the old Flemish proverb Zoo d'oude zonge, zoo pype de jonge ('As the Old Sing, so the Young Pipe'). The head of the family is sitting in the middle of a richly laden table; he is singing at the top of his voice, and a young woman to his right is singing too; the children imitate them, and take part in this concert, or rather charivari, with all the joy and zest of youth. The scene, composed of a great number of lifesize figures, is remarkable for its movement, life and forceful colours. Connoisseurs will share our feeling that the painting's draughtsmanship is more correct than anything hitherto seen from this great colourist.*

In 1859 Théophile Thoré, writing under the pseudonym Willi Burger, chose to begin his *Guide Artistique de la Belgique Savamment Rédigé* – a survey of paintings in private and public Belgian collections – with the Galerie d'Arenberg "because of its importance and European reputation." It contains the following description:

*The Jordaens is of superb quality. Seven lifesize figures can be seen around a dinner-table, from the knees up. In the middle is an old man with a white beard; behind him is the Jester of Antwerp, whom we also find in his Satyr & The Peasant in the museum of Brussels (n° 597), his Concert in the Louvre (n° 256), and in a score of paintings by Jordaens. To the left is a young woman in profile (Jordaens' wife?) wearing a low-cut dress; there are some children playing the flute, others singing. The work has infectious gaiety. It is ample, generous, utterly Rabelaisian... We sought in vain for a signature on the Arenberg Jordaens. In truth, Jordaens signatures are very rare. The Jordaenesque style signs his works for him...*

With its sincerity of touch – generally fluid but sometimes thicker in the whites to catch the light (notably the old man's beard, mother's collar, and the reflections) – and the visible reworkings to the left of the bagpipe-player's blue jacket, the collar of the young wife, the ewer and the position of the dog's ears... everything about this painting exudes Jordaens at his peak. It is a masterpiece by an artist who displays perfect mastery of space and light. Brilliant colouring and expressive warmth lend this exceptional work tremendous vigour.

With its ambitious dimensions, purposeful execution and fluid touch, the Arenberg Jordaens recalls the two great masterpieces in the former collection of Lady Deterding that were acquired by the Louvre in 1982; both, like our work, date from the mid-1640s, when Jordaens was at the height of his powers (cf Jacques Foucart on New Acquisitions for the Paintings Department in the *Revue du Louvre*, Paris 1983).

**Eric Turquin**  
Expert

**Jacob JORDAENS**  
(Antwerp 1593–1678)

*As the Old Sing, so the Young Pipe*  
oil on canvas 5ft5in x 7ft9in (1.65 x 2.37m)

**Estimate:** €1,200,000 / 1,500,000

**Provenance:**

- Cellite Friary, Antwerp
- P.J.F. Vrancken Collection, Lokeren
- Vrancken Estate sale, Antwerp, 15 May 1838, p. 15, n° 31
- acquired for Fr 1,825 by M. Thijs of Brussels for Prosper, Duke of Arenberg
- Duke of Arenberg Collection until 1965
- R.V. de Ramée Collection, Ostend & Roquebrune-Cap Martin
- acquired from his daughter Simone de Ramée by the mother of the current owner

**Exhibitions:**

- *Jacob Jordaens*, Antwerp 1905

**Literature:**

- P. Genard: *Notice sur Jordaens, suivi du catalogue* (Ghent 1852), p. 34 (n°22)
- W. Burger (actually Théophile Thoré): *Galerie d'Arenberg à Bruxelles: Etude sur les peintres flamands et hollandais, catalogue complet de la collection*, Paris, Brussels & Leipzig 1859 (Part 1, pp 78-82 & n° 88, pp 168-9)
- *Album de l'exposition Jacques Jordaens, publié par le comité exécutif*, Antwerp 1905 (rep. n° 72a)
- P. Buschmann: *Jacques Jordaens et son œuvre: Etude publiée à l'occasion de l'exposition Jordaens à Anvers*, Brussels 1905 (desc. p.109)
- Gabriel Mourey: *L'œuvre de Jordaens à l'exposition d'Anvers* in *Les Arts*, n°56 (August 1906), rep. p.28
- Max Rooses: *Jordaens, sa vie et ses œuvres* (Paris 1908), p.82, rep. p.85 (mistakenly situated in Würzburg)
- Leo van Puyvelde: *Jordaens* (Paris/Brussels 1953), desc. p.141 as studio copy with Jordaens' involvement
- [Exhib. Antwerp/Rotterdam 1966-67] Catalogue by Roger d'Hulst (note 60, where Hulst corrects errors by Max Rooses & Leo van Puyvelde)
- [Exhib. London, Paris, Berne & Brussels 1972] *Dessins flamands du dix-septième siècle, collection Frits Lugt, Institut néerlandais, Paris* (note 40, p.58)
- Roger-A. d'Hulst: *Jordaens' Drawings* (London & New York 1974 (note A129, T.I, p.221)
- [Exhib. Paris 1977-78] *Le Siècle de Rubens* (note 72, p.111 as variant by Jordaens)
- [Exhib. Antwerp 1993] *Jacob Jordaens (1593-1678): tableaux et tapisseries*, catalogue by R.-A. d'Hulst, Nora de Poorter & Marc Vanderven (note 10, p.180)

After spending the Revolutionary period in Paris, the art-loving **Prince Auguste of Arenberg** (1753-1833) returned to Brussels in around 1815, moving to the Hôtel d'Arenberg with plans for opening a Picture Gallery there. Over the next 15 years he assembled around a hundred works by the leading names of the Northern School, to go with the paintings his family already owned. His nephew Duke Prosper, head of the elder branch of the family, inherited the collection in 1833 and continued to add to it.

**It was Duke Prosper who bought our painting at the sale of the renowned Vrancken Collection in 1838 (for 1,825 francs),** ensuring that the joyous gathering would remain alongside the great names of 17<sup>th</sup> century Flemish painting.

In 1859 Théophile Thoré (author of the first catalogue of Vermeer's work) wrote that the Galerie Arenberg was "readily open to visitors, and must have made an impression on any number of foreigners, especially the English – who know what to see on the continent better than we do. [The collection] is displayed in a narrow, rectangular hall, poorly lit by side windows... But, with the help of M. Charles de Brou, who is just as passionate about art as I am and far more knowledgeable about history, we had the pleasure of examining all the paintings closely, one by one, on an easel, in bright light. So we were able to draw up a full, detailed catalogue of 127 paintings, including 75 of the Dutch School and 30 of the Flemish School..."

Jordaens played an increasingly important rôle in Antwerp after being chosen by Rubens to help him carry out major commissions (the Medici Gallery in Paris in the 1620s, the decoration of Antwerp for the arrival of Cardinal-Infante Ferdinand of Austria on 17 April 1635, Philip IV's *Torre de la Parada* in 1638...). Like Rubens, Jordaens built himself a swanky house in Hoogstraat, near the studio used by Rubens' pupils since 1621. After Rubens' death in 1640, Jordaens was recognized as his natural successor, and commissions flooded in from all over Europe – notably for the Queen's House, Greenwich; for Amalia, wife of Stadhouder Frederick Henry in The Hague; and for Queen Christina of Sweden, who in 1648 commissioned 36 pictures from the man she considered the *greatest painter of any period*.

Some believe the present work to portray Jordaens' family (cf K. Nelson, *Jacob Jordaens – Family Portraits* in *Leids Kunsthistorisch Jaarboek*, 1989, p.112) with Jordaens as the bagpipe-player (present in a number of his paintings); his wife Catharina van Noort as the young seated woman; and their three children Elizabeth, Jacob and Anna Catherina (born in 1617, 1625 and 1629). The old man is Adam van Noort, Jordaens' first teacher and father-in-law who lived under the same roof as Jordaens for many years, and is thought to have persuaded him to join the Reformed Church.

*Other Old Master highlights from the Piasa sale on June 26*

**Alexander Coosemans**

(Antwerp 1627–89)

***Fruit, Vegetables & Silverware  
on a Stone Ledge***

oil on canvas 3ft x 3ft 10in

(92 x 116cm)

Signed on ledge *Alex. Coosemans f.*

**Estimate: €100,000 / 120,000**



**Provenance:**

- Fischer (Lucerne), 23/24 April 1998 (lot 2017), rep. (signed on ledge *Alex. Coosemans f.*)
- Fischer (Lucerne), 20 November 1997 (lot 1016), rep. (traces of signature bottom left)
- Fischer (Lucerne), 26 November 1996 (lot 2028), rep. (with signature *J.D de Heem* bottom left)
- Dorotheum (Vienna), 6 March 1996 (lot 119), rep. (with signature *J.D de Heem* bottom left)
- Schäfer Collection (Prague), 1933, as a late work by Jan Davidz. de Heem, c.1665 (certificate from Gustav Glück dated 21 October 1933)
- Christie's (London), 10 June 1932 (lot 47), signed on ledge

In 1641 Alexandre Coosemans entered the studio of the greatest still life painter in Antwerp, Jan Davidz de Heem. The pupil inherited his master's taste for artful compositions mixing natural produce and silverware, and their paintings are sometimes confused with one another. Coosemans went to Italy in 1649, discovering the opulence of Roman still lifes and thereafter featuring Mediterranean fruit in his work (like the figs and pomegranate here), usually arranged on a stone ledge, with contrasting lighting to give his paintings depth.

The Coosemans attribution was confirmed in 1996 by Fred Meijer, who dates our painting to the 1660s. It can be compared to the picture sold at Sotheby's London on 29 October 1998 (lot 53, rep., oil on canvas 58.5 x 84.5cm, signed *Alex Coosemans. f.*).



**Charles Poerson**

(Vic-sur-Seille 1609–Paris 1667)

***St Sebastian***

three-part oak panel 4ft6in x 3ft 2in  
(137 x 96cm)

signed *Poerson / I Fecit* bottom right

**Estimate: €150,000 / 180,000**

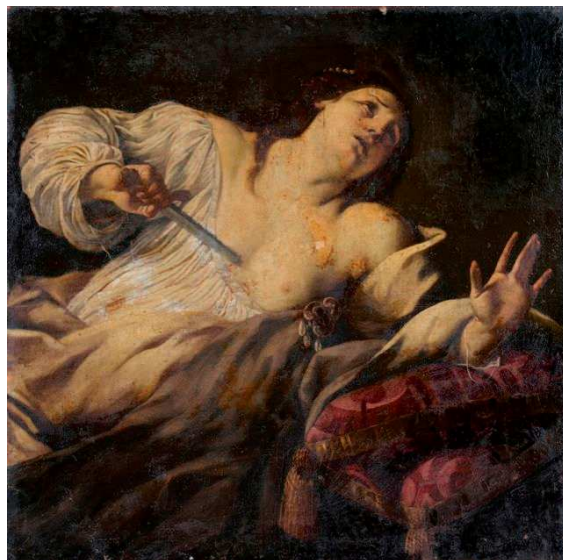
attributed to **Artemisia Gentileschi**  
(1597–1651)

***Death of Lucretia***

oil on canvas 3ft 0½in x 3ft 1½ in  
(93 x 94.5cm)

unframed

**Estimate: €100,000 / 120,000**



**Francesco GUARDI**

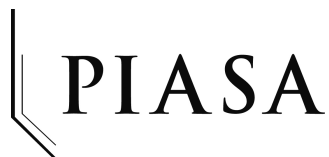
(Venice 1712–93)

***View of Isola di San Michele near Murano***

oil on canvas 11½ x 17in  
(29.5 x 43cm)

**Estimate: €80,000 / 120,000**

to be sold in collaboration with SVV  
**Chassaing-Marambat (Toulouse)**



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**IMPORTANT OLD MASTER PAINTINGS**

*including*

*As the Old Sing, So the Young Pipe*  
**by Jacob Jordaens (Antwerp 1596–1678)**

**VIEWING**

Hôtel Drouot  
Thursday 25 June, 11am – 6pm & Friday 26 June 2009, 11am – 1pm

**EXPERTS**

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