

Frans Hals

Antwerp 1582/83 – 1666 Haarlem

Portrait of a Man, Half-Length in Black, Wearing a Broad-Brimmed Black Hat and a White Ruff, Holding his Gloves in his Left Hand, within a Feigned Oval

Signed and dated: AETAT SVAE 50 / AN° 1635 / FH

Oil on canvas

87.5 x 68.5 cm.

Provenance:

Sale Amsterdam, Philippus van der Schley et al., 21 June 1797, lot 90 (with pendant, lot 91, together to Amman for fl. 20)¹

Leipzig, collection Johann Caspar Lampe (1766-1817) (with pendant)

His sale, Leipzig, 17 May 1819, lot 35 (with pendant, lot 36)²

Kassel, Akademie (with pendant)³

Vienna, collection Josef, Ritter Lippmann von Lissingen (1827-1900), by 1872 (with pendant)

His sale, Paris, Drouot (Pillet/Féral), 16 March 1876, lot 21, for fr. 12,100 (with pendant, lot 22)

Antwerp, collection Édouard Kums (1811-1891), 1883 (with pendant)⁴

Paris, Charles Sedelmeyer, before/in 1898

Paris, collection Maurice Kann (1839-1906), before/in 1898

Paris / New York, F. Kleinberger Galleries, 1911

New York, art trade Scott & Fowles, by 1914⁵

Sale New York, American Art Association (Fowles Estate), 17 January 1922, lot 16

New York, collection Lionel F. Straus

Sale New York, Parke-Bernet Galleries (Straus Estate), 11 March 1953, lot 9, where acquired by

New York, Nicholas M. Acquavella Galleries⁶, from whom acquired by

New York (?), collection Mr and Mrs John J. Hyland⁷

Thence by descent to the previous owners

Literature:

F. Lippmann et al., *Katalog der Gemälde alter Meister aus dem Wiener Privatbesitze*, exh. cat. Vienna, K.K. Österreichischen Museum 1873, p. 41, cat. no. 158

W. Unger, C. Vosmaer, *Etsen naar Frans Hals door Prof. William Unger : met eene verhandeling over den schilder door Mr. C. Vosmaer*, Leiden 1872/73, no. 14, ill., as Frans Hals⁸

W. Unger, *Frans Hals. Dix eaux-fortes par Prof. William Unger*, 2 vols., Leiden c. 1875, no. 14, ill., as Frans Hals⁹

W. von Bode, *Studien zur Geschichte der holländischen Malerei*, Braunschweig 1883, p. 83, cat. no. 38, as Frans Hals

Illustrated Catalogue of 300 Paintings by Old Masters... being some of the principal



- pictures which have at various times formed part of the Sedelmeyer Gallery, Paris 1898, pp. 62-63, cat. no. 49, ill., as Frans Hals
- G. Hulin, in: *Inventaire archéologique de Gand : catalogue descriptif et illustré des monuments, oeuvres d'art et documents antérieurs à 1830* 18 (1900), p. 174, as Frans Hals
- E.W. Moes, *Frans Hals : sa vie et son oeuvre*, Brussels 1909, p. 105, cat. no. 95, as Frans Hals
- C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke des hervorragendsten holländischen Maler des XVII. Jahrhunderts*, 10 vols., Esslingen 1907-1928, 3 (1910), p. 86, cat. no. 304, as Frans Hals (English ed., London 1910, p. 87, cat. no. 304, with erroneous provenance; corrected vol. 4, London 1912, pp. vii-viii ('Translator's note'), cat. no. 304)
- A. Dayot, *Exposition des grands et petits maîtres Hollandais du XVIIe siècle*, exh. cat. Paris, Salle du Jeu de Paume 1911, p. 12, cat. no. 6, as Frans Hals
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- W.R. Valentiner, *Frans Hals: des Meisters Gemälde in 318 Abbildungen (Klassiker der Kunst 28)*, Stuttgart/Berlin 1921, pp. 137, 315, ill., as Frans Hals (2nd, ed. 1923, pp. 150, 316, ill.)
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- W.R. Valentiner, *Frans Hals Paintings in America*, Westport 1936, cat. no. 55, ill., as Frans Hals
- P. Eeckhout, G. Chabot, *Meesterwerken uit het Museum voor Schone Kunsten te Gent*, Brussels 1949, p. 16, under cat. no. 22, as Frans Hals
- E. Trautscholdt, 'Zur Geschichte des Leipziger Sammelwesens', in: *Festschrift Hans Vollmer*, Leipzig 1957, pp. 217-252, pp. 229, 238, fig. 17, as Frans Hals
- M. Berthe (ed.), *Roem der Belgische gemeenten*, exh. cat. Brussels, Paleis voor Schone Kunsten 1960, p. 116, under cat. no. 262, as Frans Hals
- S. Slive, in: H.P. Baard, S. Slive, *Frans Hals : exhibition on the occasion of the centenary of the Municipal Museum, Frans Hals Museum at Haarlem, 1862-1962*, exh. cat. Haarlem, Frans Hals Museum 1962, pp. 59-60, under cat. no. 46, doubtful attribution to Frans Hals
- J. Duverger, R.L. Delevoy, *Acht eeuwen schilderkunst : schatten uit de Belgische Musea*, Brussels 1969, p. 338, under cat. no. 736, as Frans Hals
- C. Grimm, *Frans Hals : Entwicklung – Werkanalyse – Gesamtkatalog*, Berlin 1972, pp. 94, 202, cat. no. A 22, as after Frans Hals
- S. Slive, *Frans Hals*, 3 vols., London 1970-1974, 3 (1974), p. 147, cat. no. D. 53, fig. 174, p. 72, under cat. no. 136, as follower of Frans Hals
- E.C. Montagni, *L'opera completa di Frans Hals*, Turin 1974, pp. 98-99, cat. no. 104, fig. 104a, as Frans Hals (citing Slive's opinion)

- C. Grimm, *Frans Hals : das Gesamtwerk*, Stuttgart/Zürich/Belser 1989, pp. 54-55, fig. 92, p. 292, cat. no. K 15, as after Hals
 C. Grimm, *Frans Hals* (catalogue raisonné in preparation), no. A1-72, as Frans Hals

Exhibited:

- Vienna, Kaiserlich-Königliches Österreichisches Museum für Kunst und Industrie, 1873, no. 158
 Paris, Jeu de Paume, 1911, no. 61

Frans Hals

Frans Franchoisz Hals was arguably the greatest portraitist of the Dutch seventeenth century.¹⁰ Born in Antwerp c. 1582/83 as the son of the cloth-dresser Franchois Fransz Hals (c. 1542- in or before 1610) and his second wife Ariaentje van Geertenryck (c. 1552-1616), he and his family emigrated to Haarlem in the North before July 1586, when he was still a toddler. Hals – together with his younger brother Dirck Hals (1591-1656), who likewise became a painter of renown – thus grew up in Haarlem, a city that 400 years later is still synonymous with his name. It is not entirely clear where Hals received his education. Karel van Mander's (1548-1606) anonymous biographer states that Hals was his pupil, but Van Mander himself curiously fails to mention Hals in his *Schilder-Boeck*. We first hear of Hals in 1610, when he became a member of the Haarlem Guild of St Luke. Around the same time Hals married his first wife, Anneke Harmensdr, with whom he would have three children. The marriage was short-lived. In 1615 Anneke was buried. Two of their three children died in 1613 and 1616, only their son Harmen Hals reached maturity and became a painter like his father. In 1616 Hals travelled to his birthplace Antwerp for some months, where he no doubt witnessed the artistic boom around Peter Paul Rubens (1577-1640) *cum suis*. In 1617, back in Haarlem, Hals married Lysbeth Reyniersdr (1593-1675), with whom he would have eleven children, four of them becoming painters: Frans the Younger, Reynier, Claes and Jan. Their daughter Sara spent time in the workhouse for fornication, their son Pieter was mentally challenged and was likewise confined to the workhouse.

Throughout his life, Hals and his family lived in rental houses in the center of Haarlem. Hals evidently had perpetual money problems, as is evidenced from documents concerning debts. Still, as a painter he was broadly recognized. In 1628 Samuel Ampzing in his *Beschryvinghe ende Lof der stad Haerlem* wrote a lauding poem on the Hals brothers: 'Come, Halses, come forth! / Take here a seat, which is yours by right. / How dashingly Frans paints the people from life! / How neat the little figures Dirck gives us! / Brothers in art, brothers in blood. / Nurtured by the same love of art and mother.' In addition to his own sons, Hals had various pupils, many of them renowned themselves: Judith Leyster (1609-1660), Adriaen van Ostade (1610-1685), Adriaen Brouwer (1603/05-1638) and Philips Wouwerman (1619-1668) all studied with him.

Frans Hals is mostly famous for his phenomenally vibrant brushwork – his 'signature style' as the art historian Chris Atkins labelled it¹¹ – or 'het kennelijcke van den meester' as Arnold Houbraken (1660-1719) remarked, a style uniquely his, which set him apart from his contemporaries. It made him the absolute idol of the impressionist painters of the nineteenth century, such as Édouard Manet (1832-1883), James McNeill Whistler (1834-1903), Claude Monet (1840-1926), Mary Cassatt (1840-1926), Vincent van Gogh (1853-1890) and John Singer Sargent (1856-1925) who all made the pilgrimage to Haarlem to see Hals' works in their natural habitat. Hals mainly painted portraits and group portraits, but during the 1620s and 1630s also ventured into genre busts of children, stage characters and colorful

Haarlem common folks. The last years of his life he received a life pension from the city of Haarlem of 200 guilders per year, three cartloads of peat, and his rent was paid for him. He died in August 1666, and was buried on 1 September of that year in Haarlem's St Bavo Church.

The Lilian portrait – Amsterdam, Vienna, Antwerp, Paris, New York, London

In 1872 the German engraver and etcher William Unger (1837-1932) published his *Etsen naar Frans Hals*, an ambitious series of twenty etchings after masterpieces by Frans Hals, neatly presented in a folio format book, and accompanied by an essay on the Haarlem master by Dutch poet and art critic Carel Vosmaer (1826-1888). The publication was made available both in Dutch and in French, thus intently appealing to an international public. Among the famous militia pieces and group portraits from Haarlem, the *Merry Drinker*, the *Portrait of Isaac Massa and Beatrix van der Laen* (then thought to depict Hals and his wife Liesbeth Reyniers) and the

Meagre Company in the Rijksmuseum, and *Malle Babbe* in Berlin, one finds, as number fourteen, the present *Portrait of a 50 year Old Man*, signed and dated 1635, from the collection of the Chevalier Lippmann von Lissingen (1827-1900) in Vienna (fig. 1).

It says much about the longtime status of the present portrait that it featured in Ungers exclusive overview. From the same Viennese collection also came Ungers sequential number 15, the *Portrait of a 53 Year Old Woman*, signed and dated 1640 (fig. 2). Were these two portraits, five years apart, but of the same size and both depicting the sitters in similar illusionistic stone oval cartouches, and both lit from the left, pendants? Apparently so, as they are first mentioned together as early as 1797, when both appeared as lots 90 and 91 in an anonymous Amsterdam sale (see Provenance). After passing through Leipzig, Kassel and Vienna, the works were acquired by the industrial and art collector Edouard Kums in Antwerp. In 1898, several years after his death the female portrait was sold at the

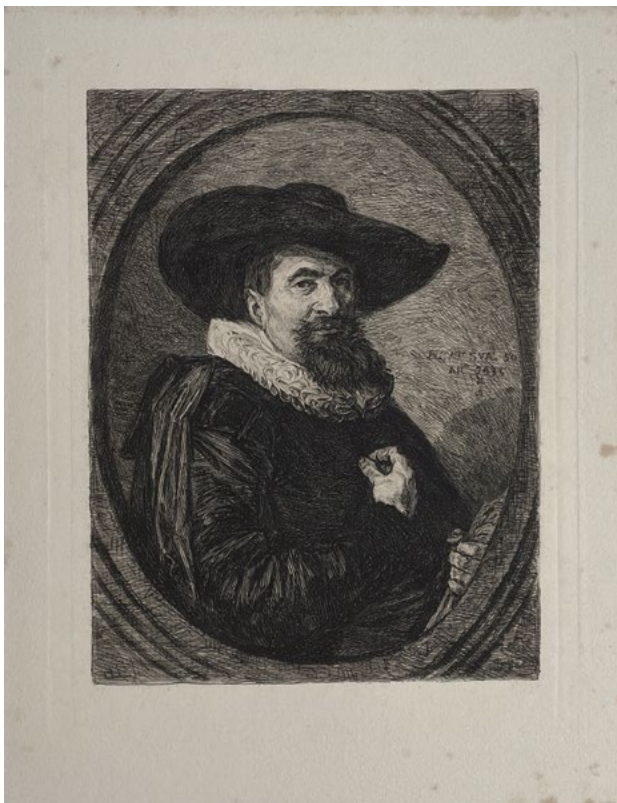


Fig. 1 William Unger after Frans Hals, *Portrait of a 50 Year Old Man*, etching, 18 x 13.5 cm., 1872/73



Fig. 2 William Unger after Frans Hals, *Portrait of a 53 Year Old Woman*, etching, 18 x 13.5 cm., 1872/73



Fig. 3 Frans Hals, *Portrait of a 53 Year Old Woman*, signed and dated 1640, oil on canvas, 85.2 x 68.1 cm., Ghent, Museum voor Schone Kunsten



Fig. 4 Frans Hals, *Portrait of an Elderly Gentleman*, c. 1627/30, oil on canvas, 115.6 x 91.4 cm., New York, The Frick Collection (formerly collection Maurice Kann)

Kums auction in Antwerp, where it was bought by the museum in Ghent, where it still resides today (fig. 3). The male portrait was sold separately via art dealer Charles Sedelmeyer and landed in Paris with the important collector Maurice Kann (1839-1906), who already owned Hals's *Portrait of a Man* of c. 1628 now in the Frick Collection (fig. 4). After Kann died, art dealer François Kleinberger acquired the portrait and in 1911 lent it to the exhibition of Dutch seventeenth century masters in the Jeu de Paume at the Place de la Concorde, Paris. This would prove to be the painting's last official public display, and its last European appearance altogether, as it was subsequently brought to New York during what art historian Dennis Weller has called 'the greatest period of Frans Hals collecting in America', when 'Hals [had] become one of the most sought-after painters by American collectors'.¹² From then on, the portrait remained in private collections in the United States for over a century, until 2022. In October 2023, the Salomon Lilian gallery showed the portrait to the public for the first time in over

a century, at Frieze Masters in London, coinciding with the long-awaited Frans Hals exhibition in the National Gallery (opening in February 2024 in Amsterdam).

The sitter of our portrait – portrayed in a feigned oval cartouche against a warm brown background – is an imposing man with a ruddy complexion, a sturdy nose, dark and grey hair, expressive dark eyebrows, and a full goatee with five o'clock shadow: not the fashionable facial hair growth of snotty young men but rather exuding a more serious stature. Fifty years old, he looks at the beholder from under his large hat (initially somewhat higher, as a visible pentimento reveals) with a self-assured calm, sympathetic but uncompromising. While this is surely a well-caught character trait, the impression is no doubt reinforced by Hals's strong modelling, the amazingly rich and vivid brushwork – his trademark – which overflows with confidence, and the appealing contrasts in light and shadow. The man's clothing is dignified but subdued. Underneath a modest white ruff, he

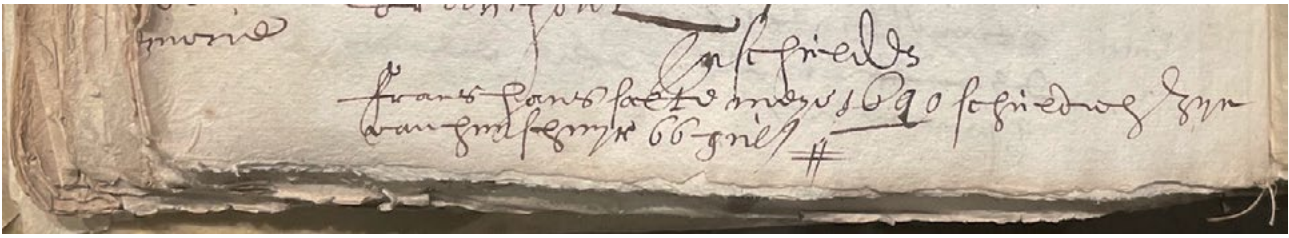


Fig. 5 Frans Hals' rental debt of 66 guilders per May 1640, estate inventory of Commertge Jacobs, 3 February 1640, Haarlem, Noord-Hollands Archief

wears a black jacket and cloak, stylishly rendered with a cool tonality ranging from silvery grey to deep blacks. While subtly feeling the lining of his jacket between his thumb and index finger – its shortening spectacularly captured – he firmly holds a leather glove with his right hand.

The sitter

Who is this intriguing gentleman, in his feigned oval cartouche? Was he a well-off Haarlem burgher, like so many of Frans Hals's sitters? As he was 50 in 1635, it follows that he was born c. 1584/85. He was thus a peer of Hals. It has been suggested that he might have been a Mennonite. His relatively sober clothing style – he wears no visible cuffs, his ruff is small, and his clothes are all black – and his plain beard could point at that.¹³ Moreover, the clothing choice of his supposed counterpart, the woman in Ghent, adheres to this hypothesis as well. Even more than the man, she dresses plain, weary of frivolities. Then again, there were no fixed rules for clothing, and the sitters might just as well be members of the Reformed Church. The curious fact that the woman was painted five years later poses more questions. Aged 53 in 1640, she was born c. 1586/87. If one considers the works to be pendants, was she our sitter's wife? And if so, why weren't they both portrayed in 1635? Might she have been his second (or third?) wife, and was 1640 the year of their wedding, for which occasion Hals portrayed her? Or was she not our sitter's wife at all, but rather another family member, possibly a sister? While these data seemingly provide a viable set of search criteria, they also are to a large extent open to interpretation and have so far not led to an identification.

Searching for clues in Hals's biography, one notices that in January 1640 – Hals is then living in Haarlem's Lange Begijnestraat – he is summoned to pay a rental debt of 33 guilders to his landlady, the Reformed Commertge Jacobs.¹⁴ She was the widow of Willem Jansz Tas (d. 1638), in life a captain on a Dutch convoy fleet.¹⁵ Commertje is about to remarry a certain Lowijs van (der) Vliet.¹⁶ In her February 1640 estate inventory, we read that 'Frans Hals in May will owe [Commertge] a rental fee of 66 guilders' (fig. 5). Could this specific set of circumstances – Hals' rental debt of precisely the price of a portrait by his



Fig. 6 Frans Hals, *Portrait of a Man*, c. 1614/15, oil on canvas, 73.7 x 55.2 cm, New York, Brooklyn Museum of Art

hand¹⁷, the widow to whom this debt is owed about to remarry, and the year 1640 – relate to Lilian and Ghent portraits? Possibly. Hals was perpetually in debt, and he is documented as having sometimes paid off these debts with paintings, by others and by himself.¹⁸ He could thus hypothetically have paid his landlady with painting her portrait (the Ghent portrait), as a pendant to the already existing Lilian portrait of five years earlier, which in that case would most logically depict either her new husband Lowijs van Vliet, or – possibly – her deceased husband Willem Jansz Tas. While documents indicate that both Tas and Commertge Jacobs could well be born in the right timeframe, research in the Haarlem archives has so far yielded no confirmation on either year of birth.¹⁹

The illusionistic oval stone cartouches in which the Lilian and Ghent sitters are depicted could provide another potential lead. Hals had used oval framing for his sitters since the 1610s (fig. 6), and in the next decade, too, he reverted to the device (fig. 7).



Fig. 7 Frans Hals, *Portrait of a Bearded Man with a Ruff*, 1625, oil on canvas, 76.2 x 63.5 cm., New York, The Metropolitan Museum of Art

Our portrait heralds a last revisiting of the painted oval in Hals's oeuvre halfway the 1630s. Alongside two pendant portraits in Stockholm of c. 1638, the two pendant portraits of the Haarlem silk dyer Pieter Dircksz Tjarck (d. by 1645), now in Los Angeles, and his wife Maria (or Maritgen) Claesdr Larp, in the National Gallery, London, especially, ask for attention (figs. 8, 9).²⁰ Not only are both painted on canvas and show a cartouche rather similar to the Lilian and Ghent portraits, they are of virtually identical size, and are generally dated c. 1635/38. Could they, therefore, form parts of a family group? If this were the case, our portraits could hypothetically depict either Pieter Tjarck's parents – Dirck Tjarck and Geertruida Worp – or those of Maria Larp, Claes Larp and his wife Van Wanenburg. However, apart from a complete lack of documents concerning these parents (their names are merely known from inscriptions on the reverse of the Los Angeles and London canvases) the family were Catholics, which is intently reflected in, before all, Tjarck's dandyish flamboyance.²¹ With that, we seem worlds apart from the environment communicated in the Lilian and Ghent portraits.

Hals was famous for his magnificent militia pieces. Many of the officers depicted in these group portraits also commissioned Hals to paint individual portraits of themselves. If our sitter was indeed a Mennonite – who refrained from armed institutions – then participating in the militia was out of the question. If he wasn't, he could be among the depicted officers. Unfortunately, it hasn't been possible to identify him in either of Hals' militia pieces. However, a 1619 dated civic guard piece by Hals's Haarlem colleague Frans Pietersz de Grebber (c. 1573-1649) in the Frans Hals Museum includes an officer who resembles, to considerable degree, our sitter (fig. 10). Could this younger man be identical to our sitter, as depicted sixteen years earlier? Even if he'd be the same person, the name of this officer has not come down to us.

In fact, we might even wonder if our sitter is from Haarlem at all. During the period 1633-1635 Hals is documented to have spent periods in Amsterdam, where he worked on the so-called *Meagre Company*



Fig. 8 Frans Hals, *Portrait of Pieter Dircksz Tjarck*, c. 1635/38, oil on canvas, 82.3 x 69.9 cm., Los Angeles, Los Angeles County Museum of Art



Fig. 9 Frans Hals, *Portrait of Maria Larp*, c. 1635/38, oil on canvas, 83.4 x 68.1 cm., London, National Gallery

militia piece, now in the Rijksmuseum.²² As Bas Dudok van Heel has demonstrated, Hals was commissioned to paint the civic guard officers through the mediation of the Amsterdam art dealer Hendrick Uylenburgh (c. 1584/89-1661), who had recently employed Rembrandt (1606-1669) as his *chef d'atelier*, and who probably hosted Hals and the large canvas in his house/studio at Breestraat.²³ During intermittent periods – Hals stayed in Amsterdam on and off but would ultimately abandon the



Fig. 10 Frans de Grebber, *The First Platoon under Captain Reijnier van Hoogensteyn, of the Third Company of the Calivermen Civic Guard*, 1619, oil on canvas, 208 x 500 cm., Haarlem, Frans Hals Museum, detail of one of the officers

group portrait, which was finished by Pieter Codde (1599-1678) – he took on individual Amsterdam commissions as well, such as the three portraits of the Nachtglass brothers, now in The Hague and Dresden, and those of the Amsterdam regent Nicolaes Hasselaer and his second wife Sara Wolphaerts van Diemen, now in the Rijksmuseum, and painted c. 1634/35 (fig. 11).²⁴ In principle, our portrait could thus likewise depict an Amsterdam citizen, possibly of a Mennonite background. In fact, Uylenburgh himself ticks several boxes: he was a Mennonite, during the mid-1630s he stood in close contact with Hals (who owed an important commission to him), and he was born in the right time period, between 1584/89.²⁵ However, no documents refer to Hals' portrait of him, nor does the woman in Ghent fit in obviously within this narrative. While Uylenburgh's wife Maria van Eyck died in 1638, he is not known to have remarried.²⁶ Without documented life dates or archival descriptions one can only speculate how the portraits ended up in Amsterdam in 1797.



Fig. 11 Frans Hals, *Portrait of Nicolaes Hasselaer* (1593-1635), c. 1634/35, oil on canvas, 79.5 x 66.5 cm., Amsterdam, Rijksmuseum

The portrait reinstated

While, as seen, the present portrait – fully signed with Frans Hals’s monogram, dated, and inscribed with the sitter’s age – enjoyed a stellar reputation among scholars and the public since its surfacing in 1797, this changed in 1962, when Frans Hals expert Seymour Slive (1920-2014) expressed doubts about its attribution in a modest catalogue entry on the Ghent portrait, which he did accept as autograph.²⁷ With that he undeservedly sealed the portrait’s fate for years to come, especially as after repeating his opinion in his normative Frans Hals *catalogue raisonné* of 1974 (see Literature). Reassessing Slive’s dismissal, one must conclude that he was off the mark here. That said, one should consider the circumstances at hand: Slive had never seen the work in real life, nor can he have had more than at best mediocre photos of it at his disposal. A great connoisseur, his observations about ‘poor drawing (particularly of the hands)’, especially, can only be assigned to this lack of available visual material.²⁸ In fact, the author of the 1876 Paris auction catalogue already noticed that ‘In the portrait of a man we recommend to

connoisseurs the foreshortened hand which rests on the character’s doublet: it is a marvel which would be enough to identify the master.’²⁹ Moreover, the painting had been extensively overpainted, what clearly impaired its appreciation. Last seen in the early 1950s and known to scholars only from black/white reproductions, the portrait’s resurfacing in 2020, after a near 70-year hibernation, brought about its gigantic potential. Frans Hals expert Prof. Claus Grimm, who had previously followed Slive’s assessment, includes the painting in the A-I Category (‘Works that were executed in all areas by the hand of the master’ 120 works in total) of his forthcoming Frans Hals *catalogue raisonné*, in which he underlines the painting’s transformation following treatment, and lauds the cool accentuated tonality that has emerged ‘in contrast to the earlier, yellowed and smoother surface impression. To achieve this, an entire layer of smoothing overpainting needed to be removed.’³⁰ Indeed, benefitting tremendously from an expert restoration treatment, Hals’s marvelous brushwork and the work’s exceptional spatial strength can now again be appreciated in full.³¹

JH

Notes

- 1 'Hals. (F.) / hoog 36 breed 28 duim. Doek. / 90. Een mans Portrait ten halverlyf te zien, houdende zyn handschoen in de hand; zeer konstig en fix behandeld. / Door Denzelven. / Hoog en breed als de voorgaande. Doek. / 91. Een Vrouwen Portrait, met een geplooid kraag om de hals, houdende haare handen over elkander; niet minder als de voorgaande.' Hals' *Portrait of a 53 Year Old Woman*, signed and dated 1640, oil on canvas, 85.2 x 68.1 cm., is now in the Museum voor Schone Kunsten, Ghent. See below for a broader discussion.
- 2 Oil on canvas, 36 x 28 inch. 'Zwey Portraits, wovon das eine einen Man von gesetzten Jahren im runden Hut und spanischer Kleidung, das andere eine Frau in einfacher haustracht darstellt. Beyde Bilder haben die Signatur des Meisters aber verschiedene Jahreszahlen. Das männliche is 1635, das weibliche hingegen 1640 gefertigt!' The present portrait is further described as 'durch freye leichte Behandlung des lebendigen Kopfs und der Hände besonderes interessant'. See Trautscholdt 1957, p. 229.
- 3 According to Bode 1883, p. 83, under cat. no. 39, the pendant.
- 4 According to Bode 1883, p. 83 (as 'Mr. Kyms'). After the death of Édouard Kums in 1891, his widow Dominica Kums-Van der Elst and son Armand Kums (1848-1897) publicly displayed the Kums collection in the Hotel Kums (Antwerp, Paardenmarkt 68). Following Armand Kums' death, the collection was put up for sale. The 1898 sale catalogue includes the pendant (bought there by the Ghent museum) but not our portrait, suggesting that it had already been sold, either following the death of Édouard Kums, or after his son's passing. See sale Antwerp, Hotel Kums, 17/18 May 1898, lot 75 (no mention of the present portrait). Our portrait is mentioned again in the 1898 Sedelmeyer overview of 300 paintings that had at one point been with Sedelmeyer, as 'Now in the collection of M. Maurice Kann, Paris', implying that Sedelmeyer obtained the present portrait (in)directly from the Kums family and sold it to Kann before/in 1898.
- 5 According to Bode/Binder 1914. See also the Scott & Fowles Co. label on the stretcher of the present painting.
- 6 The present portrait's previous frame bears an Acquavella label on its reverse, with stock no. 4865.
- 7 Presumably John Joseph Hyland Jr (1912-1998), admiral in the United States Navy, who later lived in Washington D.C. and Honolulu.
- 8 Published simultaneously in French (*Eaux-Fortes d'après Frans Hals...*). The consecutive no. 15 is the portrait's pendant.
- 9 Bearing no date, the publication seems a reprint of Unger/Vosmaer 1873 without Vosmaer's essay on Hals, spread over two volumes each containing ten prints. The consecutive no. 15 is the portrait's pendant.
- 10 Biography based on I. van Thiel-Stroman, 'Frans Franchoisz Hals', in: N. Köhler (ed.), *Painting in Haarlem 1500-1850 : The collection of the Frans Hals Museum*, Ghent 2006, pp. 178-184.
- 11 See C.D.M. Atkins, *The signature style of Frans Hals : painting, subjectivity, and the market in early modernity*, Amsterdam 2012.
- 12 D.P. Weller, 'Frans Hals in America: Another Embarrassment of Riches', in: *Journal of Historians of Netherlandish Art* 9:1 (Winter 2017). See <https://jhna.org/articles/frans-hals-america-another-embarrassment-riches/> (website accessed October 2023).
- 13 I thank Prof. Dr. Frans Grijzenhout for these tentative observations, email April-May 2023, and oral communication. According to Grijzenhout, the ruff 'à la confusion' is somewhat frivolous but not unseen among Mennonites. I also thank Dr. Bas Dudok van Heel (oral communication) who further observed the modest size of the ruff, implying the possibility that the sitter is a Mennonite.
- 14 I. van Thiel-Stroman, 'Documenten over Frans Hals : Geschreven en gedrukte bronnen 1582-1679', in S. Slive et al., *Frans Hals*, exh. cat. Washington D.C., National Gallery of Art, London, Royal Academy of Arts, Haarlem, Frans Hals Museum 1989-1990, pp. 371-415, p. 393, docs. 86-88. That Commertge was reformed appears from both the baptism of her children with her first husband Willem Tas, and her wedding with her second husband Lowijs van Vliet. See notes 16 and 19 below.
- 15 On Tas' activity as a Dutch convoy fleet captain in Spitsbergen in 1624, see: S. Muller, *Geschiedenis der Noordsche Compagnie*, Utrecht 1874, p. 227. Given his military background, Tas was certainly no Mennonite. The baptism of his children before the Reformed Church confirms this. See note 19.
- 16 The intended marriage was Reformed and took place on 12 February, the wedding on 26 February 1640. See Noord-Hollands Archief (NHA), archive 2142 (DTB Haarlem), 1.51 (Ref. mar.), fol. 93.
- 17 The one instance in which we are informed about payment details for a Frans Hals portrait concerns the so-called *Meagre Company* (now Rijksmuseum), an Amsterdam militia piece, for which Hals received 60 guilders per sitter, an amount later raised to 66 guilders, should Hals come to Amsterdam to finish the commission. See Van Thiel-Stroman 1989-1990, p. 389-391, docs. 73-75, 78.
- 18 Van Thiel-Stroman 1989-1990, p. 406, doc. 147; see also Van Thiel Stroman 2006, pp. 178-184, p. 180. It concerns a debt of 200 guilders to the baker Jan Ykesz, which Hals repays with furniture, and five paintings by Maerten van Heemskerck, Karel van Mander, himself and his sons.

- 19 Willem Tas and Commertge Jacobs baptized a son Cornelis on 25 October 1612, and a daughter Janneken on 1 May 1624, which makes supposed birth dates c. 1584/85 and 1586/87, respectively, completely conceivable. See NHA, arch. 2142 (DTB Haarlem), 1.5 (Ref. bapt.), fol. 302 (Cornelis); 1.7 (Ref. bapt.), fol. 377 (Janneken). Furthermore, their son Arent Willemsz Tas's intended marriage with Sara Willems took place on 1 October 1634. See NHA, arch. 2142 (DTB Haarlem), 1.50 (Ref. mar.), fol. 264.
- 20 For the Stockholm pendants, see Slive 1970/74, cat. nos. 113, 114 (c. 1638). For the portraits of Tjarck and Larp, see Slive 1970/74, cat. nos. 108, 112; A. Walsh, in: L. Lehmbeck (ed.), *Gifts of European art from The Ahmanson Foundation*, 3 vols., Los Angeles 2019, 3, pp. 32-35, cat. no. 5 (Frans Hals, 'Portrait of Pieter Dircksz Tjarck').
- 21 Their Catholicism follows a.o. from their marriage registration only in the city records and not in church.
- 22 Four 1636 documents make clear that Hals took on the commission for the *Meagre Company* in 1633 and that he was present in Amsterdam at St Jan's Day (24 June) 1635 (Van Thiel-Stroman 1989-1990, pp. 389-391, docs. 73-75, 78). In 1634 Hals is also documented in Amsterdam, when he tries to buy a painting in auction (Van Thiel-Stroman 1989-1990, p. 387-388, doc. 66).
- 23 S.A.C. Dudok van Heel, 'Rembrandt and Frans Hals Painting in the Workshop of Hendrick Uylenburgh', in: S.S. Dickey (ed.), *Rembrandt and his Circle : Insights and Discoveries*, Amsterdam 2017, pp. 17-43.
- 24 Dudok van Heel 2017, pp. 25-35, who additionally lists Pieter van den Broecke (London, Kenwood House), Jan Soop Sr (São Paulo, Museu de Arte), Jan Soop Jr (Washington D.C., National Gallery of Art) and Floris Soop (Dublin, National Gallery of Ireland) as Amsterdam sitters.
- 25 J. van der Veen, 'Hendrick Uylenburgh, factor van de Poolse koning en kunsthandelaar te Amsterdam', in: J. van der Veen, F. Lammertse, *Uylenburgh en Zoon : kunst en commercie van Rembrandt tot De Laïresse 1625-1675*, exh. cat. London, Dulwich Picture Gallery, Amsterdam, Museum Het Rembrandthuis 2006, pp. 12-59, p. 32. Uylenburgh's year of birth is unclear. Following variable age indications in three documents (1649, 1653 and 1654), he was born between 1584-1589. See also p. 19, note 16, where it is tentatively suggested that Uylenburgh's personal appearance in a 1609 document might suggest his age of majority (as opposed to a 1603 document, in which he is represented by a guardian), which would mean that he was born c. 1584.
- 26 Uylenburgh did have a sister Anna Gerritsdr Uylenburgh, whose year of birth is unknown. She was married to the Polish gardener Henricus Fondermill, apparently already in 1603. See Van der Veen 2006, p. 18-19, 55.
- 27 S. Slive, in: Haarlem 1962, under cat. no. 46: 'The Ghent portrait shows all the characteristics of the master's hand. The same cannot be said of the portrait which has been called its pendant.'
- 28 Remarkably, Slive did accept the strikingly similar but unsigned *Portrait of a Man in Oval Frame* (oil on canvas, 94 x 72.4 cm., Bedfordshire, Woburn Abbey, Slive 1970/74, cat. no. 111), whose left hand seems to fit slightly awkwardly within the oval.
- 29 Sale Paris, Drouot (Pillet/Féral), 16 March 1876, Introduction, p. vii: 'Dans le portrait d'homme nous recommandons aux connaisseurs la main en raccourci qui s'appuie au pourpoint de personnage: c'est une merveille qui suffirait à signer le maître.'
- 30 I wish to thank Professor Grimm for sharing his thoughts on the portrait, and his entry on the work. Email conversation September 2022 – October 2023.
- 31 Restoration treatment carried out by Studio Redivivus, The Hague, 2022-2023. Treatment report available on request.