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ILLUSTRATED CATALOGUE

THE
MAX MICHAELIS GIFT
TO THE
UNION OF SOUTH AFRICA

FLEMISH AND DUTCH
PAINTINGS

WITH BIOGRAPHICAL NOTES

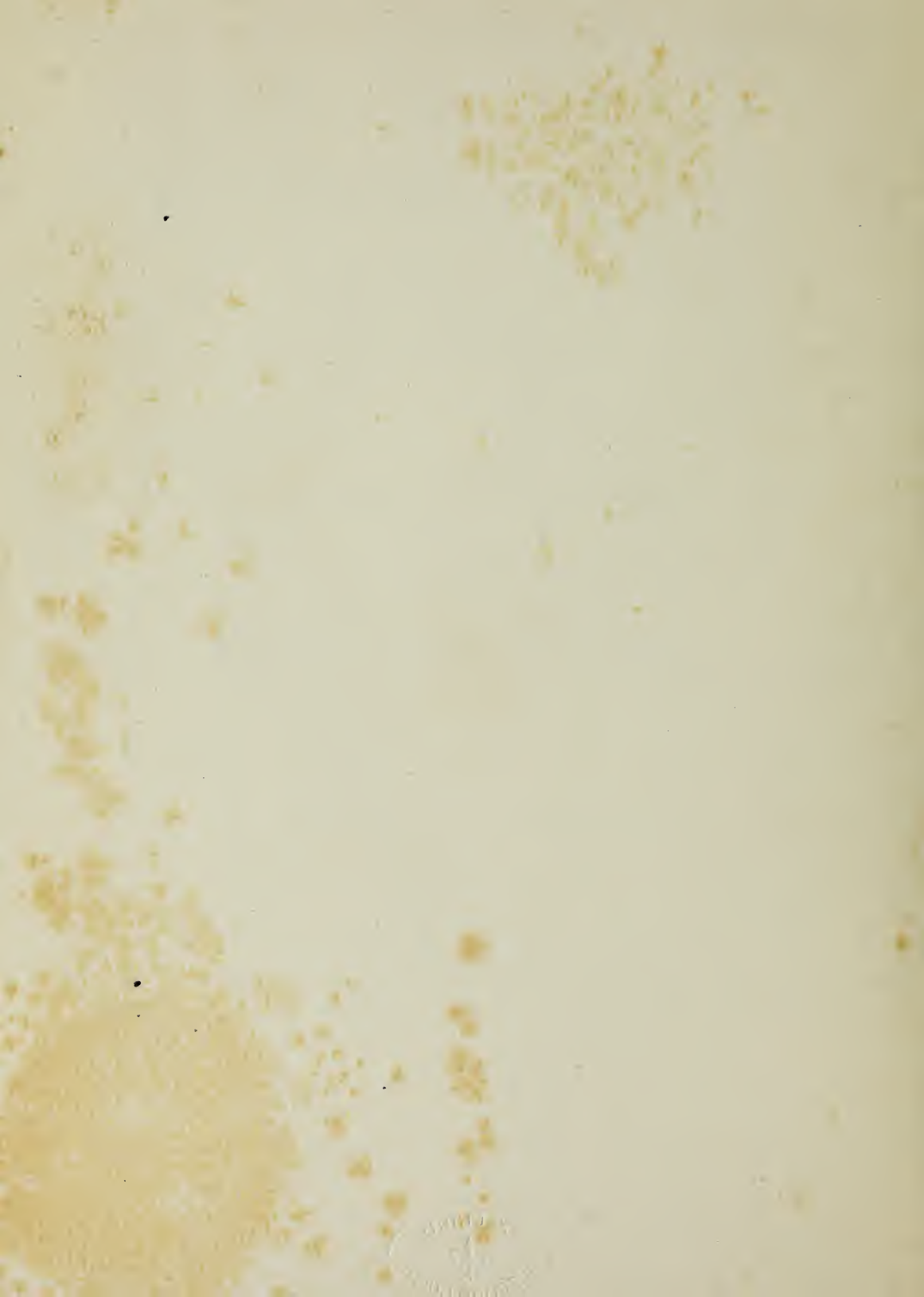
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Frontispiece

PORTRAIT OF A YOUNG LADY

Rembrandt

ILLUSTRATED CATALOGUE
OF
FLEMISH AND DUTCH
PAINTINGS

WITH INTRODUCTION AND BIOGRAPHICAL NOTES
BY
T. MARTIN WOOD

1913

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Plate 1

A VASE OF FLOWERS

William van Aelst

INTRODUCTION

IN 1910, when Sir Hugh Lane went out to South Africa to assist at the foundation of the Johannesburg Municipal Gallery of Modern Art, it caused him regret to see that in Cape Town, which had been the centre of the drama of the development of the Union, the links with the past were fast disappearing, few architectural features of Old Cape Town remaining to carry the poetry of their old associations into the new world. Encouraged by the attitude of leading men of the Dutch population and by Lady Lionel Phillips, who has always taken an active part in the encouragement of art in South Africa, Sir Hugh conceived the idea of centring in Cape Town a collection of the art in which Dutchman and Englishman, as artist and patron respectively, first met each other in spirit.

Having conceived the value of such a gift, he went to work in a characteristically practical way, adding to the Dutch and Flemish paintings in his own possession, establishing a nucleus group, in the hope that it would be acquired and presented to South Africa by lovers of the country as the foundation of a national collection.

Mr. Max Michaelis, with the most affectionate remembrances of South Africa, where he had spent his earlier years,

was seeking to do something for its people when this opportunity occurred. It is to him that the Union of South Africa is indebted for a gift unique in its romantic character.

There was a time when the Dutch and English contested for the paintings of the great Dutch sea-painter Van der Velde, and Van der Velde's genius was employed by the English to represent their sea-fights with the Dutch. Thus even while there was antagonism, as between the interests of the two maritime nations at sea, there was a meeting ground in art—in that art of Holland which from the first by its peculiar character excited the interest of the English and claimed them in particular for its patrons.

So significant is this taste of the English for the character of Dutch art that it indicates a temperamental affinity between the races, which at one point might lead to antagonism where interests clashed, and at another form the basis of an invulnerable alliance where their interests could be perceived to lie in the same direction.

Only a little less than its own art does that art which a nation singles out for its especial patronage reflect it. We have, of course, in pictures of any country and period an absolute mirror of the quality of the mind of their producers. The extraordinary sensitiveness to the atmosphere of coast scenery, as apparent in Dutch art, expressed a love of the sea that is partly of the sailor as well as of the artist; it is something which in itself was sufficient to find response from England—and if we would understand Dutch art, we must remember that no artist is an artist and nothing else; his power increases to the extent to which he is more, instead of less, human than his fellows, more than any of them susceptible to the influences which stir their senses and imaginations. Upon



J. van Beerstraten

A VIEW OF MIDDELUM, HOLLAND—WINTER

PLATE 2



Plate 3

FISH ON A TABLE

A. van Beyeren

this plane, indeed, the boundaries of nationality, which must always be recognized in art, can be re-defined, showing a relationship between the Dutch and English which was later, as events turned out, to express itself in another way than in art, in the concrete element of actual facts. And here, before going further, we may note again a relationship between the two countries, which is no less evidently expressed in Dutch painting—namely, the dislike of vagueness, the love of the definite, the discovery of inspiration in just those things which are farthest from dreams, nay the turning of actualities themselves into the splendour of dreams by civic and military ritual, the deference in art to the outer splendour of world-power, which is reflected in Dutch art with all its glitter like a procession passing, or like an “illuminated” inventory of costly things.

But we shall quite mistake this art if we think it is the outward spectacle of life alone that absorbs it. In putting that interpretation upon it we are merely ascribing to it the province of photography. We must credit it with fuller achievement than that. If we really wish to understand it, we must view it as passionately expressing its interest in that aspect of the world which is most relevant to actualities, in that beauty which things assume for the imagination when they are viewed in the light of poignant human associations. It is an art which is in spirit essentially friendly, with that friendliness which familiar things assume towards us when we see ourselves threatened by some abnormal visitation.

Dutch paintings were composed entirely with a view to influencing the mood of those who lived with them daily. In this spirit they differ from modern painting, which for the most part seems to concentrate on making an effect in an exhibition. It is significant of the temper of both the Flemish

and the Dutch that they preferred the representation of a civilized and familiar aspect of life to the "elementary" and "exceptional." To any one of their great painters the words might have applied which their great descendant, Maeterlinck, has used to describe the inspiration of the characteristic artist of modern times: "He will place on his canvas a house lost in the heart of the country, an open door at the end of a passage, a face or hands at rest, and by these simple images will he add to our consciousness of life."*

The direction which was taken by the art of the Netherlands was determined by the traits it had in common with the Flemish School. But Flemish art is feminine by the side of that of Holland, in its more devotional genius, its greater instinctiveness, and its sensitiveness. The image of sister and brother, illustrating the relationship of the two schools in aspect, springs at once into the mind. In the place of tenderness Dutch art reveals a miraculous precision of touch, a clearness of vision which is also the very language of a full response to life, if less expressive of a divination that there is beauty hidden from our sight. Dutch art is more than Protestant, it is "Positivist"; practically it rejects everything to which the *five* senses cannot respond. In an age like our own, when even science has advanced to the acceptance of other senses, this art assumes a local character which is not characteristic of the art in which the Flemish spirit finds its full expression. But even in moving in the world which seems at first bounded by the evidence of five senses only, Dutch art is to be distinguished from some of the results which art has had to show in modern times, in painting which founds itself on the theory that it is the world of vision alone in which a painter moves. As a matter of

* "The Treasure of the Humble."



Plate 4

FRUIT AND STILL LIFE

A. van Beyeren



Plate 5

Abraham Bloemaert
PORTRAIT OF AN OLD MAN



Plate 6

W. de Keyser

A SHEPHERD

fact the art of painting is not able to rest itself permanently on a theory of this kind, for the painter, whether he is conscious of it or not, paints out of a store of experience which is replenished within him through the channels of all his senses acting simultaneously. The salt-wet wind which is stirring the surface of the water in a *Dubbels'* or a *De Vlieger's* seapiece, this in actual fact is something which at the moment of perception affected the painter's mood and vision, and effected thus an interpretation on canvas which can only appeal to us through vision—through the passage to imagination provided by our eye, as spectators of the picture. Paintings, however realistic, affect us quite differently from photographs, for the eye of a painter is more than a lens, it is a window through which he looks out. And whereas in a camera there is nothing but darkness and emptiness at the back of the lens, at the back of the eye there is an individual regarding the world from a point-of-view, and in a state-of-soul, which may be resembled in the experience of another, but never repeated. All this would seem so perfectly obvious as not to admit of repetition, but in the case of Dutch painting, with its intense realism, it does become necessary to make clear, to the point of emphasis, that its realism is not to be understood by comparison with the purely visual realism of a photograph. It expresses influences upon the painter from a thousand directions, in the shape of sounds and memories waiting upon his spirit in the moment of creation.

It is the very intimate note in Dutch art—the feeling that we are never really out of the sound of the human voice—that gives it its hold upon the imagination. The idea of these artists was that of setting apart within the frame a little world to which imagination might have recourse at any moment. A

photograph embraces everything, and so cannot sway imagination. Realism in art, rejecting ten thousand things for the one thing that it prefers for representation, gives a direction to the thoughts of the spectator, which for the moment determines the character of his sense of reality. And then, to use the recent words of a great modern artist in the medium of the novel, there is "the gain of charm, interest, mystery, dignity, distinction, gain of importance, in fine, on the part of the represented thing (over the thing of accident, of mere actuality, still unappropriated)." *

The whole elaborate structure of modern "realism," as we have it in great novel-writing and in every other form of later-day art, rests upon the broad foundation of the conscience for truth to nature established in the seventeenth century by the school of the painters of Holland. The refinement of impressionism, as refinement of the truth, does but the more infinitely express this conscience. The achievement of Dutch art compared with that of the art of Italy which preceded it was that it contrasted the beauty of actualities with invented or imagined beauty. And, as we have suggested, the Dutch found their way so immediately to the special grace of things of everyday aspect by the route of their passionate interest in everything that reflected human nature. It has been claimed for them that they were the first of the "moderns" in all this—and that we have in Rembrandt's art with its delicate psychology the very brand of that curiosity after conditions of mind which has in modern art and science taken such a conscious shape.

The modern portrait-painter, and writers on portraiture, understand each other in the light of a whole vocabulary of

* "A Small Boy and Others." By Henry James.



Plate 7

PORTRAIT

Aelbert Cuyf



Plate 8

H. Dubbels

THE BEACH AT SCHEVENINGEN

definitions which could be referred back to the interpretation Rembrandt quite instinctively put upon the rules of the art.

In one feature, more than another, perhaps, Dutch art isolates itself in character, except from later English art—and that is in the topographical sentiment by which it was evidently guided in landscape. Its attachment, here again, is to everything connected with human incident, to the farm, to the field, to the house, to the site of markets, and to the sea-port, about which the Dutch are quite as enthusiastic as about the sea. Everywhere they seem quite unconscious of the nature which Rousseau later was in search of, virgin of contact with the human element. Their most emotional painters, such as Ruysdael, come no nearer to untrodden country than long-neglected woods, whose very heart to him, as to all his fellow-countrymen, would be in the dismantled castle, from which hunting parties had sallied a century before. Ruskin, who had received his education—so far as his life's work was concerned—in Italy, did not conceal his enmity to many traits of the Dutch school, but upon one ground, his own pen might have received its inspiration from their pictures, and in a particular passage it describes the state of mind in which the message of this landscape painting originated* :—

“In the children of noble races, trained by surrounding art, and at the same time, in the practice of great deeds, there is an intense delight in the landscape of their country as *memorial*; a sense not taught to them, nor teachable to any others; but, in them, innate; and the seal and reward of persistence in great national life.”

“The Dutch School,” says a French critic, who well understood its significance, “is the last of the great schools, perhaps

* “Lectures on Art.”

the most original, certainly the most local. It was born on the morrow of an armistice . . . when a breath of more propitious temperature had passed over men's minds." *

All of the art of which we have written here flourished in its most expressive form in the seventeenth century. It was in its fullness of bloom at the very hour of the inception of Cape Town, and when the prestige of the Dutch East India Company's fleet was at its height.

T. M. W.

* Eugene Fromentin.



Plate 0

PORTRAIT

17 Cent. Dutch School

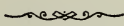


Plate 10

Sir A. Van Dyck

JOHN OXENSTIERNA, COUNT OF SODREMORE

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OF
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VAN RHYN, REMBRANDT
1606-1669

REMBRANDT HARMENSZ VAN RIJN, or Rhyn, took his surname from his place of birth Van-Rein, or Rhine, a village situated on an arm of the Rhine which runs through Leyden. It is generally considered that he was born in 1607. His father, Harmann Geritsz, a miller, who assumed the affix Van Rijn, married in 1589, Neeltjen, the daughter of Willem Suydtbroeck, a baker. They were comfortably off, and provided for their son to receive a good education, entering him as a student in the Faculty of Letters at the Leyden University. His parents were ambitious for him, and he was intended for the law. He disappointed them by showing little taste for study, and finally they surrendered to his wishes by allowing him to enter the studio of Jacob van Swanenburg, a mediocre artist. After a not very long period of study there, he worked for a very short time with Pieter Lastman, at Amsterdam. With this artist, who affected an Italianate manner, he was out of sympathy. His history differs from that of the majority of artists at a time when it was customary to serve a long apprenticeship. As early as 1628 he had a pupil in Gerard Dow. His own first work is dated 1627. In 1630 he settled in Amsterdam, and remained in the city until his death in 1669. Except for a visit to Friesland, when he was twenty-seven, at the time that he married into the Friesland family of the Ulenburghs, he never travelled anywhere. Thus his genius was not in its development subject to the usual influences of Italy or Germany which determined the bias of painters of the time. Saskia van Ulenburghs, whom he made his wife, was a girl of good birth. His love for her was very great; her presence inspired him, and her image is reflected passionately in the greatest of his pictures. None of four children by

her survived their father, and Saskia herself enjoyed but a short life. He completed his great picture, "The Night Watch," in the year of her death. The date is not fixed at which Rembrandt married his second wife, Catherina van Wijck, by whom he had two children. The picture called "The Night Watch," in reality depicting a sortie of the Militia company of Banning Cock, failed to satisfy its subscribers. In 1656 Rembrandt was declared bankrupt, and his effects were sold. He removed to a smaller house on the Rozengracht, the Rose Canal. When he died in 1669 he had not emerged from insolvency—at one time he had even been forced to undergo the pain of selling the necklace worn by Saskia herself, though his industry had never ceased. There is a delightful tribute to Rembrandt's character in the fact that Saskia by her will directed that should he marry again he should cede a half of the property she secured to him in the will to her sister, and expressly forbade any legal security to be taken from the artist, since "she had confidence that he would behave in the matter in exact obedience to his conscience."

FRONTISPIECE. *PORTRAIT OF A YOUNG LADY*

A young woman, portrayed half-length, in a grey silk figured dress, wearing a goffered ruff, transparent large edged cuffs, and a lawn cap. She holds an embroidered glove in the left hand; her adornments are a ring with diamonds, a gold bracelet and gold chain necklace, and pearls in the ears.

Canvas. 28½ in. × 25 in.

Anonymous sale, Paris, 1809. Pourtales Collection, London, 1826. Exhibited at Manchester, 1857. Anonymous Sale, London, 1873. Demidoff Collection San Donato, 1880, when it created a sensation by realizing the highest sum that had hitherto been obtained for a Dutch picture. Engraved for the sale catalogue of the Demidoff Collection. Described in Smith's "Catalogue Raisonné," No. 514. Described in Dutuit, page 22. Described in Bode's Book, No. 92, and also mentioned fully in the preface, page 7. Full-page illustration in Dr. Bode's Book, where it is placed as painted about 1633. Dr. Bode has now revised his view and places about 1640. From the Collection of Madame Isaac Pereires, Paris.



Plate 11

C. van Everdingen

THE YOUNG AUGUSTUS
WITH WREATH OF LAURELS



Plate 12

L. Backhuysen

COAST SCENE



Plate 13

THE ARTIST AS "AN EASTERN PRINCE."

Govaert Flinck

AELST, WILLEM VAN
1626-1683

WILLEM VAN AELST excelled in still-life painting. He was the nephew and pupil of an artist, Aert van Aelst, who had achieved fame in the same subjects. Van Aelst's father was a notary of Delft. Upon reaching manhood the painter travelled in France and in Italy. It was from his long residence in the latter country that he came to affect an Italian style in signing his name. He enjoyed great favour with the Grand Duke of Tuscany. When he returned to Holland in 1656, he went to reside in his native town of Delft, but later moved to Amsterdam. He married Helena Nieuwenhuys in 1679, the painter Eglon van der Neer being witness at the wedding. He died in Amsterdam in 1683. Van Aelst differed in one respect from many of his contemporaries in that he enjoyed much recognition during his life. He possessed the ability to bring his pictures to an exquisite state of finish without losing spontaneity of touch.

PLATE I. *A VASE OF FLOWERS*

A painting of flowers in a silver vase of elaborate design in the style of Lutma; a watch lying upon its face with the crystal back open for the better view of the goldsmith's work; attached to it is a blue ribbon introducing lively incident of colour in contrast with the flowers. Butterflies and a dragon-fly alight upon the flowers. Signed and dated.

Canvas. $32\frac{1}{4}$ in. \times 8 in.

In arrangement of detail the picture is very happy, the position of every leaf being studied with care. Everything assists the intricate pattern without destroying the impression of the wilfulness of nature. The petals of the flowers are defined with a touch which is quite expressive of their fragility. The closeness of the observation where a flower of one colour affects by reflection the colour of another, is worthy of note. The piece is characteristic of flower-painting in the golden period of that kind of subject. The painter ranks as one of the greatest of the still-life painters. That he regarded this painting as among his masterpieces is evident from the fact that he was at pains to retouch it after an interval of years, signing it again and re-dating it.

BEERSTRATEN, JAN VAN

1622-1687

BEERSTRATEN was born in 1622 at Amsterdam, and christened in the old parish church. All his life he worked in Amsterdam, and it is supposed that the name Beerstraten was assumed by his father, a cooper by trade, after the Beeren-straat, in which he lived. In 1642 the artist married Magdalena van Bronckhorst, by whom he had five children. He died in his native city in 1687. Some of his finest work remains in Amsterdam, in The Gallery, Town Hall, and Six Collection.

PLATE 2. *A VIEW OF MIDDELUM, HOLLAND : WINTER*

Church, houses, and surrounding country covered in snow ; many figures, in brightly-coloured dress, skating on the canal.

Canvas. 36 in. × 49 in.

BEYEREN, ABRAHAM VAN

1627-1674

VAN BEYEREN, or Beijeren, chiefly confined himself to pictures of still-life. He was a member of the guild at The Hague in 1640, at Delft in 1657, and his name occurs again as member of The Hague Guild in 1663, and of that of Alkmaar in 1674. It is supposed that he died at the latter place in that year. He was particularly fond of painting fish, but he was also one of the most successful of the painters of flowers and fruit, and of gold and silver vessels.

PLATE 3. *FISH ON A TABLE*

A basket full of fish, with fish on a table ; through an opening the sea, with lowering clouds, is in view, and part of the beach where a group of fishermen foregather round a landed boat.

Signed with monogram A. v. B.

Canvas. 49 in. × 42 in.

PLATE 4. *FRUITS AND OBJECTS OF STILL-LIFE ON A TABLE*

Fruit overflowing from silver dishes. In the centre a gold-mounted nautilus cup and a covered glass goblet of yellow wine ;



Plate 14

A TAXIDERMIST

A. de Gelder



Plate 15

A MUSICAL PARTY

Dirck Hals

a crystal watch lying open, with ribbon attached, as in the Van Aelst picture ; grapes in profusion among other objects, upon a crumpled white cloth spread over a green cloth, gold fringed. A purple curtain is looped above. Signed with monogram.

Canvas. 49½ in. × 42½ in.

The genius of Holland in the representation of shining gold and silver, the strange surface of mother-of-pearl, and the evanescent bloom of fruit might well seem all poured into this one picture. It shows an enthusiasm for fine specimens of manufacture equal among the Dutch to their enthusiasm for nature. Their art was immensely civilized in spirit in regarding such things as the last effort of nature, put forth through human talent. It betrays no sign of the feeling that an antagonism exists between the aims of man and the intentions of nature which is so evident a note of later art.

BLOEMART, ABRAHAM

1564-1658

ABRAHAM BLOEMART, painter and engraver, was born about 1564.

He was the master of more than one of the eminent Dutch painters of the seventeenth century. His pupils included Cuyp and Weenix.

His death occurred in 1658.

PLATE 5. *PORTRAIT OF AN OLD MAN*

A small painting of the head and shoulders of an old man with white beard.

Panel. 6 in. × 6 in.

KEYSER, WILLIAM DE

1647-1692

WILLIAM DE KEYSER (or De Keyser) was born at Antwerp about the year 1647, and was brought up as a jeweller. In the craft of jewellery he attained celebrity, but employed his leisure in practising miniature painting, enamelling and oil painting. After painting some altar-pieces at Antwerp his business called him to Dunkirk, and whilst there he painted a picture for the chapel of the English nuns. This work was so successful that De Keyser was persuaded

to go to England. He sailed without telling his wife and family. Upon receiving a good reception in England, including an introduction to King James II., he sent a message to his wife to convert his effects into money, dismiss his workmen and join him. The Revolution, however, followed within half a year, and by bringing disaster to his chief patrons adversely affected the fortunes of the artist. It is said that recourse, in his despair, to the pursuit of the philosopher's stone completed his ruin. He died, at the age of forty-five, about 1692, leaving a daughter whom he had taken pains to instruct, who painted small portraits and copied well.

PLATE 6. *HEAD OF SHEPHERD*

A half length portrait of a peasant in brown coat, with head wreathed with leaves, holding a shepherd's crook.

Panel. 12 in. × 9 in.

CUYP, AELBERT

1606-1672

AELBERT CUYP, who was born at Dort in 1606, was the son of Jacob Gerritz Cuyp. He studied with his father, from whom he inherited sufficient property to place him beyond the difficulties that embarrassed so many of his contemporaries. He became a member of the Common Council and a burgher of Dordrecht. The date of his death has not been traced, but there is every evidence to show that it was not previous to 1672.

PLATE 7. *PORTRAIT*

Portrait of a man in dark green velvet suit, with white shirt and gold embroidered vest. He wears a velvet cap, and a chain over his shoulders which is gathered in his left hand.

Panel. 27 in. × 22 in.

DUBBELS, HENDRICK

1620-1676

Of the story of Dubbels' life practically nothing is known, though he is admitted to rank with the foremost Dutch marine painters. L. Backhuysen, to whom his sea-pieces have often been attributed, was his pupil. There is a small work attributed to Backhuysen in the collection. The names are known of a Jan and a Dirk Dubbels, but the former, at least, is now generally considered as identical with Hendrick, instead of as his son. The vacillation of many of



Plate 10

PORTRAIT OF A WOMAN

Frans Hals



Plate 17

INTERIOR OF A CHURCH

G. van Houckgeest

the Dutch painters in determining upon a style in which to sign their work is a continual cause of confusion to the historians of their art.

PLATE 8. *THE BEACH AT SCHEVENINGEN*

A storm gathering on the coast, fishermen landing a masted fishing-boat near a wooden breakwater; a ship in the offing with furled sails. On the sands a horseman and other figures.

Canvas. 18½ in. × 25 in.

There is an exquisite effect in this picture. The sail of the ship carries a last reflection of sunlight into the cloud which overshadows the sea. The transparency of paint in these Dutch sea pieces showed the way to such exquisite qualities as Whistler was to reach long after in such a painting as his *Valparaiso*. The sensitive modern artist could refine upon the colour of the earlier school, but in the representation of the atmosphere of the sea the Dutch painters of the seventeenth century remain unrivalled; and this, though artists like Dubbels met the demands of fashion by the production of effects made to a recipe.

DUTCH SCHOOL, 17TH CENTURY

PLATE 9. *PORTRAIT OF A YOUNG CAVALIER*

Three-quarter length portrait of a youth with long dark hair. He is dressed in a black silk suit with lace collar and slashed sleeves showing pink lining. He wears a gold embroidered sword-belt, and holds a cane in his left hand. Dated 1665.

Canvas. 40 in. × 30 in.

VAN DYCK, SIR ANTHONY

1599-1641

VAN DYCK was born at Antwerp, on the 22nd March, 1599. He came of good ancestry, and was the seventh child in a family of twelve. His father was a silk merchant, and his mother skilled in embroidery. He was apprenticed to painting when he was ten. In 1615 he entered the Academy of Rubens. Rubens was delighted with his great intelligence, and, displaying no envy, did everything

he could to develop it. The story is well known of the damage done to one of Rubens' paintings, by pupils "revelling" in the studio when their master was away. Van Dyck was approached by the revellers to repair the damage by re-painting. Rubens preferred the piece of painting which Van Dyck did to the work of his own which it replaced. Van Dyck acted as Rubens' assistant until 1620. In 1618 he was admitted into the guild of St. Luke at Antwerp. In 1620 he visited England and worked for James I., from whom he received £100 for special services. He remained, however, but a short time in this country and returned to Antwerp. Acting upon the advice of Rubens, he set out for Italy in 1624, returning in 1626. He was now regarded as a rival to Rubens himself. At the invitation of the Prince of Orange he visited the Hague in 1630, and it is also thought that he went to London, and immediately returned, not meeting there with the encouragement from the English Monarch he had looked for. Charles I.'s accession, however, was propitious for Van Dyck. On seeing one of his portraits the King, whose noble character he was afterwards to express so well, invited him to return, graciously received him, apportioned apartments to him, and frequently visited him. So many commissions were offered him from the nobility of England and France, that at last he would consent to paint only those whose appearance attracted him. He was styled "Principal Painter in Ordinary to their Majesties at St. James's." In 1632, he received knighthood, and the grant of an annual salary; moreover, the King made him a present of a massive gold chain, with his picture set round with diamonds. Van Dyck married one of the most beautiful women of the Court, daughter of Lord Ruthven, Earl of Gowry. The painter always went magnificently dressed, with a numerous and gallant equipage, and at table few princes were more visited or better served. In appearance he was of low stature, but well proportioned, very handsome, modest and extremely obliging. He gave patronage and encouragement to all those of his countrymen who excelled in any art.

After the death of Rubens in 1640, Van Dyck returned to Antwerp, and then went on to Paris, in the hope of a Royal commission there. It was a great disappointment to him not to receive this, and his health breaking down he hastened back to England. He died in London, and was buried in 1641 in old St. Paul's. In the Museum of Antwerp in the names of the Deans of the Corporation of Painters,



Plate 18

A CAT ATTACKING POULTRY

M. d' Hondcoeter

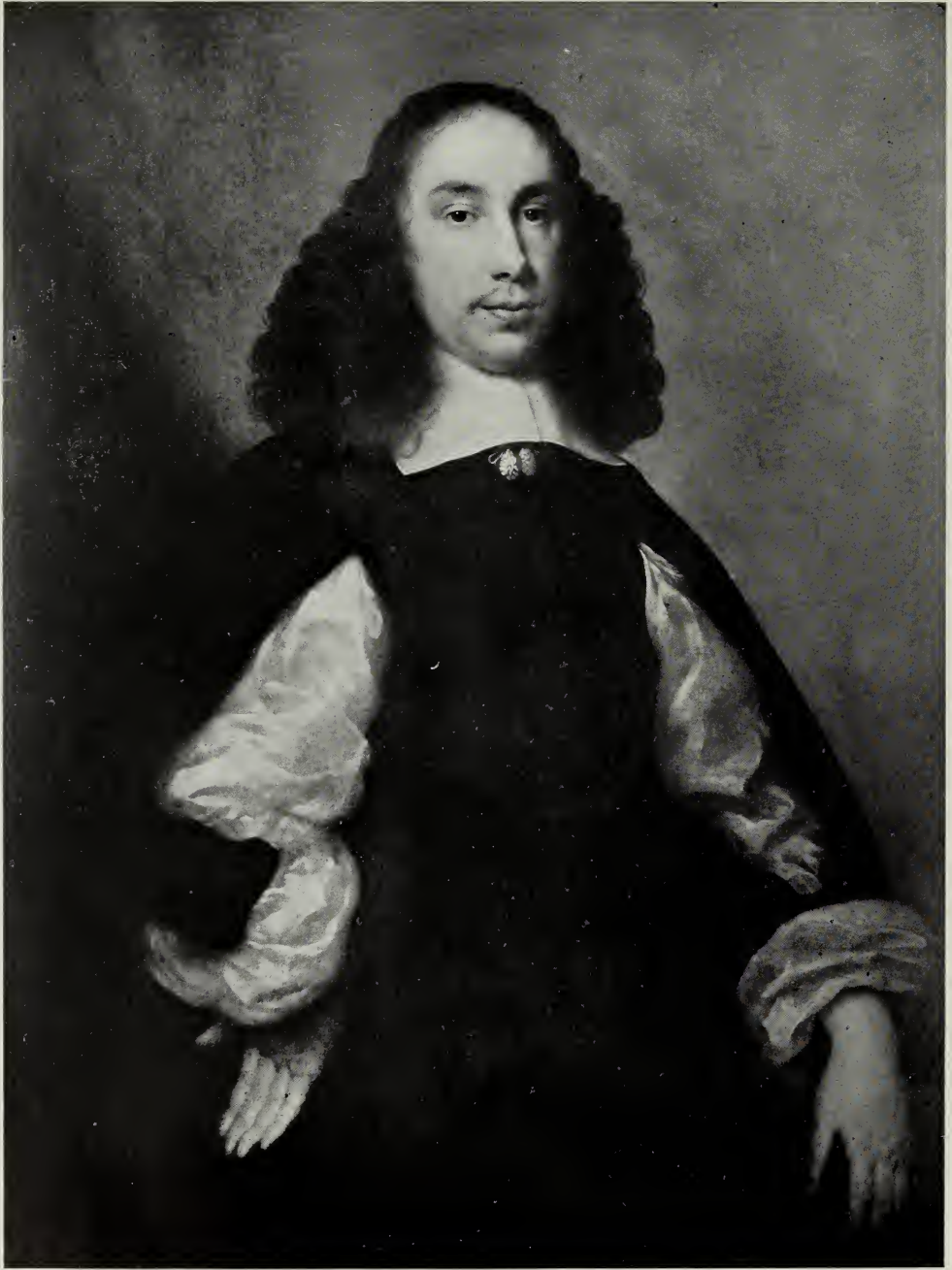


Plate 19

PROFESSOR AEMILIUS COMMIS

Cornel's Jansens

inscribed from its foundation in 1454 until its extinction in 1778, two names only are inscribed in capital letters—that of Rubens and that of Van Dyck. Though his death occurred at an early age, there is a list of nearly a thousand authentic works by Van Dyck.

PLATE 10. *PORTRAIT OF JOHN OXENSTIERNA*, Count of Sodremore, Baron of Kymeck, son of Axel Oxenstierna; Minister to Gustave Adolphe, King of Sweden; plenipotentiary Minister at the Peace of Munster.

A nobleman with his arm resting on a pillar, at the base of which is sculptured a coat-of-arms. The black of his suit and cloak is of beautiful intensity, emphasized by the splendour of gold ornamentation; rosettes of a darker gold ornament his shoes; the hose being of a faded crimson, particularly pleasant in colour. The background shows a heavy green curtain in folds.

Canvas. 82 in. × 50 in.

A Rembrandt portrait affects us by its apparent intimacy with the real state of the sitter's mind, but it is otherwise 'with a portrait by Van Dyck; to a Prince, Van Dyck will only attribute the thoughts of a Prince.

EVERDINGEN, C. VAN

1606–1679

CÆSAR VAN EVERDINGEN was born at Alkmar in 1606. He became the pupil of a glass painter, who executed windows in the new Church at Amsterdam, and was entered a member of the Guild of his native place in 1632, and a member of the Guild at Haarlem in 1651. He attained eminence through a picture of the portraits of the Company of Archers. In addition to being a painter Van Everdingen had some fame as an architect. His death occurred in 1679. In the Hague gallery is a picture by this artist representing Diogenes in the market-place of Haarlem seeking an honest man. The painting contains portraits of the Steyn family of Haarlem. Two younger brothers of Everdingen were artists: Allart van Everdingen, a romantic landscape painter, etcher and engraver, and Jan van Everdingen, an advocate who painted for amusement.

PLATE 11. *THE YOUNG AUGUSTUS WITH WREATH OF LAURELS*

A white marble bust crowned with laurels and cloaked with red drapery, a horn with ribbon attached placed by its side.

Canvas. 30 in. × 20 in.

BACKHUYSEN, LUDOLF

1631-

LUDOLF BACKHUYSEN (Bakhuisen), who was born into a family of position in 1631, was intended for a commercial career, but neglected his work in an Amsterdam counting-house for the society of artists. Eventually he put himself under Van Everdingen as a pupil, and studied also with Hendrik Dubbels, both represented in this collection. The port of Amsterdam gratified his great love for scenes of shipping, and he commenced his career with pen-drawings of the different vessels in the port. He then turned to painting the same class of subjects, and used to brave great danger by hiring fishermen to take him out to sea in storms. Indeed he became the painter of storms in opposition to Willem van de Velde, the painter of the sea in calm. He painted the embarkation of Jan de Witt on the Dutch fleet, a view of the building yard of the East India Company, a picture of the Dutch squadron and many other pieces which preserve the image of the old Port of Amsterdam, and the fleet with which the commercial glory of Holland was promoted.

PLATE 12. *COAST SCENE*

A large rock reflected in the sea, beyond which a ship is anchored, the hilly coast and a coast-town in view ; in the near foreground two figures stand out sharply, while a third is pushing a barrel in the water.

Panel. 21 in. × 18 in.

FLINCK, GOVAERT

1615-1660

IN 1633, the year in which Rembrandt painted his picture *The Lesson of Anatomy*, pupils came to him in numbers. Among them were many youths whose names were subsequently to be notable, Ferdinand Bol, for instance, and Metsu, Nicolas Maes, De Hoogh,



Plate 20

PORTRAIT OF A LADY

Nicolas Maes



Plate 21

STILL LIFE

Barent van der Meer

and Govaert Flinck. Flinck was born on the 25th January, 1615, at Cleeves. He became painter to Frederick William, Elector of Brandenburg, and Prince John Maurice of Nassau, but he chiefly resided at Amsterdam. Flinck was of an impressionable nature, and his art changed its character many times, according to the master to whose influence at the moment he happened to submit. Thus he threw off characteristics in which he had been the disciple of Rembrandt, and followed the Italians in the love of pure colour. His subjects were generally of Biblical and classical themes. He was one of the most employed artists in the country, and the magistrates of Amsterdam engaged him in considerable works for the Town-hall. He died in 1660.

PLATE 13. *THE ARTIST AS "AN EASTERN PRINCE"*

Three-quarter length portrait of the artist, in grey tunic, with embroidered cloak fastened with breast clasp and chain, wearing a white turban and carrying a bow.

$37\frac{1}{2}$ in. \times $29\frac{1}{2}$ in.

DE GELDER, AERT

1645-1727

DE GELDER, who was born in Dordrecht in 1645, was a pupil of Rembrandt's at the end of the master's life; previously he had studied with Hoogstraeten. In style he followed Rembrandt closely. He commenced to study painting at the age of sixteen. He painted portraits, but his chief interest was in historical subjects. With its immense collection of armour and drapery of every description, his studio at Amsterdam is said to have resembled a broker's-shop. There is a portrait painted by this artist of Peter the Great of Russia. It was subsequently engraved. De Gelder died in Dordrecht in 1727.

PLATE 14. *A TAXIDERMIST*

An old woman, in brown hood and spectacles, working at her task at a table littered with draperies and straw; at her left dead birds suspended and resting on the table.

Panel. $29\frac{1}{2}$ in. \times 24 in.

HALS, DIRCK

1591-1656

DIRK HALS was a brother of the great painter Frans Hals. He was born at Haarlem in 1591, of parents descended from a patrician family, and was the pupil of Abraham Bloemaert. He devoted his art to the representation of gaily-attired people drinking, dancing, or listening to music. His death occurred at Haarlem in 1656.

PLATE 15. *A MUSICAL PARTY*

A group of eleven men and women in bright costumes, gathered together in a room for music; a chart and pictures on the wall.

On panel. 21½ in. × 27½ in.

HALS, FRANS

1580-1666

FRANS HALS was probably born at Antwerp about 1580, or 1581. His parents belonged to a Haarlem family that had moved to Antwerp a few years before his birth. There is no record of his early life, and no early work of his preserved. If we accept the date of 1580 generally given as that of his birth, it was not until the painter was more than 35 years of age that he produced an important picture. He began with the masterpiece, *The St. George's Shooting Guild* at Haarlem. There is no other instance on record of an artist of such standing emerging in middle-life from obscurity without leaving a trace of the steps by which he approached supreme achievement. Hals appears to have possessed his genius entirely without self-consciousness and without impressing his generation with the miraculous order of his skill. The facts of his later life come down to us only vaguely outlined. It is known that he married in 1610, a girl named Anneke Hernanzoon, and in the following year that a son was born christened Herman. Five years later his wife died and he married Lysbeth Reyniers. A painting of her with himself hangs at Amsterdam. They lived together nearly fifty years, bringing up a large family but incessantly struggling in narrow circumstances. To mend matters in later years the painter turned his studio into a school for teaching painting; a picture of the interior of the school, painted in 1652, is in the Haarlem Museum. Hals died in 1666. There is evidence in a



Plate 23

Caspar Netscher

A LADY AT A FOUNTAIN



Plate 22

Karl du Moor

PORTRAIT OF A LADY



Plate 24

PORTRAIT OF A LADY

Pieter Nason

record of a reprimand from the magistrates of Haarlem, dated 1616, that the painter was guilty of intemperance and violence. But it may be presumed from the fact that in the succeeding year he was elected a member of the School of Rhetoric that nothing was proved to lower him very much in the estimation of his fellow-citizens. It is perhaps of interest in view of the inter-relationship which undoubtedly exists between character and art, to avail ourselves of any light the incident may throw upon the disposition of one whose complete freedom from convention in art probably ranks him as the most natural artist who ever painted.

PLATE 16. *PORTRAIT OF A LADY*

This painting is described as follows in Smith's "Catalogue Raisonné," Dr. Hofstede de Groot's Revised Edition, page 121, No. 417 :—Portrait of a woman. "Half-length, her right hand rests on her left, which holds a white handkerchief. The expression of her face is strong and calm, and the cheek-bones are very prominent. She is in black, with a very simple white cap drawn down on the forehead, and a broad ruff framing her face. Dark background; very delicate tones" Signed with monogram and inscribed AE T A 35 1644.

Canvas. 29½ in. × 24½ in.

Sale—Baron de Beurnouville—Paris, May 9th, 1881; No. 300. From the Collection of Maurice Kann, Paris. Exhibited at the National Loan Exhibition, London, 1909.

Hals read his sitters with the shrewd insight of a man of the world, recording, but seeming to pass no judgment upon their character. This aloof, but not uncritical attitude may well be contrasted with Rembrandt's entire sympathy with his sitter.

Hals anticipated the modern method of painting in one process, instead of in two or three stages. No method could be more spontaneous. It contributed to that great vitality which makes a portrait by this master seem to rival life itself.

HOUCKGEEST, GEERAERT VAN HOEGERST

Member of Guild in 1639

HOUCKGEEST, who is supposed to have been the son of Joachim Otto Hoecgeest, the portrait painter, was admitted into the Guild

of St. Luke at Delft in 1639. He devoted the whole of his attention to painting architecture, and is best known by his pictures of church interiors. He painted many interior pictures from the Nieuwejurk at Delft, and two of these are now in the Hague Museum.

PLATE 17. *INTERIOR OF A CHURCH*

An interior of a church, with cavaliers and peasants walking, the pillars to the right are illuminated by slanting rays of sunlight; the black escutcheons in the right are effective, as in the Vermeer picture.

Panel. 24 in. × 20 in.

D'HONDECOETER, MELCHIOR

1636-1695

D'HONDECOETER was born in Utrecht in 1636. He was the son and grandson of a painter. His father, Gysbert d'Hondecoeter, came of a noble family of Brabant. Melchior studied painting under his father and his uncle the famous painter Weenix, and commenced as a marine painter. From 1659 until 1663 he lived at The Hague. He is mentioned in the Picture Society of Hague during those years; afterwards he went to Amsterdam. He received the rights of citizenship of Amsterdam in 1688, and his death occurred in that city in 1695. His fame rests on his success in depicting birds and especially on his representations of peacocks, ducks, and hens, in fact the birds that are associated with a farm. He aimed at a decorative effect in his composition, but lack of distinction in his colour sometimes compromised this.

PLATE 18. *A CAT ATTACKING POULTRY*

A cock, of bright plumage, angered by the appearance of a cat, guards a white hen. Beyond the boundary of the yard, in which other fowl are apparent, a hilly landscape is in view. Signed and dated, 1652.

26½ in. × 34 in.

JANSENS, CORNELIS

1593-1664

CORNELIS JANSENS was also called Janssens van Kenlen, or Janson van Keulen. It is not certain whether he was born in





Plate 20

THE PET DOG

Jacob Ochtervelt

Amsterdam or in London. The year of his birth is given as 1593. He visited England in 1618, having already acquired a reputation in Holland. James I. attached him to his Court, and he painted that sovereign many times. He painted a portrait of Charles I., now at the Duke of Devonshire's seat, Chatsworth, also portraits of Henry, Prince of Wales, and of Sir George Villiers, father of the Duke of Buckingham. The rise of Van Dyck seemed to adversely affect the vogue of Jansens, but he was painting in England until 1648. Afterwards he settled at the Hague. He died at Amsterdam between 1662 and 1664. In the first year of his arrival in England the painter portrayed Milton at the age of ten, and the picture was subsequently engraved by Cipriani.

PLATE 19. *PORTRAIT OF PROFESSOR AEMILIUS COMMIS*

Three-quarter length portrait of a man, in black gown, with slashed sleeves and plain white collar, wearing long hair touching his shoulders.

Canvas. 40 in. × 30 in.

MAES, NICOLAS (OR MAAS)

1632-1693

ALTHOUGH Nicolas Maes (or Maas) was one of the most eminent *genre* painters of the seventeenth century, we have little record of his life. He was born in Dordrecht in 1632, and became a pupil of Rembrandt. In 1665 he removed to Antwerp, and lived there until 1678. In that year it is supposed that he went to Amsterdam, where he died in 1693.

There was such a marked change in his style towards the end of his career, that it is thought that there may have been another painter of the same name. This theory has received support from the fact that the signatures in his early, and superior period, are altogether less ornamental in style. It is considered possible that the Maes who returned to Amsterdam to die in 1693 was not the pupil of Rembrandt of whom we write, the painter of the early pictures, but his son.

PLATE 20. *PORTRAIT*

A lady resting her head on her left hand, and gathering some strands of her long dark hair, which falls in ringlets, in her

right. She wears a grey and red satin dress and a pearl necklace. Painted in an oval.

Canvas. 30 in. × 27 in.

VAN DER MEER, BARENT (OR BERNARD)

1659-

BARENT VAN DER MEER, who was born in Haarlem about 1659, is generally assumed to have been a son of the elder Jan van der Meer, not to be confused with the great Jan van der Meer, or Ver Meer of Delft. He entirely confined his art to still-life. He resided in his native town and there married a member of the Dusart family. The date of his death is unknown.

PLATE 21. *STILL LIFE*

A silver centre-piece filled with delicacies; a blue and white Delft dish, containing purple and white grapes, peaches, a pomegranate and an orange, resting upon a blue-grey table cloth. An apple, divided, and some nuts scattered upon the table close to a large glass filled with an effervescing brew.

Canvas. 38 in. × 47 in.

When this painting was discovered some years ago, its composition had undergone a curious transformation. The cup of the centre-piece had been removed from the pedestal and put as another dish on the table. The picture gains greatly in charm of design by the restoration of its original composition, and the centre-piece as it is now seen is of interest as a specimen of the best craftsmanship in silver of the period.

In a note in the "Burlington Magazine," No. cxix., Dr. Bredius says that of the rare paintings by Barent van der Meer, two are at the Castle of Würzburg, two have lately appeared in sales at Amsterdam, and another is in his own collection.

MOOR, KARL DU

1656-1738

KARL DU MOOR, the elder, was born at Leyden, 1656. His parents intended him for one of the learned professions, but developing a love of art he persuaded his father to place him under



Plate 27

PORTRAIT OF A LADY—AGED 28

Pieter de Putter



8-11 Plate 28

THE HILL OF BENTHEIM

Jacob Reysdael

Gerard Dou. He was afterwards the scholar of Frans van Mieris. He became celebrated through the execution of a sensational picture of Brutus condemning his two sons to death, for the Town Hall of Leyden. His name reaching Italy, the Grand Duke of Tuscany desired the artist's portrait painted by himself to be placed among the illustrious artists in the Uffizi Gallery. Du Moor sent the portrait to Florence in 1702, and was honoured in return with a gold medal and chain. Later in his career the Emperor of Germany commissioned him to paint portraits, including one of the Duke of Marlborough, and conferred on him the order of knighthood. One of his best works is in the hall of the magistrates at the Hague, representing the Burgomasters and Eschevins in the year 1719. Du Moor died at Warmond in 1738.

PLATE 22. *PORTRAIT OF A LADY*

Small portrait of lady, in a dark dress embroidered with blue, wearing a pearl necklace.

Panel. 6 in. × 3 in.

NETSCHER, CASPAR

1639-1684

NETSCHER was born at Heidelberg in 1639. His father, an engineer in the service of the republic of Poland, died at Prague leaving a widow and three children, of whom Caspar was the youngest, his age at the time being only two years. War compelled his mother to fly from Germany and make her way to Holland. Two of her children died on the journey, and she arrived at Arnheim in Guelderland in a state of utter destitution. Netscher was there adopted by a prominent physician and educated for medicine, but his taste for painting led to his becoming the disciple of Gerard Terbourg. He set out from that master's studio on an intended visit to Italy, embarking at Amsterdam for Bordeaux. The encouragement which he received in that town delayed his progress, and in the meantime conceiving an attachment for the niece of the person in whose house he lodged, he married, and changed his intention of proceeding to Italy. He returned to Holland, and though possessing gifts for domestic genre and "conversation pieces," the need to maintain a large family caused him to devote his whole time to portraiture. In this he became so eminent in his time that there was scarcely a considerable family in Holland that had not a work of

his. Charles II. tried to tempt him with a pension to reside permanently in England, but the artist, having acquired sufficient means for his family, declined to consider the prospect of life at a great court. He died at the Hague in 1684.

PLATE 23. *A LADY AT A FOUNTAIN*

A girl holding her hand in the spray of a fountain shaped like a swan. She wears a blue and white dress, and a flower in her hair. Beyond the hedge of the garden in which she stands is a view of distant country.

On copper. 15 in. × 11 in.

NASON, PIETER

1612-1691

IT is not known whether Nason was born at Amsterdam or at The Hague. It is supposed that he was a pupil of Jan van Ravesteyn, who was the first painter of the assemblages of the Civic Guard and the first meetings of the Regents. He was a member of the Guild of Painters of The Hague in 1656, and one of the forty-seven artists instrumental in founding the Picture Society. He lived long, but the date of his death, though generally given as 1691, is not definite. A painting of Charles II. was made by Nason and engraved.

PLATE 24. *PORTRAIT OF A LADY*

Girl, with fair hair, wearing a yellow moiré silk dress, with coral trimming. She wears a lace collar, and this is delineated in detail with exquisite skill. It is fastened by a bow which as a note of black on the picture is of inestimable value to its colour; a diamond pendant is attached to the bow. The girl wears a necklace of pearls, and has pearls in her hair. Signed Pieter Nason and dated.

On panel. 26½ in. × 23 in.

Painted in an oval.

VAN DER NEER, AERT (OR ARNOLD)

1604-1677

AERT VAN DER NEER was born at Gorinchem in 1604. If we can be guided by the dates of his known works, he had passed the age of thirty-five before producing his first pictures. There is no evi-



Plat. 29

MOUNTAINOUS LANDSCAPE

Jacob Ruysdael



Frans Snyder

A CONCERT OF BIRDS

Plate 30

dence as to whose pupil he was. In his early manhood he was steward of an estate. The attitude of his contemporaries towards his painting was not encouraging, and he could only pursue his art at the cost of the sacrifice of the ordinary comforts and necessities of life. At one time he was compelled to open a tavern in Amsterdam to supplement his income, keeping it with assistance from his son Jan van der Neer, a less famous artist. Van der Neer's death occurred in November, 1677. He is chiefly remembered by his emotional interpretation of landscape in moonlight.

PLATE 25. *MOONLIGHT RIVER SCENE*

Figures embarking on a barge by moonlight. The surrounding features of the landscape include trees, a distant bridge, and a windmill reflected in the moonlit river; in the foreground a man holding a white horse for towing the barge. Signed with monogram.

Canvas. 19 in. × 25 in.

OCHTERVELT, JACOB

1635-1700

JACOB OCHTERVELT, also sometimes called Uchtervelt or Achtervelt, was born about 1635, probably at Rotterdam. In 1667 he was a candidate for the Presidency of the Brotherhood of St. Luke in that city, and in 1672 was still working there. He painted the portraits of the Regents of the Lepers Hospital at Amsterdam in 1674. The date of his death is supposed to have been before 1700.

PLATE 26. *THE PET DOG*

An interior in which a lady, in a dress of silvery-white satin with a red jacket, teaches a spaniel to beg. Behind her a man is represented thrumming the strings of a lute.

Canvas. 37 in. × 30 in.

DE PUTTER, PIETER

1600-1669

Of De Putter's life there is very little record, though the dates of his birth and death have been established.

PLATE 27. *PORTRAIT OF A LADY*—aged 28

A lady in a black embroidered dress, with white collar of lawn and lace, fastened with a black bow; her hair is smoothed from her forehead, and she wears a lawn cap. Painted in an oval. Signed with monogram and dated 1666.

On panel. 29 in. × 23 in.

From the Collection of the Earl of Kinnoull.

RUYSDAEL, JACOB VAN

1630–1682

RUYSDAEL, Ruisdael, one of the greatest painters of landscape the world has ever seen, was born at Haarlem about 1629. He was the nephew of the artist Salomon van Ruysdael. His father was a painter and a pupil of Everdingen. Ruysdael was at first a surgeon, but having formed a great friendship with Nicholas Berghem, painter of landscapes with architectural ruins, and influenced perhaps by his uncle, he abandoned the profession of surgery for that of painting, putting himself under the sea-painter Cornelis Vroom. In 1648 he was entered a member of the Guild of Haarlem. In 1659 he went to Amsterdam, and there received the rights of citizenship. Hobbema, the great landscape painter, was among his pupils at this period.

Ruysdael had considerable skill in introducing miniature figures into his landscapes, but whenever he felt figures on a larger scale would be necessary to his composition, he availed himself of the services of one or other of the better-known figure-painters of the day.

At the age of fifty-three, when nearing the end of his life, he returned to his native city. He died broken-hearted, perceiving the efforts of his great genius to go unrequited, and himself allowed to sink to uttermost destitution.

It is thought probable from the character of some of his landscapes that he lived for some time on the borders of Germany, but the neighbourhood of Haarlem was the source of much of his inspiration. Some of the more notable of his landscapes were painted in the vicinity of the Castle of Bentheim. It is even now possible to trace without difficulty the places from which he must have made the studies for his pictures.



Plate 31

THE DANCING DOG

Jan Steen



Plate 32

THE CONTINENCE OF SCIPIO

Jan Steen



Plate 33

A DISH OF PLUMS

Jacob van Es

PLATE 28. *THE HILL OF BENTHEIM, CLOSE TO THE CASTLE OF BENTHEIM*

A wooded hill, silhouetted against a cloudy sky, with houses among the trees; in the foreground a river in rapids; on the farther bank a shepherd reclines tending sheep; in the distance, some fields are brightened by a fugitive gleam of sunlight. The right side of the picture is occupied by the definition of a large tree.

Canvas. 35½ in. × 54½ in.

Noted by Dr. de Groot for his Revised Edition of Smith's "Catalogue Raisonné."

PLATE 29. *A MOUNTAINOUS LANDSCAPE*

Rain-clouds passing over a wooded river valley and wreathing the surrounding heights. On the river an open boat with figures, a barge in sail, figures apparently constructing a temporary pier, and others fishing. In the foreground a cottage is sheltered in the wood, and on the right of the picture there are stumps of broken pines; farther in, overlooking the valley, a towered chateau, "bosomed high;" fitful sunlight seems to play over the whole of the green valley-side.

Canvas. 30 in. × 40 in.

This artist's landscape work takes two forms. On the one hand we have the representation of Dutch meadow-land, on the other the romantic landscape. But even in the latter he was always true to topographical character. "There seems no doubt," says Dr. de Groot, "that Ruisdael must at least have penetrated into the outlying hill-regions of Germany, the Teuto-burger Wald, or the well-watered valleys, not in his day defaced by factories and smelting works, of Mark and Berg. The traveller who carries reproductions of Ruisdael's pictures with him to these districts will find there many of the painter's subjects. Only one must try to imagine the country as it was when it had fewer inhabitants and more woods, and when the streams were not embanked. . . . The pictures of wood and meadow are derived from the sandy country of Holland, from

the Gooiland lying to the east of Amsterdam, and also from the provinces of Utrecht, Gelderland, and Overijssel. In those districts were the forest giants with lofty trunks, the workshops and watermills, as well as the hills and the marshy pools in woods. The dunes are, in contrast to these, characterized by low bushes which have been bent in a particular direction, and stunted by the strong south-west winds."

SNYDERS, FRANS

1579-1657

FRANS SNYDERS was born in Antwerp in 1579. His master was P. Brueghel. Snyder's commenced his career by devoting his talents to still-life painting, in which he excelled. But it was by the delineation of birds that he established his position, which is with the very greatest masters in this *genre*. His extraordinary skill in subjects of the kind commended him to Rubens, who made of him a close friend, deferring on many occasions to his special knowledge, and employing him to introduce still-life and animals into his pictures. With the exception of a short visit to Brussels at the invitation of the Archduke Albert, for whom he painted many works, it is believed that Snyder's always resided at Antwerp. Among the pictures painted for the Archduke was one of a stag-hunt, destined for presentation to Philip III. of Spain. This work resulted in the commissions from Phillip for hunting-pieces and combats of wild beasts, and these still hang on the walls of the old palace of Buen-Retiro. Snyder's died at Antwerp in 1657. His likeness is preserved for us in a portrait of him by Van Dyck.

PLATE 30. *A CONCERT OF BIRDS*

Birds of all sizes and of great variety of plumage congregated on the branch of a tree, upon which rests an open book. A peacock, a cockatoo, a brown owl and small birds of golden feather afford rich incident of colour. Birds fly into the picture from the sides; at the foot of the canvas the tops of trees in foliage appear, and birds are shown in the distance flying low.

Canvas. 53 in. × 69 in.

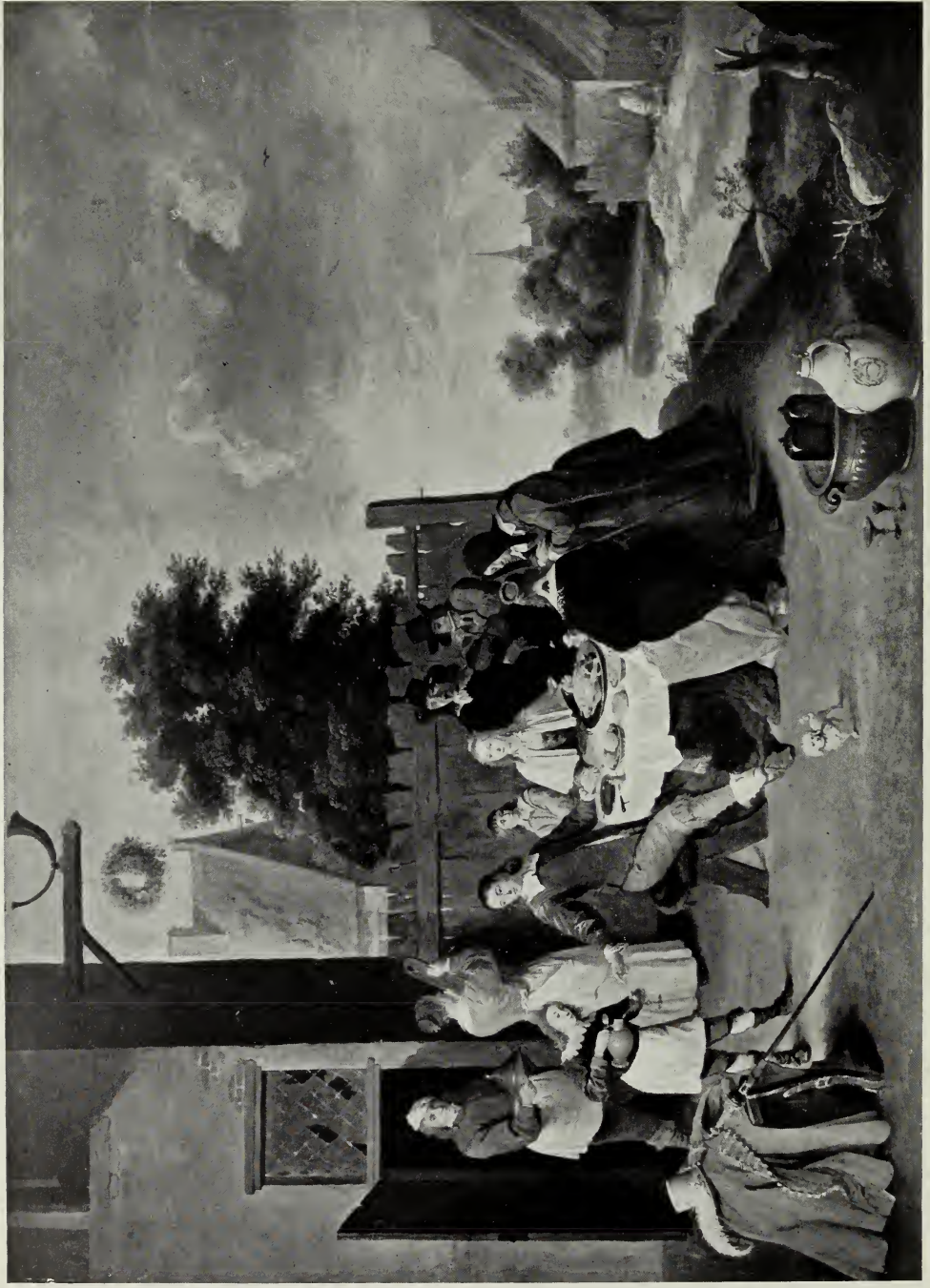
The companion picture to this is in the Kaiser's Collection in Berlin.



Plate 34

THE SHEPHERD

D. Teniers, the younger



THE PRODIGAL'S RETURN

STEEN, JAN

1626-1679

Born at Leyden about 1626, Jan Steen was about twenty years of age when he became a student at the university there. In 1648 he had emerged from studentship, for in that year he was among the artists who founded the Leyden Guild of St. Luke. Steen appears to have received very little direct tuition in painting, though he perhaps took some of the elements of the art from Jan van Goyen, who was his father-in-law. Steen went to the Hague in 1649. In 1654 he removed to Delft, where for six years he leased a brewery. During the years 1661 to 1669 he was a resident in Haarlem, where his wife Margaretha van Goyen died. From the latter year until his death, ten years later, he never ceased to live at Leyden, where he opened a tavern. In 1673 he married as his second wife Maria van Egmont, widow of a bookseller. The artist was thriftless and restless, but anything but idle; he painted an infinite number of pictures, carried out with genius unrivalled by any other painter who has entirely devoted his energy to the representation of popular themes. But he could not make painting pay.

PLATE 31. *THE DANCING DOG.*

A scene in a tavern in which a group of people are watching with great amusement a poodle's antics whilst a boy plays a flute. A red curtain is looped over the doorway through which trees are seen. The group consists of ten figures, chief among them a man idly holding a violin, behind him a girl taking the step of a dance with another man, an aged woman with lifted glass on the left, and a serving man; above is an owl in a niche; underneath it, upon a placard pinned to a wall, is a proverb (probably "Wat baeter Kaers of Bril, als den Uil niet zien en wil?"). In the foreground a child is raising a pewter jug from a wine-cooler. A parrot on a perch, and above it a birdcage in the left hand corner of the picture.

On panel. 35 in. × 29 in.

Described by Ch. Blanc. Exhibited in the Bristol Gallery, 1838; formerly in the Poullain Collection, Paris, No. 41, and engraved while there.

SALES: Gagny, Paris, 1762. Amsterdam, 1765. Nogaret,

Paris, 1780. Langlier, Paris, 1786. Robit, Paris, May 1801. H. Muilman, Amsterdam, April 12, 1813. George Morant, London, 1832.

From the Collection of Sir Charles Coote, Bart., 1842, and afterwards in the Collection of Sir Algernon Coote. Reproduced in Mrs. Jamieson's "Art Treasures of England." Described in Smith's "Catalogue Raisonné," No. 17, and in the Supplement No. 21. Described in Dr. Hofstede de Groot's "Catalogue of Dutch Painters," Vol. I., No. 101. Reproduced as a special illustration in Dr. Breduis' Book on "Jan Steen."

The fiddler in this picture is a portrait of the artist.

In the interpretation of every aspect of the life of the people Jan Steen's resources as an artist seem inexhaustible. If we can believe his pictures, no one has ever painted with greater ease, but they never lack precision or show an absence of concentration. Many people may not find his subjects or their treatment sympathetic; but of the mirrors which have been held to life there probably have been few so unflawed as the one put forward in the art of Steen.

PLATE 32. *THE CONTINENCE OF SCIPIO.*

A preliminary sketch, in oils, for a picture of the above subject, containing many figures in a landscape.

VAN ES, JACOB

1606-1666

JACOB VAN ES (or Essen) was a Flemish painter. He was born at Antwerp in 1606, and must rank with the important still-life painters of the period. He painted two remarkable pictures of the same subject, a Fish Market; these are in the Vienna Gallery; the figures in both instances were put in by Jordaens, the friend and assistant of Rubens. Es died at Antwerp in 1666.

PLATE 33. *A DISH OF PLUMS*

On a table a Delft dish with some green and purple plums; beside it is a glass vase, containing two carnations.

Panel. 12 in. × 16 in.



Plate 36

THE OYSTER SELLER

D. van Tol



Plate 37

A FAMILY GROUP

Jacob Toorenvliet

TENIERS, DAVID (the younger)

1610-1690

DAVID TENIERS (the younger) was born in Antwerp in 1610. He was the son of David Teniers (the elder), who had married Dympe Cornelissen de Wilde, the daughter of an officer. There is no doubt that he took lessons from his father in painting, but there is no evidence that he studied with any other artist. He enjoyed, however, the intimate friendship of Rubens. Teniers married the daughter of a pupil of Rubens, Anne Brueghel. By her he had five children. She died in 1656, and six months later he married the daughter of the secretary to the Council of Brabant, Isabel Andreas de Freu, by whom he had three children. Teniers started by being an unsuccessful artist, so far as the sale of his pictures was concerned, but he was destined to live to be among the most prosperous of painters, the owner of a country house, and seeking entrance into the rank of the *noblesse*. It was recommended that his admission should be granted upon the proofs of his pedigree if he no longer publicly exercised painting for gain. Evidently the painter decided that it is possible to pay too high a price for the gratification of a desire; he remained a painter. In 1644-5 he was Dean of the Guild of St. Luke, and appointed painter to the Archduke Leopold William, who loaded him with gifts, and made him Director of his Picture Gallery at Brussels. He set himself to make copies of the pictures, more than two hundred in number, in the collection, and afterwards published plates from them. Teniers retained this post under the Archduke's successor, the son of Philip IV. who took the opportunity of obtaining the many examples of his work which are now in the Madrid Gallery. It is said that for a short time the artist was sent to England by a nobleman to buy for him Italian pictures. Teniers died at Brussels in 1690. His remains were interred in the grounds of his Château at Perck.

PLATE 34. *THE SHEPHERD*

A shepherd boy attending sheep and cattle in a field adjoining a farm. The near sheep and a white cow form the central features of the picture. Near the farm two figures appear; beyond the trees which enclose the field a hilly country is in view.

Canvas. 16 in. × 22 in.

Teniers, in such a painting as this, anticipates that idealisation of rural scenes which reached its height in the following century in France, and even in England, where incidents of the countryside and of peasant life were interpreted entirely in the spirit of a townsman's day-dream.

PLATE 35. *THE PRODIGAL'S RETURN*

A group of people gaily dressed, and attended by musicians, waited upon at a repast outside an inn. A wine-cooler and glasses are incidents of the foreground; also a small dog, and to the left a cavalier's scarlet coat, with hat and sword, thrown over a stool. In the distance, in the shelter of a wall of an old house, the prodigal son is to be discovered; beyond a view of country, with trees clustering round a church.

On panel. 26 in. × 36 in.

VAN TOL, DOMINIQUE

1635-1676

VAN TOL was born at Bodegrave between 1631 and 1642. He was the nephew, scholar, and one of the most successful imitators of Gerard Dou. He painted for a time at Amsterdam, but most of his life was passed at Leyden, where he died in 1676.

PLATE 36. *THE OYSTER-SELLER*

A woman, in a red dress with black hood, looking through an arched window with a basket of oysters before her and oyster shells scattered on the window sill; at her left hand a brown earthenware jar, partly covered with a cloth; behind, an interior is seen with a dresser and pewter dishes. Signed with initials.

On copper. 12 in. × 10½ in.

TOORENVLIET, JACOB (TORENVLIET)

1641-1719

TOORENVLIET, JACOB (Torenvliet), who was called Jason, was born at Leyden in 1641. He took his lessons in drawing from his father, Abraham Toorenvliet, a glass painter, and became a portrait painter. He went to Italy in the company of a friend, and at Rome made

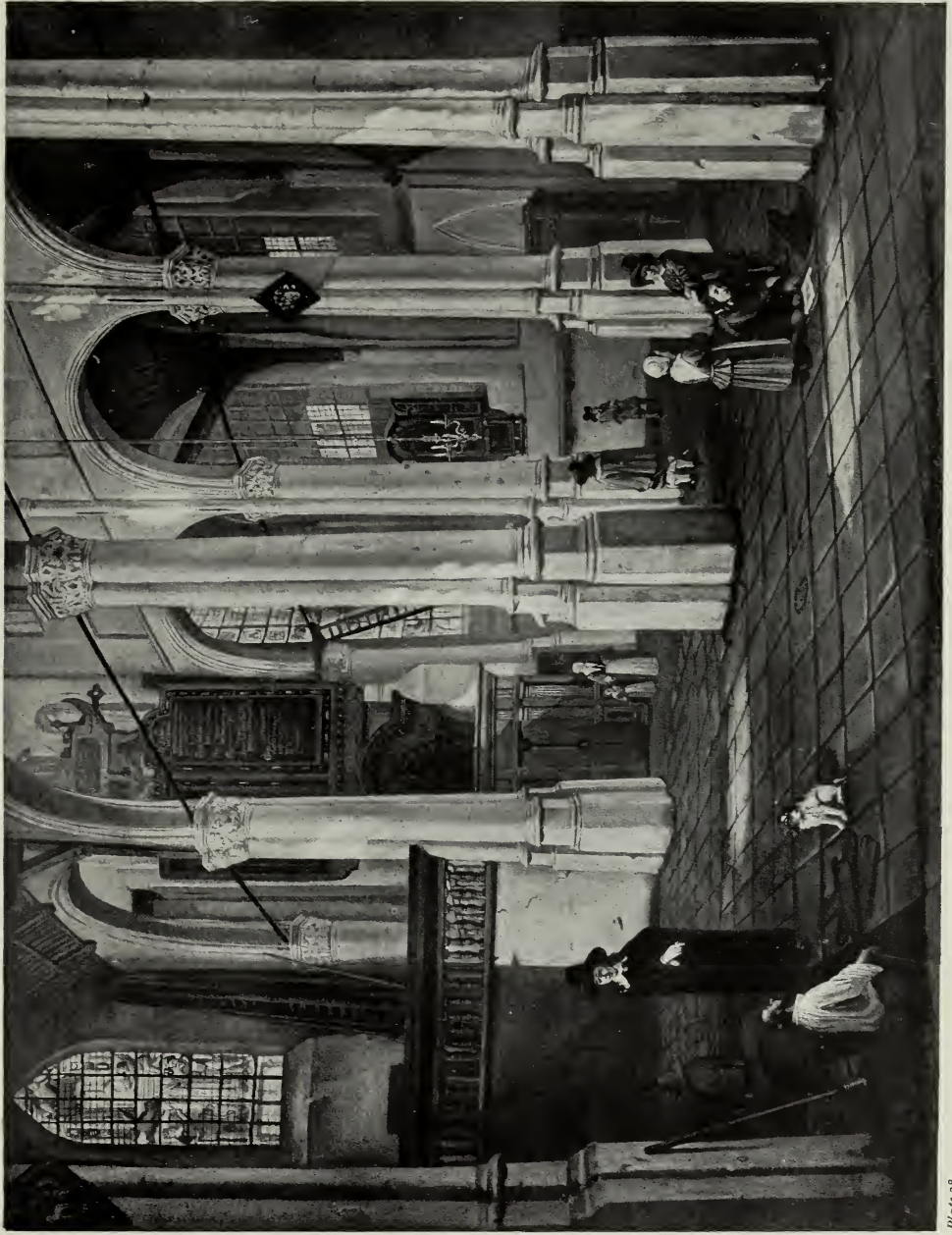


Plate 38

THE INTERIOR OF THE OUDE KERK AT DELFT

J. Vermeer

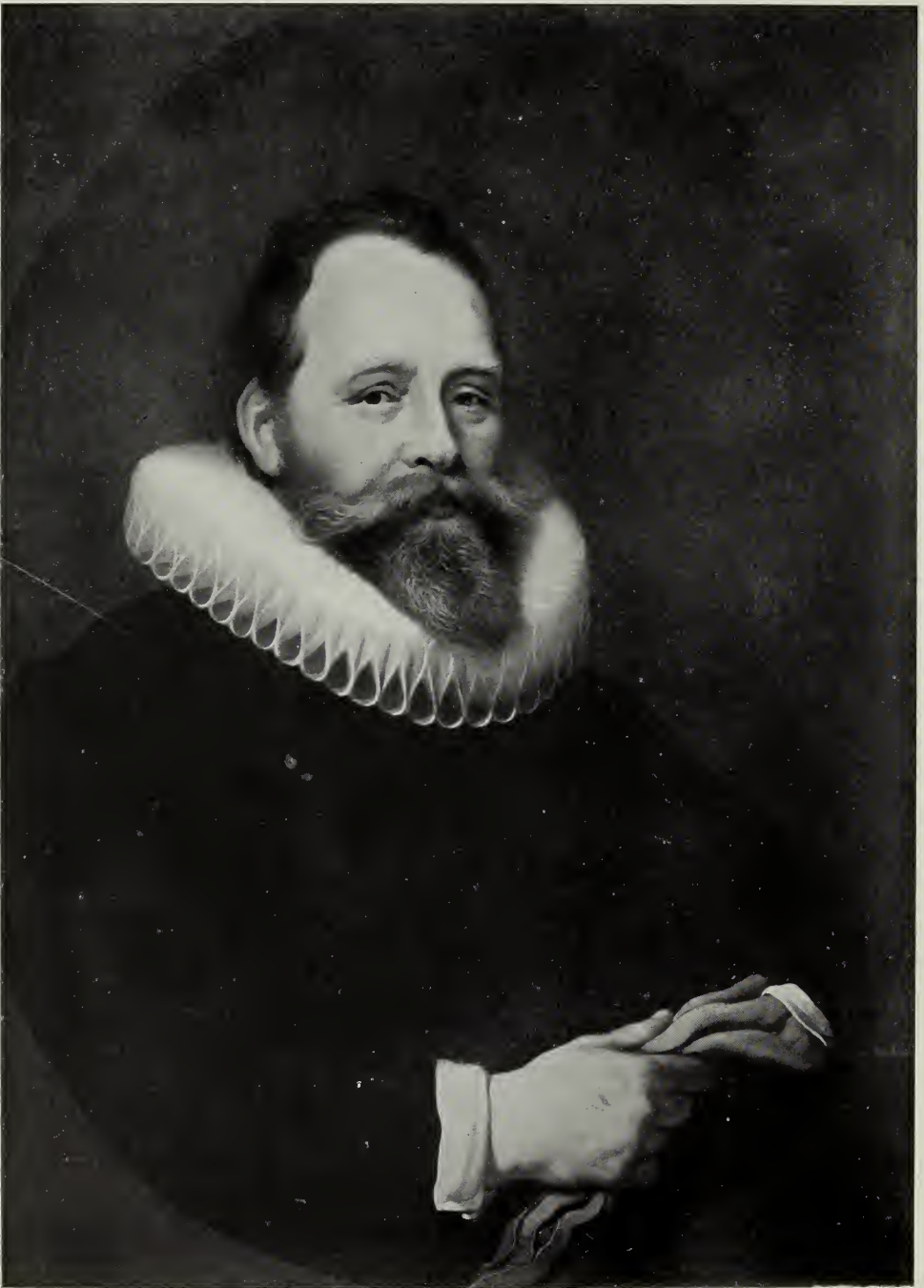


Plate 39

PORTRAIT

J. Verspronck

Raphael's paintings his particular study. He improved his colour by submitting himself in Venice to the influence of the work of the Venetian school. He died at Leyden in 1719.

PLATE 37. *A FAMILY GROUP*

A gentleman and his family on a garden terrace overlooking a romantic prospect; the lady wears a silvery white satin dress with blue scarf, the folds of dress and scarf being disposed by the artist with much regard for beauty; a curtain behind the lady is arranged with equal care, and is in one of those rare colours which, lost apparently to the dyer's art, escape definition in modern terms. The girl to the left holds gathered flowers; her dress is of golden-yellow silk; a younger child with one hand caresses a spaniel on the lady's lap, and with the other affords a perch for a brightly plumaged parrot. Signed and dated.

On copper. 17 in. × 21½ in.

VERMEER, JOHANNES (OF DELFT) (?)

1632-1657

JAN VERMEER was the supreme master of interior painting. He had the gift of filling the interiors he represented with soft illumination. More than this, he was the inspiration of a school, and the exponent of a method of interpreting interior effects, the influence of which is an inspiration to this day. The painting herewith reproduced possesses, in addition to the signature of Vermeer, the qualities which are identified with his work and the work of those subject to his immediate influence; but the date upon it, which would make the great Vermeer a youth when this was painted, seems to point to another *J. Vermeer*, in addition to the Vermeers with other initials known. The breadth of handling in this picture is of the kind impossible in youth, and instinctive to the practised hand—in much the same way that handwriting will carry the evidence of maturity, or the reverse, independently of its perfection. But since the picture obviously owes its existence directly to the influence of Vermeer of Delft, a reference to so remarkable a genius may well be allowed to take the place here which would otherwise be occupied with the narrative of the life of some one less

indispensable to the story of the development of seventeenth century Dutch Art as a whole.

Johannes, or Jan Vermeer (or Van der Meer) of Delft, was born at Delft, and baptized there October 31, 1632. His father's name was Teynier Vermeer, but little is really known of the family. Jan Vermeer studied with Rembrandt's pupil, Carel Fabritius. He married in 1653 Catharina Bolenes, of the same part of the town as that in which he lived. Eight months later he was entered master-painter in the Guild of St. Luke. This date indicates that he was apprenticed to his art at the age of fifteen, since apprenticeship lasted six years. He could not afford to pay his mastership fee until he painted *The Courtesan* in 1656, and this was his only dated picture. He became a headman of the Guild, and during his short lifetime was held in high esteem. He died at the age of forty-three, leaving eight children.

In 1696 twenty-one of his works were sold in Amsterdam at auction. The masterpiece, the *View of Delft*, now in the Mauritshuis, which made the highest sum of any in the auction, was bought in 1822 by the Government. *The Milk-Woman* and the *Old Delft House*, which were both in the 1696 sale, are now in the Six collection, Amsterdam. During the greater part of the eighteenth century the painter's fame seems to have suffered eclipse, his name being dropped in the works of art historians and critics until Sir Joshua Reynolds in 1781, in "A journey to Flanders and Holland," remarked, "*The Milk-Woman*," in the collection of M. de Bruyn. In the earlier part of the nineteenth century Dutch critics turned to the task of attributing the paintings of the various Vermeers, but it was not until the late sixties of the century that Vermeer of Delft was accorded the pre-eminent position due to him.

PLATE 38. *THE INTERIOR OF THE OUDE KERK AT DELFT.*

The interior of a church, with light reflected on the white pillars; figures in the aisles on the right, in the left a vault being opened. The panes of the stained glass windows and the quarterings of the black escutcheons introduce incident of colour into the ethereal white scheme of the picture as a whole which are peculiarly effective. Signed J. Vermeer, *fecit*, 1651

Canvas. 31 in. × 41 in.



Plate 40

FISHING BOATS

Simon de Vlieger



Plate 41

LANDSCAPE

Jacobus van Croos



Plate 42

HUNTING PARTY

Anthony Waterloo



Plate 43

THE REPOSE IN EGYPT

School of Rembrandt

VERSPRONCK, JOHANNES CORNELISZ

1579-1662

JOHANNES VERSPRONCK (or Spronck), the second son of E. C. Verspronck, was born at Haarlem in 1579, and entered the Guild in 1632. He was a pupil of his father and Frans Hals, and painted portraits and shooting pieces. He died at Haarlem, June 1662.

PLATE 39. *PORTRAIT*

Portrait of a man in a black suit, with wide ruff. He holds a grey glove in his right hand. Painted in an oval.

Canvas. 26 in. × 34 in.

DE VLIENER, SIMON

1600-1660

SIMON DE VLIENER was born at Rotterdam about 1600. It is not known who was his master. He became famous through his sea-pieces. In 1634 he entered the Guild at Delft, and in 1643 became a citizen of Amsterdam, and in that city died about 1660. He was the Master of Willem van de Velde, the younger, the greatest of the Dutch Marine painters, to whom Charles II. granted a large salary for painting sea-fights, and who was buried in St. James's Church, Piccadilly.

PLATE 40. *FISHING-BOATS*

Fishing-boats upon a choppy brown sea, the shadow of a rain-cloud on the water in the foreground, where men in a boat are fixing a net to stakes; on the right, a sailing-boat putting out from the pier, flying the flag of Holland.

Panel. 16 in. × 24 in.

CROOS, JACOBUS VAN

Paintings dated 1666

JACOBUS VAN CROOS was a Dutch landscape painter who flourished in the latter part of the seventeenth century. The dates of his birth and death are not established. There is a view of the Hague, painted in 1666 by this artist, in the Town Hall of the Hague.

PLATE 41. *LANDSCAPE*

A country house near a river, flat country beyond, with a church-tower in the distance. In the foreground two figures on the near river-bank. The picture awakens curiosity from its apparent truth to the character of some particular place. It is not improbable that the place represented is still standing.

Panel. 16 in. × 12 in.

WATERLO, ANTHONIE

1609-1676

ANTHONIE WATERLO (or Waterloo), who was born in 1609 at Lille, is perhaps better known as an etcher than as a painter. He lived in a château near Utrecht for many years, where Weenix used to pay him periodical visits for the purpose of inserting figures into his pictures. Waterloo was married at Zevenbergen in 1640, and died at Leeuwarden in 1676.

PLATE 42. *A HUNTING PARTY*

A party of huntsmen with hounds pursuing a stag through a glade.

Panel. 26½ in. × 17½ in.

REMBRANDT (SCHOOL OF)

PLATE 43. *THE REPOSE IN EGYPT*

Figures, representing the Holy Family resting, make a brightly coloured group in the right of the picture; beyond them a stone archway, and view of the country-side.

Panel. 20 in. × 13 in.

WEENIX, JAN

1640-1719

JAN WEENIX (or Weenix) was born at Amsterdam in 1640. He was the son of Jan Baptist Weenix, landscape painter, and the grandson of an architect of celebrity in Amsterdam. He acquired a great reputation for painting still-life, especially for depicting trophies of game. Weenix was attached to the court of the Elector Palatine, for whom he painted his finest works. He died at Amsterdam in 1719.



Plate 44

HARE AND PHEASANT

Jan Weenix



Plate 45

THE YOUTHFUL CARD PLAYERS

Adriaen van der Werff

PLATE 44. "*STILL LIFE, HARE AND PHEASANT*"
A group of shot game, including a hare, a pheasant, and a number of small birds attached to a stick; a gun is resting with other dead birds on a table. To the right is a view of country with a sportsman approaching carrying a long gun and attended by a dog.

Canvas. 40 in. × 30 in.

VAN DER WERFF, ADRIAEN

1659-1722

ADRIAEN VAN DER WERFF was born at Kralinger-Ambacht, near Rotterdam, in 1659. He showed at an early age a disposition for art and was placed under Cornelis Picolet, a portrait painter, with whom he remained two years. He worked next under Eglon van der Neer, leaving him at the age of seventeen to set himself up at Rotterdam. There he became acquainted with a gentleman who possessed a collection of Italian drawings, and it was the study of these that influenced him in the direction of that coldly correct method of design for which in his own time he was admired. In 1696 the Elector Palatine, passing through Rotterdam, was particularly struck with the works of Van der Werff. He commissioned him to paint a "Judgment of Solomon," and his own portrait for the Grand Duke of Tuscany, inviting him to bring the two pictures when finished to Dusseldorf. The following year the painter was engaged to devote six months in the year to the service of the Elector, for which he received a pension. In 1703 he was ennobled. He died at Rotterdam in 1722. Van der Werff was the author of plans for the Rotterdam Exchange.

PLATE 45. *THE YOUTHFUL CARD-PLAYERS*

Three boys playing cards in a vaulted passage, into which the sunlight pours from the right, making a pool of light on the floor; other figures in the distance near the entrance of the passage.

On panel. 14½ in. × 12 in.

From the Wynn-Ellis Collection, 1876. From the Collection of Sir James Knowles, 1908.

This painting, the very best example of its school, is to be

distinguished from earlier Dutch *genre* in a fresh ideal of finish which it introduces. Here we have the beginning of a professed realism which yet all the while seems ashamed of reality ; which, without opposing the "ideal" to nature, takes that conventional view of nature to which we have been made accustomed—all too thoroughly—in modern academic art.

DE HEEM, CORNELIS

1631–1695

CORNELIS DE HEEM was born at Leyden on the 8th April, 1631. Some of the Dutch painters were born into families, whose members succeeded each other for two or three generations, not only in the practice of art, but in application to one particular branch of it, such as still-life painting. The de Heems were an instance of this. Cornelis was the son and pupil of Jan Davids de Heem, and grandson of David de Heem, still-life painters. He left Utrecht for Antwerp about 1660, where he was received into the Guild of St. Luke. It is in the museums of Brussels and the Hague that works of Cornelis, which are rarer than those of Jan Davids, are to be found. The de Heems between them were the founders of a school of painters who devoted themselves almost entirely to the painting of flowers and fruit. Cornelis de Heem's death occurred at the Hague about 1695.

Not illustrated. FRUIT

A cluster of white grapes, some purple and green plums, peaches, nuts and cherries, surrounded with bright green leaves against a dark background.

Canvas. 24 in. × 21 in.



