

# COLNAGHI

Est. 1760



**Jacob Toorenvliet**  
(Leiden 1640 – 1719 Oegstgeest)

*Woman with a Hare*

1675

signed and dated (upper left)

oil on copper

18 x 15 cm.;

7 1/8 x 5 7/8 in.

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## Provenance

Sale, Stockholm, Stockholms Auktionsverk, 4 December 1995, lot 274;  
With Rafael Valls Ltd, London, 1992, from whom acquired by the present owner.

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Jacob Toorenvliet trained initially in Leiden under his father Abraham (c. 1620 – 1692), a draughtsman and glass painter, who is better known as the first teacher of Frans van Mieris and Matthijs Naiveu. Jacob had a precocious talent for painting and it is known that he was already active as a portraitist by the time of his fifteenth birthday. In 1670 he left for Rome and from 1673 he lived and worked in Venice, where Houbraken records that he met and married his wife. He is thought to have spent time in Vienna in the late 1670s and by 1680 he was back in Holland where he took a pupil, Jacob van der Sluis, in Amsterdam. He returned to Leiden in 1682.

Toorenvliet's *oeuvre* is bound in the tradition of the Leiden *fijnschilders* and his training under his father no doubt introduced him to the techniques of rendering objects in minute detail. Indeed, with its great attention to naturalism and subdued palette, the present portrayal of an elderly woman holding a hare recalls the esteemed tradition of Leiden painting led by artists such as Rembrandt, Frans van Mieris I and Gerrit Dou, the latter being the master under whom Toorenvliet completed his training.

The hare's coat, each bristle having been carefully delineated, is particularly worthy of attention. Toorenvliet demonstrated his ability to convincingly depict various textures by way of the fur-lining on the woman's jacket, which is of a different density. The painting's copper support – the most stable choice in terms of the preservation of colour and details, which consequently became increasingly popular throughout the 17<sup>th</sup> century – helps to emphasise such features.