

# THE LIMNER COMPANY



Attributed to KAREL DU JARDIN (c.1626 - 1678)

**A portrait miniature of a Gentleman, wearing brown slashed doublet with tied neckscarf, a felt cap with green and white feathers on his curled hair**

Circa: circa 1650-60

circa 1650

*Watercolour on vellum*

Oval, 81 mm (3.2 in) high

Inscribed on the reverse 'Kar(le) du Jardine/ artist/ --'

This arresting portrait likely portrays a friend of the artist Karel du Jardin. If by him, it may be the only example of his work in watercolour on vellum, as his usual mediums were chalk drawings or oil paintings.

Karel du Jardin was the son of Charles de Jardin or Gardyn, a fat-renderer. It is unclear who his master was, but his brother-in-law was a painter, Johannes Pauwelsz. Schors, from Augsburg, and his second cousin was the portraitist Pieter Nason (1612–88/90), so he would have been surrounded by other artists.

Du Jardin travelled to France (but as a merchant) in 1649 and married in Paris in the same year. The couple then relocated to the Rozengracht in Amsterdam around 1652. He then moved to the Hague where he stayed between 1655 and 57 before again settling in Amsterdam. In 1675 he made his fateful journey to Italy – although here he was able to study outstanding collections of antique sculpture, as well as become a member of the Schildersbent, the Netherlandish artists' association in Rome, he died shortly afterwards on a visit to Venice.

Most small portraits by du Jardin are described as self-portraits, including a small work, also on vellum, now in Kupferstichkabinett der Staatlichen Museen, Berlin. The present portrait, however, does not seem to be of the artist - he was given the nickname *Bokkebaard* (Goat-Beard) by the Bentvueghels and indeed usually sports such facial hair and dark brown eyes. The present work does, however, seem to show a fellow painter – he wears attire associated with artists – indeed Rembrandt also shows himself wearing a similar velvet cap adorned with feathers.[1]

This portrait would appear to be something of an anomaly for Dutch artists of the mid 17th century, Although it is clear that Du Jardin worked on vellum, this highly coloured work belongs more to the Italian school of artists, such as Giovanna Garzoni (1600-1670) who worked in tempera on vellum. Du Jardin may have been inspired to experiment while in Italy seeing such works.

[1] REMBRANDT HARMENSZ. VAN RIJN (1606-1669), Self-Portrait in a Velvet Cap with Plume, etching, 1638 sold Christie's, 7 March 2026. Gerrit Dou (1613 – 1675) also wears similar clothing in his self portraits.