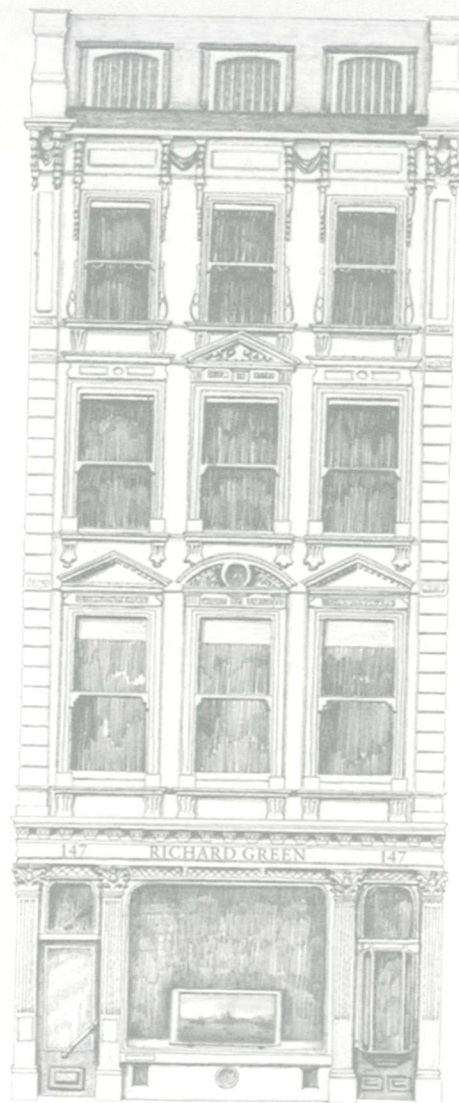


RICHARD GREEN

FINE PAINTINGS • ESTABLISHED 1955





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RICHARD GREEN

FINE PAINTINGS • ESTABLISHED 1955

P. BRVEGHIEL

*The peasant lawyer*

At the time of publication this painting is for sale.  
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# PIETER BRUEGHEL THE YOUNGER

Brussels 1564 – 1637/8 Antwerp

## *The peasant lawyer*

Signed and dated lower left: *P. BRUEGHEL . 1615.*

Oil on panel: 29 1/8 × 48 1/2 in / 74 × 123.2 cm

Framed size: 37 1/4 × 56 3/4 in / 94.6 × 144.1 cm

### PROVENANCE:

Galerie Guy Stein, Paris;

from whom bought on 26<sup>th</sup> November 1937 by Monsieur Dubsky, Paris  
for FFr. 18,000;

Jacques de Mons, Paris;

from whom bought on 3<sup>rd</sup> December 1982 by Monsieur Dreyfus, Paris;  
by descent in a private collection, Neuilly, France

### LITERATURE:

Georges Marlier, *Pierre Brueghel le Jeune*, Brussels 1969, p.439, no.33

Klaus Ertz, *Pieter Brueghel der Jüngere (1564–1637/38). Die Gemälde mit kritischem Oeuvrekatalog*, Lingen 1988/2000, vol. I, p.488, fig. 367; p.501, no.E489

We are greatly indebted to the scholarship of Dr Klaus Ertz and of Dr Christina Currie



Wearing a black cap, symbol of his superior learning, the village lawyer sits in a tall chair reading a document. Before him stands a line of peasants, heads bent in supplication, laden with the produce that they will use to pay for his services in lieu of money. In the far corner, a clerk scribbles busily. On the lawyer's desk is a bright red hourglass and his head is framed by an almanach, a reminder that the legal year marches on relentlessly and that time is money.

This satire on the legal profession is signed and dated *P. BRUEGHEL . 1615.*, the year before Pieter Brueghel the Younger changed the spelling of his name to 'Breughel'. Dr Klaus Ertz accepts nineteen signed and dated examples of this composition as autograph, ranging in date from 1615 to 1630.<sup>1</sup> Only two, the present painting and one in a UK private collection, are dated 1615.<sup>2</sup> Ertz comments that the Richard Green painting is among the finest of this subject by the artist and is in an outstanding state of preservation.<sup>3</sup>

*The peasant lawyer* was among the most popular of Pieter Brueghel the Younger's compositions. Ertz accepts twenty-five versions as being by the hand of the master.<sup>4</sup> The subject was formerly thought to depict a tax collector's office and the composition is sometimes called *The payment of the tithes*. Dirk De Vos, however, conclusively argued that Brueghel is poking fun at a village lawyer's office by reference to early inventories which refer to versions of Brueghel's painting.<sup>5</sup> The 1627 inventory of Antoinette Wiael's collection includes 'a French lawyer [*procureur*] on panel, framed, by the younger Pieter Brueghel', while that of Anna Schoot in 1663 contained 'a lawyer by the "Hell" Brueghel'.<sup>6</sup>

Lawyers were, unsurprisingly, stock characters in seventeenth century literary and painted satire: Ben Jonson's *Volpone* (1606) includes a part for the lawyer Voltore (Vulture). In Pieter Brueghel's *Peasant lawyer*,



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the smug superiority of the lawyer is belied by the chaos of his office. Documents litter the floor; one appears to have been pasted up to cover a broken window. The rush matting, which keeps the lawyer a little warmer underfoot than the peasants standing on the cold stone floor, is dog-eared. The painting is about power and powerlessness. The illiterate peasants are in the hands of this man, whose black cap proclaims his learned profession, but we have to wonder how competent he is, and how good a bargain they are getting by paying him with their hard-won produce. The jutting jaw of Brueghel's *Peasant lawyer* slyly echoes the profiles of the Spanish Netherlands' Habsburg overlords, although by 1615 the Governors were the comparatively benign and popular Archduke Albert and Archduchess Isabella. The *Peasant lawyer* composition was quickly co-opted by printmakers to add to satirical verses on the iniquities of the law, such as the Nuremberg 'Pamphlet of 1618'.<sup>7</sup> A painting of 1628 by Pieter de Bloot, which more loosely follows Brueghel's composition (Rijksmuseum, Amsterdam), has a proverb pinned to the lawyer's desk which roughly translates: 'Go to law for a sheep and lose a cow'.<sup>8</sup>

Many of Pieter Brueghel the Younger's compositions were based on those of his famous father, Pieter Bruegel the Elder (c.1520/25–1569), most of whose work passed quickly into royal and aristocratic collections. His son, who was only five when his father died, made a career in Antwerp out of copies and *homages* to his father's religious works and scenes of peasant life, while later in life developing motifs of his own. Pieter may have had access to some of his father's original oil paintings, but otherwise knew them through prints or drawings and perhaps from cartoons inherited by the family studio. Pieter II breathed his own life into his father's themes with an energy and humour that softens Bruegel the Elder's mordant wit.

The *peasant lawyer* compositions, however, are not based on any known painting by Pieter Bruegel the Elder. Jacqueline Folie has argued that they derive from a lost French original, commenting that 'Several details suggest that the original was French – the calendar in that language, the peasant types with their small beards and cropped hair, the deep carmine, the pinkish tones and especially the bright blues of some of the clothes, the grape picker's basket and the black grapes',<sup>9</sup> which evoke a climate more southern than Flanders. Klaus Ertz, while not ruling out

that the *Peasant lawyer* is Brueghel's own invention, suggests that he may have been influenced by paintings by the Parisian Nicolas Baullery (1560–1630). The man with curly hair and a short, white beard at the centre of the *Peasant lawyer* is somewhat similar to the man of rather higher status in Baullery's *Wedding procession through a town*,<sup>10</sup> while the headdresses of the women at the wedding are like the headdress of Brueghel's woman with the basket of eggs.

The *Peasant lawyer* paintings exist in two sizes: versions approximately  $29 \frac{1}{8} \times 48 \frac{1}{2}$  in ( $74 \times 123.2$  cm), which include the present work, and a smaller format of around  $21 \frac{3}{4} \times 34 \frac{1}{2}$  in ( $55.2 \times 87.6$  cm). Although the colours of the peasants' clothing vary slightly from painting to painting, there are two major variants: pictures with plaited rush around the window (as in the Richard Green version) and those with dark green cloth. Dates for the 'plaited rush' group range from 1615 to 1617 and those for the 'dark cloth' from 1616 to 1626. It may be that, as demand for the highly popular composition grew, Brueghel substituted the finicky rushes with a background that was swifter to paint.





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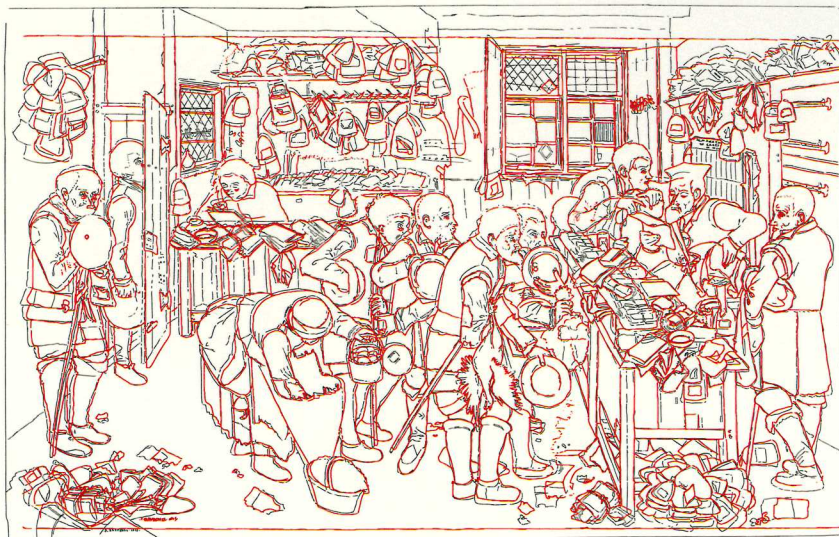


Fig. 7a. Overlays of Richard Green (red) and former Mautner (black) versions, aligned right, showing that they derive from a common cartoon.

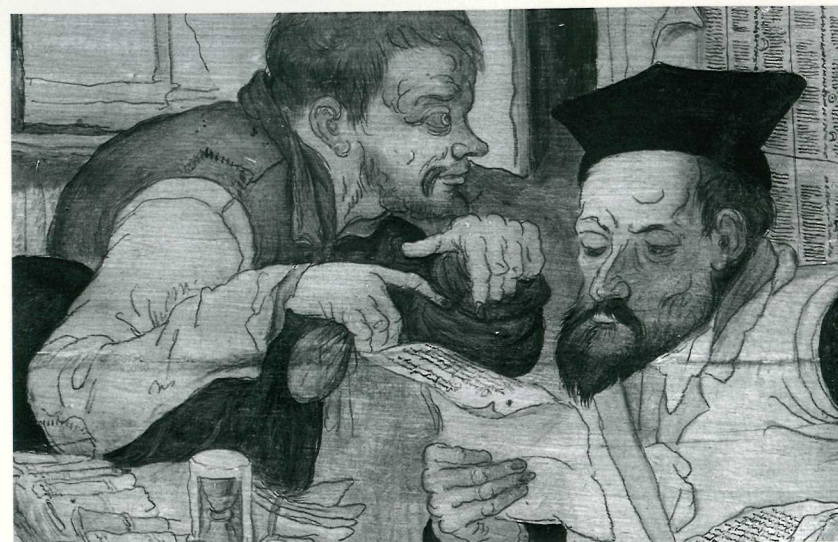


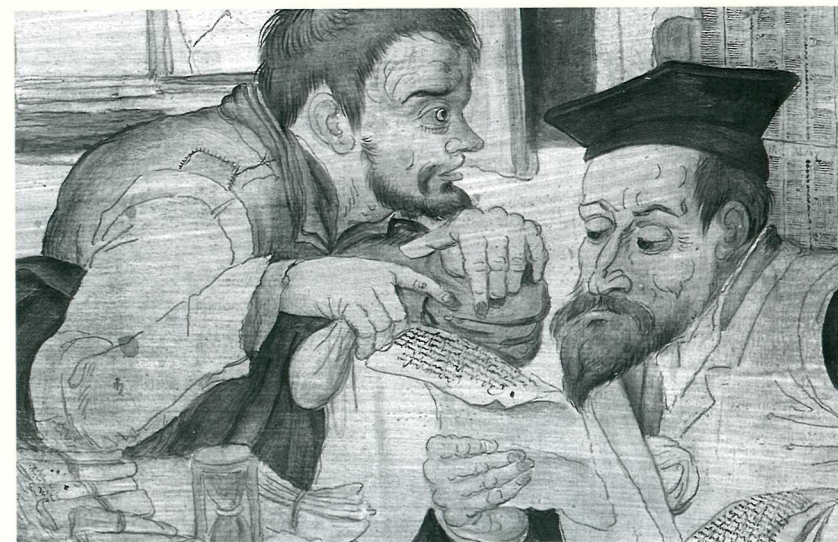
Fig. 15. Underdrawing of the Richard Green version (above) compared with the Ghent version (below)



Fig. 13. Infrared reflectography showing underdrawing. The furniture is drawn in by hand, without a ruler; the bunch of grapes and plaited rushes on the floor are roughly sketched in.



Fig. 26. Azurite stockings, with their typical rich surface texture, photographed in raking light.





## THE TECHNICAL ANALYSIS

The Richard Green *Peasant lawyer* was analysed by Dr Christina Currie of the Institut Royal du Patrimoine Artistique-Koninklijk Instituut Voor Het Kunstepatrimonium in Brussels, co-author with Dominique Allart of *The Bruegel[H]el Phenomenon. Paintings by Pieter Bruegel the Elder and Pieter Brueghel the Younger with a Special Focus on Technique and Copying Practice* (Scientia Artis, 8, Brussels 2012). It was compared with four autograph *Peasant lawyer* paintings analysed in detail by Dr Currie in *The Bruegel[H]el Phenomenon*: that with the Galerie Florence de Voldère, Paris in 2008 (private collection; Ertz no.E509); with the Galerie d'Art St Honoré, Paris after 1998 (private collection, France; Ertz no.E511a); the Museum voor Schone Kunsten, Ghent (signed and dated 1621; Ertz no.E506) and the painting signed and dated 1618 formerly in the Dr Wilhem Mautner Collection (Ertz no.E496).<sup>11</sup>

To see whether the design for the Richard Green *Peasant lawyer* was transferred with the help of cartoons, the painted composition was traced onto PVC film and overlaid with tracings of the four other versions (fig. 7a). Overlays of the five tracings show that Brueghel used a common cartoon, but that it was probably split into two parts, one for the left and one for the right side. The main elements of the composition were transferred by pouncing, using pricked cartoons, followed by joining up the powdery dots with graphite or black chalk.

Infrared reflectography revealed wiry and assured underdrawing in graphite or black chalk, some of it visible through the transparent paint layers, as is typical of Brueghel. The richly caricatured faces (fig. 11) and gnarled hands (fig. 12) give the painting a graphic force. This confident, lively underdrawing is very similar to that in the Galerie de Voldère, Ghent and Mautner Collection paintings (fig. 15). Although the main figure groups were placed with the help of a cartoon, Brueghel drew the background and architectural details freehand, following a compositional drawing or finished painting. The desk with its chaos of papers is drawn with extraordinary virtuosity (fig. 13).

Brueghel moves the eye across the canvas by a scattering of bright reds and blues which contrast with the white and black of the documents and the ochres, brown and buff of the rush matting, furniture and stone floor.

The painting is in an exceptionally fine state of preservation, as can be seen in the intact underdrawing and the red lake pigment used for the stockings of the peasant at the far left (fig. 20) and the lawyer's coat. The skirt of the woman with the basket of eggs is painted with a dazzling vermilion, its defiant colour adding to the sense of movement in this vigorously foreshortened figure. For the stockings of the central peasant, Brueghel has used a richly impasted azurite which conveys the homespun texture of these garments (fig. 26). The rich and humorous reportage of this painting is accompanied by a rich painterly technique.

- 1 Ertz *op. cit.*, vol. I, pp.487–522.
- 2 The other version from 1615 is Marlier, *op. cit.*, no.8 and Ertz no.F517. Provenance: Ryhiner-Stehlin Collection, Basel, from the 1920s until 2004; Johnny van Haeften, London; private collection, UK. Ertz in his 2000 *catalogue raisonné* suggested that the Richard Green painting (Ertz no.E489) and no.F517 might be the same painting. However, this is not the case. The provenances are distinct and in the Ryhiner-Stehlin version the lawyer has had his hat altered so that it resembles a skullcap, a fact pointed out by Marlier. There are also a number of minute differences.
- 3 Report, 2014; full report available upon request. This essay is deeply indebted to the scholarship of Dr Klaus Ertz and of Dr Christina Currie, who has provided a detailed technical analysis.
- 4 Ertz nos.E489–E511a.
- 5 D De Vos, *Stedelijke Musea Brugge. Catalogus Schilderijen 15de en 16de eeuw*, Bruges 1979, p.95. See Maastricht, Bonnefantenmuseum/Brussels, Musées Royaux des Beaux-Arts de Belgique/Ludion Ghent-Amsterdam, *Brueghel Enterprises*, 2001–2, ed. Peter van den Brink, p.173.
- 6 *Brueghel Enterprises*, p.173.
- 7 Dated and signed 1.6.1.8. *AED Schal*. Germanisches Nationalmuseum, Nuremberg. *Ibid.*, p.173, fig. IV-b.
- 8 *Ibid.*, p.174, illus. in colour fig IV-c.
- 9 Quoted in *Brueghel Enterprises*, p.174.
- 10 Christie's London, 7<sup>th</sup> July 2000, lot 152; private collection.
- 11 On long-term loan to the Bonnefantenmuseum, Maastricht; restituted to the Mautner family by the Dutch State in 2010 and sold at Sotheby's London on 6<sup>th</sup> July 2011.



# TECHNICAL EXAMINATION

By Dr Christina Currie

**Name of Painting:**

Peasant Lawyer

**Artist:**

Pieter Brueghel the Younger (1564–1638/9)

**Date/signature:**

‘PIETER-BRVEGHEL-1615.’

**IRPA dossier number:**

2014.12178

**Dimensions:**

Height, left: 73.9 cm; middle: 73.8 cm; right: 73.6 cm

Width, top: 123.0 cm; middle: 123.05 cm; bottom: 123.1 cm

Thickness: approximately 0.5 cm

**Examiner:**

Christina Currie

**Period of examination:**

January–February 2014

**Aim of examination:**

Through technical examination – infrared reflectography (IRR), X-radiography, tracing of the painted composition, examination with the naked eye and cross-comparison with other works from the same series—comment on the underdrawing and painting techniques and materials, figure out how the composition was transferred to the present panel and consider style and attribution in relation to Brueghel the Younger and his workshop

**Labels/marks:**

Apart from an illegible paper label on the upper right of the cradle, none

## SUPPORT

**Original panel**

The original support is an oak panel. It is made up of three horizontally placed planks.<sup>1</sup> In the X-radiograph, two dowels can be made out between the upper and middle planks, at left and right (fig. 1). These would have been placed by the panel-maker in pre-drilled holes prior to the gluing of the planks. No dowels can be made out between the middle and lower planks.

Since the panel has been planed on the reverse in preparation for cradling, there is no way of knowing whether it was originally marked with the Antwerp brand and/or a panel-maker's mark. It has been established from the study of marks on Brueghel's work that he used at least two Antwerp panel-makers, Michiel Claessens, who marked his panels with a clover stamp (active 1590–1637) and another maker whose mark featured three unevenly-sized cross bars, probably Hans Van Haecht (active 1589–c. 1621).<sup>2</sup>

Just below the upper and lower joins, the X-ray reveals radiopaque zones of what appear to be original fillings. The largest is a seventeen centimetre-long finger-like area of cracked material in the middle of the painting passing under the egg basket (fig. 2). It corresponds with a slightly bumpy texture on the surface of the painting, which can be made out in raking light. Clearly, this is not a restoration, as there is original underdrawing in the area directly above the filling. Another patch of peculiar material, perhaps also an original filling, is visible in the X-ray just near the right edge of the panel. The overlying paint here is also original (fig. 3).

‘Original’ fillings have been spotted frequently in Brueghel's work and it is thought that they were applied by the original panel-maker prior to applying the ground layer.<sup>3</sup> Although most defects on the front side of the panel would have been planed down, any deeper ones such as knots in the wood may have been simply removed and filled. A filling of this type was also spotted in another of Brueghel the Younger's versions of the *Peasant Lawyer*, which is the same variant and shares the same format as the Richard Green version and probably dates from a year or so later.<sup>4</sup> Original fillings were also seen in a version of Brueghel the Younger's *Crucifixion*, signed and dated 1615, the same year as the Richard Green *Peasant Lawyer*.<sup>5</sup>

**Secondary support: wooden cradle**

The original panel has been planed down on the reverse during a former conservation treatment in order to facilitate the attachment of a pine cradle. This consists of eight horizontal members glued to the surface in the direction of the wood grain and nine vertical sliding members (fig. 4).



## PREPARATORY LAYERS (PRIMING)

The panel was most likely first sized with animal glue, to reduce its porosity. It would then have been ready to receive the preparatory layers, also known as priming.

### Ground

The ground layer is white and extends to the edges of the panel. It can be made out at the extreme edges in places. It is most likely to be chalk (calcium carbonate) in animal glue, as in all paintings by Brueghel the Younger for which analysis was undertaken.<sup>6</sup>

### Imprimatura

There is a thin grey *imprimatura* layer on the ground layer, applied with a wide stiff brush in sweeping horizontal strokes. The layer is faintly visible in the infrared reflectogram (IRR), which means it contains carbon, probably ground charcoal (fig. 5). The medium was not analysed, but is likely to be oil-based.

In normal light, the *imprimatura* can be made out through light areas of paint (fig. 6). It has a greyish appearance, as is typical for paintings by Brueghel the Younger from this series.

The purpose of the *imprimatura* was to seal the porous chalk-glue ground. The artist tinted it grey to reduce the whiteness of the ground and to help create the middle tones.

## USE OF CARTOONS FOR THE TRANSFER OF THE COMPOSITION TO PANEL

The next step after the application of the *imprimatura* was to transfer the design from a preparatory drawing and/or cartoons to panel.

Various methods were used to transfer designs in the early seventeenth century. Copying by eye was one, or for a little more accuracy, there was squaring up or the use of proportional compasses. But for more faithful copies, artists traditionally used cartoons, which were drawings made to the scale of the final painting. These were laid down on the primed panel or canvas and transferred by tracing or pouncing. Tracing entailed blackening the underside of the sheet or using a blackened interleaf and passing over the outlines of the drawing with a stylus. Pouncing – Brueghel the Younger's preferred method – involved pricking through an outline drawing and rubbing black pigment through the holes onto the prepared painting support.<sup>7</sup> Although no actual cartoons by Brueghel the Younger have been preserved, infrared reflectography provided clear evidence of pouncing in an autograph version of the *Battle between Carnival and Lent*.<sup>8</sup>

To see whether the design for the Richard Green *Peasant Lawyer* was transferred with the help of cartoons, the painted composition was traced onto PVC film and overlaid with tracings of four other versions of the same format from Brueghel the Younger's workshop: the former Dr Wilhem Mautner collection version, the Galerie Florence De Voldère version, the Ghent Museum voor Schone Kunsten version and the Galerie St Honoré 1998 version.<sup>9</sup> Overlays of the five tracings show that Brueghel the Younger

indeed used a common cartoon for the transfer of the composition, but that it was most likely split into two parts, one for the left and one for the right side (fig. 7a–d). A slight vertical shift is discernible in some of the overlays.

In this way the present painting fits comfortably into the *Peasant Lawyer* series as a whole. The main elements of the composition were transferred by pouncing, using pricked cartoons, followed by joining-up of the powdery dots with graphite or black chalk. The background and architectural elements would have been drawn in freehand following a separate compositional drawing or finished painting.

## UNDERDRAWING

Using the pouncing dots for guidance, the artist drew in the composition directly. In places, the underdrawing strokes catch on the textured surface of the *imprimatura*, breaking up the lines somewhat (fig. 10).

The underdrawing medium is a dry, carbon-based material such as black chalk or graphite (fig. 8). It extends underneath the entire composition. It is visible in places with the naked eyethrough light colours but is clearest in infrared reflectography (fig. 9). In the five paintings by Brueghel the Younger whose underdrawings have been analysed by Raman spectroscopy, graphite was identified in four cases (large, medium and small format paintings) and black chalk in one (large format painting).<sup>10</sup>

There are no adjustments to outline during drawing. The design was carefully applied without need for correction. This precision was clearly due to the use of a cartoon for the layout of the composition. None the less, the drawing is bold and vigorous and reveals an assured and practiced hand. Details such as richly caricatured faces (fig. 11), gnarled and knobby hands (fig. 12) and disordered papers (fig. 13) are deftly indicated with flourishing strokes.

For the furniture and architectural background, outlines are hand drawn without the aid of a straight edge (fig. 13). Still life elements are either roughly marked in, such as the bunch of grapes or plaited rushes on the floor, or more carefully indicated, as in the piles of papers (fig. 13). Folds in clothing are established with a few confident outlines and short squiggles for tone (fig. 14).

### Style of underdrawing in comparison with others from the *Peasant Lawyer* series

Seven other underdrawings in paintings from the same series were previously examined with infrared reflectography.<sup>11</sup> These comprised both small-medium and medium format paintings. Six of these were given to Brueghel the Younger himself, based on their similarities and superior level of skill. All of them were signed and some dated. The seventh unsigned version was given to a studio assistant. The Richard Green painting is signed and dated 1615, making it the earliest dated painting studied.

The Richard Green version's underdrawing compares favourably with the three medium format versions attributed to the hand of Brueghel the Younger himself: the Galerie De



Voldère, Ghent and former Mautner collection versions (figs. 15–18). The drawings not only share similar notations for facial features, knuckles, drapery folds and linen fold panelling in furniture, but also have a confidence, assuredness and liveliness of touch that links them to the same hand.

## PAINT LAYER

### Reserves for motifs to come

The Richard Green version has an identical system of painterly reserves to the seven other paintings in the *Peasant Lawyer* series from Brueghel's studio. Reserves are spaces left by the artist for motifs still to be painted. Their purpose was to avoid unnecessary build-up of paint layers, which might lead to premature cracking, as well as to avoid painting over dark paint, which would sooner or later influence the tonality of any lighter colour applied on top. This technique is best illustrated with details in infrared and raking light.<sup>12</sup>

Reserves are visible in infrared in areas of paint containing carbon black. Hence we can see that at the back of the room the artist painted in the greyish wall colour first whilst leaving a space for the light brown plaited rushes that were to be painted afterwards (fig. 19). Reserves can also be spotted for the peasant's cane on the left, which was painted after the dark paint of his undergarment, stockings, shoes and the floor (fig. 20).

### Painting technique

The artist worked sparingly, applying one or two thin paint layers. Faces are modelled in a delicate, graphic manner with visible brushstrokes and minimal blending of paint, which is typical of Brueghel the Younger's production. Impasted white highlights and judiciously placed dark outlines and shadows heighten the sense of contrast and set off the faces from the background (fig. 21). Eye sockets are often emphasised through the placing of light strokes underneath them and dark eyebrows (fig. 23).

Clothing is delicately and economically painted, keeping colours distinct from one another. Seams are deftly indicated with fine painted lines, sometimes while the underlying paint was still soft (figs. 22 and 32).

Hands are sculpted in paint with the help of dark contour lines and pink highlights. Thick opaque grey paint used for painting nails gives them a stylised appearance (fig. 23).

There is a rare modification in outline between the underdrawing and painting stages for the carved arm of the lawyer's chair (fig. 25)

### Pigments

The richly textured, dark greenish-blue appearance of certain stockings and other similarly coloured draperies suggest the presence of azurite, a copper (II) carbonate pigment (fig. 26).

Many stockings, as well as the scribe and lawyer's garments are lavishly painted in red lake pigments (fig. 20). These areas are in excellent condition, and retain their original freshness.

This painting has escaped the typical discolouration of vermilion reds, unlike so many paintings from Brueghel the Younger's workshop.

In general, the painting is in exceptionally good condition and there is very little later retouching.

### Painterly finish

The painting has a high level of painterly finish. This is particularly pleasing in still-life details such as the basket of eggs (fig. 27), the bowls of sand (fig. 28), the hourglass on the lawyer's desk (fig. 29), the many bundles of documents (fig. 29) and painted inscriptions on the wall calendar (fig. 30).

The signature and date are authentic, although the artist has used a slightly darker paint for his name (fig. 31). He may have decided to add the date at a later moment.

### Attribution

The Richard Green version is listed as number 33 in Georges Marlier's pioneering study on Pieter Brueghel the Younger (1969) where it is described as a 'bon exemplaire'.<sup>13</sup> Klaus Ertz, author of the more recent two-volume work on Brueghel the Younger (1998–2000), lists it as his number E489, the 'E' denomination referring to paintings that he firmly attributes to Brueghel the Younger.<sup>14</sup> The painting is one of two signed and dated versions from 1615.<sup>15</sup>

The present study demonstrates beyond a doubt that the Richard Green version must have been produced in Pieter Brueghel the Younger's studio. Every technical observation supports this, namely the typical thin grey *imprimatura*, the use of the same cartoon as the other medium format versions, the extent and character of the underdrawing, the practice of leaving reserves in exactly the same places as the other versions and the characteristic palette and paint layer structure.

But Brueghel's studio was not manned by him alone. He would have had assistants and apprentices, all of whom would have been expected to scrupulously follow the master's technique and style. Several of his apprentices are listed in the registers of the Guild of St Luc in Antwerp.<sup>16</sup> Indeed, in 1615, the date inscribed on the painting, a Gillis Placquet is recorded as entering the studio. Although the Richard Green version of the *Peasant Lawyer* is signed, previous study has shown that the presence of a signature is not an absolute guarantee of the master's own hand.<sup>17</sup> A signed and dated version of the *Census at Bethlehem*, for example, appears on stylistic grounds to be by a talented assistant rather than the master himself.<sup>18</sup> In the *Peasant Lawyer* series, however, all six signed paintings examined prior to the Richard Green version were given to Brueghel's own hand.<sup>19</sup> A seventh unsigned version, clearly from the same workshop, was felt to be by a studio assistant due to subtle stylistic differences at both underdrawing and painting stages.



Based on a comparison of photographic details of the Richard Green version and the other three medium format versions attributed to Brueghel's own hand, it seems highly likely that the four works were painted by one and the same artist (figs. 32–34).<sup>20</sup> This conclusion was reached after comparison of their style and brushwork.

#### VARNISH

Prior to the present examination, the painting was cleaned, retouched and revarnished. The current varnish is thin and evenly applied.

#### The Richard Green version of the *Peasant Lawyer*: where does it fit in the series?

##### Two variants

The previous study of the *Peasant Lawyer* series established that the copies are not all identical, and that they divide up into two distinct variants.<sup>21</sup> These are distinguished by small differences in motif and colour, but the most important difference is the type of wall covering below the main window: either partially detached plaited rushes or a dark green cloth attached to a wooden support. The 'dark cloth' variant follows the 'plaited rushes' variant chronologically although there is some overlap. The variants occur in both the medium format and the small-medium format panels.

Up to this point, the author had seen fourteen versions with plaited rushes, either in person or in reproduction. Six of these are dated. Dates range from 1615 to 1617, with one in 1615, three in 1616, one in 1617 and one in 161[-]. The present painting, also dated 1615, brings the number of confirmed paintings of this variant to fifteen. In the 'dark cloth' group, the equivalent number was 22, of which 16 versions are dated. In this case, dates range from 1616 to 1626, with only one in 1616, none in 1617, six in 1618, three in 1619, one in 1620, two in 1621 and one in 1626.<sup>22</sup>

Why Brueghel produced two variants is not known. It may have been a desire for an aesthetic change at a certain moment in time. Perhaps he preferred the slightly less cluttered appearance of the room of the second variant. Alternatively, perhaps he sought to replace the finicky rushes by a less time-consuming motif.<sup>23</sup>

#### DOCUMENTATION (IRPA)

##### X-radiography:

High resolution industrial film (GE Structurix D7), 35.5 cm in width, scanned with Array corporation Laser Film Digitizer 2905 HD (Catherine Fondaire)

##### Infra-red reflectography:

Lion systems camera with InGaAs captor, 512 × 640 FPA, 50mm Nikon lens, 1.5–1.73 micron narrow band width filter (Sophie De Potter)

##### Colour photography:

Canon EOS 5D Mark III (Christina Currie) and Hasselblad H4D-200MS with 50Mpix sensor (Jean-Luc Elias).

##### Tracing:

Tracing of the composition onto PVC film (Christina Currie)

#### BIBLIOGRAPHY

Christina Currie and Dominique Allart, *The Brueg[H]el Phenomenon. Paintings by Pieter Bruegel the Elder and Pieter Brueghel the Younger with a Special Focus on Technique and Copying Practice, Scientia Artis*, 8, Brussels 2012.  
Klaus Ertz, *Pieter Brueghel der Jüngere 1464–1637/8. Die Gemälde mit kritischem Oeuvrekatalog*, Lingen 1998–2000.  
Geroges Marlier, *Pierre Brueghel le Jeune*, Brussels 1969.

Dr Christina Currie, Head of Scientific Imagery and Photography,  
Institut royal du Patrimoine artistique - Koninklijk Instituut voor het  
Kunstpatrimonium, Brussels.

#### ACKNOWLEDGEMENTS

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**List of captions: Report, Pieter Brueghel the Younger, *Peasant Lawyer*,  
Richard Green collection**

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**Copies of this report with full size illustrations are available on request.**

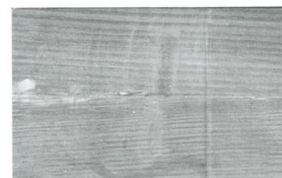


Fig. 1.

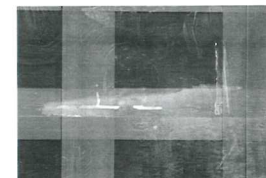


Fig. 2a.



Fig. 2b.



Fig. 2c.

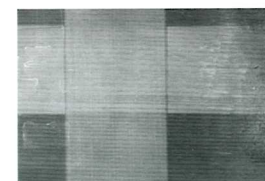


Fig. 3.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.



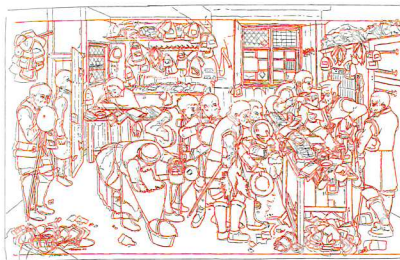


Fig. 7a.

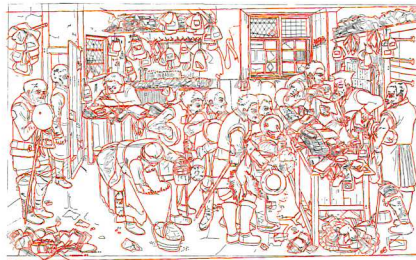


Fig. 7b.

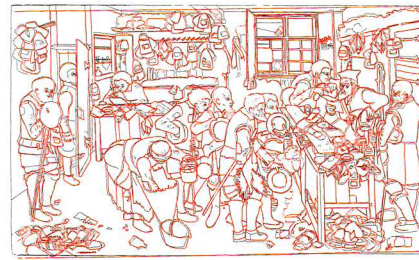


Fig. 7c.

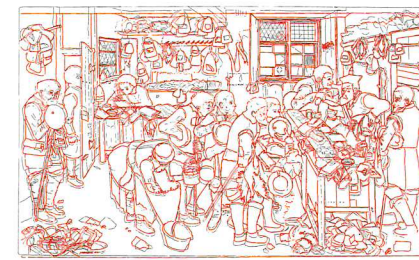


Fig. 7d.



Fig. 8.

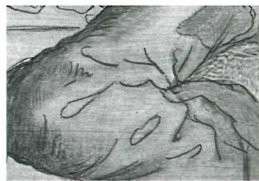


Fig. 9.



Fig. 10.



Fig. 11.



Fig. 12.



Fig. 13.



Fig. 14.



Fig. 15. (Green)



Fig. 15. (Ghent)



Fig. 16. (Green)



Fig. 16. (Voldère)



Fig. 17. (Green)



Fig. 17. (Voldère)



Fig. 18. (Green)



Fig. 18. (Voldère)



Fig. 19. (Green)



Fig. 19. (Voldère)



Fig. 20.



Fig. 20. (IRR)



Fig. 21.



Fig. 22.



Fig. 23.



Fig. 24.



Fig. 25.



Fig. 26.



Fig. 27.



Fig. 28.



Fig. 29.



Fig. 30.





Fig. 31.



Fig. 32.  
Richard Green



Fig. 32.  
Voldère



Fig. 32.  
Ghent



Fig. 32.  
Mautner



Fig. 33a.  
Richard Green



Fig. 33b.  
Voldère



Fig. 34a.  
Richard Green



Fig. 34b.  
Voldère

- 1 Upper plank: left: 27 cm, right: 26.8 cm; middle plank: left: 22.5 cm, right: 22.6 cm; lower plank: left: 24.2 cm, right: 24 cm
- 2 Currie and Allart 2012, vol. 3, pp. 735–738.
- 3 For a discussion of original fillings in Brueghel's work, as well as an example in the work of Jan Van Eyck, see Currie and Allart 2012, vol. 3, chapter 5, pp. 738–741, web 603–612 (<http://bruegel-brueghel.kikirpa.be>).
- 4 This version was described as the Galerie Florence De Voldère version in Currie and Allart 2012. On the dating of this version, see Currie and Allart 2012, vol. 2, p. 697 and for an illustration of the 'original' filling, see vol. 2, p. 674, fig. 476.
- 5 This version of the *Crucifixion* is described as the Coppée-le Hodey version in Currie and Allart 2012. See Currie and Allart 2012, vol. 2, p. 618–619 and fig. 423 for an illustration and description of the 'original' filling. For further examples of this phenomenon in Brueghel's work, see Currie and Allart 2012, vol. 3, pp. 738–741 and fig. 519.
- 6 See Currie and Allart 2012, vol. 3, chapter 5, pp. 742. No samples were taken for analysis from the Richard Green *Peasant Lawyer* due to its impeccable condition.
- 7 For a discussion of historical copying methods, see Currie and Allart 2012, vol. 3, Appendix II, pp. 924–955. For an overview of the role of cartoons in Brueghel's

- work, see vol. 3, chapter 5, pp. 746–752.
- 8 See Currie and Allart 2012, vol. 2, case study 1, pp. 348–357.
- 9 For a discussion and illustrations of overlays of the four medium-format versions previously examined, see Currie and Allart 2012, vol. 2, case study 10, pp. 698–699.
- 10 For four of these cases, see Currie and Allart 2012, vol. 3, appendix IV, pp. 980–1001; the fifth case (graphite) was identified in an unpublished study of one of Brueghel's versions of the *Good Shepherd*. In the case of the Richard Green *Peasant Lawyer*, scientific analysis through non-invasive Raman spectroscopy could not be undertaken due to the fact that the painting was freshly varnished. Sampling was not possible either due to the excellent condition of the paint layer.
- 11 See Currie and Allart 2012, case study 10, vol. II, pp. 677–681, and particularly the series of comparative details on the book website, web 553–566 (<http://bruegel-brueghel.kikirpa.be>).
- 12 See Currie and Allart 2012, vol. 2, pp. 410–413.
- 13 Marlier 1969, p. 439. George Marlier's book on Brueghel the Younger, which was completed after his death by Jacqueline Folie, remains a key source of information on Brueghel the Younger (Georges Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969).
- 14 Ertz 1998–2000, p. 501, where its provenance is given as 'Neuilly, private collection 1970'. Ertz illustrates the painting on page 488 of his book (Klaus Ertz, *Pieter Brueghel der Jüngere*, Lingen, 1998–2000).
- 15 The other version from 1615 is Marlier's number 8 and Ertz's F517 (Basel, collection Ryhiner-Stehlin, 1969). Its dimensions are 74.9 × 123.9 cm. Ertz suggests that the Ryhiner-Stehlin painting and the Neuilly painting (now Richard Green) might be one and the same painting. Having consulted a photograph of the Rhyner-Stehlin version, we can confirm that this is not the case. As well as tiny differences here and there, the lawyer's hat has been painted out in the Rhyner-Stehlin version, appearing as a shadow above his head (a fact mentioned in Marlier's number 8 description, p. 436).
- 16 On Brueghel's apprentices, see Currie and Allart 2012, vol. 1, p. 50.
- 17 For a discussion on attribution in Brueghel the Younger's work, see Currie and Allart 2012, vol. 3, chapter 6: Searching for the Hand of Pieter Brueghel the Younger, pp. 785–814, and for a list of attributions, see vol. 3, appendix VI: Attribution in Pieter Brueghel the Younger's Production, pp. 1017–1021.
- 18 This is the De Jonckheere version, signed and dated 1604. For a discussion on attribution in the *Census at Bethlehem* series, see Currie and Allart 2012, vol. 2, case study 2, pp. 415–419.
- 19 For a discussion of attribution in the *Peasant Lawyer* series, see Currie and Allart 2012, vol. 2, case study 10, pp. 681 and 693.
- 20 For further photographic details from these paintings, see Currie and Allart 2012, case study 10, figs. 467–498 and web 538–578 (<http://bruegel-brueghel.kikirpa.be>).
- 21 For illustrations and discussion of the two variants in the *Peasant Lawyer* series, see Currie and Allart 2012, vol. 2, case study 10, pp. 695–697.
- 22 See Currie and Allart 2012, vol. 3, appendix VIIc, pp. 1030–1033.
- 23 Other serial compositions in which Brueghel added or adapted a motif or background at a certain point in time, perhaps for similar reasons to the *Peasant Lawyer*, include the *Crucifixion*, the *Wedding Dance in the Open Air* and the *Winter Landscape with Bird Trap*, see Currie and Allart 2012, vol. 3, chapter 7: 'Pieter Brueghel the Younger's Models and Variants', particularly pp. 822–828.



## FORTHCOMING FAIRS & EXHIBITIONS 2014



### Edward Seago: Home & Away

147 New Bond Street

Exhibition opens

Wednesday 4th June



### Sir William Russell Flint

147 New Bond Street

Exhibition opens

Wednesday 4th June



### Modern Masters III

33 New Bond Street

Exhibition opens

Wednesday 4th June



### Master Paintings Week

147 New Bond Street

4th – 11th July



### Biennale des Antiquaires, Paris

Grand Palais, Paris

11th – 21st September

# frieze masters

### Frieze Masters

Regent's Park, London

16th – 19th October



Richard Green has assisted in the formation and development of numerous private and public collections including the following:

#### UNITED KINGDOM

Aberdeen: Aberdeen Art Gallery & Museums  
 Altrincham: Dunham Massey (National Trust)  
 Barnard Castle: The Bowes Museum  
 Bedford: The Higgins Art Gallery & Museum  
 Canterbury: Canterbury City Council Museums  
 Cheltenham: Art Gallery and Museum  
 Chester: Grosvenor Museum  
 Coventry: Herbert Art Gallery & Museum  
 Cowes: Royal Yacht Squadron, Cowes Castle  
 Dedham: Sir Alfred Munnings Art Museum  
 Goodwood: Goodwood House  
 Hull: Ferens Art Gallery  
 Ipswich: Colchester & Ipswich Museums  
 Launceston: Launceston Castle (English Heritage)  
 Leeds: Leeds Museum and Galleries  
 Lincoln: Usher Gallery  
 London:  
 Chiswick House (English Heritage)  
 The Geffrye Museum of the Home  
 Government Art Collection  
 Kenwood (English Heritage)  
 Museum of London  
 National Maritime Museum  
 National Portrait Gallery  
 National Postal Museum  
 Tate Britain  
 The Palace of Westminster  
 The Wimbledon Lawn Tennis Museum  
 Liverpool: The Walker Art Gallery  
 Lydiard Tregoze: Lydiard House & Park  
 Norwich: Castle Museum & Art Gallery  
 Plymouth: City Museum and Art Gallery  
 Richmond: London Borough of Richmond upon  
 Thames and Orleans House Gallery  
 St Helier: States of Jersey (Office)  
 Southsea: Royal Marines Museum  
 Stirling: Stirling Smith Art Gallery and Museum  
 Winchester: Hampshire County Museums Services  
 York: York City Art Gallery

#### CANADA

Fredericton, NB: Beaverbrook Art Gallery  
 Ottawa, ON: The National Gallery of Canada

#### UNITED STATES OF AMERICA

Boston, MA: Museum of Fine Arts  
 Channel Islands Harbor, CA: Ventura County Maritime  
 Museum  
 Cincinnati, OH: Cincinnati Art Museum  
 Gainesville, FL: Harn Museum of Art, University of Florida  
 Houston, TX:  
 Sarah Campbell Blaffer Foundation  
 Museum of Fine Arts, Houston  
 Los Angeles, CA: J Paul Getty Museum  
 New Bedford, MA: New Bedford Whaling Museum  
 New Haven, CT: Yale Center for British Art  
 New York, NY: Dahesh Museum of Art  
 Ocala, FL: Appleton Museum of Art, College of Central  
 Florida  
 Omaha, NE: Joslyn Art Museum  
 Pasadena, CA: Norton Simon Museum  
 Rochester, NY: Genesee Country Village & Museum  
 San Marino, CA: The Huntington Library  
 St Louis, MO: The State Historical Society of Missouri  
 Toledo, OH: Toledo Museum of Art  
 Washington, DC:  
 National Gallery of Art  
 The White House  
 Williamstown, MA: Sterling and Francine  
 Clark Art Institute  
 Winona, MN: Minnesota Marine Art Museum  
 Worcester, MA: Worcester Art Museum

#### BELGIUM

Antwerp: Museum Rockoxhuis  
 Kortrijk: Stadhuis

#### DENMARK

Trøense: Maritime Museum

#### EIRE

Dublin: National Gallery of Ireland

#### FRANCE

Compiègne: Musée National du Château

#### GERMANY

Berlin: Staatliche Kunsthalle  
 Darmstadt: Hessisches Landesmuseum  
 Hannover: Landesmuseum  
 Karlsruhe: Staatlichen Kunsthalle  
 Speyer am Rhein: Historisches Museum der Pfalz Speyer

#### HOLLAND

Amsterdam:  
 Joods Historisch Museum  
 Rijksmuseum  
 Twente: Rijksmuseum  
 Utrecht: Centraal Museum

#### SOUTH AFRICA

Durban: Art Museum

#### SPAIN

Madrid: Real Academia de Bellas Artes de  
 San Fernando  
 Museo Thyssen-Bornemisza  
 Museo Nacional del Prado

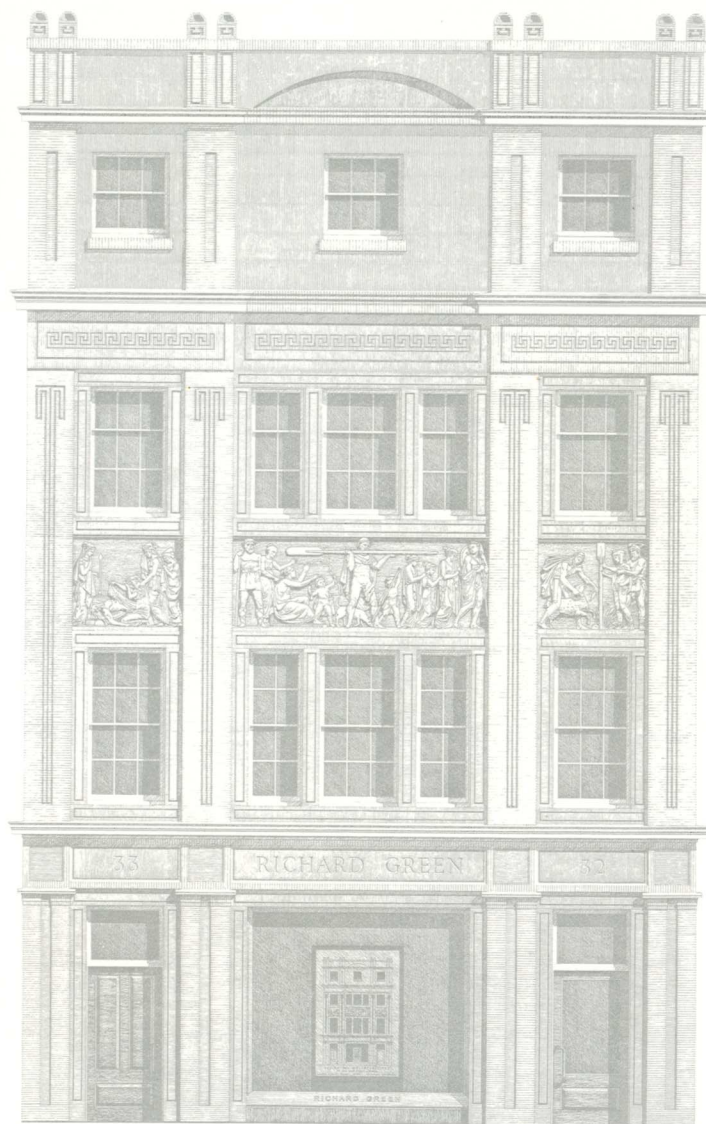
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Zurich: Schweizerisches Landesmuseum

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Bangkok: Museum of Contemporary Art





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