



**Attributed to ISAACK LUTTICHUYS**

(London 1616 - Amsterdam 1673)

*"Portrait of a gentleman"*

80 x 69 cm. (31,49 x 27,16 in.)

Oil on canvas

1650-60 ca.

Dear friends, in this month of March the gallery presents this interesting portrait attributed to the Dutch painter Isaack Luttichuys.

Isaack Luttichuys was born in London in 1616. Brother of the also artist Simon Luttichuys, who was an outstanding still life painter. Thanks to the documentation of the time, we know that in 1638 he moved to Holland, remaining in the city of Amsterdam throughout his life in which he died. In 1643 he married Elisabeth Adolfs Winck, who died two years later as a result of her second childbirth. In 1646 he married Sara Grebert with whom he had five children.

He specialized in portraits which had a great appreciation and demand in his time. His compositions are harmonic, idealized, with simple and elegant settings with a certain influence of Anton van Dyck. He liked to portray his clients in outdoor locations, terraces with plants, beautiful courtyards with trees in the background, classical columns, mysterious ruins, etc. The tonalities are warm, luminous and soft colors. In his portraits it was quite common the appearance of symbols, a rose or a fan in the hand, a ring with a stone of a certain color, refined gloves, etc. that could have different meanings: purity, fidelity, commitment, modesty, according to the values of his time. Not all his paintings were signed, sometimes

he signed with initials and his signature has sometimes been confused with that of his brother Simon Luttichuys.



In the seventeenth century, portraiture became one of the most important genres, due to the rise of the new emerging class, the bourgeoisie, who commissioned numerous works of this type. The characters that appear in these works belong to the high society of the Dutch Golden Age. These portraits were able to capture the personality and vitality of the portrayed, characterized by a compositional austerity.

This type of works were in great demand especially by the bourgeois class, and for this reason we find portraits of different pictorial quality. The price of these portraits not only varied

depending on the technical quality of the artist who painted them, but also on the format. Thus, the paintings in which only the bust was represented were cheaper than those in which half of the figure was represented with the hands, and these in turn were more affordable than the full figure and group portraits, representations that were in great demand mainly by civic associations such as the militias or the Guilds.

On a neutral background, the gentleman appears posing three-quarter length, looking directly at the viewer, with a dignified pose very typical of the portraits of the Dutch gentry. With a robust complexion and affable face, the author manages to perfectly capture the personality of the interesting character, one of the most important aspects of the portrait genre.



The face is striking for being made with great skill and delicacy. In it we can appreciate the knight's firm and deep gaze, framed by fine eyebrows. It is surprising how the master manages to perfectly define the nose of the character, simply with the help of several touches of light strategically placed along the nasal septum. We can even distinguish the rosy

cheekbones, a light pinkish tone that blends and integrates perfectly with the rest of the magnificent flesh. At the same time, if we look at the hair and mustache, as well as the goatee, we can again appreciate the artist's skill. The hair seems to be done one by one with a precise brushstroke that denotes the great quality of the portrait.

The painter develops a whole game of lights and shadows, helped by the illumination coming from the left side of the composition. In this sense we can find several illuminated lights throughout the painting such as the face, his hand and of course the white collar of the suit (called ruff) which also stands out for its simplicity and elegance contrasting with the sobriety of the rest of the clothes made in black tones.



It is also very interesting the detail of showing his right hand, which is brought to his chest in a solemn gesture and

holds a pair of fine gloves. Through the way in which the hand is made, it is possible to distinguish a great artist. The master has used lights and shadows to give it volume, and with light touches of color he has been shaping the knuckles, managing to place the hand in a very natural position. The sobriety of his clothing, in black tones where only the collar decorated with two small tassels made of an exquisite fabric stands out.

Finally, we would like to highlight the great technical and artistic quality of our portrait, which despite being represented on a monochromatic background, the author manages to give it perspective and depth using only the posture of the character and the play of light and shadow.

## **BIBLIOGRAPHY**

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- J. Noorman, “Los competidores de Rembrandt”, 1650-1670, en *Rembrandt y el retrato en Ámsterdam, 1590-1670*, Madrid, Fundación Colección Thyssen-Bornemisza, 2020, p. 239-243.
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- WR Valentiner, Isaac Luttichuys. Un retratista holandés poco conocido, Art Quarterly 1, 1938, p. 151-179.
- R. Schillemans, Review of Ebert 2009, De Zeventiende Eeuw 20, 2010, p. 113-115

## PROVENANCE

- Antique Market, 1992, London, England.
- Lisanti Collection, Asti, Piedmont, Italy, from 1992 to 2020.

## MUSEUMS

There are works by Isaack Luttichuys in the collections of museums in several cities, among others: Rotterdam Museum - Rotterdam (Netherlands), National Museum - Warsaw (Poland), Rijksmuseum, Amsterdam (Netherlands), Museum of Fine Arts, Houston (USA), National Museum, Stockholm (Sweden), Kunsthalle - Hamburg (Germany), Sarasota Art Museum - Florida (USA), etc.