Camphuysen, Govert Dirksz.
- Attributed to

Gorkum 1623/24—Amsterdam 1672

Kitchen Still Life with a Copper Cauldron
Oil on oak. 53 × 71 cm

Incised signature in the lower right: Rembrandt van Ryn f 1641
(added later) (Fig. 10/a)
Inv. no. 3827

Provenance: Purchased from the collection of Gustav Hirsch von Mühllheim, Prague 1908, (Cat. by W. Martin 1907, no. 193; Flemish 17th c.).

Exhibitions: Brussels 1910, no. 193 (attributed to Jan Fyt); Budapest 1971 (as Flemish 17th).

References: Von Taksics 1908, p. 1026; Kunstchronik 1908-1909, p. 45 (early work of Jan Fyt); Von Taksics 1911, p. 870 (not by J. Fyt); Glück 1912, p. 228 (not by J. Fyt); Peregrin

10 G.D. Camphuysennek tulajdonítv

Gorkum 1623/24—Amsterdam 1672

Konyhai csendélet fém lábassal, füstött hússal két nyúllal és zöldsegekkel
Ólaj, fólia 55 × 71 cm

Jobbra lent bekarcolott jelzés: Rembrandt van Ryn f 1641 (kőzetből)
(10/a kép)
Litsz. 3827

Származás: Gustav Hirsch von Mühllheim gyűjtemény, Prága (Cat. W. Martin 1907, 193; mint Flämisch 17. z.; vetél Fragaiban, 1908.

Kiadítás: Brüsszel 1910, 193 n. (Jan Fyt szőlő tulajdonítv.; Budapest 1971 [Flamish 17. z.].

Irodalom: Von Taksics 1908, 1026 old.; Kunstchronik 1908-1909, 45. old. (Jan Fyt képei); Von Taksics 1911, 870. old. (nem J. Fyt); Glück 1912, 228 old. (nem J. Fyt);
This unusual example of the rustic kitchen still life achieves a powerful naturalism through a refined treatment of the surface. While the heavy mass of the metal cauldron and its occasional dents from use are rendered perceptible by the light shining on it, the characteristic roughness of the smoked meat (a saddle of beef) on the reddish glazed earthenware platter is expressed with thickly applied paint, and almost whirling brushstrokes. The impasto, the practically visible strokes of the brush, is effective in shaping the plastic forms of the fruit and vegetables, while the paint is thinner and more evenly applied to the surface of the table. Yet a different, more fastidious manner of painting is used in the representation of the rabbits’ soft fur. Finally, almost invisible strokes magically summon forth the fine glass in front of the dark pot.

The high quality of the painting and the uncertainty concerning its authorship appear to stand in sharp contradiction. The clumsy Rembrandt signature applied at a later date failed to deceive anyone, at least as far as we can trace its history. The work was at one time ascribed to Jan Fijt, seemingly the only artist worthy of the attribution, but this was long ago rightly rejected. Andor Pfeiffer considered Christoph Paudiss a likely candidate clearly because of the work’s rustic quality and brownish tone, but the handling differs

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fundamentally from Paudiss' glazing technique. There has even been some hesitation over which school – Flemish (J. Fijt), German (Chr. Paudiss) or Dutch (Chr. Puytlinck, Jurriaen Jacobsz, Dirck de Horn) – the painting belongs to, which emphasizes how unusual this work is.

Also taking into consideration the painting's strange 'multifariousness', in 1983 I proposed an attribution to G.D. Camphuysen, who was born in Gorkum and worked in Amsterdam and Stockholm. Since then, close examination revealed that his signed, analogous work in Dordrecht, which has a similar composition and motifs, is softer and less powerful in execution, and should be of a later date.¹ When Fred Meijer rediscovered the still lifes of Dirck Govertsz. (Gorkum c. 1580-1644/54) and ascribed to him the work *Kitchen Still Life*, which had been listed as the work of 'Monogrammist DG' in the museum in Bonn,² I thought I had found the key to solving this problem. Unfortunately Meijer, who is best acquainted with the known works of this master and is preparing a reconstruction of his oeuvre, rejected Dirck Govertsz. as the author of the Budapest picture.³ Consequently, for lack of a better idea, I have retained the attribution to Camphuysen as it appeared in the last publication.

¹ A cikk írása idején az analógákat csak fényképkről ismertettem.
⁴ When the article was written I had only seen the analogies in photographs.
⁶ See in: Utrecht 2004, p. 36, fig. 20.
⁷ Written correspondence, 10 April 2006.