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Royal Museum

Antwerp



Catalogue



Royal Museum of fine Arts

ANTWERP



Descriptive Catalogue

I. - Ancient Masters



Published by the Museum-Committee

1905



Jan Boucherij, Printer and Lithographer, Hoiland 22
Antwerp

Preface

The last edition of the critical-descriptive Catalogue of the Antwerp-Museum, was published in 1874. Sold out since several years, and never reprinted, this, in a great many respects remarkable work, was replaced by a short catalogue, of which since 1905, seven editions have appeared.

It was the distinctly expressed wish of the Museum-Committee to publish, within the shortest possible space of time, either a fourth edition of this earlier catalogue, completed until 1905, or an entirely new and original one, in the course of the year of our National Jubilee, which was to commemorate, not only the seventy-fifth anniversary of our National Independence, but which was also devoted to the exhibition of a large number of the pictures, of one of our great Flemish masters : Jacob Jordaens I.

Notwithstanding the very insufficient space of time allotted to me, I have not hesitated to comply with this very reasonable wish of the managing board.

Let me however be allowed to remark, that whereas the catalogue of 1874 describes or only mentions 648 numbers, — being 626 pictures, including five copies,

(1. Catalogue du Musée d'Anvers. — Troisième édition complète. — Réimpression de la deuxième Edition de 1857 et du Supplément de 1863. — Augmenté de la description des tableaux acquis postérieurement.

and nineteen pieces of sculpture, this present volume contains eleven pieces of sculpture, as well as about eight hundred pictures, all done by artists, born before 1800; 280 of these pictures never having been either described or measured before. Several names and dates were also, in part at least, published and reproduced for the first time.

For the composing of this catalogue I have made a grateful use of te Liggeren (Archives) of the Guild of Saint Luke, the History of the Antwerp School of Painting by Dr Max Rooses, and another by Mr J. van den Branden, archivary of the City of Antwerp, of the catalogues of 1849, 1857, 1874,— also of a great many private works.

With the consent of the committee, I have divided this catalogue into two separate volumes, devoting the first volume to our ancient masters, until 1800, the other, including the modern masters, from 1800, until our present days, as well as the Academical Gallery.

*The Conservator
Pol de Mont.*



Some Abbreviations

B: = Born.

Bapt: = Baptized.

† = Died.

W'd = Wood (panel).

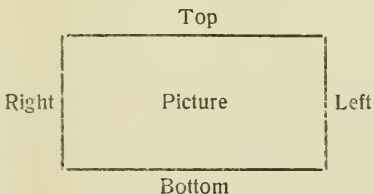
C = Canvas.

Fig: = Figure of Figures.

Lifes: = Life-size.

Sch: = School.

Right and Left is always taken objectively, viz: the right or left-hand side of the picture itself, *not* of the spectator.

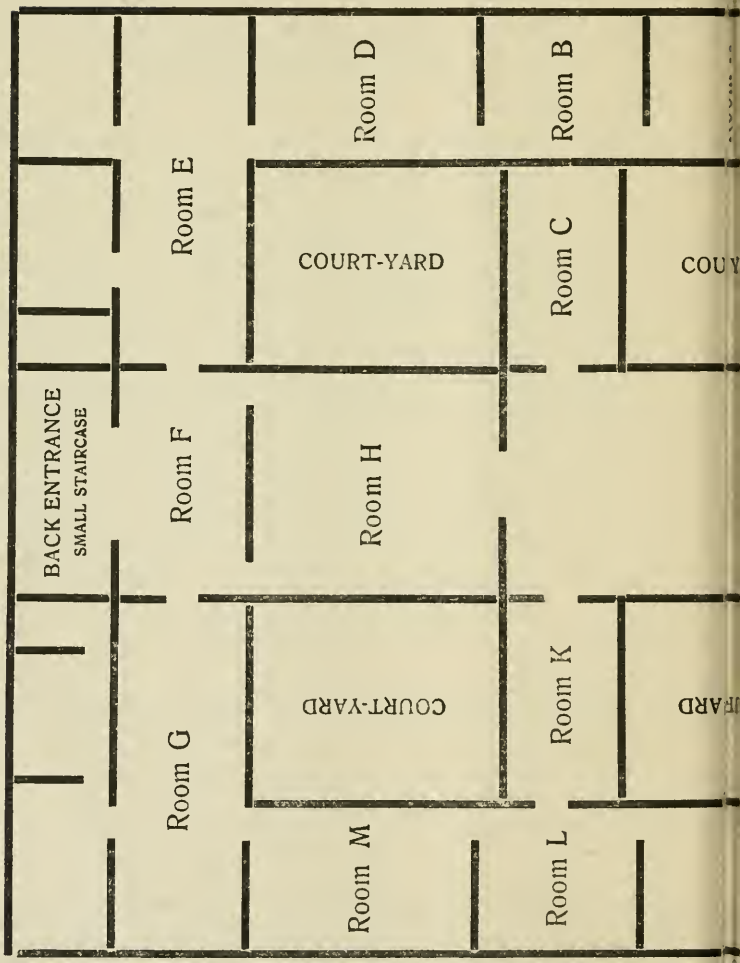


for the alphabetical order, the principal word only, is taken into consideration.



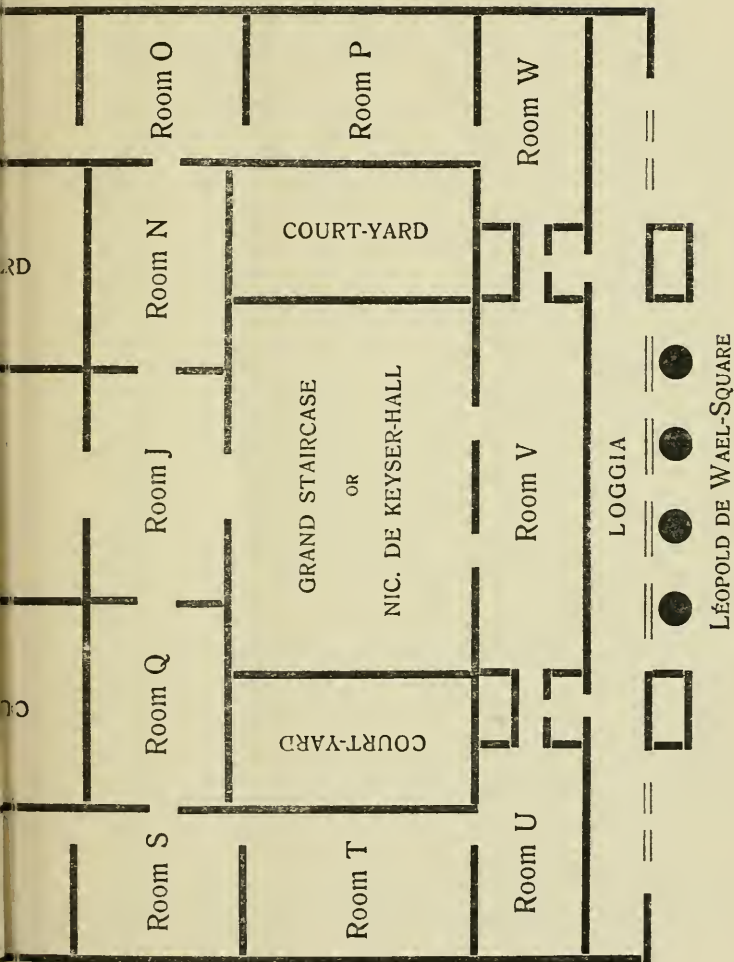
The rooms of the ground-floor contain : the Sculpture Gal., the
as well as the collection of photographs

PLAN OF THE MUSEUM
FIRST FLOOR



of the ancient Masters ; Room C the van Erthorn-Collection ;
Modern Masters and the Academical Gallery.

erica pictures, pastel, watercolour and other drawings,
 ravings, after Rubens and Van Dyck.



LÉOPOLD DE WÆEL-SQUARE

Rooms A, B, C, D, E, F, G, H, I, J, K, N, O, contain
 Rooms L, M, P, Q, R, S, T, U, V, W, th

Introductory Notes

I. = The various Catalogues of the Antwerp-Museum.

Whereas the Gallery of pictures and pieces of sculpture, which had been collected from 1663, until the French Revolution, by the Master-Members of the Guild of Saint Luke, and distributed over the four rooms, which the Academy possessed in the Ancient Exchange building, may be justly considered the very beginning — the kernel as it were — of our present Gallery of Ancient Masters, we may mention with equal right as the earliest catalogue of this original collection, an enumeration of these works, as it was found in a list, printed by a certain Gerard Berbie, Jodenstraat, Antwerp, in his Guide for foreigners : « *Description des principaux ouvrages de peinture et sculpture, actuellement existans dans les Eglises, Couvens et lieux publics de la Ville d'Anvers* ». In this booklet, most probably published about 1770, as the edition of 1774 was recommended as « *revu, corrigé et augmenté* », the pages 81-86, mention 38 pictures and pieces of sculpture, 14 of which were in the *Grande Salle*, 18 in the *Salon*, 6 in the *Committee-Room*, while the larger part of them are still to be found in our present museum. See in our catalogue the names of Boeyermans, J. Boel, Jordaens, van Opstal, Lens, Pepijn, Otto van Veen, van Minderhout, Verbruggen, Pennemaekers, Corn: de Vos, Frank Floris, Rubens, Beschey, Wans, Thijs, etc.: N^o 5 in the *Grande Salle* was mentioned as the portrait of Quinten Metsys, painted by the artist. It is a picture which, together with many others, was brought to Paris, but which has since been irretrievably lost (1). Besides a rather interesting written list of pictures, which had been collected in the Ecole Centrale, *le 28 Vendémiaire de l'an 9*, we ought to mention in the second place a *Notice des Tableaux dont se compose le Musée d'Anvers*, printed in 1826 by a certain Ville on the Ancient Koordenmarkt. This booklet mentions, and occasionally describes : 218

(1) A « *Description des principaux Tableaux, Sculptures et autres Rarités des plus Fameux et Anciens Maîtres, qui se trouvent dans les Eglises et Couvents de la Ville d'Anvers* », published by Berbie in 1755, I do not mention, because no word is said about the pictures in the Exchange of those days.

works of Art, with only eleven *copies*. A large part of the 48 pictures, that were brought back from Paris to Antwerp in 1815, and, with the consent of the Governor of the Province, temporarily exhibited in 1816 in the Academical Museum, had, in the meanwhile, become the exclusive property of the Antwerp Museum and consisted in : RUBENS, *the Spearwound, the Adoration of the Kings, the Last Holy Communion of Saint Francis, the Education of the Virgin, Christ on the Straw, The Lord showing His wounds to Saint Thomas, Holy Trinity* ; — VAN DIJCK, *the grand Pietà, Christ, with Saint Dominic and Saint Catherine, the Small Pietà* ; — FLORIS, *the Fall of the Angels* ; — CORN: DE VOS, *Grapheus* and others.

The new edition of this *Notice*, published in 1829, mentions 228 works, viz: 13 copies and five marble busts, which are in our Museum until this day, only we have been unable to discover either the original print of 1820, or the supplement of this *Notice*, dated 1841. We also ought to quote the List in a *Guide des Etrangers dans la Ville d'Anvers*, published by the same Ville in 1837, which mentions 230 pictures « *exposés au Musée, au ci-devant Couvent des Récollets* ». It comprises eleven copies after Rubens, van Dyck, Tiziano and Veronese, but does not mention any pieces of sculpture.

The first *official* catalogue, I mean the one published by the Committee of the Royal Academy of Fine Arts, was the work of late Poet and Literator Jan de Laet, aided by a Managing Board, consisting of the Baron G. Wappers, Director ; L. Veydt, Secretary of the Board ; J. A. Verscharen and Ernest Buschmann, Professors at the Academy and H. Conscience, Greffier (master of the rolls). When Mr L. Veydt was appointed Secretary of the Financial Department, his place was taken by the Baron Julius de Vinck, both as Secretary of the Board and Member of the Committee.

For this most remarkable book — a standard work of its kind, and almost the first critical and scientific Museum-Catalogue of Europe,— a very large use had been made of the *Liggeren* (Archives) of the Guild of Saint Luke, which at that time, only existed in manuscript-form, but which since have become famous.

These *Liggeren* comprise, as we know, the years :

1453 — 1540,

1542 — 1549,

1549 — 1661,

as well as, comprising the one year 1564,
from 1567 until 1581,
from 1584 until 1615,
from 1629 until 1729,
and finally, from 1749 until the abolishing of the Guild, by the agents
of the Republic in 1794.

Further the accounts of the guild, running from the years : 1885-1586,
1588-1589, 1616-1629, 1629-1736. The publishing of these Liggeren, or
Archives, in two ponderous volumes, by Ph: Rombouts and Th: van
Lerius, was a very meritorious and difficult task, which would enable
the future students of the Antwerp School of painting Dr Max Rooses,
and F. J. van den Branden, to throw a more vivid light on a great
many particulars in the life of many of our great masters.

It also remains a remarkable fact that in his essay on the van
Ertborn-collection, Mr de Laet, according to the preface of the
catalogue of 1849, has been chiefly led, partly by certain notes of
the donor's and a letter of Sulpice Boisserée's, partly also by the
good advice of Gustaf Waagen's and Professor Hotho.

This earliest official catalogue, contained 400 numbers, including
seven pictures by Modern Masters : F. de Braekeleer (1) Denis (3)
Lefèvre (1), Ommeganck (1), van Brée (1). Also thirteen pieces of
sculpture, Rubens' own chair, four copies, and 46 monograms.
The second edition appeared in 1857, revised and reedited, chiefly
by the Chevalier Leo de Burbure, P. Genard, Theodoor van Lerius
and Jan de Laet himself, who however, on account of his manifold
other occupations, had soon to give up contributing to this task.
This last-mentioned catalogue, contained 543 numbers, viz: four
copies, eighteen pieces of sculpture, the old table of the Captains,
Princes and Deacons of the Guild of Saint Luke, from 1454 until
1794, as well as eight pictures by Modern Masters, while it also gave
the reproduction of 62 monograms.

In this reprint, fresh subjects, all differing from those in the catalo-
gue of 1849, were affixed to seventeen pictures, while twenty others
were attributed to another master and several anonymous works
were mentioned by name for the first time.

In 1863, a supplement was added to this reprint of 1857, consisting
of the description of 63 pictures, of which no less than 41 had been

bequeathed to the Museum by the Lady Dowager van den Hecke, *née* the Baroness Baut de Rasmon (by Testament of the 8th of Jan: 1859). This Bequest had suddenly enriched the museum with several works by 27 Dutch masters, such as Andries and Isaak van Ostade, Berchem, Aart v. d. Neer, Wouwermans, J. Ruisdael, Jan Steen, van Mieris, Fr: Hals, Victors and Terburg. At the same time, owing to various items in the account-book of Saint Luke, several errors were rectified and vacancies filled. This appendix was the unaided work of Mr Th. van Lerijs and,—like the edition of 1874; the :
 « Troisième édition, complète réimpression de la deuxième édition de 1857 et du supplément de 1863, augmentée de la description des tableaux acquis postérieurement. »

This time the catalogue contained 615 numbers, 21 of these belonged to the Modern Masters, viz: Ferd: de Braeckeleeer (2), de Calsne (1), Denis (3), le Fèvre (2), Leys (1), Lies (1), Ommeganck (3), Smits (1), van Assche (1), van Ysendyck (1), K. L. Verboeckhoven (1), K. L. and E. Verboeckhoven (2), Verlat (1), Verschaeren (1).

After the year 1874, this scientific catalogue has never been reprinted. By means, first of supplements, afterwards of simple lists of names and titles (*) all those who took an interest in the museum were kept *au courant* of all the new acquisitions. The last of the small catalogues has had seven editions, the latest of which contained : 823 works of Ancient Masters, with the exclusion of the names of those artist's who, although born in the XVIIIth, had completed their lives in the XIXth century, — N^{rs} 1 until 823 ; 404 numbers of nineteenth-century Masters : 1000 until 1404 ; — and 97 pictures, belonging to the Academical Gallery, N^r 1500 until 1596.

the Conservator
 POL DE MONT.



(*) The so-called : *Catalogue abrégé*.

II. - Gifts and Bequests

1. = Bequests

The Right Honourable, the Chevalier FLORIS VAN ERTBORN, Burgomaster of Antwerp 1817-1828. † at the Hague, Aug: 28, 1840. (141 numbers)	1841*
Mr VAN DEN BOSCH-VAN CAMP,	1847
The Dowager-Baroness VAN DEN HECKE, <i>née</i> ADELAÏDE-MARIA- COLETA-GHISLENA BAUT DE RASMON (41 pictures),	1859
Mr J. A. NOTTEBOHM	1866
» MAX VAN DEN BERGH	1873
Baron P. A. L. J. GILLÈS VAN 'S GRAVENWEZEL	1874
Mrs VAN BREDAEL, <i>-née</i> ANNA-MARIA VAN DONICK,	1875
Mr JACOB BLOMMAERTS	1875
» J. DE BOM (2 pict:)	1876
» AUG: MICHIELS	1884
Mrs ELISA BOURCERET	1886
Mr P. F. GIEBENS	1888
» P. J. TAEYMANS (2 pict:)	1888
» K. DE LATOUR	1888
» C. J. KENNIS	1898
» TH. WAUTERS	1902

2. = Gifts

Mr S. AL. CLEM. DENIS, painter (3 Numbers)	1813
Mrs THERESIA DE BIE,	1818
the Baron FILIPS-ANTOON-JOZEF DE PRET DE TERVEKEN (2 numbers)	1819

* «I leave my collection of pictures to the city of Antwerp.» — Testament, Karlsruhe, April, 27, 1832.

His Majesty WILLIAM I, King of the Netherlands (3 numbers)	1823
the Colonel BERNARD ROTTIERS	1824
Mr KAREL-JAN STIER VAN AERTSELAER	1844
the Count AMADEUS DE BEAUFFORT,	1851
The Society « <i>Artibus Patriæ</i> » 1866 (2 numbers), 1868 (3 numbers), 1871, 1878 (3 numbers), 1904, 1905	
Mr PIETER-THEODOOR MOONS-VAN DER STRAELEN,	1860
» C. LEMMÉ	1865
» P. DE CAISNE	1867 - 1892
The Widow of Mr J. AGIE-DE MOOR	1886
Mr D. FRANCKEN, Paris	1889
Mrs V. WICH-VERBOECKHOVEN	1890
Mr FL: LE GRELLE VAN RAMEYEN,	1890
» A. A. P. VAN DEN NEST, Member of the Senate	1890 - 1895
the Widow of Mr J. J. EECKHOUT,	1892
Mr OTTO GÜNTHER,	1893
» PAUL LEROY, 1898 (7 numbers) 1900 (2 numbers)	1902
The Widow of Mr P. E. NICOLIÉ (2 numbers)	1898
Mr NICHOLAS ROBERT ROSKELL, London	1900
» GUYOT-VAN PRAET,	1902
» O. NOTTEBOHM (<i>Artibus Patriæ</i>)	1902
» P. KOCH, Conservator of the Museum (<i>Artibus Patriæ</i>)	1903
Mrs C. OSTERRIETH-MOLS (<i>Artibus Patriæ</i>)	1903
Mr A. DELBEKE, député (<i>Artibus Patriæ</i>)	1905



Ancient Masters

(XIVth-XIXth CENTURIES)

I. - Painters

Adriaensen (Alexander), the Elder,

Still-lives. — Fl: Sch: — Baptized at Antwerp, Jan: 16, 1587. Pupil of Aart van Laeck 1595. Freemaster of the Guild of St. Luke in 1610, † Oct: 30, 1661. — His portrait was painted by Sir Anthony van Dijck, and afterwards engraved by van der Does.

1. **fruit, dead Birds and fish, watched by a Cat** 0.517 in h, by 0.747. in w. W'd
Artibus Patriæ 1868.

Helst (Willem van),

Still-lives. — Dutch: Sch: — Born at Delft in 1626, pupil of his uncle Evert van Aelst of that city, and of Otto Marcus van Schrieck, at Florence. He first worked in his native town, and afterwards, from 1645 until 1650, in France and Italy, after that in Amsterdam; † in, or shortly after, the year 1683. — The flower-painter Rachel Ruysch, was one of his pupils.

729. **fruit and table-service** 0.812 in h, by 0.665. in w. C..

On a table, with a red silk cloth, an enormous rhinewine-goblet, a dish with peaches and bunches of white and red grapes. In the goblet is reflected the large window of the Artist's Studio and a street

and canal (quay). Outside on the right of the goblet, we perceive the street and quay, as they are in reality; in the hollow we see it upside down. Between the two reflections the Artist, holding in one hand Palette and Mahl-stick. Two butterflies on a vine-leaf, one just fluttering up.

Signed on a tip of table-cloth, to the left : *Guill^me van Aelst 1659.*

Purchased in 1877, from Mr John H. Moule, Paris.

Aenvanck (Theodoor),

Still-lives. — Fl: Sch: — Baptized at Antwerp Nov: 30, 1633, Scholar of John de Heem (?) 1647, in later life he has probably resided abroad. Freemaster in 1670; † towards the end of 1690.

758. fruit

0.63 in h, by 0.80 in w. W'd

On a wooden table, with green cover, some grapes, peaches and plums, partly in a basket, partly on a plate, partly on the table it self.

Signed in the right hand corner, on the wood of the table :

Teodoer. Aenvanck 1653.

Purchased from the heirs of Mr van Cutsem, 1892.

Hertsz or Hertszzen (Pieter),

called Lange Pier (Pierre-le-Long),

Interiors, market-places, moral scenes, still-lives, religious subjets. — Dutch: Sch: — Born 1507 or 1508, probably at Amsterdam, scholar of Allaert Claesz of that city; worked at Antwerp between 1535-1556, afterwards returned to Amsterdam, where he died June 3, 1575. — Principal works at Vienna, Amsterdam, Brussels and Berlin.

2. Calvary

0.284 in h, by 0.385 in w. W'd

A small crowd of Holy women and disciples, are assisting on the foreground, at the death of our Saviour. His cross in the back ground, is surrounded by horsemen, footsoldiers and some idle spectators.

This attribution to P. Aertszen cannot be well maintained, although some parts of the scene are evidently copied from this master, f. i. the tiny horse towards the back, taken from the left. There is some affinity between this picture and n^o 185, Royal Gal: Dresden and it was formerly considered to have been painted by Frank Floris, others, not quite without foundation, take it for the work of Hemessen.

van Ertborn's Bequest.

Aken (Jeroen van) see Bosch,

Alsloot (Denijs van),

landscapes, processions, designs for pieces of tapestry. — Fl: Sch: — Born at Brussels about 1570, freemaster in 1599, court-painter to Albert and Isabella, † between 1620 and 1626.

499. Festival in Tervuren. Warande

0.810 in h, by 1.175 in w. W'd

A very noisy crowd, in festive garments, is standing or seated on the banks of a tank, to the left of which, on an elevation, we perceive the Archduke and Duchess with their suite. To the right, some horsemen and footsoldiers are wading through the water, competing for a prize and trying to shoot some swans, swimming in the distance.

A small size copy of n^o 6, Royal Museum, Brussels. — Formerly in the *Palais du Gouvernement*, the ancient Palace of the Archbishops, Schoenmarkt. — In the large catalogue of the years 1849, 1857, 1874 and in all the smaller catalogues of later date, ascr: to Adam Willaerts.

Angelico (il Beato)
(fra Giovanni da Fiesole, called),

rel: and hist: subjects. — Florentine Sch: — Born in the vicinity of Vicchio, Province of Mugello 1387; ordained in 1407 in the Holy Order of St. Dominic at Fiesole; worked chiefly there and at Florence and Rome, where he died, March 18, 1455.

Angelico (Ascribed to):

3. **St. Romuald, founder of the** 0.222 in h, by 0.273 in w. W'd
H. Order of Camaldules,
reproaching the Emperor
Otho III, with the murder
of Crescentius, a Roman
Senator

According to Phillimore, N^o 3 represents : *St. Ambrosius, refusing the entrance of the temple, to the Emperor Theodosius.* — Mr Fr: Nieuwbaarn, Ord. Praed. mentions, it amongst the authentic works of il beato Angelico; Mr Langton Douglas does *not*. — Doubtful attribution, which was already considered so in 1862, by Mr W. Bürger.

Bought at Paris by the chevalier van Ertborn in 1825, at the sale of the private gal: of the countess de Loos, Florence.

van Ertborn Bequest.

Anthoniissen (H. V. - Hendrik van?)

seascapes. — Dutch: Sch: — Reliable documents about this master are very rare. It is said of him that he was born in 1605, a pupil to his brother in law, J. Porcellis, J. van Goyen (see n^o 736) and Sim. de Vlieger (see n^o 69), — and his manner really resembles that of these three masters. He chiefly resided at Amsterdam, where he

must have died between 1655-60. He usually signed his name like this : H. V: — ANT. Occasionally in full in our n^o 359 : *H·V·ANTHONISSEN*

359. In Port

0.730 in h, by 1.066 in w. C..

Calm weather. Under a cloudy sky, some ships are riding at anchor in the roadstead of a port, the foremost houses of which, are visible the distance. One of the ships is saluting.

Signed in the above-ment: manner, on a piece of floating timber, in left-hand corner.

Formerly in the ancient Palace of the Arch-Bishops at Antwerp.

Antonello da Messina or di Salvatore
d'Antonio also degli Antoni,

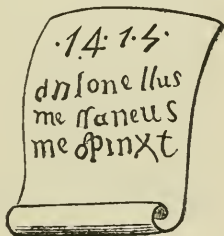
portraits, hist: and rel: subjects. — Ven: Sch: — Born at Messina, towards the year 1414, according to others in 1444 ; was first influenced by the van Eyck-brothers and afterwards by Gio. Bellini and Vittore Carpaccio ; worked in his native town and afterwards at Venice, where, according to some, he died in 1479, others say in 1493. Vasari states that he was only 49 when he died. His works date from 1465 until 1478.

4. Christ, crucified between the thieves, with the Holy Virgin and St. John

0.595 in h, by 0.425 in w. W'd

In the foreground, right side, on a pole sticking in the ground, a parchment, with the inscription :

1475 Antonellus Messaneus me
O^o (oleo ?) pinxt (xit) =



Purchased in 1836 by the Chevalier van Ertborn, from Prof. Jan van Rotterdam, Ghent, where it formerly belonged to the Lady Dowager Maelcamp de Balsberghe.

van Ertborn-bequest.

Arentzen (Arent) also Arentsz cal: Cabel,

landscapes. — Dutch Sch: — A son of the painter Arent Pietersz, and consequently a grandson of Peter Aertsz ; born at Amsterdam, between 1585-86, where he worked from 1616-1630 and † before Oct: 1634. — His pictures are found at Amsterdam (373-375) and at Rotterdam.

613. Winter

0.51 in h, by 0.65 in w. W'd

On a frozen river, crossed over on the right, by a double-arched bridge, some sledges and skaters are moving up and down, the latter, partly in fancy, and partly in ordinary costumes. — Grey sky. In the distance a church, under the sledge in the foreground, some faint traces of the Monogram AA.

This picture was attr: by the former small cat., to Hendrik Avercamp the Dumb of Kampen b: in 1585, and † after 1665. The older catalogues mention it amongst the unknown.

Form: in the ancient Palace of the Archbishops.

Avondt (van den),

hist: subjects. — Fl: Sch: — Not to be confounded with Peter van- or van den Avont. — Born at Malines Jan: 14, 1600, first pupil to his father, the sculptor Hans, Freemaster of the Guild of Saint Luke in 1622, Artdealer, keeping a public shop since 1631, † at Deurne Nov: 1, 1652. This Artist mostly painted landscapes with figures from Holy writ, espec: children and cherubs.

As well as that other Artist, who signed himself van den Avondt, the painter of n^o 792, is neither mentioned by historians nor catalogues.

792. **Daniel, denouncing the Priests of Baäl (Bahal)** 1.530 in h, by 2.145 in w. C..

Signed on a sieve, which Daniel is holding in his hand : Van den AvondT, F, and dated : 1677.

Purchased from Mr Paul Leroi, Paris, 1898.

Backer (Adriaan),

portraits, allegories. — Dutch Sch: — Born 1635 or 36 at Amsterdam, resided at Rome for considerable time, † in his native town May 23, 1684.

6. **Allegorical scene** 2.10 in h, by 1.79 in w. C..

A winged genius, accompanied by a dove, carrying a palm, is crowning : Peace and Justice, throning on a podium, beside the statue of the Art of Painting, on the pedestal of which the following distich :

*Sic mihi pacificæ ramus iungatur olivæ,
Ut Pax Iustitiæ consociata viget.*

As a background : a hilly landscape with a few figures.

To the left, on the ground beneath the pedestal : *Dono Anth. Fran. Wouthers.*

Derived from the large hall in the former Guild of St. Luke.

Backer (Jacob, Adriaenszoon),

portraits, etchings. — Dutch Sch: — Born 1608 or 1609 Harlingen, scholar of Lambrecht Jacobs Leeuwarden and after 1632 of Rembrandt, Amsterdam, † in that city Aug: 27, 1651. Signed himself in various manners : B. AB, ABacker, Backer.

628. **Old Woman** 1.110 in h, by 0.998 in w. C..

Turned slightly to the right, in black dress, with folded white cuffs and wheel-ruff, in a simple white cap, is seated, with her hands on her

knees. She is a healthy middle-aged Dutch woman, of the well-to do burgher-class, and is seated in a carved oak chair. Seen to a little under the knees. Under the ruff a piece of fur.

In the small catalogue mentioned amongst the unknown, Dutch Sch: XVIIth century. On account of its great affinity with the *Regentessen*, Orphenage, Amsterdam, and Dominé *Uytenbogaert*, Remonstrant Church, in the Vestry, on the *Keizersgracht*, it has been given back to Jacob Backer. One of the master-pieces of this Artist. According to some by Verspronck (1).

Purchased in 1880, from M^r Julius Hensmans, Leuven, as a Frans Hals.

Backer (Jaak de),

nude figures, mythological and relig: subjects. — Fl: Sch: — Son to an Antwerp painter and Rhederijker, who « *om eenigh proces van Injurien hem trock onthouden in Vranckrijk en aldaer is ghestorven* » (who went to France on account of some injuries, received and died there) (van Mander). This master is strangely enough, not mentioned in the *Liggeren* (archives) of the Guild of Saint Luke. According to van Mander he must have lived, at a very early age, in the house of the painter and Art-dealer Antonio Palermo, and the latter, from sheer love of gain, should have forced him, during a long time, to slave for him like a horse. Probably this Palermo was his earliest master, whom he finally left, to continue his studies under Hendrik van Steenwijck (the elder, 1550 ? — 1604). It is reported of him by van Mander that his love of work was so great, that from continually stooping over it, he had got something the matter with his lungs or formed some inward disease, and died at the age of 30.

(1) *Burlington Mag.*, 11, p. 55, 1903.

Van Mander assures us, that his work was in great request and mentions an *Adam and Eva*, *Charitas* and a *Crucifix*, «dry stukken van staende beelden half als 't leven» (three semi-lifesize statues), a *Venus*, *Juno*, *Pallas* etc.. For the rest we know that he has painted a *Last Judgment* for the marble memorial, which was erected in *O. L. Vr: broeders-Church*, to the memory of the painter Peter Goetkint, who died July 15, 1583.

From all this we may conclude, that Backer must have died about 1590 and was born in 1560. The above mentioned *Last Judgment*, was taken to Paris in 1795 and not brought back in 1815, together with the other pictures.

653. **Last Judgment**

1.640 in h, by 1.985 in w. C..

Whilst some allegorical female figures, all decently clad, are showing to the blessed dead the open Heavens, where Christ, Mary and Moses are appearing, surrounded by clarion-sounding angels; frightful demons are dragging or chasing the doomed souls to Hell. Signed on the foreground, in the middle of the slab: *D. O. M.*

J. de Backer 1571.

P. J. Taeymans-bequest. 1888.

Bakhuisen or Backhuizen (Ludolf),

Seascapes, etchings. — Dutch: Sch: — Born Dec: 18, 1631 Embden, pupil of Albert van Everdingen and Hendrik Dubbels, Amsterdam. Worked there, until his death, Nov: 17, 1708.

7. **Dutch Man of War, riding at Anchor** 0.634 in h, by 0.777 in w. C..

A Dutch Man of War, with the Dutch flag, on the prow a sculptured scene of Jacob's Fight with the Angel, is moored down, about the middle of the canvas. Two life-boats are fastened with

cables to the stern. A small merchant's vessel and fisherman's smack, are sailing away towards the right, whilst a large ship, with full sail on, is making for the coast. In the foreground, to the right, a boat with three fishermen; more to the back, the coast with a church and some houses and more ships. Gently heaving sea; clouded sky.

Signed on the Dutch tricolour, man of war: **L B**

Purchased at the sale of Mr v. d. Schrieck, Louvain, April 1861.

Balen (Hendrik van), the Elder,

Mythology, histor., portraits. — Fl: Sch: — Born at Antwerp 1575, as, according to his own assertion, he was 43 years old in 1618. Pupil of Adam van Noort (v. Mander). Accepted Freemaster in 1593, deacon in 1608 † July 17, 1632. He painted the figures in various landscapes by Joost de Momper, Jan Breughel and some others; his principal works are in the Dresden-Gallery.

361 and 363. Concert of Angels 1.81 in h, by 0.56 in w. W'd
Two wings of a triptych.

362 and 364. St. Philip and St. Ann 1.81 in h, by 0.56 in w. W'd
grisaille, back of n^{rs} 361-362.

The original triptych adorned the Antwerp-Cathedral until 1798, it was the *epitafium* of the merchant Filips Heemsen † 1634, and of his wife Anna van Eelen † 1622. The whole of it was transported in 1798, to the « *Ecole centrale du Département des deux-Nèthes* ». Since the reopening of the Cathedral, the middle part was placed on the altar of the marriage-chapel. It represents the H. Virgin, St Joseph, a baby Jesus and a baby St. John the Bapt: with the angel, showing the implements of the Passion of our Lord.

365. **St. John the Baptist, preaching to the multitude** 2.700 in h, by 2.015 in w. W'd

On the decline of a tree-covered hill, the saint in a purple mantle, is preaching to a large audience, amongst them, in the foreground, we perceive a mother, with several children.

Middle wing of a triptych, which has formerly adorned the altar of the Cabinetmakers in the Cathedral. The side-wings are still there.—Mentioned by Descamps and Mensaert, as van Balen's masterpiece.

Balen (Hendrik van), Breughel (Jan, de fluweelen), Vranckx (Sébastien), Francken Frans, the Younger),

366. **Coat of Arms of the Chamber of Rhetorikers « De Violiere »** 0.73 in h, by 0.73 in w. W'd

The four above mentioned masters painted this escutcheon, entirely free of charge in 1618, and in the very same year the Chamber won the first prize with it. The figures of this rebus have partly been painted by the first, partly by the fourth artist, the flowers and ornamental border by the second, the animals by Vranckx, who, during a time, has been factor-poet of the *Violier*, the rest by Francken.

Purchased, at a public sale Antwerp, in 1865.

Balen (Hendrik van) and Jan Breughel II (1601-1678)

813. **The H. family in a Garland of flowers** 1.038 in h, by 0.733 in w. W'd

In a delightful garland of fruit, green leaves, birds and apes, the work of Jan Breughel II, we perceive in the middle some personages

treated as portraits, viz: the H. Family with the infant St John and three angels. In the foreground two seraphim and three cherubim, are finishing the garland. The figures only are painted by H. v. Balen.

The gift of Mr Guyot-van Praet, Antwerp, 1902.

Balten (Pieter) also Pieter de Costere Baltens,

moral scenes, engravings, etchings. — Dutch: Sch: — Freemaster at Antwerp in 1540; † there, probably about 1598.

811. **St. Martin's day**

1.124 in h, by 1.610 in w. W'd

A very licentious and dissipated mob, composed of the lowest rabble, has taken by assault as it were, a gigantic barrel, which it has triumphantly lifted on a pedestal and is enjoying its contents, whilst in the middle, slightly towards the right, a crowd, in threadbare garments, is gathered, round a confire. St Martin, on horseback, surrounded by beggars of all ages, and before leaving this violent scene, is cutting off a piece of his mantle. Three figures, ressed like gentlemen, as spectators in the right hand corner. One of these in a black mantle, is evidently getting some information from two of the beggars. The whole of the scene in a hilly landscape. A flag is stuck on the barrel, on which, side by side with two crossed crutches the words : Sint Martin.

A rather free copy of the picture in the Hofmuseum at Vienna, which Mr A. L. Romdahl justly ascribes to P. Breughel I. N. Guérard has made an engraving after this picture, with the words ; *Breughel inv. et pinxit*. The very same scene, which Wessely ascribes to P. Br. I in the Atger-collection at Montpellier. A second copy, bearing the N^r 425, in the Rijksmuseum at Amsterdam.

The mark ; B. 34, in the right-hand bottom corner, ought not be considered as a signature. The sign: PEETER BALTEN, is to be found on the wooden leg of the poor man, in the left-hand corner, just above the fraune.

Purchased at Brussels, at the public sale Fiévez, in 1903.

Beke (Joost van der) cal: van Cleve or Kleef,

portraits, hist: and rel: subjects. — Dutch: Sch: — Born at Antwerp, or more likely at Cleve, according to some in the year 1485; scholar to Jan Joest van Kalkar before 1507, probably he himself was already at that period the master of Barthel Bruyn (1463-1557); Accepted Freemaster at Antwerp in 1511, where he has been influenced during a considerable period by Quinten Metsijs and Patinir, deacon between 1519-1525. Most probably he has passed some time in Italy, at Genoa between 1507-1511, and also at Cologne in 1515, perhaps later on in England and other parts of the world; † at Antwerp shortly after Nov: 10, 1540. — Datable work between 1515-1530. On account of similarity in the dates of his life and pictures and v. Mander's reports about certain monograms, he is often confounded f. i. by Justi, Firmenich-Richartz, Wauters and Hulin, with the « *Master of the Death of the H. Virgin* ». The triptych, executed by the order of Nicasius Hacquenay of Cologne, presently at Munich, (55) is a repetition of the one at Cologne (207). Principal works in Adr: Rockox's chapel in St. James' Church at Antwerp, at Genoa, Naples, Florence, Berlin, Frankfurt, Cassel, Dresden, Vienna, Windsor and Paris (one of the pictures is dated 1507). — It is presumed that Patenir, between 1515-1524, has been executing some of the landscapes in Joost's works.

64. **The Magi**

1.00 in h, by 0.77 in w. W'd

Under the arches of a decayed palace, behind a stone parapet, the Holy Virgin is seated with the child on her knees, while St. Joseph

respectfully, lifting his hat, is standing behind her. One of the wise men from the East, is kneeling, with folded hands; his headgear and sceptre on the parapet beside him. The other, with a golden goblet in his hand, seems to be eagerly expecting the moment when he also, shall be allowed to prostrate himself before the Child. The third, a Moor, in a red hat, a striped turban, also bearing a vase in his hands, is gazing with respectful admiration at the Holy Virgin. On the border of his mantle, in golden letters *BALTESAR*. Their followers are forming a group behind them. Landscape-background, right in front of which a mountain, its foot surrounded by a wood, a large, white-glowing building, behind the latter a church. On the mountain a large crowd of soldiers.

Formerly this work used to be attributed to Joost van Kleef, called the Fool (*De zotte van Kleef*): from end of the XVIth century to Albert Dürer. In the catalogues of 49, 54, 74, ascribed to van Orley, the figures, at least the landscape, to Patinir. On account of a comparison with some other work of the « Master of the Death of the H. Virgin », it was again ascribed to J. v. d. Beken.

In our Cathedral it used to adorn the monument for Lewis-Clarijs. See for the rest *de Rijcker*.

Benson (*Ambrosius*),

Religious subjects. — Dutch: Sch: — Originally from Lombardy. Benson, who has evidently developed himself under the influence of Geeraerd David, was Freemaster at Bruges 21th of Aug: 1519. No less than three times, he was appointed *Finder* in 1521, 1539 and 1544, Captain in 1540, Deacon in 1537 and 1543. He was still alive Aug: 6, 1547, † before Aug: 4, 1550. Most probably he formed part of the Antwerp-guild of St. Luke. As his son was received in it as « Master's Son » he was in the habit of marking some of his pictures, with the monogram AB — reason why —

Lukas and even of Dürer, who worked at Antwerp between 1520 and 1550. Mabuse's *Adoration*, now in the possession of Lord Carlisle, served as a starting-point for this group of imitators, some of whom, Dirk (Thierry) Vellert for instance, have been most refined and delicate colorists. To this series belonged n^o 146 in the Ancient Pinacotheca at Munich, bearing the signature (most probably false) of *Henricus Blesius F.*; 806^a Dresden, 2042 R. Pinacoteca, Milano 1171, Prado, 78 Brussels, 145 Karlsruhe etc: To this same group we must count the small tryptichon, 208-209-210-209^{bis}-210^{bis} with the catalogues of 1849, 1854, 1874, ascribed, although with some reserve, to Lukas van Leyden.

208. The Magi

0.29 in h, by 0.222 in w. W'd

The Holy Virgin, with the child on her knees, and St. Joseph behind her, is seated on the ground, in some distance of the ruins of a late Gothic building. The elder of the Kings, to the right of the foreground is presenting the baby with a vase of driven gold; behind him the Moor, in his right hand a golden cup, in the left a red cap. On the other side, in fantastical dress, the long-bearded third king. Soldiers right and left, diminishing in size and stature towards the ruins, behind whom we perceive a kind of Castle-Arch and several farm houses. Behind those some hills.

209. Saint George

0.29 in h, by 0.085 in w. W'd

On a dapple-grey horse, the knight in a golden armour, is delivering Saint Margaret, who, with her lamb beside her, is praying in the centre, from the flame spitting dragon. In the background some mountains, water and buildings.

210. The Donor with St Margaret of Antiochia

0.29 in h, by 0.085 in w. W'd

The slender saint is standing beside the donor, who is kneeling in front of her in a green mantle, edged with fur. Behind the Saint, the

evil one with a monstrous dog. More to the back, behind some trees, some people walking up and down, and a small farm.

209^{bis}. **Saint Mary**

Grisaille. — Back of N° 209.

210^{bis}. **Gabriël**

Grisaille. — Back of N° 210.

Van Ertborn-Bequest.

BLES — ascribed to :

47. **Rest on the flight
to Egypt**

0.79 in h, by 0.57 in w. W'd

On a tuft of grass, near the edge of a wood, stretching out from left to right, the blessed Virgin is suckling the Holy Infant. At some distance, Saint Joseph, asleep on the ground. Background, to the right, under a slightly clouded sky, a hilly landscape with a town.

Notwithstanding a tiny owl, visible in a tree to the left, we consider this work the copy of the last work by G. David van Oudewater. Another, better copy of it in the Pablo Bosch-collection.

van Ertborn Bequest

Bockhorst, also Boeckhorst (Jan van),
named Lange Jan,

history, portraits. — Fl: Sch: — Born at Munster 1605, at a very early age he was the pupil of Jacob Jordaens, purchased his Freemastership in 1633, went to Italy between 1636-37 and again in 1639, † on the 21st of April 1668, Antwerp.

17. **Crowning of the Virgin**

3.835 in h, by 2.292 in w. C.

Kneeling on a Crescent at the right of God the Father and overshadowed by the Holy Ghost, the Virgin-Mother is crowned by her Son

View of the ...

who is standing at her right hand. Seraphim, with the various names which the Litany ascribes to her, written on scrolls, are singing at her feet. — Life-size figure.

From the St Bernard's Abbey, on the banks of the Scheldt.

Boel (John Baptist),

stillives. — Fl: Sch: — Son to the above mentioned Artist. Born at Antwerp (?) 1650, freemaster 1675 † there Jan: 9. 1689.

18. Vanitas

2.37 in h, by 2.29 in w. C.

On a dish of driven gold a dead swan ; under this dish a dead peacock ; behind these roses and objects in gold and silver on a magnificent piece of tapestry ; more to the back a cello, a globe, a red macaw and some big sunflowers. — Life-size..

The cat: of 1849 mentions this picture as the work of A. van Utrecht ; the later ones justly ascribe it to Boel.

Formerly in the ancient Hall of Saint Luke — « *Joannes Baptista Boel is uitgescheyden met conditie dat hy sal schilderen een stuck voor de Camer soo groot als de andere stucken op de Camer* », — (John Boel has finished painting, on condition that he will paint a picture for the room of the same size as the other pictures in the room). — Cashbook of the Olijftak (1622-1741, fol: 69, year 1679-1680.

Boel (Peter),

still-lives. — Fl: Sch: — Bapt: Antwerp Oct: 22, 1622. Was taught drawing by his father the engraver John, painting most probably by Fijt and Snijders, travelled in Italy before 1650, worked at Antwerp until 1668, afterwards for the Royal Manufactory of Gobelins at Paris, until his death, which occurred in 1674, Sept: 3.

19. **Dead Nature (Nature Morte)** 0.83 in h, by 1.12 in w. C.

A poynter, couchant, is watching a hare and six birds: a brace of partridges, three quails, one snipe and several instruments: a powderhorn shepherd's flutes, etc: thrown down anyhow beside the trunk of a tree.

Purchased as a picture by Jan Feyt at the van den Schreleck-sale, Louvain, April 1861.

Boeyermans (Theodor),

allegor:, histor: and religious subjects. — Fl: Sch: — Born at Antwerp Nov: 10, 1620. At first he applied himself to science and in Holland (?) acquired the title of *Licentiat*; most probably one of van Dyck's pupils in London; freemaster at Antwerp May 17. 1654; † Jan: 24, 1678 in his native town.

20. **The Ambassador** 2.31 in h, by 3.115 in w. C.

Followed by a negro-lad, who is carrying his sword, a richly attired Ambassador, attended by two young noblemen, is bowing to a young princess, attended by five ladies in waiting, after he has in all likelihood been bending the knee to a king and queen, who are seated on a throne in the centre of the picture. The queen seems to be on the point of presenting the ambassador to the noble ladies.

Presented in 1737 by the Art-dealer Jaak Myin, then Deacon of the Guild of Saint Luke.

21. **Jesus, healing the Sick in the Waters of Bethesda** 4.64 in h, by 6.275 in w. C.

Our Saviour, with His Holy Mother behind Him, is standing on the steps of an altar, on which Charity is symbolised by a burning fire and a pelican. He is inviting all those that are weary and heavy-laden to come to Him. Before and under the porch, in front of Him, some

men, women and children are kneeling down. From the left two persons are conducting to Him a lame man ; another man, kneeling, is eagerly drinking of the miraculous water. In the background a second porch, on the top of which some spectators. Some angels are holding out a scroll over Jesus head, with the words : *haurietis aquas in gaudio de fontibus Salvatoris.* — On the pedestal of a column to the left : *D. O. M. Jesu Christo vitæ fonti religiosa et rda. Mater Helena Fey. P. C. 1675,* from which we learn that Hel: Fey, the matron of the cloister of the black nuns, who ordered this picture to be painted, died in 1675. She herself is represented, kneeling, beside a column.

Signed on the lefthand bottom-corner of the column :

J Boeijermans pinxit

Not only the largest, but also the most perfect work of this master. Originally in the Cloister of the Black Nuns.

22. The Visit

1.262 in h, by 2.631 in w. C.

An eighteenth century-garden, adorned by a balustrade, columns and a fountain. Under a porch, to the left, the various members of a rich family, are receiving the visit of a Father of the Order of the Jesuits, introduced and presented by another ecclesiastic. Another Father is waiting near the entrance of the garden. In the background a man-servant with some refreshments. The family consists of five persons : one old lady, seated, a young married couple, one boy and a smaller girl.

Signed in the right-hand
bottom corne :

Boeyermans. J

Formerly in the episcopal Seminary at Antwerp.

23. **Antwerp, the fostermother of Art** 1.88 in h, by 4.535 in w. C.

A symbolical female figure, representing the city of Antwerp, is laying her hand protectingly on the shoulder of a youthful artist, who is showing her one of his sketches. At the same time she is receiving the homage of some children, who are led on to her by a figure, representing Time. To the right and a little towards the back, behind a table with a bust of Homeros, Rubens and sir Anthony van Dyck, as the two most perfect representatives of the Antwerp-school in Boeyermans's days. Behind a column, a very strange figure, representing Envy and Malice; — To the left an Ancient *Scaldis*, one arm resting on a ewer, in the other a horn of abundance. In the foreground some children, drawing, and a playful monkey. In the centre: ANTVERPIÆ PICTORUM NUTRICI. P^m. — Mary Ruthven, the wife of van Dyck, is said to have been the model of this allegorical figure.

Executed by the master in 1665; for the ceiling in the big hall of the Guild of Saint Luke which in token of their gratitude, presented him with a poem and a gilt silver cup, worth 50 patakons (1667).

Bol (Ferdinand),

portraits, hist., etchings. — Dutch: Sch: — Bapt: June 24, 1616, pupil to Rembrandt, settled at Amsterdam before 1640 and buried there July 24, 1680.

812. **Two Portraits** 1.732 in h, by 2.09 in w. C.

The effigy of a Dutch merchant Jan van der Voort, and of his sister Catharine, second wife of Peter de la Court. The former was a literary, political and industrial man (1618-1685) at Leyden.

Jan v. d. Voort, a partner in the firm Gugl^{mo} and Giov: v. d. Voort, born at Naples 19, Sept: 1626, unmarried, † at Amsterdam Oct: 26, 1678. Catharine, born at Naples March 2, 1622, † Leyden, May 16, 1674. Their father Isaäc was born at Antwerp in 1576 and † at Naples 1629; their mother, Magdalena Stockmans, born at Dordrecht 1598, † at Amsterdam 1660.

Signed and marked on the square stone under the Portrait of Jan v. d. V., who is seen to the knees : *F. Bol fecit 1661.* (F and B interwoven).

This picture was already in 1731 in the possession of William Backer at Amsterdam. Drawing by W. v. Mieris after the female figure and the negro in a private coll: The quartered coat of arms of the families v. d. V. and St: are added to this drawing.

Purchased in 1903 for 16.500 frs.

Bonnecroy (John Baptist),

views of river and town, etchings. — Fl: Sch; — Born Feb: 12, 1618, pupil to his Guardian Lucas van Uden, freemaster in 1646, † after 1662.

796. *The Vlaamsch Hoofd* 1.742 in h, by 3.278 in w. C.
(fl: Head), the Scheldt
and the City of Antwerp

In the foreground, on the road between the marshes, peopled with cattle, the country-road on which a state-carriage, noblemen, hunters with dogs and a wagon. Behind this, the dyke with a small sluice in the middle and and the houses of St. Anneken, a village near Antwerp on the opposite bank of the Scheldt, which is calmly floating on, with several ships coming and going. On the other side the city, with the entire stretch of its quays, as they were at that time from the Windmills of the Nieuw stad to the Kiel. One of the ships, a Dutch man of war, is saluting, all the sailors appearing on deck.

Signed in bottom cornes to the right : $\left. \begin{array}{l} \text{Joān. Baptā.} \\ \text{Bonnecroy} \\ 1658 \end{array} \right\}$

Bought by the Antwerp Town-council in 1658, from the master himself for 350 guilders. — The ancient name of it was : *Contrefeytsel van dese Stadt te Water* (*Effigy of this city on the water's edge*) and also : *Affbeldinghe van dese stadt met alle hare particulariteyten te Water.* — Another *View of Antwerp with the Scheldt* by Bonnecroy in the Gr: Sem: at Bruges.

Priv: prop: of this city.

Bosch (Hieronymus or Jeroen), van Aken,

histor: and satyr: subjects. — Dutch: Sch: — Born in 1462, according to others in 1450 and † 1516 at 's Her-togenbosch. — His authentic works are very rare ; copies, dated ones espec:, all the more numerous. His most famous pictures are in the *Escorial* and the Madrid-Museum, the Valencia-museum and Ajuda-palace Lisbon and in the Vienna-Museum ; less important ones in the museums of Ghent, Cologne, Berlin and Amsterdam.

25. **Temptation of St Anthony** 0.88 in h, by 0.705 in w. W'd

The saint is surrounded by all kind of monsters ; in the distance, against the background, we perceive a city on fire.

Signed to the right at the bottom :

Jheronimus boelch

Ancient copy, rather like others at Amsterdam (588), Brussels (50), Bonn etc.:. The original picture is at Lissabon, Ajuda-palace. Waagen still considered this picture one of his authent: works, p: 195. — There is a large amount of affinity between the picture and another *Temptation* in the Mayer v. d. Bergh-collection at Antwerp, which was probably painted by the same master, viz: P. Huys.

Baron van Ertborn's Bequest.

BOSCH (ascribed to —)

638. **The Sufferings of our Lord** 1.115 in h, by 1.737 in w. W'd

Synoptic scene, which begins in the right-hand top-corner under the word *Bethfage*. Jesus, seated on a she-ass, is received at the gates of Jerusalem by his disciples. More towards the centre, under the

until shortly at least, he was called in the cat: of the *Germ: Mus* (Nürnberg) the « *Meister AB, oberdeutsch, unter lombardischem Einfluss, von 1527* ». — Waagen had already formerly ascribed several of his works or copies of the same to Jan Mostaert, 1470-1556. The German scholar had taken for a foundation of this assertion, the so-called Portrait of Jacobea van Beyeren, in reality a *variation* of one of the Sibyls on n° 262. — His principal works are this n° 262 and the polyptichon, *Life of St. Ann*, Museum at Madrid n^{rs} 2197-2200^a. (*Prof: Mr. G. Hulin, Cat. crit. de l'exp. de Bruges 1902*).

262. **The « Deipara Virgo »** 1.320 in h, by 1.086. in w. W'd
announced by Prophets
and Sibyls

With the Infant-Christ on her arm, and surrounded by angels, the Virgin Mary appears, casting rays of light on two aged men, one young woman and two old ones, who seem to be meditating or differing in opinion, on the signification of five texts, written on an equal number of scrolls and held out by several prophets and prophetesses. *Egrediet(ur) virg(a) de radice Jesse*, (Isajas, XI, 1), *Jam. nova. progenies. celo. dimittitur. (alto)* (Vergilius), *Ecce. virgo. concipiet. et. pariet. filiu(m)* (Isaias, VII, 14), *Orietur stella ex Jacob et consurgat virgo de Israël* (Numbers XXIV, 17), and *Gremium. Virginis. erit. salus. populi*.

In 1826 Sir v. Ertborn purchased this picture for 23 fr. It formerly adorned the Rockox-chapel of the ancient church of the Cordeliers (Mutsaardstr:).

64. **A Noblewoman** 0.614 in h, by 0.464 in w. W'd.

Old copy of the Sibyl, who appears with folded hands in the left hand corner of N° 262.

Purchased in the very same way as N° 263. — See *Onbekende Nederlandsche Meesters*, (unknown Netherlandish masters) — Van Enschedé-sale, Haarlem.

This pict: ought by no means, to be taken for the portrait of

Jakobea van Beyeren, although her coat of arms is adorning one of the top corners. This escutcheon has been added afterwards, according to Hymans by the same hand, which painted N^o 262.

Another copy of N^o 264 in the Antwerp chapel of the Beguinae ; a third in the collection of the Marquis de Heredia, at Madrid.

Like N^o 262 forming part of the van Ertborn-bequest.

Berchem (Claes Pietersz), some times called
Berghem, even **Berighem**,

landscapes, cattle, etchings. — Dutch: Sch: — Bapt: Oct: 1, 1620, scholar of his father Peter Claesz., P. de Grebber, J. Wils, N. Moeyaert and J. B. Weenix, resided during a certain period in Italy, from 1642 at Amsterdam, † there on the 18th of Feb: 1683.

8. Back from the Meadow 0.352 in h, by 0.490 in w. C.

Italian landscape. In the foreground, a little to the left, a shepherd, guarding a cow, a bull and a sheep, while another bull is gambolling beside him ; the man is talking to a woman, seated on a mule. To the left a boy, driving a herd of goats and sheep in front of him. To the right some hills, covered with bushes and shrubs, on the top of it an ancient tower and an aqueduct. In the distance a watermill and gently sloping hills.

Signed on the foreground, a little before the red cow :

Berchem

Purchased at a public sale, Brussels in 1858.

9. In Times of War 0.395 in h, by 0.495 in w. C.

Accompanied by an old man and two weeping children, a woman with torn dress and barefooted, is imploring an old chieftain on a

white horse, to give her back her two cows and a herd of sheep and goats. On the left, a trifle more to the back, a wagon, on which a wounded man guarded by some soldiers, who look like brigands, commanded by a horseman. To the right, more in the middle, on a bridge at the foot of a fortification, some fight is going on. Hilly background, clouded sky.

Purchased by the Baron Alf. van den Hecke-Baut de Rasmon, bought in 1798 from the Ghent Art-dealer Philip Spruyt, for one thousand Brabant Guilders — 1814.16 francs.

Signed on the foreground, to the left : *Berchem*.
van den Hecke-Baut de Rasmon-Bequest.

10. Italian Landscape

0.962 in h, by 0.853 in w. C.

Towards the right, at the foot of two big trees, a shepherd, accompanied by his dog, is helping to unload a donkey with a bundle of wood and a peasant-woman on his back. In the centre, a red cow and six sheep. To the left a small waterfall and hills, covered by some shrubs. In the background the vague outline of some mountains. Summersky with white clouds.

Signed in the bottom corner to the right : *Berchem f.*

Until 1768 the private property of Balth; Beschey, painter. After that in the priv: gal: of I Emm: van Lancker, Antwerp and in that of his son I. B. v. L. ; at the pub: sale in 1835 of this gallery, it was purchased by the Art-dealer Tardieu at Paris ; finally, at the Baillie-Bosschaert-sale at Antwerp, it was bought by Sir Jul: van Havre, who transmitted it to the museum.

17. Italian Landscape

0.680 in h, by 0.575 in w. W'd

Under some tall trees, in front of a rather steep and high rock, a shepherd-girl is milking a red cow. Another girl stands waiting beside a milk-pail. Several goats and sheep are dispersed in the picture. To the right the view of the pale outline of some hills, under a delicate blue sky, with a few rosy clouds.

Signed in the bottom-corner to the left : *C. Berghem 1645 (?)*, the date being indistinct.

See further *Dirk van Bergen* and *Adam Pynacker*.

The gift of the Heirs of Sir Julius van Havre in 1878.

Berckheyde (Gerrit Adriaensz),

views of cities. — Dutch: Sch: — Baptized at Haarlem June 6, 1638, scholar to his brother Job and to Frans Hals, member of the Guild of Saint Luke Haarlem 1660, drowned there on the 10th of June 1698.

11. **The Dam at Amsterdam** 0.702 in h, by 1.103 in w. C.

The old Town-hall, pres: the royal Palace seen from the front; to the left the weigh-house, behind it the New Church and some houses: to the right four houses and behind it the Kalverstraat. On the Dam itself, a large crowd of people: Magistrates, merchants, carpenters etc: To the left i.t. foreground a fruitmarket.

Signed, foreground to the left:

gerrit Berck Heyde. f
Haerlem. 1668

The artist has repeatedly treated this same subject, be it with some modifications: Rijksmuseum 478, Karlsruhe 468, Swerin 63 etc:

Bequest of the Baroness van den Hecke-Baut de Rasmon.

Bergen (Thierry van), also van Berghen
and van den Bergen.

Cattle, landscapes, etchings, lithographs. — Dutch: Sch: — Born at Haarlem about 1590, where, according to the dates on his works, he resided from 1661, until his death in 1690; lived at London in 1675. An imitator, very likely a pupil, of A. van de Velde.

367. **A Shepherd-lad** 0.365 in h, by 0.477 in w. C.

The young shepherd, surrounded by his flock of sheep and cows, is seated on the bank of a brook, bathing his feet. Some trees in the centre of the picture; pale blue mountains in the distance. Blue sky, almost entirely covered over by rosy and yellow clouds.

Signed on the foreground
to the left :

D.V. Bergen

Bequeathed by the Baroness van den Hecke-Baut de Rasmon.

BERGEN (ascribed to) :

791. **Landscape with Cattle** 0.315 in h, by 0.389 in w. W'd
A shepherdess, spinning, with a sleeping shepherd-boy beside her,
is watching her flock of cows, goats and sheep. Behind them some
tall shrubs, to the right the gable of a farm-house. To the left, in the
background, some mountains with a castle.

Signed very plainly, in the left-hand bottom corner : *N. Berghem f.*
Purchased as a Dirk van Bergen Kums-sale at Antwerp in 1898.

Beschey (Balthasar),

landscapes with figures, hist: and rel: subjects, portraits.
— Fl: Sch: — Baptized at Antwerp Nov: 20, 1708,
pupil of Peter Strick, during some time Art-dealer and
restorer of pictures, Freemaster March 1753, Deacon
Sept: 17, 1776. — Appointed Director-Professor of the
Academy 1st of Oct. 1755, † Antwerp, 15th April 1776.
His principal pupil was Andreas Lens.

12. **Joseph sold by his Brethren** 2.65 in h, by 1.945 in w. C.
Behind the weeping lad on the left side of the picture, we see his
brothers, one of whom is receiving the money from the ishmaelite,
whose slaves and camels are seen behind him. — Life-size fig:

Signed at foot of pict:, right in the middle :

Ball: Beschey f

dated, beside this signed : 1744.

Formerly in the Chapel of the Sisterhood of the black Nuns at Antwerp

13. **Joseph Vice-roy of Egypt** 2.615 in h, by 1.945 in w. C.

Joseph crowned and seated on a throne, is surrounded by some Egyptian dignitaries, two of his brothers, one standing, the other kneeling in front of him, are counting out the money for the corn.—
Lifesiz: figures.

Signed at the bottom to the left, like n^o 12: *Balth: Beschey f. 1744.*

14. **The Artist's Own Portrait** 0.738 in h, by 0.918 in w. C.

Seen to the knees, with a powdered wig in a yellow-silk suit, working at a picture, life-size.

Signed at bot: to the right: *Balth: f. b. Beschey.*

His own personal gift to the Managers-room of the ancient Academy.
Perhaps his most perfect work.

15. **Marten Jozef Geeraerts** 0.472 in h, by 0.386 in w. C.

Pastel, oval.

This Artist was bapt: at Antwerp on the 7th of April 1707, he was the pupil of Abraham Godijn, court-painter to the Emperor, became a Freemaster in 1731, taught gratis at the Academy after 1714 and † Feb: 16. 1791.

Presented in 1818 to the Royal Academy by Mrs Th. de Bie, the heiress of Balt Beschey.

Beuckelaer (Joachim), also Buekelaer,

market-places, stillives, rel: subjects. — Dutch: Sch:—
Born at Antwerp in 1530. At a rather advanced age, he became the pupil of his Uncle P. Aertszen. Free-master in 1560, collaborator, for very small wages, of a great many other painters, viz: Antoon Moor † very poor in 1573. — Principal works at Vienna, Munich, Naples, Dresden and St. Petersburg. More than one of his pictures is ascribed to Lange Pier and vice-versa,— sometimes even to Floris.

814. **fishmarket**

1.50 in h, by 2.11 in w. C.

Two women and one man, evidently conversing together, are standing in the foreground beside their stalls with all kind of fish. Some women are going to market, in the centre of the picture, through a porch, we get the view of an ancient fortification with round towers.

Signed topcorner, to the left : 1571 *Joachim Buckelaer*.
The gift of Mr O. Nottebohm in 1902, through Artibus Patriæ.

Bie (Erasmusde),

genre. — Fl: Sch: — Bapt: Dec: 20, 1629 Antwerp, 1641, scholar of David Ryckaert III, Freemaster 1646, † between the 14th and 19th of June 1675.

654. **The Meir at Antwerp**

0.84 in h, by 1.16 in w. C.

Near the Twaalfmaandenstraat a magnificent equipage with six dapple-grey horses, is meeting a humbler coach with two horses and a cavalier. In the street itself, several ladies and gentlemen are walking up and down. The lady in the first carriage, is saluted by another lady, showing her face before the window of the second carriage and by a young noble man on horseback. Behind these groups we perceive a Calvary. In the background, towering high above the houses of the Schoenmarkt, the spires of the Cathedral.

Signed at the bottom to the right : DE BIE f.

Private property of the city of Antwerp.

Biltius (Jaak), also van der Bilt,

Nature morte, figures, ornaments. — Dutch: Sch: — Born probably at the Hague, settled at Amsterdam in 1661, at Antwerp in or before 1671; accepted Freemaster in 1672. Date and place of death unknown.

BILTIUS (ascribed to —)

16. **fighting Cocks**

0.92 in h, by 0.86 in w. C.

Two cocks are on the point of flying at each other, in front of a henhouse, out of which four hens are stretching out their necks, on the top of it two white rabbits and three apples.

On the henhouse to the left, the monogram V. Z.

From the Tongerlo Abdey.

Bles (Herry or Hendrik met de),

relig: scenes, landscapes with rel: and popular subjects. — Dutch: Sch: — Bles, « alsoo gheheeten nae een witte bles van hayr », (called so because he had a tiny tuft of white amongst his other hair) (van Mander). — Born Bouvignes 1480, † after 1521, probably at Liège. Called by the French *Henri a la Houpe*, by the Italians *Civetta*, the latter on account of the tiny owl, « *dat hij in al zijn wercken aandracht en dat somtijts soo verborghen sit, dat de luyden malcander langhe gheven te soecken* » which he applied to all his works and which was often so well hidden that it took people a long time to find it (van Mander). Round the name of this Bles, who, according to v. M, has never been anything but a landscape-painter, « *makende in Boomkens, Rootsen, Stedekens, menichte van Beeldekens en dergelycke, veel cleen stucken* » (making of trees, rocks, towns a great many small pictures), — and taking as a specimen of these, *The Pedlar with the Monkeys*, — one has unjustly, grouped a large number of pictures; mostly the adoration of the Infant-Christ, by the Magi, which have, all of them, never been painted by him, but by unknown imitators of Metsys, Joost van Kleef,

the moneylenders from the house of God. In front of this, in the Garden of Olives. He is imploring the Father, prostrate and with arms outspread, to remove the cup of bitterness from Him ; in some distance : St Peter, St James and St John have fallen asleep. Right in the foreground, in the right-hand corner, Jesus is arrested. Again, in the centre, before Pilate and on the neighbouring scene before Annas, He is being flogged and shown to the people. A trifle more to the back and to the left, He is being mocked by the soldiers. The scene continues under the left-hand bottom-corner, under the word : *Bethlehem*. On the left above the Temple : The Bearing of the Cross and the episode with Veronica. Whilst our blessed Lord and the Holy Women, are being led outside the gate, the two thieves, with several horsemen and soldiers, are proceeding to Mount Calvary, on the top of which, right in the centre, we assist at the raising of the crosses, a little to the left the Descent, to the right the Burial. Finally, quite on the left-hand side the Resurrection and Christ's apparition to Mary-Magdalen, both on a tiny knoll, divided by a kind of gorge or ravine, from Mount Calvary.

This work, erroneously ascribed to Bosch, is that of an Artist who lived, or temporally resided at Antwerp, between 1550 and 1600. The shape of the hands, noses and foreheads, the tall, spare figures, remind us of Hendrik van Kleeef as we know this master from N^r 773 *The Prodigal Son*, in the Vienna-Belvedere and a drawing, now assigned to Aertszen in Berlin.

Burgerlijke Godshuizen, (civil alms-houses).

680. The Last Judgment, the seven Deadly Sins and the seven Works of Mercy 1.115 in h, by 1.735 in w. W'd

The top-part, more than one third of the entire picture, repres: the Judgment-day. Between two hills, and seated on a Rainbow, the Judge of all appears, with two Saints on either side, and a host of clarion-sounding angels. The dead are rising from their newly opened graves ; to the right the Blessed are led into Paradise (rep: by a Church) by St Peter, in the other corner, the Doomed are

dragged by demons into Hell. The bottom-part shows, in 7 small panels, mark : *a, b, c, d, e, f, g*, the seven works of mercy and further down, in the same order *h, i, j, k, l, m, n, o, p*, the seven deadly sins. On each of the scenes of mercy, the figure of the Lord Jesus appears with uplifted hands to bless, together with that of some Saint or Prophet of the O. T. who is in some way or other, connected with the good work represented. In all the seven other scenes, Satan appears.

According to a report of Mr E. Geudens, keeper of archives of the civil Almshouses, a strange mistake is to be attributed to the makers of the catalogue of 1884, which belonged to this institution. One of the *Scenes from the Passion*, consequently our n^o 636, which the catalogue of 1872 attributes to Mostaert, was now put on the name of *Bosch*, whilst the picture now numbered by us 680 and considered as a Bosch became a *Mostaert*. From 1872, until 1883, in 57 of the deeds passed by the Commission for the repair of pictures, belonging to the civil Almshouses, 680 was always called a *Bosch* and 638 a *Mostaert*.

Wurzbach, *Nied: Künstler-Lex.*, attributes 680 to Bosch. Without feeling convinced ourselves, we consider this attribution serious enough to be mentioned it here. According to the costumes and shape shoes, it is the work of a master, who must have lived between 1480 and 90.

Burgerlijke Godshuizen (civil alms-houses).

840. Our Saviour, mocked by the Soldiers 0.85 in h, by 0.69 in w. W'd

A heavy man, in a large broad-brimmed felt hat and a pale red garment, is seizing our Lord in the chest and driving the crown of thorns into His skull, by means of a branch. Another executioner, with a very disagreeably sarcastic expression on his face, is kneeling in front of Him. This man is dressed in a red garment and green mantle. Behind him another, with a tawny beard, who is staring at an invisible point. On the right, behind Jesus, two chieftains or scribes, the elder, seen from aside with a grey, the other with a dark brown beard. The Lord Himself, in a pale blue mantle, with

only a vestige of beard on His chin, is holding a reed in His right hand and staring into space, unconscious of pain and mocking. In the foreground, on the right, the donor, a still youthful, rather stout priest, with dark hair and a golden St. Andrew-cross, is kneeling in a white surplice, in the foreground on the right. Figures a trifle larger than life-size. — Golden background. Formerly in the collections of Mr H. Gildemeester, Amsterdam and R. von Kaufmann, Berlin. The catalogue of the latter collection, attributes this picture to Hieronymus Bosch. It was repeatedly exhibited under this head. In 1894 at Utrecht, as *German School about 1500*. — To compare the attitude and figure of our Lord and the executioner in the felt hat, to the two principal figures on the *Ecce Homo* by Bosch in the *Escorial*, near Madrid.

Purchased July 1905, from Mr F. Kleinberger, Paris.

Bossche (Balthazar van den),

interiors, hist., portraits. — Fl: Sch: — Born Jan: 6, 1681 at Antwerp. Pupil to an almost unknown artist Geeraard Thomas. Freemaster in 1697, resided in France, from that date until the beginning of the next century. † Sept: 8, 1715.

379. **Reception of Jan Baptist del Campo, Burgomaster as Headman (Chief) of the Young footbow (Voetboog) in the Guild-Hall** 1.395 in h, by 1.83 in w. C..

The members of the board, are seated at the foot of a monumental Staircase, round a table with a book and some deeds. To the left the new chief is welcomed by the deacons. A group of members is filling the right-hand side of the picture; others on the staircase and the dais. — Most of the figures are portraits.

Signed and dated :

Pa: Van Dy
Boffeke
1711

Painted for the Guild of (*den Jongen Voetboog*) the Young Footbow, for freedom of the service of the civil guard.

Both (Jan Dirksz),

landscapes, etchings,
and

Both (Andries),

landscapes. — Dutch Sch: —

Jan, born at Utrecht 1610, since 1624 a pupil to Abr: Bloemaert, travelled in Italy and France, where he underwent the influence of Claude Lorrain, went back to Utrecht in 1640, where he † Aug: 9, 1652. — *Andries*, his younger brother, received as a pupil in the Utrecht-Guild, between 1632 and 34, was drowned at Venice, before 1644. He painted the figures for the landscapes by John.

26. Italian Landscape

0.56 in h, by 0.70 in w. C..

Under a slightly clouded sky, with a hill on one and a chain of mountains on the other side, we perceive, in the golden evening-twilight a landscape with a marsh in front of it, through which a peasant is wading with his oxen and a field with a shepherd, who has fallen asleep beside his flock; against the background, the sea where some fishermen are hauling in their nets. Here and there, dispersed in the picture, some figures, a peasant with mules, a huntsman, watching his game and a woodcutter, carrying a bundle of wood.

Signed at the bot: to the right :

Both

Purchased in 1856 from Steven le Roy, Brussels. Formerly in the priv: Gallery of the Count Morel de Vindé, afterwards in that of the Chevalier Féréol-Bonnemaison ; and finally in that of Mr Réset.

Boudewijns and Bout :

Boudewijns (Adriaan Frans),

market-places. — Fl: Sch: — Bapt: at Brussels, Oct: 3, 1644, scholar of the landscape-painter Ignatius van der Stock, inscr: Freemaster in 1665, at Paris, together with van der Meulen between 1673 and 1677, † at Brussels after 1700.

Bout (Peter),

scenes from pop: life, etchings. — Fl: Sch: — Bapt: Brussels Dec: 5, 1658, † there after 1700. Painted several tiny figures for the landscapes by A. F. Boudewijns.

27. **Village fair**

0.212 in h, by 0.265 in w. W'd

To the left we perceive a rather steep, ivy-covered tower, with an outer stair-case, giving access to some apartments in the tower itself. Behind it a church, to the right, in the centre, a few houses with an inn ; at the foot of the tower, some horsemen and waggons making halt ; in the foreground, to the right, some merchants with pigs, behind these another fellow with two cows ; more to the back some horsemen, cattle drivers, peasants and children.

Signed and dated in the corner
underneath, to the left :

P. Bout 1686

van den Hecke Baut de Rasmon bequest.

BOUT (PIETER)

639. View of a City

0.404 in h, by 0.565 in w. W'd

Part of the Antwerp-quay, with the ancient St Walburgis-church and the old Crane (XVIIth cent:)

Museum of Antiquities (het Steen).

Bouts (Albert),

The « Master of the Assumption of the H. Virgin » Brussels-museum. — Rel: Subjects, portraits. — Dutch Sch: — born towards 1455, second son of Master Dirk (Thierry) and in 1476, not yet 25 years of age, charged in 1448, alone or with his brother Dirk by the town-council, with several orders for the churches at Louvain; † in 1549. — Edw: van Even was the first who recognized in n^o 534 from the Brussels-museum the work of Albr: Bouts, which is mentioned by Molanus, viz: *The Assumption of the Virgin Mary*, which was executed for a chapel of the St. Peter's church in that city. Dr W. Bode has given, to the hitherto unknown painter of 534 and also of 535, the name of the « Master of the Assumption of the Virgin ». Mr G. Hulin de Loo has proved that this master must have been the second son of the great Dirk.

**223. The Adoration of the
shepherds**

0.945 in h, by 1.120 in w. W'd

A very tiny infant-Christ, is reclining on a piece of white linen, with the angels praying round him in sacerdotal clothes. The Virgin-mother is kneeling beside him, with folded hands and a shepherd is approaching to worship the child. Opposite to St Mary, St. Joseph is reverently baring his head. Some humble spectators are shyly looking over some ruined walls, behind which the scene

is enacted. Seven angels are hovering over the Child and its Mother. In a great distance, floating over a hilly landscape, an angel is announcing the tidings of great joy to the shepherds.

In the old cat: this picture was ascribed, although with some restrictions, to a certain doubtful Justus van Gent. — It has evidently been painted under the influence of van der Goes.

Form: in the Beguinage-church at Antwerp.

van Ertborn-bequest.

558. **The H. family, with the Angel** 0.428 in h, by 0.365 in w. W'd

The Infant Christ is standing on a red cushion in the window-sill, held by Mary with St Joseph beside her. An angel, dressed in white, is offering some fruit to the child. At the feet of Jesus, on the ground, a pair of small shoes, a rosary, a book etc.: Through a looped-up drapery we get a landscape-view.

Formerly ment: amongst *the unknown masters*.

van Ertborn-bequest.

Bours (ascribed to Albert):

541. **A Canon** 0.382 in h, by 0.265 in w. W'd

Before an open window, through which we look into a small, hilly garden, we perceive the head and shoulders of a priest, without any vestige of beard. He is dressed in a tabard, edged with fur, an almussa and transparent alb.

Form; ment: among the unknown masters.

van Ertborn-bequest.

Bouts (Dirk, Thierry), also Dirk van Haarlem,

hist: and rel: subjects, portraits. — Dutch Sch: — Born at Haarlem, prob: between 1410 and 1420, first formed under the influence of Alb: van Oudewater. Later on, after his settling at Louvain, before 1449, still more under

that of R. v. d. Weyden. Died in the last-mentioned town, May 6, 1475. He was the municipal painter of Louvain and charged with the execution of the principal works there. They are now chiefly to be found in the musea of Brussels, Berlin, Munich, Vienna, Paris and the St. Peter's Church at Louvain.

28. **The Virgin Mary and the Infant-Christ** 0.296 in h, by 0.203 in w. W'd

Head and shoulders of the H. Virgin, holding the naked baby on her left arm, against a wooded background.

Purchased in Holland, in 1823. — The earlier cat: ascr: this pict: to Dirk Bouts ; Hymans calls it a « *création irrécusable* ». Lafenestre and Richtenberger, justly in our opinion, a « *attribution contestée* ».

van Ertborn-bequest.

Bouts (im: of Dirk),

127. **St Leonard, freeing the captives** 0.95 in h. by 0.68 in w. W'd

In the dress of the H. Order of St Benedict, the saint is leading a captive by the hand ; three others are following. A provost with his men, are apparently trying to hinder him to set these people free. In the back-ground, under a blue sky, we get the view of a medieval street and tower on the top of which, the very tiny figure of the saint is freeing four captives.

On the back (N^r 128 of the old cat:) of a *St Georges with the Dragon*.

129. **Exhumation of the Body of Saint Hubert** 0.95 in h, by 0.68 in w. W'd

The shrine, covered by a magnificent piece of tapestry and surrounded by eight Benedictines, some of them praying, some with their eyes lifted up to heaven, is poised in front of the Abbey-porch. Behind the abbey a green, hilly landscape.

130. **St Hubert**

0.95 in h, by 0.68 in w. W'd

Back of N^o 129. — With a hunting-horn in his hand and the stag with the crucifix between its horns, beside him, the saint is standing in full episcopal ornate, before a wall, covered by a piece of tapestry.

Formerly ascr: to Corn: Engelbrechtszen. See Dülberg, *Leydener Malerschule*, p. 87.

van Ertborn-bequest.

Braekeleer (ferdinand de), the Elder,

hist: and pop: subjects, city-views, portraits. — Fl: Sch:—
Born Feb: 12, 1792 at Antwerp, pupil to Filips, Jaak van Bree, † May 16, 1883. — The father and earliest teacher of Hendrik de Braekeleer (*See Gal: of modern Masters*).

1021. **The Spanish fury at Ant-**
werp (Nov: 4, 1576)

4.75 in h, by 6.87 in w. C.

The scene is enacted on the Suikerrui (Canal au Sucre), the background being formed by the hind-view of the town-hall, which is burning from top to bottom and the tower of the Cathedral in the lurid glare of the flames. In the centre of this composition, Gozewijn van Varick, marquis of Antwerp, at the head of a large number of people, is hastening to meet a troop of spanish soldiers, who are mercilessly stabbing all they meet. The Burgomaster Jan van der Meeren, supported by the arm of the alderman Jan van de Werve, has just been hit by a ball and is dying at van Varick's side. To the left a group of men fighting, women and children screaming in agony. From all the windows the *Gueux* (Beggars) are firing at the soldiers.

— Lifesize;fig:.

Signed :

Ferdinand De Braekeleer
1837.

Purchased by the City of Antwerp for the Museum.

1022. **Death of Count Frederic de Mérode (1830)** 1.48 in h, by 1.98 in w. C.
Signed at bot: to the right ; *Ferdinand de Braekeleer ft. 1865.*
1023. **The Explosion of the Gunboat van Speycks** 0.925 in h, by 1.315 in w. C.
Signed at bot: to the right : *F. de Braekeleer 1831.*
Collections of the town-hall.
1024. **The Demolition of the Bulwarks of St George's Gate (St Jorispoortvest) at Antwerp** 1.465 in h, by 2.485 in w. C.
In the foreground the artist, drawing on a tree-trunk.
Signed at bot: *Ferdinand de Braekeleer, Antwerp, 1869.*
Collections of the town-hall.
1025. **The Demolition of the Kipdorpvest Gate** 1.475 in h, by 2.485 in w. C.
Signed at bot: to the right : *Ferdinand de Braekeleer 1876.*
At the top, in the middle of frame a scene of the *French Fury.*
Collections of the town-hall.
1026. **Triumphal Arch** 0.905 in h, by 1.115 in w. C.
erect: on the Meirbridge in commemoration of the 2nd centenary of Rubens' Death (1840).
Signed bot: corner to the right : *Ferdinand de Braekeleer 1840.*
Collections of the town-hall.
1027. **The Antwerp Citadel, after the Bombardment of the Dutch (1832)** 1.675 in h, by 2.865 in w. C.
Signed at bot: to the right, with the inscr: « Citadelle d'Anvers le 25 décembre 1832 » : *F. de Braekeleer ft.*
Pres: by Mr Fl. le Grelle-van Rameyen, 1890.

1202. **fire in the Antwerp=** 0.487 in h, by 0.787 in w. C.
Entrepôt (1830)

Signed bottom part to the left : *Ferdinand de Braekeleer*.
Collections of the town-hall.

Purchased 1893.

See further : *Acad: Gal:*, 1509 and 1510.

Brakenburgh (Rijkaard),

portraits, genre, engravings. — Dutch Sch: — Bapt: Haarlem May 22, 1650, scholar of Adr: van Ostade, H. Mommers, and, according to some of Jan Steen ; worked at Haarlem until 1671 and from that date until 1687 at Leeuwarden ; † at Haarlem Dec: 28, 1702.

640. **Merry Society** 0.470 in h, by 0.576 in w. C.

In a large room to the right, near the fire, an old woman baking pancakes, various guests of all ages are drinking, smoking, flirting, making love. Through an open door the last couple is entering the room. On the door a written notice, which is difficult to read.

Signed bottom part to the right : *R. Brakenburgh*.

Purchased from the Count Arnold de Pret, Antwerp 1884.

Bredael (Peter van),

Landscapes, views of cities and towns, market-places. — Fl: Sch: — Bapt: at Antwerp July 19, 1629, from 1640 until 1644 pupil to David Ryckaert III, travelled in Spain return: to Antwerp in 1648, freemaster in 1651, bur: March 9, 1719.

784. **The ancient Cattle-market** 1.34 in h, by 1.90 in w. C.
at Antwerp

To the right and left a row of houses, with old Dutch gables ; the background is formed by another row of houses on either side, the

Hoboken and Winkelsstreets ; the whole marketplace is full of cattle, buyers and sellers. To the right a bull is running away ; to the left a swineherd with his flock.

Purchased from L. Delehayé Jr. 1897.

Bree (filips Jaak van),

histor: subj: and genre. — Fl: Sch: — Born at Antwerp Jan: 6, 1786, first pupil to his brother Mathijs, after that in 1811, to Girodet at Paris, resided in Italy 1816, Germany 1827, England 1839 ; settled at Brussels, where he died in 1871.

1146. **Fire in the Entrepôt (form: St Michael's Abbey) 1830** 0.81 in h, by 1.01 in w. C.

Collections of the town-hall.

1147. **The burnt-out Ruins of the Entrepôt** 0.81 in h, by in 1.01 in w. C.

Collections of the town-hall.

Bree (Mathijs Ignaas van),

histor: and rel: subj: portraits. — Fl: Sch: — Born at Antwerp, Feb: 22, 1773. Pup: to Fr: André Vincent, Paris and to P. J. van Regemorter, prof: and dir: of the Antwerp-Academy. He died in his native town Dec: 15, 1839.

1142. **Rubens' Death** 2.90 in h, by 3.63 in w. C.

In the centre of the composition, the dying master is seated in an armchair. To the left his wife, almost fainting with grief, is supported by his learned friend, the faithful Gevartius. On the same side two lawyers are noting down the great artist's Last Will. A nun is approaching, with a taper in her hand, whilst his sons and

pupils are kneeling to the right of the seat, behind which a priest is reading the prayers of the dying. Through a window at the back we perceive the spire of the cathedral.

Signed at bottom to the left :

M. y: Van Brée. 1827

Pres : by King William I, 1829.

289. **Jan Mathys de Moor** 0.640 in h, by 0.495 in w. C.
Priest of the St James'
church Antw: (1759=1841)

Pres: by Mrs J. Agie-de Moor, 1866.

Breenbergh (Bartholomeus),

landscapes with figures, etchings. — Dutch Sch: —
Born Deventer 1599. Spent a long time in Italy, pupil
of Paul Bril, liv: in Amsterdam from 1633, where he
† before 1659.

641. **The first dead** 0.558 in h, by 0.450 in w. Copper

The dead Abel, who has just been killed, is lying under a tree-trunk on the top of a mountain. Some shrubs and bushes behind. A young woman, weeping, is bending over him. Adam is lifting up his eye to heaven in silent grief; Eva, kneeling behind a stone altar, is wringing her hands. Two fair-haired children between them both. Behind Eva, Caïn is flying in despair over a steep rock. Threatening summersky, sunset.

Signed at bottom to the left : *B. Breenbergh fecit 1645.*

Purchased at the sale of P. A. de Kwochtinsky of Moscow, Antwerp, 1879.

Breughel (Jan I), Velvet,

landscapes, still-lives, etchings. — Fl: Sch: — Born at Brussels in 1568, as the second son of *Viezen* (funny) Breughel, pupil to Peter Goetkint at Antwerp, res: in Italy from 1593 till 1596, Freemaster in 1597, † Jan: 13, 1625 Antwerp. His collaborators were Joost de Momper, Rottenhammer, H. van Balen, and even Rubens.

319. See *Rubens*.

366. See *Balen (van)*.

643. **flowers in a Vase** 1.150 in h, by 0.761 in w. W'd

Roses, red and white ; piones, imperial crowns ; irisses, yellow and purple ; white lilies, tulips and all kind of smaller flowers.

Bought from Mrs Pelgrims-Haenegraef, Antwerp 1880.

Breughel (Jan II),

still-lives, animals, landscapes. — Fl: Sch: — Born at Antwerp Sept: 13, 1601, son and pupil of « Fwuweelen » (Velvet) Breughel, resided some time in Italy, back in his native tow 1626, deacon of the Painters-room in 1629, † March 23, 1678. He also was helped in his work by such masters as H. van Balen, Coques, Vranckx, Rubens etc:

813. See *Balen (van)*.

Breughel (Pieter), the Elder, surn:

Boeren- or Vieze Breughel,

landscapes, popular and satir: scenes, histor: and rel: subjects, portraits. — Dutch Sch: — Born at Breughel,

near Eindhoven, prob: in 1525 or perhaps even earlier than that ; pupil of Peter Coecke, very strongly influenced by Bosch. Freemaster in 1551. Travelled a great deal in France and Italy in 1552 and part of 1553, settled at Brussels in 1562, where he † in 1569. He signed himself: *Brueghel* or *P. Brueghel*. — His dated works range from 1558 to 1568. His principal works are in the *Vienna-Museum*, at Naples, Madrid, Darmstadt, Brussels and Paris. Mr Hulin calls him: the last painter of the Middle ages and the first of the Renaissance.

645. Visit to the farm 0.300 in h, by 1.415 in w. W'd (Grisaille). — In a roomy, dark kitchen a woman, who has just been confined, is seated on the floor, tending her baby ; on her right the cat is sleeping in the cradle. Right opposite a little girl is warming her feet at the fire, which is boiling a kettle, hung up in the middle of the room. On a form, pasted over with a paper with little images of saints, a man-servant is seated ; a little further to the back another, sitting at a table, is making a very hearty meal ; right to the back a man and maid-servant are churning. Through an open door a Patrician gentleman and his Lady have entered the apartment, the latter is giving some money from her purse to a little fellow, who is receiving her in his shirt ; the other is giving a kind of cake to the humbly bowing peasant.

A Repitition in Grisaille of the picture in the *Musée municipal* at Dergues. — In the Vienna-Belvedere n^o 907 a col: repitition by Jan Breughel I.

Purchased at the Straelen-Moons-van Lerijs-sale 1885. Form: in the collection Dellafaille.

BREUGHEL (P.), THE ELDER, cop: from —

776. The Enrolment, or Taxation at Bethlehem 1.115 in h, by 1.621 in w. W'd

The whole landscape, as far as we can see, is covered with snow ; the sun is slowly setting : the water of the tank is frozen. In front of an inn the Roman censors are taking down the names of the

peasants, crowding round the table. In the centre, Joseph, loaded with his tools, is leading the ass, with Mary in a blue mantle, seated on its back. Pigs are being killed in one corner; beervats opened in another. In front of one of the houses, in the back-ground, some people are warming themselves round a large woodfire. To the right a kind of tent, with some quaintly dressed orientals. Children are sledging, snowballing, etc:

Signed in the foreground, on a wooden board, behind the chair :

P. BRUEGHEL.

Copy of the original by the *Vieze* Breughel, signed and dated 1564, Brussels-Museum. N^o 81 in that mus; is a repetition of this pict; by the Hellish Breughel; at Lille (n^o 121) erroneously ascribed to the Elder, also in the Mayer v. d. Bergh-museum Antwerp and at the Art-dealer's Buéso, at Brussels. — Our copy, notwithstanding the date, is probably less ancient than the one at Brussels.

Purch: at the Ponthière-sale, Fièvez-room Brussels, 1897.

777. Sermon on the Mount 1.064 in h, by 1.691 in w. W'd

Our Saviour, surrounded by his Disciples, is preaching His sermon under the outlying trees of a wood, on the sloping incline of a hill, where several men and women of all ages and condition, in fantastic dresses, are partly listening with riveted attention, partly discussing what He had said. Between the wood, and a small, tree-covered hill to the left, we get the view of a valley, with a castle and a few houses on the river-side.

A rather doubtful attribution, signed in the right-hand bottom corner : P. BREUGEL F.

The copy of a lost work of Funny Breughel's, probably by the Hellish. Repetitions at Dresden, n^o 819a, Munich n^o 680, Liechtenstein gal: Vienna, Gotha, Schleissheim, Lille, n^o 126, Valenciennes n^o 35, Another at Tourcoing, now in the possession of the painter Dervaux. — The Munich-copy by John the Elder, the one at Dresden by Hellish-Breughel.

Purchased in 1897 from Mrs Slingeneyer-de Goeswin at Brussels, to gether with n^o 31 : The *Bearing of the Cross*, in exchange for another picture, which is mentioned in the old catalogue as n^o 31, and which represents the same subject.

Breughel (Pieter), the Younger, Hellish,

scenes of popular life, riots, fires etc; rel: subjects, landscapes. — Fl: Sch: — Born at Brussels 1564, an early pupil of Gillis van Coninxloo, Antwerp, Free-master in 1585, † begin: of 1638. — He painted several excellent copies of his father's works, a. o. n^r 31, and most probably n^r 777, in the Antwerp-museum, also n^r 81 Brussels. He usually signed himself P. BREVGHEL.

31. **The Bearing of the Cross** 1.067 in h, by 1.611 in w. W'd

A wide road, occasionally bordered by a few houses and trees, is dividing the whole of the composition into two, almost equal parts. It leads to Jerusalem and along a broad stream, with hilly banks to Mount Calvary, — a yellow hill of sand. On this road the whole procession of hangmen, soldiers, pharisees and the curious mob who are accompanying Our Lord, to the place of execution. A troop, of horsemen is immediately followed by a wagon, with the two thieves and their father confessor. Then, behind, another troop of horsemen and a third of soldiers, The Saviour, stumbling on under the heavy weight of His cross, which is supported by Simon, whilst St Veronica is kneeling beside Him with the cloth. They are followed by saducees and Pharisees on horseback and other members of the Sanhedrin. Pedlars, children and peasants, are moving across the scene. In the foreground, on the left, the Virgin, St John and the Holy Women. Almost right in the centre, behind the procession, a beggar is seated at the foot of a tall pillar-post.

The Antwerp-Museum accepted this picture, in exchange for another, mentioned in the old Catalogue, which did formerly belong to the ancient Episcopal Palace and was signed in the bot: corner to the left :

P. BRVEGHEL · 1607

Repetitions in the Private Col: of Count Schönborn, Vienna, in the Copenhagen-Museum N^r 586, in the Nat: Gal: Ofen-Pesth N^r 54, in the Uffizi Florence N^r 892 etc:

644. Flemish fair

0.726 in h, by 1.228 in w. W'd

In the back-ground, the procession is returning to church and the festivities on the village-common have already begun. The people are fighting just in front of the inn, near a small church. The Village-police is arriving in hot haste. A trifle more to the left, a gathering of *arquebusiers* (crossbow-shooters) whilst some peasants and their wives are dancing a mad reel in the centre of the picture. In a small public-house, to the left a bagpipe-player and a crowd of drinking men and women. In the *St Sebastian* to the right, they are carousing to their heart's content. In the foreground, right in the middle, a man is vomiting, whilst the *Fool* of the Syndicate is trying to make a member advance.

Sign: to the right : H. BREVGHEL.

Like N^{rs} 776, 797, 807, probably painted by a more juvenile hand than N^{rs} 777 and 31.

The Gift of the late Mr Aug: Michiels, 1884.

797. The Magi

0.355 in h, by 0.553 in w. W'd

Roads and houses, white with snow, are lying under a still threatening sky. A kind of square, bordered on the left by a ruined, roofless building, on the right by a few farm-houses, is crowded with soldiers and curious idlers. The *Three Holy Men from the East*, have just arrived with a whole caravan of heavily loaded camels and are now riding over a small bridge in red brick, across a frozen brooklet. To the right, an open stable with the H. Virgin, St Joseph and the Jesu-Child. Two of the kings are already kneeling on the ground ; the third, — the Moor, is approaching the group with folded hands. On the other side of the bridge, behind the tumble-down wall, some people are warming themselves near a big wood-fire. Between the brick and the ruined building, a tent with a woman, lighting a fire.

Sign: Right-hand bot: corner : P. BREVGHEL.

A repetition of this pict: N^r 118, with the name P. Br. I in the Rudolfinum, Prague ; another, numbered 797, in the Ryks-Museum Amsterdam. A third N^r 137 by P. Br: II, in the Hermannstadt-museum ; a fourth, N^r 38 at Breslau.

Purchased at the Koninckx-sale 1901.

807. Marriage-procession 0.695 in h, by 1.153 in w. W'd

Two long rows of the wedding guests, each headed by a flute player, are moving on to a small church, behind some trees and farmhouses. They have just reached, the windmill, on a wide sandroad, somewhere in the Campine. Right in the foreground the female wedding-guests, with the fat gaudily dressed bride and two small boys, as her pages. Behind these, the men with the bridegroom, his best man and his father. A wide stretch of landscape beneath the quiet evening-sky.

Sign: at bot: to the right : P. BREVGHEL.

Purchased in 1901 from the art-dealer Buéso, Brussels.

832. The Murder of the Innocents, at Bethlehem 0.730 in h, by 1.040 in w. W'd

Horsemen and foot-soldiers have come to the village and are mercilessly slaying the innocent children. Men and women, with folded hands and desperate faces, are begging for mercy. Snow on the roads and roofs. The sky is still full of snow.

Sign: to the left : P. BREVGHEL.

This picture is very different to the one in the Vienna-Belvedere N^r 710, which represents the same scene ; the latter is an original of *funny* Breughel's and like the copies N^r 80 at Brussels, N^r 138 Hermannstadt and a third, now in the possession of Mr E. Grisar, Antwerp, sign: by him. That our picture should be the work of Hellish Breughel is not very likely. A repetition of the same is to be found in a private collection at Aix.

Purch: from Mr de Heuvel, art-dealer at Brussels, 1904.

BREUGHEL (School of P.) :

646. In the Lawyer's Office 0.773 in h, by 1.245 in w. W'd

A very shabbily furnished office ; to the left the learned man between two clients, carefully studying some deeds ; to the right,

behind an open door, in a smaller office, the lawyer's clerk ; like the walls, the whole office with the table. are loaded with a great many documents. Quite a crowd of clients, some of them women, all shabbily dressed are meekly abiding their turn. Several of them are provided with presents for the learned man, in the shape of poultry, eggs, fruit, etc.:

Repetitions of this picture at Péronne, in Mr V. Jacobs private studio at Antwerp, Mr Strauss, Vienna, etc.: According to Lafenestre and Richtenberger, another at Valenciennes.

Bequeathed by Mr P. F. Giebens, 1888.

Bril (Paul),

land- and seascapes, engravings. — Dutch Sch: — Born at Antwerp in 1554, pupil of Damiaan Oortelman and in Italy of his own brother Matheus, was very powerfully influenced by Annibale Carracci and Tiziano † Oct: 7, 1626 Rome, where he had resided since 1574.

30. Landscape

0.248 in h, by 0.341 in w. W'd

A large lake, bordered by rocks and mountains, is lying under a clouded sky, with various vessels moving backward and forward, reflecting a town and castle, with a small village in the distance. To the left, beside a watermill, from a rather steep rock, a rill is running into the lake ; on the bank some workmen are unloading a ship. Quite in front, and more to the left, another watermill, with some more workmen. On a hill, to the right, a shepherd with a herd of swine under a large oak. Two men, with a dog seem to be pointing at this shepherd. A beggar is throwing up a heavy cudgel amongst the branches of the tree.

Woermann, Hist: of Painting, III, page 92 and Hymans v. Mander, II, p. 50 ; ascribe this tiny masterpiece to Lukas van Valckenborgh (1530-1625), which seems indeed more probable.

1535 - 162
van Ertborn-bequest.

Broeck (Chrispiaan van den),

landscapes, hist., nude figures. — Fl: Sch: — Born in 1524 at Malines. At a rather advanced age, pupil of the Antwerp-master, Frans Floris. Freemaster of the Antwerp-syndicate in 1555. Died before the 6th of Feb: 1591, most probably in Holland.

380. The Last Judgment

1.56 in h. by 1.15 in w. W'd.

The whole right side of the centre, is filled with the souls of the just, who have just risen from their graves and are floating up to Heaven; to the left the doomed are dragged by demons into the yawning gulf of Hell. Over their heads in a glory of light, the Lord Jesus appears, with His feet on the globe, together with the H. Virgin, St John the Bapt., the four Evangelists, St Peter, St Andrew and St Paul; quite in the foreground male and female sinners, tormented by devils.

Signed :

CRISPIAAN. F. A. E. 1578

Engraved by Barbara v. d. Broeck.

Another picture, rather like this one N^o 76, in the Brussels-Museum, dated 1560.

Purchased by the Chevalier van Ertborn, from J. A. Snyers, 1818.

van Ertborn-bequest.

Brouwer (Adriaan),

genre. — Fl: Sch: — Most probably born at Oude-naarde in 1605 or 1606, pupil of Frans Hals at Haarlem, in 1628, Freemaster at Antwerp in 1631. Buried in that city on the first of Feb: 1638. The friend and most prob: also the teacher of Craesbeeck. His most perfect works, numbering 18, are to be found at Munich. Rubens possessed no less than 17 of these tiny panels.

642. Cardplayers

0.26 in h, by 0.40 in w. W'd

On the right, on either side of a low table, two men are playing cards, one of them is lifting up his mug to drink, the other, with evident satisfaction, is showing two aces. A younger fellow, standing with a pipe in his hands behind the table, is evidently very much interested in the game. On the opposite side, in the background, a man is standing in front of the fire ; another is lighting his pipe. Foreground with a beerbarrel, a basket with provisions, and a small dog.

Purch: at the Courtebourne-sale in 1880.

Bruyn (Barthel),

portraits, rel: subj: — German Sch: (Cogn). — Born in 1493 at Wesel, according to others in Holland, most probably pupil of Jan Joest and Joost van 'der Beke at Kalkar before 1507, and very much influenced by both masters, afterwards by Scorel. He worked at Cogn, from the year 1515 and † there between 1553 and 1557, most probably in 1555.

BRUYN (ascr: to) :

461-462. Diptych.

461. Portrait of a Man

0.55 in h, by 0.24 in w. W'd

Head and shoulders, bareheaded, short hair, dressed in a tabard, edged with sable and with folded hands.

462. Feminine Portrait

0.55 in h, by 0.24 in w. W'd

Head and shoulders, with white headdress and across a red garment a black mantle. In her folded hands, she is holding a rosary.

Formerly ascribed to van Orley. — The dress of the two personages is as it was worn at Cogn during the first quarter of the XVIth century.

At the Alb: Jaffé-sale in 1905, Cologne, there was a triptych N^r 48, the sidewings of which represented the same persons at a somewhat earlier age. (Nether-Rhinish master between 1500-1520).

Like N^r 461, forming part of the van Ertborn-bequest.

Caisne (Hendrik de),

Hist: subj.; portraits. — Fl: Sch: — Born Jan: 27, 1799 Brussels, apprenticed to François in 1815, and afterwards to Louis David; between 1818-1819 in the studio of Girodet at Paris. Between 1819-1821 in that of Gros; He visited Holland in 1830; and afterwards resided some more years at Paris; † at Brussels in 1852.

1036. **The afflicted Mother** 0.634 in h, by 0.538 in w. C..
Presented by Mr P. de Caisne, 1867.
1037. **The Guardian Angel** 1.432 in h, by 1.097 in w. C..
(Unfinished); last work of de Caisne.
Presented by Mr P. de Caisne, 1882.
1039. **The Countess le H.** 0.798 in h, by 0.640 in w. C..
Sign: to the right, on the table: *Decaisne.*
Presented by Mr Paul Leroi, 1898.

Campidoglio (Michel Angelo del),

flowers, fruit. — Italian Sch: Lived in the XVIIth cent: most probabl: at Rome.

658. **fruit** 0.908 in h, by 1.215 in w. C..

Under a drapery, fastened to the trunk of a tree, an overripe pomegranate, a whole and a half melon, figs, peaches, white and blue grapes, partly on the floor, partly on a dish, beside the latter, in left-hand corner, a vase. Behind all this, view of a park.

Purchased as a work of Velasquez da Silva with N^{rs} 667 and 696 at the sale of Geelhand de Labistrate, 1878, from the Society Artibus Patriæ, 1878.

Capelle (Jan van den),

Seascapes, winterscenes, etchings. — Dutch Sch: — Born in 1624 or 1625 at Amsterdam. Pupil of Simon de Vlieger. Freemaster in 1653. Buried in his native town Dec: 22, 1679.

767. **Marine** 0.594 in h, by 0.825 in w. W'd
On a sea, calm as a lake — to the right and left a small stretch of the low-lying Dutch coast. Several ships are riding at anchor. A large merchant vessel, with in the prow a wooden head of Neptune, on the stern a coat of arms and painted lee-boards four smaller ships and three boats. A ferry, loaded with people and horses, is just passing the largest ship; on the opposite side, in the foreground, a rowing-boat with several ladies and gentlemen. Beside these, at the point of setting forth to sea, another large vessel, saluting. To the back, several sailing-vessels, growing smaller and smaller towards the horizon. A delicate blue summer's sky with white and grey clouds; great transparency in the atmosphere; the water every where, is reflecting the ships and sails.

Purch: in 1893 at the Bingham Mildway-sale. London.

Casteels (Alexander) call: Castel,

landscapes, battle-scenes. — Fl: Sch: — Inscribed as Master's Son, Freemaster between 1658-59, † 1681-82.

CASTEELS (ascr: to Alex.):

647. **The Procession of our Lady, as it used to be held on the Meir at Antwerp.** 1.670 in h, by 1.339 in w. C..

The small cat: ascr: this pict: to Alex. C. On what ground is unknown. According to v. d. Branden, it was said to be the work of Casteels. In any case it was copied from an engraving, made in 1685 by Kasper Bouttats « naer het leven » (after nature) and now to be found in the Plantin-Moretus-Museum.

Priv: prop: of the city of Antwerp.

Casteels (frans),

Views of towns. — Fl: Sch: — Born June 15. 1686
Antwerp, son to the painter Peter Casteels II, Free-
master in 1714, buried Aug: 14, 1727.

648. The Great Market-Place 0.545 in h, by 0.818 in w. C. in 1715

The background is formed by the Town-hall, to the right the
Paarden and to the left the Zilversmid and Braderij-streets. More to
the back of the left, some houses. The right-hand corner is taken
in by the corner-house, between the Groote Markt and the Maalderij-
straat. The place is filled with ladies and gentlemen, peasants selling
milk, vegetables etc.; with or without their carts, waggoners, men
and women from the neighbouring quay. In the middle of the
pavement : 1715.

This attribution is founded on a tradition.

Priv: prop: of the City of Antwerp.

Christus (Petrus),

See « Unknown Masters », N^o 32.

Claeissens (Pieter), also Claes,

portraits, rel: subjects. — Dutch Sch: — Inscribed as
scholar in the Guild of St Luke at Bruges 1516. Free-
master in 1529, † 1576.

CLAEISSENS (ascribed to) :

649-650-651. Triptych.

649. Calvary 0.957 in h, by 0.707 in w. W'd

Centre-panel. — Golgotha with the three crosses : in the foreground
that of Christ, more to the back those of the thieves. The prostrate
figure of Mary-Magdalen, is embracing the cross with her right arm
and at her side the Virgin Mary, is fainting away in the arms of

St John and St Mary Kleophas. Behind this group two horsemen, holding the spear, which has just pierced Jesus' side in their four hands. To the other side some horsemen and passengers. In the background Jerusalem and some mountains.

650. The Resurrection 0.970 in h, by 0.297 in w. W'd

Left blind. — The Lord, a cross in His left hand, the other lifted up to Heaven, is floating upward from the grave, in front of which two sentinels are still asleep, and a third has just risen to his feet in great fright. In the foreground a dog barking.

651. The Bearing of the Cross 0.970 in h, by 0,297 in w. W'd

Right blind. — St Veronica is kneeling before our Saviour, who is sinking under His cross, whilst the soldiers are beating Him with sticks, to make Him go on. He is followed by St Mary, St John and St Magdalen. Behind those the towered walls of Jerusalem and a mountainous landscape.

This picture was ascribed by the earlier catalogue of the Museum of the Civil almshouses to Claeissens. It is somewhat like N^r 146 in the Aeltere Pinakotek, sig: *Henricus Blesius* and N^r 277 at the exhibition of Fl; Prim: Masters held at Bruges in 1902. Consequently it would be better to regard it as belonging to the School of Bles.

Priv: Pos: of the Civil Almshouses.

Clerck (Hendrik de), the Elder,

14.. ? — 15.. ? — Dutch Sch: —

51. Blazon (coat of arms) 0.50 in h, by 0.50 in w. W'd

A Rebus, composed of heraldic Figures. — Check-shaped.

52. Blazon (coat of arms) 0.50 in h, by 0.50 in w. W'd

A Rebus, composed of heraldic Figures. — Check-shaped.

Clouet (Jan), better Cloet,
the Younger, Jehannet,

Portraits, painted and drawn, miniatures. — Fr; Fl: Sch: — Born about the year 1475 at Brussels (?), resided in 1500 at Tours and afterwards at Paris; painter and *varlet de chambre* to Francis I, 1518; † 1540 or 1541. Son of Jan Cloet the Elder, also a Brusseler, who worked in 1475 for the Duke of Burgundy and in 1499 for the city of Brussels (Pinchart); — the father of Frans Clouet (1510-1572).

33. **The « Dauphin » Francis,** 0.162 in h, by 132 in w. W'd
the son of Francis I

According to the earlier catalogues, the young man represented here is Francis II, as Dauphin and one does indeed read in golden letters under the top border: Francoi Dauphin. The only objection to this is, that Francis II was born in 1544 and the shape of his hat and dress dates at the very least, as far back as 1520. In comparing this portrait with a small one in pencil in the Condé-Museum, we find that the youth is Francis son to Francis I, not to Henry II (Moreau-Nélaton).

The catalogue of 1849, like our numbers 198 and 199 takes this picture for the work of Holbein.

N^o 158 at the exh: of French Prim: at Paris in 1904. The cat: takes it for the work of Corneille de Lyon (1548). See *Burlington Mag.*, Nov: 1904, p. 144.

Bought in Holland 1833, form, until 1711 in the possession of Roger de Gagnières.

van Erborn-bequest.

Cocx or Coques (Gonzales),
surnamed the small van Dijkstra,

portraits, genre, animals. — Fl: Sch: — Born in 1618 at Antwerp, pupil of P. Breughel II, afterwards of

Ryckaert II, Member of the Chamber of Painters (Schilderskamer) in 1641, deacon in 1664, † April 18, 1684.

34. **Portrait of a Lady** 0.220 in h, by 0.172 in w. C..

Head and shoulders, the left arm resting on the foot of a column, she is holding a gold watch in her right hand.

Purchased by the Baron Baut de Rasmon, probably from the art-dealer Karel Spruyt at Ghent, in 1821.

van den Heck-Baut de Rasmon-bequest.

683. *S. Neefs.*

759-763. **The five Senses** 0.182 in h, by 0.145 in w. W'd

Repr: by an equal number of panels.

Smell : a man, holding a piece of amber (?) to his nose :

Feeling : a learned man, who is mending a goose-quill and cutting his hand ;

Taste : a person with a large Rhinewine-goblet, half-filled ;

Hearing : a fair-haired man, who is singing and playing the light guitar ;

Sight : a sculptor with a pince-nez, intently regarding a statue.

Bought in 1892 from Messrs Meeus-Trachez.

803. See *Seghers (Daniël)*

Congnet (Gillis)

portraits, night-scenes, history. — Fl: Sch: — Born in 1538, in 1553 pupil of Lambrecht Wensleyns and afterwards, during rather a long period, of Antoon van Palermo ; visited Italy (wall-paintings at Terni), free-master in 1561 at Antwerp, deacon in 1583 at Amsterdam in 1586, afterwards at Hamburg, † Dec: 27, 1599.

35. **Pierson la Hues, drummer and Messenger of the Guild of the « Ouden Handboog »** 1,701 in h, by 1.330 in w. W'd
(old Handbow)

La Hues is represented in the dress of the guild, he is saluting the company with one hand and holding his drumstick in the other. He carries several letters in his bag. On his bag, three medallions and on one of them with a figure of Fortune : Gillis Congnet fe. In the bottom-corner to the right on a stone : Pierson la Hues, *tromelslager heeft dese gulde van den oude handboge ghedient 31 jaren, 1581, in Meert, ende sterff in 't jaar 15..* (Pierson la Hues, drummer has served the old guild of the old Handbow, during 31 years, 1581, in March, and died in the year 15..)

Congnet fe.

Painted for the guild in 1581. — From the guildhall of the old Handbow, Gildekamerstraat.

Purchased from Mr Verachter, Keeper of the Public records in 1843.

36. **Saint Georges** 1.928 in h, by 2.255 in w. W'd
The knight, in full armour, is fighting the already wounded dragon, whilst St Margaret with her lamb, is awaiting the result in the background, which is formed by a city.

In the left-hand bottom-corner : *In mayus A° 1581 is dat hier gheset geschildert en geinvent. van Gillis Congnet* (In May A° 1581 this picture has been painted and invented by Gillis Congnet).

From the guildhall of the *Jongen Voetboog*.

Cornelis van den Haag, or Corneille de Laye

or, on account of his having spent

some part of his life at Lyon, **Corn: de Lyon,**

portraits. — Fr: Sch: — Born in Holland (at the Hague ?), Court-painter to Henry II and Charles IX (1544-1574), lived chiefly at Lyon.

543. **Portrait of a young Nobleman** 0.156 in h, by 0.130 in w. W'd

Fair-haired, with thin fair beard and irregular eyebrows, dressed in black, with black cap over the left ear, head and shoulders.

The original part is an oval, from an earlier, larger panel. The picture, in its present shape is square, the rest was added afterwards in a rather clumsy manner. On the floor *C^{te} (?) de Brissac*.

The small cat: attributes this picture to François Clouet, called Janet and considers it to be the likeness of the Duke of Anjou.

van Ertborn-bequest.

546. **Portrait of a young Man** 0.197 in h, by 0.150 in w. Wd

A small black cap on his short-shaven skull, mantle edged with fur, the right hand is resting on the hip. In the left he is holding a pair of gloves. Small piece of paper pasted on the back, with the word : *Holbeen*.

The earlier catalogues attribute it to an unknown Flemish master of the XVth-XVIth century.

Cornelisz (Jakob), van Amsterdam

or **van Oostzanen,**

history, portraits. — Dutch Sch: — Born at Oostzanen before 1470, according to others in 1480, resided at Amsterdam already in 1500 and certainly in 1510, teacher of Scorel and his own son Dirk Jacobsz, † before Oct: 18, 1533. In the years 1507, 1510, 1516, there lived a certain Jacob v. Amsterdam, *scildere* (painter), who signed with a monogram J and A, and a mark.

523-524-525. Triptych.

523. The Virgin Mary and the Jesus-Child 1.07 in h, by 0.72 in w. W'd

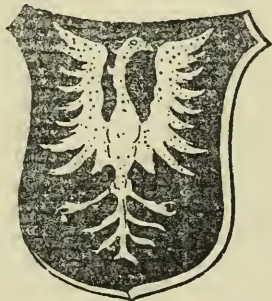
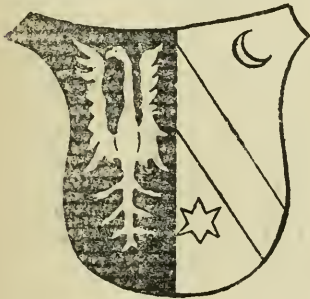
The virgin, (head and shoulders) is holding the baby-Christ, who is taking some cherries from a basket, which an angel is offering Him, while another is making music. In the sky God the Father and God the Holy Ghost. In the landscape background, the Flight to Egypt and the Murder of the Innocents.

524. The Donor 1.07 in h, by 0.29 in w. W'd

Head and shoulders, in a purple tabard and a black mantle, with fur cape. He wears a broad-brimmed hat, and is represented as St Sebastian, who is wearing on his red under-garment the badge of his brotherhood. Attached to a tree the coat of Arms of the Donor : field sable with an eagle or. On the frame : *Adi 15 iunii etatis 32 a° 1515.*

525. The Donor's Wife 1.07 in h, by 0.29 in w. W'd

Also head and shoulders, with white head gear. She is represented as Saint Mary Magdalen, dressed in black, with wide sleeves, lined with red. She is carrying a vase with ointment. The donor's coat of arms is quartered in this picture with a field azure — a cottise or — a golden crescent and golden star with five rays. On the frame : *Adi 8 decembris etatis 24 A° 1555.*



The old catalogue ascribes this picture to an unknown master of the German school XVIth century. On account of its resemblance with N^r 607 Berlin, etc.; also with N^r 559 in this museum, it is attributed to Oostzanen. It was already mentioned by Scheybler in the *Jahr: der koen: preuss: Samm.*, III, I, p. 20. According to Jhr. Dr: J. Six, Amsterdam, it has been painted by his brother Cornelis Buys I, Scorel's master before 1509, work : at Alkmaar in 1515 † before 1523 (*Peintures ecclés: du moyen âge en Holl.*):
van Ertborn-bequest.

559. **Portrait of an old Nobleman**

0.354 in h, by 0.245 in w. W'd

The gentleman, who does not look quite as old, as he is said to be in the inscription, wears a black cap a tabard, of the same colour, edged with fur. His pen is lying beside him. His left hand is resting on a sheet of paper, which he has just been writing on, with the right he is turning an hour-glass. Two coats of arms in the toppart of this tiny picture ; a field gules with cottise argent and six fleurs-de-lis, three on the top of cotisse and three under it, in a row, the other field gules with crown or and two golden stars to the right and left. On the frame : *A^o DNJ 1514 a^o etatis 75.*



The first of these two escutcheons is, according to the catalogue of 1849, that of the family Borre-van Amerongen ; the other of the van Neck's. The catalogue of 1874 gives the one with the lilies to the first family and says nothing about the second. This cat: like the one of 1849, attributed this picture to a Dutch Master of the XVIth century. Burnt in on the back : 1527 and with ink : *Philip Melanchton*. Mr Scheybler was the first to give it back to Oostzanen (see thee abov: mentioned edition). He considers it one of the best portraits of this master.

From the Brentano-cabinet, Amsterdam,

van Ertborn-bequest.

Cort (Hendrik Jozef Frans de),

views of rivers and cities. — Fl: Sch: — Born Dec: 11, 1742 at Antwerp, 1769 pupil of Hendrik Jozef Antonissen. Master of the Guild of saint Luke, in 1770. Court-painter to the Archduke Maximilian in 1774. After 1776 Paris, appointed painter in ordinary, to the Prince of Condé and Member of the Academy of painting and sculpture. Back at Antwerp in 1781, where, together with Omme-ganck and others, he founded in 1788 the *Kunstmaatschappij*. From 1790 London, until his death in 1810. See *Flemish School*, 1891, page 68, essay of P. J. v. d. Branden.

251. **View of a Castle** 0.237 in h, by 0.349 in w. W'd
The Gift of A. v. d. Nest, membre du Sénat, 1895.

Cortbemde (Balthasar van),

rel: subj: — Fl: Sch: — Born April 8, 1612 Antwerp. Pupil of Jan Blanckaert in 1626. Freemaster in 1631, † before Dec: 24, 1663.

370. **The Parable of the Good Samaritan** 1.900 in h, by 2.452 in w. W'd

The good samaritan has got off his horse and is tending the wounds of the traveller who has been attacked by robbers. In some distance, to the right, the Levite and still farther on, reading a book, the Priest.
Sign:

B.V. CORTBEMDE

A°1647.

Painted for the Chamber of Surgeons at Antwerp, the only known work of this master.

Cossiers (Jan),

portraits, rel; subj: — Fl: Sch: — Bapt: July 15, 1600, Antwerp, pupil of Corn: de Vos 1615, trav: until 1628. Free-painter, on account of his being a master's son. Deacon in 1639. † July 4. 1671 at his house on the Lombaardevest. Worked chiefly for churches and convents, Malines.

37. **Christ, worshipped by the Shepherds** 1.530 in h, by 2.378 in w. C..

The Virgin with the Jesus-Child, is seated in the middle of the stable, surrounded by shepherds and peasant women, who have just brought her the offering of a lamb, tied by the four legs. — Lifesize fig:.

From the ancient church of the *Maison professe* P. P. Soc: Jesu.

38. **The Smoker** 1.32 in h, by 1.01 in w. C..

A nobleman, seen to the knees, dressed entirely in the fashion of the 17th cent: is lighting his pipe at a candle. A boy, who is bringing him something to drink, is spilling it on the floor. — Lifesize fig:.

Most probably only a fragment of a larger picture of earlier date, a sketch of which is now in the possession of Mr Lord H.G.Hobljijn, Ashford Lodge, Halstead, Essex. It shows beside the table, with a candlestick, a young man caressing a young woman.

The smoker might be Cossiers' own portrait.

From the Ancient Palace of the Arch-bishops at Antwerp.

39. **A Surgeon** 1.07 in h, by 0.87 in w. C..

Seen to the knees. — Dressed entirely in black, slightly turned to the right. In one hand he is holding some of his instruments, with which he has been piercing the skull in front of him. — Lifesize fig:.

Sign: at bot: to the right : **COSSIERS**
FT:

40. **Christ, worshipped by the Shepherds** 3.00 in h, by 2.75 in w. C..

While the shepherds are being welcomed by Saint Joseph, the Virgin is taking a linen cloth from the infant, which is smiling at her. Two shepherdesses and a peasant, are kneeling to Jesus' fosterfather; a third woman is approaching the group. To the right, the ox and five more shepherds, carrying offerings. — Lifesize fig:.

Made smaller at the top.

Form: in the Church of the *PP. Soc: Jesu*.

41. **The Scourging of the Lord Jesus** 2.22 in h, by 1.66 in w. C..

One executioner is beating the Lord with his fist, who, with His hands tied on His back, is awaiting the first blow of the scourging, for which the other is already lifting his arm.

From St Bernard's Abbey on the Scheldt.

Coxcyen (Michiel van),

urn: the flemish Raphael,

symbolical and rel: subjects, portraits. — Fl: Sch: — Born at Malines in 1499, pupil of Barend van Orley at Brussels, afterw: of Raphaël at Rome. Freemaster at Malines in 1539, resided at Brussels in 1543, afterwards again at Malines, court-painter to Filips II, who made him copy the *Lamb of God*, the picture of the van Eyck-brothers. Before 1582, he was still living at Antwerp, where he died March 10, 1592.

381-375. Triptych of the *Ouden Handboog* (ancient arquebusiers).

371. **Martyrdom of St Sebastian** 2.672 in h, by 2.363 in w. W'd

Centre-panel. — In the foreground the nude figure of the saint is seen, tied to a tree, four men are aiming at him with their crossbows.

while the Emperor Diocletian, with his suite and some idle on-lookers are watching the scene. One of archers is partly hidden by the frame. To the right, behind a tree, a group of horsemen; right to the front a soldier holding a hunting-dog by the leash. — Lifesize figures.

Sign:

MICHEL COXCYN ATAT 122VA
 FE 1575 ³⁶

Formerly at the altar of the *Arquebusiers* in the Cathedral.

372. Episode in the Martyrdom of Saint George 2.582 in h, by 0.905 in w. W'd

Right Blind. — The body of the saint is tied against a tree, three feet distance from the ground, which an executioner is trying to open with a rake. Another is tying his feet, whilst a negro is strewing salt on his wounds, which a third hangman is holding out to him in a basket. — Fig: lifesize.

373. Saint George 2.582 in h, by 0.905 in w. W'd

Backside of N^r 372. — He is standing upright in his knightly armour, a broken spear in his hand, at his feet the vanquished dragon. — The artist's own portrait.

374. Another episode in the Martyrdom of St George 2.582 in h, by 0.905 in w. W'd

Left Blind. — The martyr is kneeling in front of a building in antique style, his hands are being tied by a soldier, whilst the executioner is on the point of cutting off his head. In the 2nd foreground the Emperor Diocletian, with some soldiers.

375. Saint Margaret 2.582 in h, by 0.905 in w. W'd

Back of N^r 374. — The saint is kneeling, the left hand on her bosom, in the right a cross, with a little lamb fastened to it by a ribbon.

Most probably Coxcyen's first wife, Ida van Hasselt.

The two side-blinds are now parted from the centre-panel, to which two other wings, both the work of Ambr: Francken the Elder, have been added later on.

376. **Christ's Victory** 2.000 in h, by 1.441 in w. W'd

The risen Saviour is seated on the border of His grave, the nude upperpart of His body, hips and legs covered by a red drapery.

Sign: *Micheel v. Coxsys fecit.*

From the Antwerp-Cathedral.

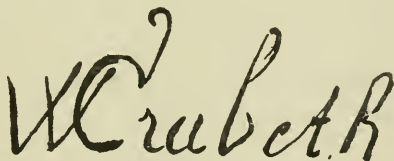
Crabeth (Wouter Pietersz),

portraits, genre. — Dutch Sch: — Born in 1593 at Gouda, pupil of Corn: Ketel, travelled in France and Italy, † in his native town, July 16. 1644.

600. **Pastoral Scene** 0.87 in h, by 0.70 in w. C..

A shepherdess, in a broadbrimmed hat, with live roses and a sheep on her knees, is smilingly listening to the flute of an enamoured shepherd. Background of leafy trees, under a blue summer's sky, with white clouds.

Sign: bottom to the left :



Formerly ment: amongst the unkwown Dutch School XVIIth century.

From the Ancient Palace of the Archbishops Antwerp.

Craesbeeck (Joost van)

genre, moral scenes. — Fl: Sch: — Born at Neerlinter in 1606, had come to Antwerp as a baker, became a

member of the guild between 1633 and 34. Developed himself under Brouwer's influence. Lived at Brussels in 1651 and died there after 1654, and before 1662.

377. Flemish Inn

0.726 in h, by 0.843 in w. W'd

In a dark room, probably a cellar, a most profligate, intemperate company. In the centre, round a low table, three men with an overdressed woman of loose life. A little boy, entirely dressed in red, is standing beside them, with a big felt hat in his left hand, in the other a flute. In the corner, to the right a fellow who is flirting with another dissolute woman, partly hidden by a barrel, a form and a table ; in the corner to the left a man and woman in front of the fire.

Presented by Artibus Patriæ, 1871.

731. In « 't Wapen van Antwerpen » Another riotous scene in an inn.

0.540 in h, by 0.648 in w. W'd

In an inn, equally held in a cellar, receiving its light from an open door, through which we get a view of a garden wall and which leads to a flight of 16 steps, a shabbily dressed gentleman, with a beermug in his hand, has caught a fellow by the ear who, with a knife in his right hand, is trying to get away from him ; the landlady detained by her three children is trying to catch hold of the mug ; another customer, with a broom in his hand, seems to be wanting to help the shabby man. An old man, on a low stool is placidly looking on. Another personage is stooping over a barrel. Quite in front to the right a toper who has fallen asleep, and three beer-vats.

Sig: to the left under barrel :

I V C B

From Paris, Brussels, 1853 ; Pierard, Paris, 1860 ; du Bus de Gisignies, 1878, Brussels.

Purchased from the Count A. de Pret de Terveken, Antwerp, 1884.

822. Flemish Inn

0.598 in h, by 0.778 in w. W'd

A soldier taking a draught out of his stone-mug, an old boor partly hiding a jug with his right hand, an old woman in her wide armchair, on the other side a young girl with a glass in her hand, a youth, almost a boy, who is filling his pipe, and an old customer who is offering some money to a stupid-looking girl, are all seated at a square table, in front of a chimney, with some print or other. A woman is whispering in the ear of the stupid girl. Behind the table six other figures, two of whom are conversing with a young woman, who is standing outside, before the open door. In the foreground, to the left, a form with the hat of the drinking soldier and various other objects. In front of the old woman a footwarmer.

Sign: to the right :

C B

Purch: from the art-dealer Lambeaux at Brussels, 1905.

Craeyer (Kasper de),

symp: and rel: subjects, portraits. — Fl: Sch: — Born at Antwerp April 1. 1582, pupil of Rafaël van Coxcijen Brussels. Freemaster in 1607, schooled under Rubens' influence, spent some time in Spain, lived at Ghent in 1664 and died there in 1669. It is highly probable that the backgrounds, for some of his pictures, were painted by L. de Vadder and van Arthois.

**53. The Prophet fed by
a Raven**

1.965 in h, by 2.687 in w. C..

The Prophet is seated before the entrance of his cavern, his body uncovered, but for a piece of red cloth. He is stretching out his hand to the bird, who has just brought him the loaf. Books are lying on the ground beside him. In another part of the picture he is ascending in a fiery chariot to heaven, which is covered by dark clouds. — Lifesize fig:.

Purch: in 1826, from Mrs Nik. Beeckmans at Antwerp.

829. **The Virgin Mary, feeding the various religious Orders with Her milk** 4.005 in h, by 2.438 in w. C..

Formerly in the Old-Turnhout-church.

Purch: in 1904.

Cranach (Lukas Müller ?)

after his birth place Cranach, surn: the Elder,

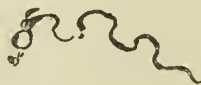
portraits, histor: and rel: subjects, etchings and woodcuts. — German school (Saxony). — Born at Kronach Oct. 1472, pupil of his father, spent some time in the South of Germany and at Vienna. From 1504 court-painter to the elector of Saxony, visited the Netherlands in 1508, went into self-chosen banishment with the above mentioned elector in 1550, † at Weimar Oct: 16. 1553, — resided chiefly at Wittenbergh.

42. **Adam and Eve** 0.385 in h, by 0.250 in w. W'd

Under the tree of knowledge, Eve is offering the apple to Adam. In the branches of the appletree, loaded with fruit — the Charmer — the serpent.

On the trunk of the tree Lukas' wellknown mark, *a winged snake, with a ring in its mouth*, turned to the right and the date 1521 Neither of them quite reliable.

15



van Ertborn-bequest.

43. **Charity**

0.505 in h, by 0.350 in w. W'd

Her nude body, merely covered by a transparent gauze, a young mother seated on a stone, is suckling a child, which she is holding on her knees, while another is putting its arms round her neck and a third is seated on the ground. Behind this group a hedge. Landscape-view with a splendid castle, on the top of a mountain.

The master's mark on the trunk of a tree, right in the centre, turned to the left.



This picture used to be considered the work of Cranach the Younger ; the catalogues of 1854 and 1874, have again attributed it to the Elder.

From the Private Galery of Mr Tiberghien, Brussels.

van Ertborn-bequest

Cransse or Crans (Jan),

religious subjects, symbols. — Dutch Sch. — Born towards 1480 (?), Freemaster in 1523, Deacon in 1535, mentioned by K. van Mander as the painter of « *seer uytnemende werk* » a very exquisite work, representing : « *Christ washing the feet of His Disciples* ».

CRANSSE (attributed to) :

44. **Biazon of the chamber of Rhetorikers at Diest « De Christus=Ooghen » (the eyes of Christ)**

0.470 in h, by 0.470 in w. W'd

Christ crucified. With the motto : *Christus' ooghen doorsien 't al* (Christ's eyes see everything). Three coats of arms : that of William the Silent, Lord of Diest, of his niece Anna van Lorreinen, and of the town itself.

45. **Blazon of the Chamber of Rhetoricians « Het Hey= bloemken » (the Twig of heather) Rebus** 0.580 in h, by 0.575 in w. W'd

Saint Apollonia standing against a background, filled with heather, bees, fruit and sheep. The solving of this riddle we read on the scroll : *Wij. heijbloemkens. bieën. vrucht. met. bliscapen.* (We, flowers of heather offer fruit with joy). Various escutcheons : of Spain and the city-arms).

The catal: of 1857 mentions N^{rs} 44 and 45, amongst the unknown of the Flemish School ; the one of 1877 attributes it to Cransse. I have not been able to discover sufficient grounds for these attributions.

Cuyp (Helbert),

landscape, animals, genre, portraits, still-lives, etchings. Dutch Sch; — Born Oct: 1620 at Dordrecht, pupil of his father Jacob Geritsz ; † Nov: 15. 1691 in his native city.

46. **The two Cavaliers** 0.32 in h, by 0.52 in w. W'd

In front of a wayside-inn, a nobleman is mounting his horse, which his groom is holding by the bridle. He seems to be talking to another gentleman, seated on a bay-horse. Background of river, with a mountainous bank and a few boats. On the other side a horse.

Purchased from te Baron Baut de Rasmon, Ghent, 1812.

van den Hecke-Baut de Rasmon-bequest.

Dandr -Bardon (Michel-fran ois),

historical subjects. — Fr: Sch: Born 1700, pupil of P. van Loo and Detroy, † 1783.

787. **A Member of Parliament** 1.248 in h, by 0,910 in w. C..
Hix=en=Provence

Signed and dated :

DANDRÈ

1733

Presented by Mr Paul Leroi, Paris, 1898.

David (Geeraard),

histor: and rel: subj:. — Dutch Sch: — Born at Oude-water in 1460, first greatly infl: by the Haarlem-school particul: by Ouwater and Bouts, afterwards slightly by Memlinc and towards the end of his life by Quinten ; Resided at Bruges, for the first time in 1483, where he formed part of the Guild of Saint-Luke. Resided at Antwerp, for a short time in 1515; died Aug: 13. 1523. His principal works are now at Bruges, Rouen, London.

179-180. *Side-blinds of a triptych, the centre-panel of which is now in Lady Layard's Private Gallery, at Venice.*

179. **The Holy Women** 0.52 in h, by 0.44 in w. W'd
Left-hand panel.

180. **Jewish Judges and Roman Soldiers** 0.50 in h, by 0.44 in w. W'd

Right-hand panel.

Both these panels have been enlarged, their original size being for N^o 179, 0.450 in h, by 0.425 in w: Afterwards a piece of 0.065 was

added to the top, 0.015 to the bottom, to one side (the one with the woman with the folded hands 0.015. — N^r 180, at first 0.450 in h, by 0.425 in w. was only enlarged at the top with 0.055 in w. other part. This is the cause of the difference in size of the two panels in their present state.

As far as we know, the two most ancient works by this master ; again attributed to him on account of their great resemblance with the pictures, which are now in the possession of Lady Layard and others.

This picture, probably on account of the escutcheons of Adolph of Burgundy, Lord of Beveren, Marquis of Vere, used to be attributed to Mabuse, even by Waagen and W. Bürger. The Duke of Burgundy having been Mabuse's first protector.

van Erftborn-bequest.

47. **The Holy family resting on the flight to Egypt** 0.79 in h, by 0.57 in w. W'd

Copy after G. David.

To the former remark we may add, that until after 1842, N^r 47, was generally taken for the work of Margaretha van Eyck.

David (Jacques Louis),

histor: subj:, portraits. — Fr: Sch: — Born at Paris in Aug: 31. 1748, pupil of Boucher, lived at Rome between 1774-1790 ; Member of the Convention in 1792 ; in prison after the reaction on the 9th of Thermidor, set free again in 1795 ; first court-painter to Napoleon I ; banished after the restauration of the Bourbons and living after that at Brussels, where he died Dec: 29. 1825.

1017. **Study=head** 0.426 in h, by 0.347 in w. C..

Purchased in 1873 from the painter Beaufaux at Antwerp.

Decker (Cornelis)

Farm-house-interiors, landscapes. — Dutch Sch: — Born at Haarlem before 1625, pupil of Jacob van Ruysdael, became a member of the guild in 1643, † 1678. Dated works from 1643 until 1669. Adriaan van Ostade used to paint the figures for his pictures.

655. **Landscape** 0.380 in h, by 0.586 in w. W'd
Under a very heavily clouded, threatening sky, a deeply furrowed road is running in a kind of S. shape to the village, with a tower very far away in the distance. On one side of the road, under some tall trees, two farmhouses, on the other some freshly ploughed fields and bushes. Quite to the right in the background and somewhat heavily constructed a large Church.

Sign: to the left :

C. Decker

J. de Bom's-bequest, 1876.

Delen (Dirk van),

Views of towns and cities, interiors, architectural subjects. — Dutch Sch: — Born in 1605 at Heusden, received in the Middelburg-guild in 1639, resided at Antwerp in 1669, † at Arnemuiden May 16. 1671.

178. **Allegorical Scene** 2.38 in h, by 2.30 in w. C..
In the foreground in a large hall of classical architecture, *Poetry* and *Painting* (the figures by Boeyermans) on a throne. At the invitation of *Concord*, who is lifting up two hearts, tied together by a love-knot, they are joining hands. Two Genii, embracing each other on the right, to the left, two others are chasing away discord. Several more are floating overhead. On a parchment scroll, right in the foreground these two verses by Boeyermans :

*Twee susters syn versaemt, de Jonst haer herten bint,
den Nijdt is vluchtich voor de Liefde die 't al verwint.*

Under this : TB in monogram.

This picture symbolises the joining together of the guild of St Luke with the Violier. Van Delen's gift to the Schilderkamer (Chamber of Painters).

785. Interior of a Church 0.26 in h, by 0.19 in w. W'd

Four figures in the dress of noblemen, in a very bright renaissance-church. Two of these figures are seated in the foreground. One an artist perhaps, is holding a book in his hand ; the two others in the background are looking at the choir, wick is partly hidden by some columns.

Sign: at bottom to the right :

J v. Delen.
1635

Purchased in 1896, as the work of Dirk v. Delen, the figures by Ant: Palamedes Stevens (1601-1672), at the sale of the Marquis du Bus de Gisignies, Brussels.

Denis (Simon, Alexander, Clemens),
called **de Schele (with the spuint),**

landscapes. — Fl: Sch: — Born at Antwerp in 1755, between 1760-72 pupil of H. J. Antonissen ; resided in Italy after 1786 ; « first painter » to the king of Naples ; † according to Siret, in 1813, according to others (van Eynde and v. d. Willigen) in 1811.

1051. Waterfall 0.47 in h, by 0.39 in w. C..

The water, first falling down from a high rock, is gradually widening into a smooth lake, with here and there a few cliffs.

Sign : in the centre :

D. 1793.

Like Nrs 1052 and 1053, presented by the artist himself in 1813.

52. **Landſcape** 0.32 in h, by 0.46 in w. C..
A sandy road is leading to a valley, with some trees, their tops visible from the wall of earth.

53. **Evening=landscape** 0.61 in h, by 0.86 in w. C..
The sun is setting behind a high chain of mountains, to the foot of which, a lake, with some people bathing, which runs out into a cave. In the distance on a plateau, a convent. Two huntsmen, an Italian woman and three dogs, people this little scene.

Sign:

Denis.

Denys (Jakob),

portraits, studies after the nude. — Fl: Sch: — Son of Frans ; born at Antwerp July 29. 1644. Travelled in Italy in 1666, worked at Mantua for Isabella Clara, daughter of the Archduke Leopold, at Florence for the Archduke himself. He also spent some time at Venice ; came back to Antwerp in 1674, where he was made Freemaster in 1680, went abroad again in 1695. Date and place of his death unknown.

62. **Likeness of Gregorius Martens, Captain of the guild of St Luke** 0.99 in h, by 0.79 in w. C..

Head and shoulders, black dress and Louis XIVth wig. — Life-size figure.

The gift of the person represented to the *Schilderskamer* (Chamber of Painters).

63. **Apotheosis of the Study after the Nude** 2.37 in h, by 2.35 in w. C..

The Genius of Painting, is sketching a nude figure, on a piece of canvass. It is standing on a pedestal and mimicking the attitude of a small statue which is held up by another woman. Three other Genii surround the one of painting, whilst several pupils are at work, under the masters direction. Not far from the genius of painting, that of history is writing something down; whilst *Abundance* is pouring out its treasures over the scene.

Formerly in the large hall of Guild of St Luke.

Diepenbeek (Abraham van),

rel: subj: — Fl: Sch: -- Bapt: at 's Hertogenbosch, May 9, 1596; 1623 received in the Antwerp guild, as painter of stained glass windows. He was one of Rubens' pupils before 1633, deacon in 1641 and † at Antwerp, before Sept: 16. 1675.

DIEPENBEECK (ascribed to):

400. **Extasy of St-Bonaventura** 2.03 in h, by 1.53 in w. C..

In a divine extasy, the saint is floating upward from his cell, with a crucifix in his right arm. Beside him a table with his book. *The Life of Francis of Assisi*; here and there some objects for self castigation. Through a small jar in the door, Thomas of Aquino, with another friar, is watching this scene. Bonaventura's Cardinal's hat is lying beside him on the floor. — Lifesize fig:.

Engraved by Jacq: Neefs, as the work of Th. van Thulden.

Dietrich (Christian Wilhelm),

portraits, allegor: scenes, landscapes. — German Sch. — Born at Weimar in 1712, courtpainter to king August III of Saxony, died at Dresden 1774.

666. Portrait of a Man

1.118 in h, by 1.083 in w. W'd

An aged Jew, in a tall white turban and a black velvet mantle, lined with fur over his undergarment of gold brocade, is seated in a large chair. His ruddy face, with a black beard, turned slightly to the right, is supported by his right hand, the left is resting on the arm of his chair. In the large room, full of light and shade, two globes, and a *prie-dieu* with a big, brass column and a serpent.

Purchased from Mr F. J. van Eck at Lier in 1883.

Dijk (Antoon van),

portraits, rel: and myth: subj: etchings. — Fl: Sch: — Born at Antwerp, March 22. 1599, in 1610 pupil of H. van Balen. In 1618, freemaster and collaborator of Rubens, who influenced him strongly during the first period of his artistic career. Spent a short time in London, between 1620-21. Resided in Italy, between 1623-27. Back again in London, as courtpainter to king Charles I in 1632 ; died in England (London) Dec: 9. 1641, at the age of 42 years, 8 months and 7 days.

**401. Christ on the Cross, with
St Catherine of Siena,
St Dominic and an Angel**

3.14 in h, by 2.43 in w. C..

In compliance with a wish, uttered by his father on his deathbed, in 1622, Sir Anthony finished this work for the Dominican Nuns, who had tenderly nursed the old man during his last illness, and had shown him « *hem seeker vrintschap en getrouwicheden* » (friendship and faithfulness). The picture was finished before 1629, and remained the property of the sisterhood, until they dispersed in 1785. It was then sold in public auction for 12690.41 frcs. In 1794, it adorned the sacristy of the Antwerp-Dominicans, when it was taken to Paris, where it remained until 1815. It was then brought to the Antwerp-Museum, of which it is one of the chief ornaments until this day.

Engraved by Schelte a Bolswert. A copy of this engraving was made by the son of Nicholas Lauwers. Smith, III, p. 6, N^r 19.

N^r 20 of the van Dijck-exhibition in 1899.

402. Jan Malderus, 5th Bishop of Antwerp 1.18 in h, by 0.95 in w. W'd

Born in 1562 at St Pieters-Leeuw, he remained a bishop of Antwerp, from 1611 until his death in 1633.

The prelate is seated in an armchair, with a priest's cap upon his head, short white surplice and short purple cape, he is holding a book in his left hand. — Seen to the knees ; lifesize.

Painted between 1626-1627, etched by A. B. D. Discovered in 1812 in the Palace of the Archbishops, for which it had originally been painted. Very much in Rubens' style and, unlike other works by van Dyck of the same period, espec: those after 1630. Some think that, like N^r 404, it is not his own work. However, the fact remains that our N^r 402 was engraved in the 17th century by Adrian Lommelin and that the words were added : *Ant. Van Dyck pinxit*. A century later, in 1779, Andries Bernard de Quertenmont (1750-1835) made use of the very same device for a plate, which he had engraved. In any case we find in the Royal Gal: at Windsor a Bust of Bishop Malderus, painted by Rubens and engraved in 1645 by W. Hollar, Smith (N^r 226) and another, by the same hand, at Antwerp in the *Fondation Terninck*. Of our N^r 402 there used to exist a repetition (half-length) wick was etched in 1645 and used to be in the Priv: collection of Mr Crozat J^r at Paris and afterwards in that of the Baron de Thiers.

See for our picture : Smith, III, p. 7, N^r 20.

403. Christ, taken from the Cross 3.03 in h, by 2.23 in w. C..

In the foreground, to the right, the Virgin Mary, presenting us as it were the body of her son, stretched out on a piece of white linen ; St Mary Magdalen, weeping, is kneeling at the feet of the dead and pressing her lips to his hands ; St John, also in tears, is standing behind her, with a red mantle on his left arm. — Lifesize fig:.

Painted in 1629 for the Great altar in the Church of the Beguinage. Smith, III, p. 7, N^o 22. — Engr: by P. Pontius and a van Rymsdyck. — There used to be a smaller repetition of this picture in Lord Littleton's private Gallery, Hagley. Grisaille at Randon de Boiset's sale in 1776.

N^o 23 of the van Dijck-exhibition, 1899.

04. Christ in the Grave 1.14 in h. by 2.07 in w. C..

The head of our Saviour is resting on the bosom of his weeping mother. The body, covered by a white cloth, is stretched out on a stone slab. St John, kneeling behind the corpse is showing the pierced left hand to two seraphs, one of whom is covering his face. Painted in 1634 or 1635 at the order of Scaglia for our Lady's Church of the Bordeliers. — Engraved by Bolswert and Schiavonetti. — Smith, III, p. 3, N^o 4.

N^o 25 of the van Dijck-exhibition, 1899.

05. Caesar Alexander Scaglia, abbot of Staffarda 1.89 in h, by 1.11 in w. C..

After he had spent a long time in the service of the Duke of Savoy and the King of Spain, Scaglia had found a refuge in the monastery of the Cordeliers at Antwerp. Beside the picture ment: as N^o 404, he presented the brethren with his lifesize portrait, which was placed in the chapel of the couvent where he was also buried. On the pedestal of the column on which the prelate is resting his right elbow: *Cæs. Alexander Scaglia ex. comitib. Verrucæ Marchionib. Caluxii Abbas Staphardæ et Mandanices Legationum et rer. gestar, fama inclilus fratribus pro æterna memoria hoc altare erexit. Obiit XXI mai MDCXXI.*

Engr: half length, with some alterations by Paul Pontius.

The same portrait on a larger scale, painted in 1634 or 1635, 2.03 in h, by 1.23 in w. now in the pos: of Captain G. L. Holford, London, form: in that Sir Th: Baring Bart: (N^o 73 of the van Dijck-exhibition), Smith, p. 84, N^o 295. On account of the epitaph on N^o 405 a great many connoisseurs, led by Mr W. Bürger take our picture for an ancient copy of the one in London, because van Dyck died

there at the 9th of Dec: 1641 and it does not seem likely that he would have painted two portraits of Scaglia in the same year. Others, f. i. the composers of the old catalogues of 1854 and 1874, take it for an original work by van Dyck. And it is indeed possible that the whole of the inscription was added to N^o 405, after Scaglia's death. Only it does not sound likely even then, that this bigger picture should be a copy of the smaller one. See in the Aeltere Pinakotek at Munich, N^o 858, the half-figure of Scaglia in grisaille; also Smith, III, p. 24, N^o 78. Another portrait of the same person at the sale of Mrs Backer, Leyden, 1766.

N^o 72 of the van Dijck-exhibition, 1899.

406. Christ, dying on the Cross 1.04 in h, by 0.72 in w. W^d Academical size. — Painted for the prior of the Antw: Augustins in 1627. — N^o 13 of the van Dijck-exhibition, 1899.

Engr: by an unknown master, by Lourie and afterwards by Erin Corr. Smith, III, N^o 23, p. 8.

Like N^{rs} 403, 404, 405, this picture was taken to France in 1794 and fetched back in 1815.

734. Portrait of an Ecclesiastic 1.15 in h, by 0.87 in w. C.. He is resting his left elbow on the pedestal of a column and holding a book in his hand. On the column escutcheon.

Doubtful: « *Eine alte Kopie* », Bredius, *Zeitschr. f. bild. Kunst*, 1838.

N^o 92 of the van Dijck-exhibition, 1899.

Purchased in 1884 from Mr de Pret-Roose de Calesberg, Antwerp.

793. Portrait of the Painter Marten Depijn 0.745 in h, by 0.585 in w. W^d

The master in repr: at the age of 58. According to the inscr: on the right:

Me Pictorem, Pictor Pinxit

D Ant. van Dyck Eques illustris.

2nd to the left :

No. D, 1632
AT, ME LVIII

N^r 67 of the van Dijck-exhibition, 1899.

Engraved after a grisaille by Schelte a Bolswert, which afterwards formed part of the collection of the Duke of Buccleugh ; lithogr: by Willem Le Roy. — N^r 371, III, p. 105, Smith and 759 Guiffrey.

Remained in Pepijn's possession, until his death, when it was purchased by the art-dealer Jan Meyssens, who kept it until 1659, when it passed in to that of Jan Hujoul, Brussels. Purchased in 1666 at the sale of Hujoel's by Francisco Seigneurs, Brussels. Afterwards in the priv. Galleries of Joseph Smith, until 1822 of John Nieuwenhuys the father, and the Prince of Orange ; in 1850 at the sale of the prov: gal: of King William II it was purch: by Etienne Le Roy for 4300 guilders ; it then passed into the Patureau collect: Paris, in 1857 into that of Mr J. W. Wilson *ibid* and was finally purch: in 1874 at Paris by Mr Ed: Kums.

Purch: for the museum at the Kums-sale at Antwerp in 1898.

DIJCK (ANT. VAN) en FIJT (JAN) :

107. Portrait of a Little Girl. 1.36 in h, by 1.03 in w. C..

A healthy, richly dressed child, is standing in a landscape, holding a game-bag in the right and in the left, on which a falcon is perched, the leash of a grey hound and a poynter. Antwerp in the distance.

The animals by Fyt.

Engr: by Philip Spruyt (XVIIIth century) when it had passed in to the possession of the Baron Baut de Rasmon.

N^r 100 of the van Dijck-exhibition, 1899.

van den Hecke-Baut de Rasmon-bequest.

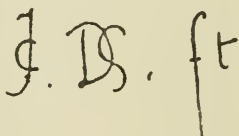
Droochsloot (Joost Cornelisz),

fairs, landscapes, histor: subj: etchings. — Dutch Sch: — Born in 1586 at Utrecht (?), Master in 1616, † *ibid.* May 14. 1666.

667. **The Lepers, the Halt and the Blind at Bethesda** 0.541 in h, by 0.756 in w. W'd

With eager gestures, impatiently pushing each other aside, men, women and children are, hastening from a large temple, the entrance of which is visible on the right, to the healing water, situated on the left-hand side of the picture and separated by a shrub-covered bank from the old city-wall, grown over with lichen and creepers. An angel with outspread arms is floating overhead. Background, the view of a town with a big church.

Sign: to the right :



Presented by Artibus Patriæ.

Dunwege or Dunwegge (Heinrich and Victor),

religious subjects. — German Sch: (Nether-Rhine, Kalkar). — They painted in 1521 a large triptych for the Church of the Dominicans at Dortmund, N^r 123^a of the Dusseldorp-Exhibition in 1904. — Other important works by these two masters in the Aeltere Pinakotek Munich N^{rs} 63 and 64 ; Kappenberg, Townhall at Wesel ; St Victor's Church at Xanten, etc.:

123. The Holy family 1.28 in h, by 1.57 in w. recanvassed

St Ann, represented as a young woman, is seated under a canopy, on a golden chair. She is putting her right hand on the shoulder of the Virgin, who is seated at her feet, with a crown on her head and holding the child on her right hand, while she is caressing it with the left. St Joseph, on the right is presenting S^{nt} Ann with a basket of cherries. Joachim on the left, much older than his spouse, is reverently regarding the Virgin and the baby. He is supported by a crutch. To the Virgin's left, St Mary Salome with the Infant St John and St James Major. Behind her, her husband Zebedeus with an open book. On the right, and on the same line, St Mary with her husband Alpheus, another person and in front of her her children : Taddeus, Simon, St James the Minor and St Joseph the Just. In the background, on the right, a city with a river. On the left a castle surrounded by wooded mountains.

From the Church at Kalkar.

van Ertborn-bequest.

Dürer (Helbrecht),

portraits, rel: and histor: subjects, woodcuts, etchings. — German Sch: (Nurenberg). — Born May 21. 1471 at Nurenberg. He began his artistic career as a goldsmith-apprentice, travelled in the South of Germany, the North of Italy, Venice etc. between 1490 and 1495, went to Venice a second time between 1505-1506 ; Augsburg 1518 ; Netherlands Antwerp 1521-1522 ; he resided chiefly in his native town, where he died April 6. 1528.

DÜRER (ascr: to) :

124. Likeness of the Elector of Saxony, Frederic III 0.216 in h, by 0.161 in w. W'd

Grisaille, a faithful rendering of the master's well-known engraving of 1524.

To the right Dürer's monogram ;



Certainly not by Dürer. « Peut-être reproduction postérieure d'après le portrait gravé. » (W. Bürger).

van Ertborn-bequest.

Dusart (Cornelis),

genre, market-places, mezzo-tints, etchings. — Dutch Sch: — Born at Haarlem April 24, 1660, pupil of Adr. v. Ostade, † Oct: 1, 1704.

125. Interior

0.375 in h, by 0.340 in w. W'd

Five-o'clock, in a large, badly lighted kitchen. Seated at a table in the centre of picture, the father, the mother, with a baby on her knee and a man-servant, with a half-cut loaf in his left arm. On the table, partly covered by a white table-napkin, a dish with butter and two loaves. In the background, before a trellised window, a second table, with four more figures. To the right, behind the mother with her child, the open fireplace.

Purchased by the Baron Baut de Rasmon, 1823, Ghent.

van den Hecke-Baut de Rasmon-bequest.

Geckhout (Jaak Jozef),

hist: and genre subjects, portraits. — Fl: Sch: — Born at Antwerp Feb: 6. 1793 apprenticed at the Antwerp-Academy ; began his career as a sculptor, when he was laureated at the same time as Royer. Afterwards painter and managing-director of the Hague-Academy in 1839 ; back in Belgium in 1844, res: first at Malines, afterwards at Brussels ; lived at Paris in 1859, where he † in 1861.

1211. **The Artist's own Portrait** 1.271 in h, by 0.942 in w. C..

Signed and dated left-hand corner :

J J Eekhout

1851

Presented by his widow, in 1892.

Ehrenberg (Wilhelm Schubert von),

interiors of palaces and churches. — Fl: Sch: — Born in Germany, probably at Ehrenberg in 1637, lived at Antwerp, where he purchased his freemastership in 1663 and died, in 1676. — Collaborator of Biset, Cocx, H. van Minderhout and Jeroom Janssens.

1498. **Caricina before the King of Ethiop** 2.48 in h, by 2.22 in w. C..

A large hall, in a palace in rich renaissance-style. The daughter of Hydaspes, kneeling on a cushion, is receiving Persina the King, who is approaching her with his slaves and retinue. Two other slaves, stationed behind the princess, are holding up a picture. Caricina's followers in a group to the left. On a piece of parchment, fixed to the cushion, the names of the princess. In the background : a triumphal arch, with view of a park.

Finished in 1666. The Fig: by H. van Minderhout ; 1774 as *van Minderhout* ; 1826 as *van Minderhout and Hardenberg* (?) .

From the ancient State-room of the Antwerp Painters-guild.

Eliaerts (Jan Frans),

flowers and fruit, still-lives. — Fl: Sch: — Born at Deurne, near Antwerp. Jan: 1. 1761. Pursued his studies at Paris and Antwerp, where he died May 17. 1848. — Imitator of van Huysum.

126. Nosegay, in a sculptured Vase 0.90 in h, by 0.71 in w. C..

A vase with sculptured, work in half relief, is placed on a marble pedestal, with a bouquet of roses, tulips, hyacinths, primroses, pinks and poppies. On the top of the pedestal a nest with a goldfinch. Greyish back-ground.

Sign : 

Purch: in 1850, from Mr Landmeters at Antwerp.

Engbrechtsz (Cornelis),

rel: scenes. — Dutch Sch: — Born in 1468 at Leyden, where he chiefly resided, worked and died in 1533. The Leyden-museum possesses his principal works. He was the master of Lucas van Leyden.

ENGBRECHTSZ (Sch: of) :

532. Before the Crucifixion 0.51 in h, by 0.41 in w. W'd

Christ is sitting naked, beside and with His feet on the cross, into being which holes are made by an executioner, with an unusually large jaw. Another is putting a goblet to His lips, while a soldier, who is standing behind Him, is looking on with an ugly face. In the background the Virgin, St John and the Holy women. In the foreground a nun of the couvent Marienpoel. Behind her St Augustin. The same types as in the early works of Lukas v. L.

Used to be counted amongst the unknown XVth-XVIth century.

van Ertborn-bequest.

Es (Jakob van Essen or van),

still-lives. — Fl: Sch: — Born in 1596, purchased his Freemastership at Antwerp in 1617, was buried on the 11th of March 1666. — His portrait was painted by J. Meynens and W. Hollar. Principal works at Madrid, Turin, etc:.

409. Still-life

0.63 in h, by 0.49 in w. W'd

On a table with a green cloth, a tin beermug, a flat tin plate with a golden dish for pastry, a watch, a knife and a half lemon.

On the handle of the jug, the date : 1635.

Doubtful attribution. Perhaps by Gerrit Willemsz. Heda, who signed himself : « Jonge Heda » (young Heda).

Formerly in the Palace of the Antwerp-bishops.

Eyck (Huibrecht and Jan van),

rel: subj:, portraits, landscapes. — Netherl: Sch: —

Huibrecht, Born at Eyck on the Maas, in or near 1370, developed himself under the influence of (a) the great manuscript illuminators : Jaak Coene and the van Limburg-brothers ; (b) partly under that of Giotto, whose work he has become acquainted with in Italy. He has most probably been the author of a certain number of enluminures (*Livres d'Heures de Turin*). He lived in Flandres between 1415 and 1416, perhaps even before that date, and worked from 1424 until the year 1428 at Ghent where he died on the 18th of Sept:

Jan, Eyck on the Maas, born in or near 1390, pupil of Huibrecht, worked most probably first at Liège and

afterwards at the Hague, at the court of John of Bavaria (1422-1424) and afterwards at that of Philip the Good of Burgundy (1425) ; resided at Lille 1425-1428 ; travelled in Spain 1428 and 1429 ; settled at Bruges, from 1438 until his death July 9, 1440. His device in Flemish-Dutch was : *Als ick kan* (if I can). Together with his brother he developed the art of oil-painting into a hitherto unknown degree of perfection.

410. **Saint Barbara (1437)**

0.322 in h, by 0.186 in w. W'd

The saint, bearing a palm-leaf in her left hand, is seated on the ground, in the ample folds of her garment. She is turning the leaves of an open book. Behind her a magnificent tower in the late Gothic style, surrounded by a crowd of spectators on horseback and on foot-stone-cutters, masons, etc.: Behind it a wide view of fields and meadows, mountains and castles.

Sign: on the original frame :

IOHES DE EYCR ME FECIT · 1531 ·

More like a drawing than a picture. It is highly probable that it was already mentioned by K. v. Mander, as being in the possession of Lukas de Heere, p. 202*verso*, 1604. See Waagen, *Manuel de l'Histoire de la Peinture*, I, 105. where he mentions the saint as Saint Ursula.

On the back three notices, one printed and two written, which prove that this picture on June 24, 1769, passed into the possession of Joz: Enschedé, Haarlem, how after the death of the latter, it was sold at a public sale for J. Cornelis Ploos van Amstel, by Jan Yver as auctioneer. In 1800 it was purchased by Mr Oyen for 35 guilders and 10 pence, the latter selling it again to the Chevalier van Ertborn in 1826.

A repitition in the Bruges-Museum.

Engraved in 1769 at the original size by Corn: van Noorde.

van Ertborn-bequest.

411. **The Holy Virgin near a fountain (1439)** 0.190 in h, 0.122 in w. W'd

The Virgin is standing near a fountain, in the shape of a metal basin, with four spouts, her head adorned by a diadem of pearls and clothed in a wide blue mantle, she is holding her child in her arms and is standing on a fold of the scarlet drapery, which two angels are holding out over her head.

Sign: on the orig: frame :

AN IX JAN
IOHES DE CYRME FECIT & OBLEVIT ANO 1439

See Crowe and Cavalc: German edition. p. 113 ; W. Bürger, 1862. Purchased in 1830 from the R. C. Priest at Dickelvenne (East-F1:). In 1524 it formed part of the Priv: Gal: of Margaret of Austria, at Malines. A repetition of N^r 411 used to belong to the Collection William II, (King of Holland) and was afterwards sold in England. A slightly altered copy at Berlin.

van Ertborn-bequest.

EYCK (ancient Copy of JAN VAN) :

412. **S^{nt} Mary, S^{nt} George, S^{nt} Donace with the Donor Joris van der Oacle** 1.20 in h, by 1.54 in w.
re canvassed from wood

A repetition of the original masterpiece of 1436 in the Bruges-Museum. It is said, that together with the original, it has adorned the church of Saint Donace. Afterwards the Watervliet-church near Eeckloo.

van Ertborn-bequest.

EYCK (contemporary of Huybrecht van) :

540. **Portrait of John without fear, Duke of Burgundy, Count of flanders** 0.21 in h, by 0.14 in w. W'd

On his head a black hood, adorned by a magnificent jewel. Black garment, with red sleeves, edged with fur, hair and beard, short-

shaved. His hands are resting on a piece of tapestry, with the escutcheons of Burgundy and Flanders.

John without Fear mounted the ducal throne in 1404 ; in 1407 he was the cause of the murder of Lewis, duke of Orleans. In 1419, he himself was killed near Montereau.

It is said that Jan Maalwel (Malouel) painted his portrait in 1415 (*Rev. Univ. des Arts*, VIII).

Some attribute N^r 540 to Hubert van Eyck himself, others to Roger van der Weyden, in the latter case the artist cannot have been working after the original.

van Ertborn-bequest.

Eyck (ancient cop: after Hubert and John) :

413-424. The inside of the *Adoration of the Lamb*, begun by Hub: van Eyck, finished by John in 1432, first in the St John's church and now in the St Bavo at Ghent.

Netherpart :

- | | |
|---|------------------------------|
| 413. The Adoration of the Lamb | 1.36 in h, by 2.34 in w. C.. |
| Centre-piece. | |
| 414. The Holy Hermits | 1.54 in h, by 0.53 in w. C.. |
| Left blind. | |
| 415. The Holy Pilgrims | 1.54 in h, by 0.53 in w. C.. |
| Left blind. | |
| 416. Soldiers of Christ | 1.54 in h, by 0.53 in w. C.. |
| Right blind. | |
| 417. The just Judges | 1.54 in h, by 0.53 in w. C.. |
| Right blind. | |
| <i>Upperpart :</i> | |
| 418. God the father or Christ the Ruler of the World | 2.07 in h, by 0.89 in w. C.. |
| Centre-panel. | |

419. **The Baptist** 1.65 in h, by 0.75 in w. C..
Centre-panel, left.
420. **The Holy Virgin** 1.65 in h, by 0.75 in w. C..
Right-panel.
421. **Choir of Angels** 1.66 in h, by 0.71 in w. C..
Left.
422. **Adam** 2.07 in h, by 0.34 in w. C..
Right.
423. **Choir of Angels** 1.66 in h, by 0.71 in w. C..
Right.
424. **Eve** 2.07 in h, by 0.34 in w. C..
Left.

According to some, the whole copy of this masterpiece of the van Eyck-brothers, was made in the XVIIth century. Others take it for the work of M. v. Coxcyen, who did indeed copy the rearedos in the Ghent-cathedral in 1558, at the order of Philipp II of Spain. Six panels of this copy replace the original ones in the Ghent-cathedral, the latter having been sold to the Berlin-gallery, in the beginning of the century, where they are still to be found. Two panels of the M. v. C's copy the *Adoration* and *God the Father* are also at Berlin ; two others, the *Virgin* and the *Baptist*, are now at Munich. According to v. d. Branden, the Antwerp-copy, used to be one of the chief ornaments of the chapel of the Ghent-townhall until the invasion of the French at, the end of the XVIIIth century.

N^{rs} 413-415 *the Gift of Lemmè C., 1865, Antwerp.*

Eyck (Nikolaas van),

mil; scenes. — Fl: Sch: — Baptized at Antwerp Feb: 9. 1617, pupil of Th. Rombouts 1633, died here a few months before the 19th of Aug: 1679.

725. Grand Military show of the Antwerp Garde Civile on the Place de Meir in 1673 1.495 in h, by 3.251 in w. C..
Signed :

N VANEYCK
1673

Private property of the City of Antwerp.

fèvre (Robert le),

histor: subj., portraits. -- Fr: Sch: — Born in 1756, at Bayeux, first painter in waiting on the King in 1830. He lost the appointment during the revolution and afterwards committed suicide.

1089. The flowerpainter Jan Frans van Dael 1.144 in h, by 0.870 in w. C..

Half-length, bareheaded, in black dresscoat with white tie and waist coat. He is resting his hand, which holds the brushes, on a table covered by a red cloth. — Lifesize.

Signed :

Robert Lefevre
1804

Van Dael, a celebrated flowerpainter in his days, was born on the 27th of May 1764 at Antwerp, and died March 20 1840 at Paris, where he had resided since 1786.

Purchased at the Ommeganck-sale in 1846.

flinck (Govert),

portraits, biblical and historical subjects. — Dutch Sch: — Born Jan: 25, 1615. Pupil of Lambrecht Jakobsz Leeuwarden and afterwards of Rembrandt at Amsterdam, where he died, Feb: 2, 1660.

131. Portraits

2.02 in h, by 1.74 in w. C..

In shepherds-dress holding each, other by the hand, in loverlike fashion, a nobleman and noble lady are guarding some sheep. Behind them a small wood. To the left, behind a kind of barrel, a peasant, crouching down. — Lifesize figures.

Doubtful attribution.

Purchased in 1841, from Mrs J. A. Snijers.

floris (frank), see de Vriendt letter V.

foucquet (Jan), also fouquet,

portraits, rel: subjects, *enluminures*. — Fr: Sch: — Born at Tours, between 1415 and 1420. Developed under the influence of the great Netherlanders, spent most of his life in his native town and at Paris, afterwards at Rome ; † in, or about 1480.

32. The Virgin and Jesus, surrounded by Angels

0.922 in h, by 0.825 in w. W'd

The Virgin Mary is seated, in a rather unnatural attitude, under a canopy, inlaid with jewels. She is dressed in the costume of the XVth century. With the left hand she is supporting an ungraceful child, while with the right, she is pulling an ermine-lined mantle across her knees. Her left breast shows through her open *corsage*. A magnificent crown, with transparent white gauze veil, covers her head. Red and blue angels, with open wings, floating on the right

and left. A cross window is reflected by the marble knob of the armchair in which she sits.



Right blind of a diptych, which was kept until 1793, in the Melun-cathedral. The other wing N^o 1617 at Berlin. *Etienne, Chevalier and his patron St Stephen*. The original work, which represents Agnes Sorel, mistress of King Charles VII of France, as the Virgin Mary (she died in 1450) was ordered by this chevalier Stephen, who was one of her particular favorites. This is our number 132. We may conclude from the shape of the sleeves of Etienne, that the picture must have been finished before 1450. In 1461, it was brought to Melun, where it remained until 1773.

The Berlin-panel measures 0.93 in h, by 0.85 in w, the entire panel of ours 0.944 in h, by 0.858 in w, the part which is painted over 0.918 in h, by 0.833 in w. Visible within the frame 0.922 in h, by 0.825 in width.

N^o 40, 1904, *Primitif français*, Paris.

van Ertborn-bequest.

Franchoyz (Lukas), the Elder,

portraits histor.; subj: — Fl: Sch: — Born at Malines, Jan: 25, 1574, died Sept: 16, 1643. Father to the painters Peter (1606-1654) and Lukas the Younger (1616-1681).

133. **The Education of the Holy Virgin**

2.00 in h, by 1.41 in w. C..

Mary, in extasy about the divine things, which Her mother is teaching Her from the book she is reading, is lifting up Her eyes to heaven. Joachim tenderly stooping over both. — Lifesize fig:

From the church of the shoeless Carmelites at Malines.

134. **The N. Virgin, appearing with the Jesus-Child, to St Simon Stock** 1.97 in h, by 1.39 in w. C..

The baby, in token of approbation, is resting its little hand on the head of the Saint, who is stretching out his own to Him. To the left, in the background some sick people. To the right some angels floating. — Lifesize figures.

Same derivation as N^r 133.

francken (Ambrosius), the Elder,

histor: and rel: subjects. — Fl: Sch: — Son of Nicholas, brother of the painters Jeroom I and Francois Francken I (see lower down). Born at Herenthals 1544. Pupil of Frank Floris. Freemaster in 1573, most probably after a tour in the South. Deacon in 1581, † Oct: 16, 1618.

135. **The Miraculous Multiplying of the Loaves** 2.80 in h, by 2.13 in w.

The Lord, in a scarlet mantle across his purple undergarment, is blessing five loaves of bread and two fishes, which a little boy is holding out to Him. In the foreground His Disciples with curious, — astonished — admiring faces. In the centre, on the right, the food is divided amongst the multitude. Quite to the back, near a wood on the left, the large crowd of people that have been fed are praising Heaven for the miracle. Behind the group of the Disciples the remnants are gathered in twelve baskets. — Semi-lifesize fig:

Finished in 1598 for the altar of the Millers and Bakers, in the Antwerp-cathedral.

With the numbers 145, 146, 147, one of the most perfect works of this master's. — In 1755 and 1774 it used to be taken for the work of Marten de Vos. In 1826, 1829, 1837, 1849 for that of *Klein Hansken* (Little Hans) (Hans van Elburg). In 1854 it was attributed for the first time to A. Francken.

136-140. Triptych.

- 136. The Lord's Supper** 2.75 in h, by 2.40 in w. W'd
Centre-panel. — Christ is praying, His eyes lifted up to Heaven and the *Cup* in both hands. He is seated against a magnificent piece of tapestry, St John tenderly stooping over Him and St Peter attentively listening to the Master's words. On either side the disciples, one of them, quite in front, with his hands folded in his lap. Another seen from the back. Beside him, to the left, Judas. — Lifesize figures.

Signed :



Like N^r 137-140 from the Holy Sacraments-altar in the St George's church. — In 1755 and 1774, it was taken for the work of Marten de Vos. In 1826 for that of Ambrosius Fr.: In 1829 for that of Jeronimus; ever since 1837 it has invariably been ascribed to Ambrosius.

- 137. Emmaüs** 2.51 in h, by 1.15 in w. W'd
Left blind. — Jesus, seen from aside, is seated at the table under a canopy and breaking the bread. The disciples are recognizing Him by this sign. Through an open porch, we perceive the Master approaching with His two disciples. In 1826 and 1829 attr: to Franck the Elder (Frans I). In 1837 to Ambros: Francken. In 1849 again given back to Frans Francken the Elder; attributed to Ambrosius, ever since 1854.

- 138. Melchisedec** 2.51 in h, by 1.15 in w. W'd
Back of N^r 137. — In grand priestly garments, the King of Salem is bringing his offer to Jahweh. To the right Abraham, dressed as a warrior, with his men-servants, clad like soldiers. — Grisaille.

- 139. St Paul and Barnabas,
chosen as Apostles by
the Holy Spirit** 2.51 in h, by 1.15 in w. W'd

Right blind. — A priest, standing in the background, is praying in front of the altar; behind him in a row, which ends in the foreground, His disciples. A double bar of light is descending from on high, on the heads of the two chosen apostles.

In 1826, attributed to Franck the Elder (Frans I). In 1849 to Frans I.

140. **The Angel, appearing to
Eliab** 2.54 in h, by 1.115 in w. W'd

Back of N^r 139. — The angel, carrying a loaf of oats and a stone bottle of water, is approaching the prophet, who has fallen down exhausted under the juniper-tree, and engaging him to continue his wanderings. — Grisaille.

141-144. Wings of a triptych.

141. **Episode from the Martyr-
dom of Saint George** 2.70 in h, by 0.90 in w. W'd

In the foreground, the saint is standing, tied to the pole, ready to be put on the rack. The wheel breaks and kills one of his executioners. The others are flying in great haste.

Like N^{rs} 142, 143, 144, attributed in 1826 to Frans Franck the Elder.

142. **St George on horseback** 2.70 in h, by 0.90 in w. W'd

Back of N^r 141. — Grisaille. — Lifesize.

143. **St George beheaded** 2.70 in h, by 0.90 in w. W'd

He is kneeling down, ready to receive the sword-stroke of the hangman, who is standing behind him on the left; in the background, under a porch, the Emperor Diocletian with his retinue. — Lifesize.

144. **Saint Margaret** 2.70 in h, by 0.90 in w. W'd

Back of N^r 143. — Grisaille. — Lifesize.

145. **Martyrdom of St Crispian
and Crispinianus** 2.69 in h, by 2.17 in w. W'd

Centre-panel of a triptych. — With the upper parts of their bodies bare, the two saints are tied down to two forms; on the right and behind them, Rictiovarus with his suite of Eastern grandees. An executioner is cutting a piece of skin out of Crispinianus' back, the other has just been piercing Crispianus' shoulder with his knife. Sharp pieces of iron are flying up in a miraculous way, from a

basket with tools and wound one of the executioners, who is yelling with pain and anguish. Also the two soldiers, who are falling down, whilst a third on the right, is protecting his face with his hands. On the second plan to the left, the Saints, glorifying the Lord, are standing in a cauldron with molten lead ; on the right, some other people are trying to drown them ; a little farther to the back, they are kneeling down in a bath with boiling oil. — Partly lifesize figures.

In 1755 attributed to Ambr: Francken I ; in 1826 to Frans I ; afterwards again to Ambrosius. The wings of N^r 145 are till to day in the possessions of the Shoemaker's guild at Antwerp.

Formerly on the Shoemaker's altar in the cathedral.

146-149. Two wings of a triptych, which used to stand on the Surgeon's altar in the cathedral.

146. Charitable deeds of the two Saints, Cosmus and Damian 2.36 in h, by 0.90 in w. W'd

Cosmus, who has just been amputating the decayed leg of a patiently suffering man, is going to replace it by an artificial one. St Damian is holding the bleeding knee. Several other invalids are being nursed in the back-part of the room.

In 1755 attributed to Jozef van Kleft (sic).

147. St Cosmus, Physician and Martyr 2.36 in h, by 0.90 in w. W'd

Back of N^r 146. — Grisaille.

148. Martyrdom of the Saints Cosmus and Damianus 3.36 in h. by 0.90 in w. W'd

Right in front, St Cosmus, with his head cut off ; Damianus kneeling and praying with fettered hands, is abiding the stroke of the sword which the executioner, standing behind him on the left, is ready to deal. Again, behind the latter the tyrant Lysias on horse-back, Roman soldiers and spectators. Background : a landscape under a stormy sky. — Partly life-size figures.

In 1826 attributed to Frans I.

149. **St Damian, Physician and Martyr** 2.36 in h, by 0.90 in w. Wd'

Back of N^r 148. — Grisaille.

150. **Martyrdom of St Catharine of Alexandria** 0.41 in h, by 0.54 in w. W'd

Flames are issuing from the wheel, to which the Saint has been tied. The Lord Himself is appearing above her head in the sky. She is surrounded by frightened executioners and soldiers.

From the Abdey near Tongerlo.

151-154 are the blinds of N^r 371. (See *Coxcyen*): *Scenes from the Life of St Sebastian*.

51. **St Sebastian in Prison** 2.82 in h, by 1.12 in w. W'd

Right blind. — The saint is exhorting the brothers Marcus and Marcellius, to die like Christians, whilst their father Tranquillinus, their mother Marcia, their wives and children, are beseeching them to worship the gods. — Life-size fig..

Like^{ns} 152, 153 and 154 from the altar of the Ancient Arquebusiers in the cathedral.

In 1826 attributed to Frans I, in 1849 to Marten Pepijn.

52. **Diocletian, condemning Saint Sebastian to die the Martyr's death** 2.82 in h, by 1.12 in w. W'd

Back of N^r 151. — The infuriated emperor, is ordering the brave man, who has just proclaimed his faith in the Lord Jesus, to be put to death. Rome in the background with Diocletian, holding a review over his troops.

53. **Miraculous Cure of Zoë** 2.82 in h, by 1.12 in w. W'd

Wing. — Under a porch, through which we get a view of a forum with an obelisk, St Sebastian is blessing the wife of Nikostrates and giving her back the power of speech. Nikostrates and another personage on the right, four men and a girl on the left. The last mentioned figures are no doubt portraits. — Life-size fig:.

(In 1826 attr. to Frans I, in 1849 to Marten Pepijn).

154. **S^{nt} Sebastian, beaten with sticks** 2.82 in h, by 1.12 in w. W'd

Back of N^r 153. — Rome in the distance. In the Arena the saint is tied to a stake. The executioners are vainly trying to kill him with the blows of their sticks. They are breaking in their hands. On the right and left the emperor, with his body-guard and some curious spectators.

francken Constantijn,

portraits, battles. — Fl: Sch: — The grandson of Frans II and son of Jeroom III, baptized April 5, 1661, lived at Paris and Versailles, during more than fifteen years, where he was honored by a great many important orders. Received in 1695, as master's son in the painter's guild, died Jan: 12, 1717.

750. **Retreat of Maarten van Rossum, after his attack on Antwerp in 1542** 1.742 in h, by 2.753 in w. C..

Signed to the left :

Const FRANCKEN

On one of the houses : Anno 1542. 24. JULIUS.

In 1774 attributed to Marten van Cleef.

Private Property of the City of Antwerp.

751. **Battle near Eckeren** 1.980 in h, by 2.713 in w. C..

Fought on the 30th of June 1703, between the Spanish and French armies, commanded by the Maréchal de Boufflen and the Dutch and English troops, headed by the General Obdam.

Signed : C. Francken 1703.
Collections of the town-hall.

francken (frans), the Elder,

mythol.; histor: and rel: subjects. — Fl: Sch: — Born after the Summer of 1542, Floris' pupil in 1565, Free-master in 1567, Deacon in 1587, † Oct: 3, 1616.

155. **Eteokles and Poluneikes** 0.82 in h, by 1.10 in w. W'd

Grisaille. — A large crowd of soldiers surround the battlefield, where the brothers are fighting each other. The corpses of their friends are piled up in front of these. Haimoon, Creon's son is stabbing himself on one of these corpses. On the right, in the background, a funeral pile.

Formerly in the possession of the Antwerp-Fencers-guild.

francken (frans), the Younger,

landscapes, interiors, hist: subj: — Fl: Sch: — Son of Frans I, brother of Jeroom II or the Younger (see the following pages). Born at Antwerp, May 6, 1581. Pupil of his father, Freemaster in 1605. Deacon in 1614. Died at Antwerp, May 6. 1642.

816. **The Study** 0.567 in h, by 0.852 in w. W'd

On a table, which is pushed against a wall, with some pictures on it: an open album, a vase for flowers, some small frames, an inlaid box, some shells, vases, coins and various.

Signed on the left:

f franc̄k . IN .

• 1619 •

Purchased in 1903, from Mr Hallijn, art-dealer at Antwerp.

156. **Miracles on the Grave of St Bruno** 0.52 in h, by 0.33 in w. W'd

In the foreground, on the left, a grave with a fountain. Beside it a blind man, who has just received back his sight and another, possessed by evil spirits, who has just recovered his peace of mind. A great many other sufferers are hurrying to the spot. Background : a market-place, with an altar, and various other people with a Carthusian Friar, kneeling in front of it.

From the ancient Palace of the Archbishops at Antwerp.

157. **The Seven Works of Mercy** 1.15 in h, by 1.60 in w. W'd

In the foreground food and drink are distributed amongst the poor. On the second plan and in the surrounding houses the other works. The Lord Himself appears on high, with the emblems of the four evangelists. An inscription, on the right, underneath :

*Die dit beeldt besiedt claer,
Het sal hem leeren naar Godts vermaen
De armen ongetroost niet te laten gaan.*

1608.

This picture will teach any one, who looks at it closely that God bids us, not to send the poor « empty away ».

Sign: on the right : DEN-JON-FF-FE (The young F. Francken f.)

Same signature as on N^r 781, Vienna.

158-162. Triptych, the *Four Crowned Saints*.

158. **The four crowned Saints, condemned to suffer Martyrdom** 2.25 in h, by 1.85 in w. W'd

In a forum, with a statue of Esculapus, on the left of a gigantic structure of columns : Severus, Severinus, Carpophorus, Victorinus and another personage, proclaiming their faith in Christ the Lord. On the right, Diocletian with body-guard and attendants. — Landscape-background.

Finished, together with N^{rs} 159-160-161-162, for the altar of the four crowned saints (Mason's-guild) Cathedral.

In 1755, attributed to Fr: Franck II, when some mistake was made in the mentioning of the subject. In 1774 to Fr: Franck II, without mentioning the same.

59. **The four crowned Saints,** 2.11 in h, by 0.78 in w. W'd
seourged

Left blind. — In the foreground the lord-provost, holding a rod in his hand and listening to the orders of an old man. Background : The Flagellation.

60. **The four crowned Saints,** 2.11 in h, by 0.78 in w. W'd
before the Emperor Dio-
eletian

Back of N^r 159. — Grisaille.

61. **The four crowned Saints,** 2.11 in h, by 0.78 in w. W'd
stoned

Right blind. — Foreground : the four corpses. At the order of a person with a turban, who is standing on a rock, surrounded by his officer, the executioners are rolling heavy stones on to the martyrs.

62. **The Crowned Saints at work** 2.11 in h, by 0.78 in w. W'd
Back of N^r 161. Grisaille.

francken (frans) III, sur: de Rubensche,

(like Rubens)

interiors, histor: subjects. — Fl: Sch: — Son of Francis II or the Younger, brother of Jeroom III. Born at Antwerp in 1607, pupil of his father, but influenced to a large degree by Rubens' colouring. Freemaster in 1639, buried Sept: 4, 1667.

669. **The Private Picture-Gallery** 0.772 in h, by 1.143 in w. W'd

In a room with several pictures, a nobleman with his lady and little son, are seated behind a table, with a painted vase on a splendid cloth. Two parrots on a perch, before a chair with a picture on it.

Signed on the left :

F FRANCK IN. ET. F.

Presented in 1878 by Artibus Patriæ.

francken (Jerom) II, or the Younger,

portraits, histor: subj: — Fl: Sch: — Son of Francis I. brother of Francis II. Bapt: at Antwerp, Sept: 12, 1578. Pupil of his father, and afterwards (in 1605) of his uncle Ambrosius. Freemaster 1607. † at Antwerp March 17, 1623.

163. **Noratus Cocles on the Tiber or Sublicius-bridge** 1.80 in h, by 2.79 in w. W'd

The heroic Roman, ordering the bridge to be broken off behind him, is warding off the attack of his enemies. He has already wounded two of them and killed one.

Signed :

2 IERONIMVS. FRANCKEN, INVET. FECIT
ANNO 1620 3^o 14 augusti

Painted for the Antwerp Fencers-guild.

francken (P.-H.) or H.-P.,

rel: subjects, landscapes. — Fl: Sch: — Flourished in 1605 ; strongly influenced by Rubens.

164. **Saint Francis of Assisi** 2.57 in h, by 1.69 in w. C..

The saint is standing in a landscape, showing the *stigmata*, with a crucifix and skull at his feet. Angels are hovering over his head.

Sign: on the left :

PHF

Like N^{rs} 165, 166, 167 formerly in the Recollet-church at Antwerp.
Like N^r 165 attributed in 1774 to H. P. Franck ; in 1826 to Th: van Tulden ; in 1837 to J. H. Franck ; afterwards to P. H. Francken.

165. **The poisoned Cup** 2.57 in h, by 1.69 in w. C..

Saint Jacob van de Marck, is receiving a golden goblet which a nobleman, accompanied by his page, is offering him. An adder, — the emblem of the danger, which is threatening the saint, is issuing from the liquid. — Lifesize fig:

166. **Saint Lewis, as a Crusader** 2.54 in h, by 1.66 in w. C..

The saint is standing in full armour with the blue velvet royal mantle with *fleurs-de-lis*, and the badge of the order of the Knights of Jerusalem. He has put down his crown in front of a crucifix and is commending his kingdom to God. Beside him a page. — Lifesize figures.

Signed in the centre : PHF (like N^r 165).

167. **Saint Anthony of Padua** 4.23 in h, by 2.21 in w. C..

The Saint, enthroned on clouds, and surrounded by angels and saints, is standing in the nave of a church. Under his feet, several groups, representing his miracles.

Sign: PHF in monogram (the same as on the two foregoing pictures), with the date : 1652.

Attributed in 1774 to H. P. Franck ; in 1837 to J. H. Franck.

fruytiers (Philip),

portraits, histor: subj: — Fl: Sch: — Born in 1607 at Antwerp, Freemaster between 1631-32, † 1665.

824. **family=group** 0.311 in h, by 0.407 in w. Parchment.

A patrician lady, with a fan in her hand, and dressed in black, is seated in front of an ivy-covered porch. She is receiving a young man and two little girls. An aged housekeeper behind her, is awaiting her orders.

Sign: on the left, top-part : PH. FRVYTIERS P A^o 1642.
Purchased in 1904, at Annonay, in France.

fyol (Konrad).

rel: subj: — German Sch: (Franckfurt a M.). — Citizen of Frank: Ment.: for the last time in the deeds of 1499. This artist has often been mistaken for the *Master of Frankfurt*, who developed himself under the influence of the Antwerp school, of the first half of the XVIth century and particularly of that of Quinten.

168-169-170. Triptych.

168. **Jesus, worshipped by the wise Men from the East** 1.61 in h, by 2.15 in w.

Centre-panel. — The Virgin Mary is seated with the holy child on her knees. Beside her St Joseph, with hat and cane in his hands. On the left a stately building, with an old man and a young one under a porch. One of the wise men, without a beard, is kneeling in front of them, his crown on the floor. On a small stool, a golden vase. Behind him, a second king, is receiving a cup from a kneeling page, with a greyhound beside him. Behind him the Moor with his servant, in front of a door in the wall. A gateway, open in the centre, affords a view of a meadow, rocks and castles.

An earlier catalogue, recognised in the first king, the Duke of Burgundy, Philip the Good.

van Erborn-bequest.

169. **The Birth of the Lord** 1.61 in h, by 1.00 in w. W'd
Right blind. — The baby-Christ is lying on the ground, between the kneeling Virgin and two angels. Behind Him the ox and the ass, who is looking up at two angels floating, overhead, with a scroll in their hands. Background a landscape with two steep towers.

van Ertborn-bequest.

170. **The Circumcision** 1.61 in h, by 1.00 in w. W'd
Left blind. — In the temple, the High Priest is circumcising the Lord with a stone knife, in the presence of two women and three men.

van Ertborn-bequest.

M^r H. Hymans, in his *Ann: de l'Ac: Royale d'Arch: de Belg.*, IVth series, Xth vol., 1898, has tried to prove that this master has been the same as Quinten : the grandson of Quinten Metsijs, who died at Frankfurt.

fyt (Jan),

animals, still-life, etchings. — Fl: School. — Born at Antwerp, on the 15th of March 1611. Pupil of Jan van den Berch in 1622 and of Frans Sniijders. Freemaster in 1630. Travelled in France and Italy; back at Antwerp in 1641, undertook another tour through Italy in 1650; † in his native town, Sept: 11, 1661. Principal works at Vienna, Munich and Schleissheim.

171. **Eagles** 1.19 in h, by 1.67 in w. C..

On a lonely rock, under a clouded sky, a mighty eagle with wings outspread, is devouring a wild duck; another with neck eagerly stretched out, and open beak, is waiting to contest him his prey.

Recanvassed in 1905.

Pres: by Jan Stier van Aertselaer, 1845.

172. **Greyhounds** 1.06 in h, by 1.78 in w. W'd

Two dogs, tied to a tree, have fallen asleep beside a dead hare and three partridges.

From the Pitsenburg-house at Malines.

407. See *Dijck* (*Sir Anthony van*)

Garibaldo (Marco Antonio),

hist: subj: — Fl: Sch: — Born at Antwerp June 21, 1620. Freemaster in 1652. † before Oct: 19. 1678.

173. **The flight into Egypt** 2.66 in h, by 1.32 in w, W'd

Joseph is walking beside the donkey, who is carrying the Virgin on his back, with the baby-Christ on Her knees. In the background one of the idols is falling to pieces. Angels are guiding the « *lowly ass* » and carrying Joseph's tools. Some more angels floating in the sky.

Sign: to the left :

Marc, Antoin Gri.....

From the Cabinetmakers-altar in the Cathedral.

Garneray (Jan François),

1755-1837. — Fr: School.

1311. **Portrait of J. C. Houssement** 0.635 in h, by 0.525 in w. C..

J.: E.: Houssement V.: de la R.: L.: des Amis incorruptibles, founded by him in the year 1785, Deacon of the Off.: Dignit.: du G.: O.:

Sign: on the right, underneath : *Garneray,*
and under that : *12 X 1826,*

Lith: by Engelmann, with the mention : *Garneray père 1827.*

Presented by Mr Paul Leroi, 1898.

Genoels (Abraham),

landscapes with cattle or hist: subj: — Fl: Sch: —
Born on the 25th of May, 1640. Pupil of Jakob Backe-
reel and N. M. Fierlants. Resided at Paris in 1659,

where he worked together with Charles Lebrun and designed patterns for *Gobelin*-hangings. Came back to Antwerp in 1672, and was received Freemaster of the guild in the same year. Travelled in Italy, from 1674 until 1682. Back again at Antwerp on the 8th of Dec: 1682, where he †, May 10. 1723.

75. **Minerva and the Muses** 2.28 in h, by 2.32 in w. C..
in a Landscape

Seated on a small knoll or hill, the Muses are visited by Minerva. On the right some steep rocks, on the left a tuft of tall trees. From the ancient Guild-hall of St Luke.

Giotto (di Bondone),

architect, histor: painter. — Florentine Sch: — Born near Florence in 1266, most probably the pupil of Cimabue ; resided chiefly at Florence, and during some time at Rome, Padua, Avignon and Naples ; † at Florence on the 8th of January 1337.

76. **Saint Paul** 0.415 in h, by 0.215 in w. W'd

Golden background. He is standing upright in a green tunic and *changeant* purple chasuble, holding in the left hand, partly hidden by his upper garment, a closed book, in the right a sword.

77. **Saint Nicholas** 0.415 in h, by 0.215 in w. W'd

The Bishop of Myra, is standing upright, with the mitre on his head and dressed in a green chasuble, edged with gold. He is holding three golden loaves in his right hand and putting the right on the head of a Friar, who is kneeling in front of him.

Nrs 176 and 177 at the sale of the Baron Vivant Denon at Paris, 1826. Engraved at the order of the Baron Denon.

van Eriborn-bequest.

Goes (Hugo van der),

histor: and rel: subj.; portraits. — Netherl: Sch: — Born at Ghent, according to others at Goes in Zeeland. Worked at Ghent in 1465 and afterwards at Bruges until 1476; † as lay-brother in the *Roô Klooster* (red convent) near Brussels. Principal works at Florence, Berlin, Vienna and Bruges. Very strongly influenced by Jan van Eyck.

254. **Portrait of Thomas** 0.49 in h, by 0.31 in w. W'd
Dortinari (?)

A young man, about thirty years old, with brown hair, and bluish-grey eyes, is holding a rosary in his folded hands. He is dressed in a doublet of purple velvet and has a gold chain of very delicate workmanship round his neck. Green background (having grown darker in the course of time), divided, by means of black lines into small squares or checks. On the left a mark, which seems to be formed by two Gothic letters: *t* and *p*. On the back an escutcheon with a double superscription, at the top: (*Philippe de Croy*, underneath: *Seigneur de Jeu (?) my*).

Formerly attributed to Memlinc. Mr A. J. Wauters has been the first to give it back to van der Goes.

From a castle near Namur.

van Ertborn-bequest.

Goetkint or Goekint (Peter),

landscape with fig: — Fl: Sch: — The earliest master of Velvet-Breughel; † at Antwerp on the 15th of July 1583.

70. **The Demolishing of the Spanjaard's Kasteel (Spaniard's Castle) in 1577.** 0.737 in h, by 1.123 in w. W'd

Against the background, the still remaining left part of the castle. In the foreground some workmen are fighting, others, with their tools in their hands, are seated round a table before a drinking-booth. On the right, more towards the centre, a quack-doctor, surrounded by an idle mob, a row of tents and a troop of workmen, moving towards the foreground, headed by a band of music.

A slightly modified repetition in a private French collection.

Reminds us of a print of Marten de Vos, with the following verses :

*Verheugt u, ô Belgica, want Casteel afgrijselijck
Wort nu vernielt als vijandt misprijselijck,
Ja Bederver van Comenschappen in elckx aanschouwen :
Duck d'Albens Tempel. Maer Godt schickt wijselijck,
Datment afbreeckt deur mans, kinderen en vrouwen.
Godt salse helpen die in hem betrouwen.*

P. J. Taeymans-bequest, 1888.

Goovaerts (Hendrik),

Fl: Sch: — Born at Malines, on the 31th of July 1669. Freemaster at Antwerp in 1700, where he died on the tenth of February, 1720.

78. **The Guild of the Jongen Voetboog (Young footbow) presenting the Captain Jan Karel de Cordes, with his Portrait** 1.41 in h, by 1.86 in w. C..

Presented by te master to the Guild in 1711. Used to be in the Guild-Hall until the end of the XVIIIth century. — Landscape by Corn: Huysmans ; the buildings by Verstraeten.

Sign: and dat: in the centre underneath :

H: GOOVAERTS. F. An° 1713

Gossart or Gossaert (Jan), called
Jan Mabuse (van Maubeuge)

portraits rel., hist: and mythol: subj: — Netherlandish Sch: — Born at Maubeuge in 1470. Freemaster at Antwerp in 1503. At first greatly influenced by Geertgen David, after 1508, by Lionardo da Vinci and Michel-Angelo. Worked chiefly at Antwerp, although, during some time he resided in Holland. Died at Antwerp on the 1st of Oct: 1532, according to others in 1541 (E. v. Even). — Gossart worked a great deal for Margaret of Austria. — His principal works are at Prague, Munich, Berlin, Brussels, etc:.

181. **Ecce Homo** 0.240 in h, by 0.187 in w. W'd

The Lord is seated on the pedestal of a circular column. He is crowned with thorns, — a piece of white linen is loosely thrown across the left thigh. On the right, a little lower down, a man and woman, seen to the hips. On the left, behind a column, the head and shoulders of a man, in a tall cap.

Sign: on the pedestal of the column :

IOANNES MALBODIVS INVENIT.

A repetition, signed in like manner, was sold at Cologn, as N^r 42 at the Clavé-Bouhaben sale in 1894.

From the Brentano-Cabinet at Amsterdam.

van Ertborn-bequest.

GOSSART (ascribed to) :

182. **Portrait of a young Lady** 0.202 in h, by 0.150 in w. W'd

Dressed in a black spencer, with red sleeves, her left hand resting on her hip, holding a glove in the right. On her head a small red cap, with a black veil, hanging down on her back.

On the frame a monogram, composed of the letters : J G F.

In the right hand bottom-corner, the remains of a monogram, which may be read as JMB, or, even more likely as CHF.

Attribution to Gossart, very doubtful.

Reminds one a little of N^r 1042 Nat: Gal: London.

van Ertborn-bequest.

GOSSART (ascribed to) :

183. **The Holy Virgin, with the Infant=Christ** 0.681 in h, 0.563 in w. W'd

The Virgin is standing before an open window, resting the feet of the baby, whom she is pressing against her bosom, on the window-sill. Beside her, on the left, five cherries ; behind her, on one side, the window-panes, on the right a column, with a lily in a vase.

Mentioned in 1826 and 1837 as : « in the manner of da Vinci », in 1829, as unknown ; in 1849 simply as « belonging to the Fl: Sch: ». — Another picture like this one, as N^r 590, in the Brussels-Museum.

van Ertborn-bequest.

GOSSART (ascribed to) :

84. **Margaret of Austria** 0.344 in h, by 0.238 in w. W'd

On the right her escutcheon, with the ducal coronet.

In 1849, ment: amongst the unknown, Fl: Sch:. Afterwards wrongly attributed to Gossart.

Ancient copy of the original 0.35 in h, by 0.30 in w ; the work of Barend van Orley, in the collection of D^r Carvalho at Paris.

This original picture was N^r 224 at the Exhibition of *Fl: Primitives* at Bruges in 1902.



van Ertborn-bequest.

Goubeau (Antoon),

views of towns and market-places, genre. — Fl: Sch:
— Born on the 27th of May 1616. Freemaster in 1636,
spent several years in Italy, † at Antwerp on the 11th
of March 1698.

185. **The practicing of the fine Arts at Rome** 1.130 in h, by 1.648 in w. W'd

Before a ruin, between the remains of a colonnade, a fountain with the statues of Venus and Hercules. A large assembly of artists, are crowding round it, measuring, drawing, conversing with each other. On the right, before an *osteria*, in some distance of a column, a gay company carousing. In the centre some shepherds from the *Campagna Romana*, with their flocks.

Sign: and dated on the stone slab, under the bas-relief :

Antoni Goubau F. Anno 1662.

Presented by Goubau to the Guild of St Luke, in order to be released of his deacon-ship.

186. **Piazza Navona, Rome** 2.051 in h, by 2.863 in w. C..

Round a monumental fountain in the centre, a large crowd of passengers and people going to market.

Signed :

AGoubau.F 1680

The catalogues of 1826 and 1829, attribute this picture to Goubau ; that of 1837, notwithstanding the signature, to Theod: Rombouts !!
From the Pitsenburg-house, Malines.

Goyen (Jan van),

landscapes, views of river and ocean, etchings. — Dutch: Sch: — Born at Leyden, on the 13th of April 1596. Pupil of Koenr: van Schilperpoort and Isaak van Swanenburg at Leyden, Willem Gerritsz at Hoorn, Esaias van de Velde at the Hague, which he chose for his residence in 1631 and where he died in April 1656.

36. **Landscape**

0.316 in h, by 0.568 in w. W'd

In the foreground a canal, partly hidden by a heap of earth. On the bank some cottages, which are partly filling the left half of the picture. In front of the last cottage a cart, loaded with hay and some people talking together. On the right, in the distance, a small turret behind some trees. The sky is overcast with white and grey clouds.

Sign: on the left, underneath : vG 1631.

Purchased from Mr P. Cordonnier at Paris in 1883.

Granet (françois-Marius),

histor: genre. — Fr: Sch: — Born at Aix in 1775, pupil of Constantine and L. David; resided several years at Rome, but died in his native town, 1849.

6. **Before the Conclave**

0.937 in h, by 1.320 in w. C..

Sign: under the feet of the cardinal : M^{rs} GRANET. FBAT 1833.

Presented by Mr Paul Leroi at Paris in 1898.

Grimer or Grimmer (Abel),

landscapes, genre, rel: sub: — Fl: Sch: — Born at Antwerp, before 1577, pupil of his father Jacob, was received as Master's son in 1592. He had only one pupil, in 1597, and died before, 1619.

672. **The Antwerp « Dolder »** 1.778 in h, by 2.953 in w. W'd
the « Palinghuizen » outside
the Slijk- or Lillo-gate

Sign: on the right underneath in brown paint :

A B E L · G R I M E R · F E C I T

Under it, in black paint, the false date 1569, which has either been added later on, or painted across the original N^o 1596. To compare with N^o 817, part: on account of the tiny figures and the houses of the town in the distance. Mr P. Génard in his *Cat: du Musée d'Antiq: 1881*, ascribes this picture to Jacob.

In the right-hand bottom-corner a wedding, an imitation of one of P. Breughel's scenes.

Museum of Antiquities (Steen).

817. **Antwerp, with part of the Vlaamsch Hoofd in 1600** 0.377 in h, by 0.444 in w. W'd

In the sky, painted by another hand, the Lord and the Holy Virgin, surrounded by angels.

Sign: and dated in the centre, underneath :

A B E I C R I M E R F E C I T

1600

Presented in 1903 by Madame Osterrieth-Mols, at the request of Artibus Patriæ.

831. **The four Seasons**

Spring

0.332 in h, by 0.647 in w. W'd

After the well-known engraving by P. A. Merica, after P. Breughel's drawing (1555-1556).

Summer

0.332 in h, by 0.471 in w. W'd

Sign: and dated on the right underneath :

ABEL
GRIMER F
1607

After P. A. Merica's well-known engraving, a copy of P. Breughel's (1555-1556).

Autumn

0.332 in h, by 0.468 in w. W'd

Sign: and dated on the well :

ABEL GRIMER FECIT

The date 1637, is, at least partly, false. As on the following panel, it has, most probably, been 1607.

After a plate of P. A. Merica's (drawing by Hans Bol).

Winter

0.332 in h, by 0.469 in w. W'd

Sign: and dated on the right underneath : ABEL GRIMER-FECIT
1607.

After Merica's engraving, copied from Hans Bol.

At Ofen-Pesth we find four small panels by Jakob Grimer from the Pyrker-collection. *Winter* is signed : GRIMER FECIT 1575.

Purchased in 1904 from Mr de Heuvel, art-dealer at Brussels.

Grimer or Grimmer (Jacob),

landscapes, genre, rel: subjects. — Netherl: School: —
Born at Antwerp in 1526. Pupil of Mathijs Cock and
Christiaan van den Queeckborne. Freemaster in 1547,
still alive in 1589.

671. **Het Kiel** (near Antwerp) 1,215 in h, by 1,962 in w. W'd

Right in the distance, on the left, the city of Antwerp. Behind a vast stretch of orchards and meadows, hedges and trees, roads, paths and lanes. In the background the stream. Every now and then a villa or small farm. On the river-side on the left, the houses of the village. In the foreground runs the road, with men on horseback, small carts, peasants and farmers walking, dancing and fighting. The sun behind some very dark clouds.

Sign: on the hedge, on the right :

ACQ. CRIMER F A 1578

According to Mr H. Hymans : *K. van Mander*, II, p. 12, this picture which he calls a *klein landschap* (small landscape) ought to be dated 1575.

Collections of the town-hall.

Groenendael (Cornelis),

rel: subj, portraits. — Fl: Sch: — Born at Lier, on the 20th of February, 1785. Pupil of the Antwerp Academy in 1802 ; resided at Paris until 1814, afterwards at Antwerp, where he † in 1834.

1074. **Portrait of Mr van Doninck** 0.608 in h, by 0.472 in w. C..

1075. **Portrait of Mrs van Doninck** 0.608 in h, by 0.472 in w. C..

Signed :

C Groenedael f 1810

The earlier, smaller catalogues, give, as the master's Christian name *Camile*. Siret and Immerseel however, like v. d. Branden *Cornelis*. Bequeathed by Mrs van Bredael, *née* Anna Maria van Doninck, the daughter of the two persons represented, in 1875.

Groninghen (Jan Swart van-), see Swart,

Gysels (Pieter),

still-life, landscapes. — Fl: Sch: — Born at Antwerp in 1621, where he died 1690. Freemaster in 1640. Imitator of *Fluweelen* (Velvet-) Breughel.

73. Still-life

0.867 in h, by 1.197 in w. C..

On a wooden structure, in a kind of ante-room, leading through a colonnade into a delightful garden, we perceive, in a picturesque heap at the foot of a vase full of fruit, flower and vegetables : a pile of game and dead birds : a stag, a swan and some hares.— Also plates and dishes in Delft ware and driven silver, sea-shells a basket with grapes, melons, etc.: Here and there, beside some live animals : a large peacock, a macaw, a monkey, some Putti, who are carrying flowers to fill the gigantic vase. In the garden outside, underneath some tall trees : the red glow of the setting sun, partly hidden by dark clouds.

Sign: at the top on the right : PETRUS
GEYSELS
INVENTOR.

The master died when he finished painting this picture, which, on account of this, is called « *Gijzel's Doodskist* » (Gijzel's Coffin).

Purch: at Antwerp in 1878, at the sale of Mr Geelhand de Labistrate.

Hals (frans) the Elder,

portraits, genre. — Dutch Sch: — Born at Antwerp, according to others at Malines, in 1580 or 1581. Pupil of Karel van Mander. Perhaps already in 1600, in any case before 1604. Died (also at Haarlem) Aug: 29, 1666. He was the master of his brother Dirk, also of his own son Frans and of A. Brouwer, A. van Ostade, P. Codde. The painter Soutman, Verspronck and de Bray were also very strongly influenced by him.

188. fisherman's Boy

0.75 in h, by 0.62 in w. C..

He is looking straight at the spectator, with a red cap on his shock of ill-combed hair, a comical smile round his lips and crossed arms. Behind him the sandhills and the sea.

Sign: on the left :

H

Perhaps more commonly known as the *Strandlooper van Haarlem* (Strand-loafer of Haarlem).

Painted in, or shortly before or after the year 1640. See Bode : *Studien*, p. 52 (Vagrant of the Black).

Repitition, slightly altered, in the Nat: Gal: at Dublin.

Purchased from Mr J. C. Mertz at Paris in 1871.

674. Dutch Nobleman

1.154 in h, by 0.875 in w. C..

A young, full-blooded nobleman of rather portly built. His head is turned slightly to the left. With the bare right hand, he is making a gesture, as if he were talking to somebody. On the left, covered by a glove, he is wearing the other glove. In the top-corner on the left his escutcheon.

The counterpart of our N^r 674, the portrait of the young wife of this nobleman, is now in the collection of the Baron G. van Rothschild at Paris.



Purchased in 1886 from Messrs Bourgeois, broth: at Cologn for 85.000 francs.

Heda (Willem Claesz),

still-lives, portraits. — Dutch: Sch: — Born at Haarlem in 1594, where he developed himself under the influence of Pieter Claesz, the father of Nikl: Berchem. He was captain of the guild of Saint Luke in 1631. Five times from 1637 until 1652, member of the corporation and was still alive in 1678. He was the father and teacher of Gerrit Willemsz Heda, and the brother of Cornelis Claesz. His work is sometimes mistaken for that of the monogrammist C. P., most probably the above-mentioned still-life-painter Pieter Claesz. Sometimes also for that of Guiliam Gabron.

36. **A Dutch Breakfast**

0.83 in h, by 1.15 in w. W'd

On a deal table, covered for three quarters by a white cloth : a loaf of brown bread with a half Dutch (Gouda) cheese. Also a pie, a blue china plate with butter, a small bun on a tin plate, some apples, pears and plums, a glass with rhinewine, etc.:

Purchased in 1905, at the sale of Mr Joseph Isenbaert at Antwerp.

Heem (Jan de),

still-lives. — Dutch Sch: — Born at Utrecht in 1606, pupil of his father David. Worked at Leyden, between 1628-1632, at Utrecht between 1632-1635. At Antwerp between 1636-1667. And finally resided at Antwerp until his death, which occurred between the 14th of Oct: 1683 and the 26th of April 1684.

54. **Insects and flowers** 0.497 in h, by 0.668 in w. C..

Fastened to an ivy-spray, some roses, tulips, a peony, some cherries, an ear of Spanish wheat, etc.; with one grasshopper and a couple of butterflies.

Sign: right underneath the centre :

J. D. De Heem f.

656. **Still-life** 0.282 in h, by 0.390 in w. C..

On a table, partly covered by a green cloth, a few oysters, a lemon (half peeled) some peaches, grapes and oranges. Behind the peaches a very delicately-shaped wine-glass.

Purchased from Mr L. Gauchez in 1869.

Helst (Bartholomeus van der),

portraits. — Dutch Sch: — Born at Haarlem in 1613, pupil of Nikolaas Eliasz. Pickenoy. Resided at Amsterdam, where he † on the 16th of Dec: 1670.

382. **Portrait of a young Girl** 1.27 in h, by 1.06 in w. C..

She is dressed like the goddess of the chase, holding in her right hand a hunting-horn, in the left a grey-hound by the leash. In the background three men and a dog. On the right a pedestal. — Lifesize figures.

Doubtful attribution. Perhaps the work of Jan van Bijlert.

Purch: in 1801 by the Baron A. Baut de Rasmon from Mr Spruyt, art-dealer at Ghent.

van den Hecke-Baut de Rasmon-bequest.

Hemessen (Jan Sanders, called van),

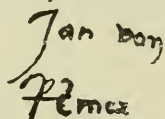
rel: subj.; portraits, genre. — Netherl: Sch: — Born in 1504 at Hemishem near Antwerp. Pupil of Hendrik van

Kleef the Elder at Antwerp in 1519. Master in 1524, Deacon in 1548. Died in 1575, perhaps at Antwerp, according to others at Haarlem, where he seems to have settled in 1551. His dated works go from 1541 until 1575. His daughter Catherine was a painter of portraits. The works of the « *Brunswick Monogrammist* » are now attributed by a great many people to Jan van Hemessen (Berlin n^o 558, Amsterdam, Rijksmuseum N^o 1158, two small pictures in the *Städelsches Institut*, etc:.)

HEMESSEN (ascribed to) :

425. **The Calling of St Matthew** 0.72 in h, by 0.81 in w. W'd

One of the many copies (generally very weak and inferior ones), attributed to Hemessen, of the Masterpiece of Marinus van Reymerswale, which is now in the private Gal: of the Earl of Northbrook, London. (N^o 295, *Fl: Prim.*, Bruges). One of these copies at Ghent.

Signed : 

The signature on the left of the bill is evidently false. In 1849 the name was (erroneously) read *Jan van Remers*.

Herreyns (Willem Jacob), de Derde, (the third)

portraits, rel: subjects. — *Fl: Sch:* — Grandson of the painter Jacob Herreyns I, 1643-1732 and of Jacob II, 17??-17? ; baptized at Antwerp, on the 10th of June 1743. Studied at the Academy, where he was appointed professor in 1765 and afterwards director. Professor at the « *Ecole centrale du département des Deux-Nèthes* »

in 1794. He died on the 10th of August 1827, and was the only painter of his days, who respected our old national traditions.

1078. **Jakob de Bue, an Ancient Jesuit, Bollandist in the Tongerloos=Abbey** 0.96 in h, by 0.78 in w. C..

Finished in 1793. — De Bue is represented at the age of 66. — Lifesize fig:.

From the Tongerloos-abbey.

1081. **Christ, dying on the Cross** 3.42 in h, by 3.28 in w. C..

The Lord Jesus has just expired on the cross. The Holy Virgin and St John are standing on the right of it, St Mary Magdalen embracing it, kneeling. On the left the centurion and another Roman chieftain. Behind them several soldiers. In the background, on the left, some rocks, on the right Jerusalem. Landscape in the centre. Over the whole scene a threatening sky and ghostly moon. According to the inscription on a stone, in the foreground, on the right, ordered by the last abbot but one of St Bernard : Benedictus Neefs.

Sign: on the same stone :

Pinxit G. Herreyjns
Reg. Suec. Pr.

Purchased in 1860 from L. Reynwit at Antwerp.

1213. **Portrait of the historical painter Andries=Cornelis Lens (1739=1822), in his Studio** 1.165 in h, by 0.960 in w. W'd

The self-conceit of this artist has been rendered in a very striking way by Herreyjns. The figure is pointing with an elegant gesture at

his own breast and looking at the spectator with an expression of self-contented pride, as if he wanted to say : « what do you think of me ! » — To compare Herreyns' own portrait, by *Smits*.

See *Smits*, 1128.

Purchased from Mr A. Lambeaux, Brussels, in 1893.

Heusch (Willem de),

landscapes, etchings. — Dutch Sch: — Born at Utrecht about 1625, pupil of Jan Both. Visited Italy in his youth, afterwards settled for good in his native town, where he died March 9, 1692.

788. Italian Landscape

0.46 in h, by 0.41 in w. W'd

A road, running from centre of foreground to the left, behind some shrubs and trees. On the right a brook, with a tiny water-fall, at the feet of some tree-covered rocks ; background of mountains, getting paler and paler towards the horizon. On the road a man with two loaded donkeys ; in front two shepherd-boys.

On the left the false signature :



Purchased from *W. de Heusch* at the Kums-sale in 1898.

Hobbema (Meindert),

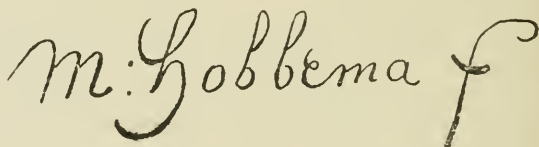
landscapes. — Dutch Sch: — Born at Amsterdam in 1638, pupil of Jacob van Ruisdael, resided chiefly in his native town, where he died Dec: 7, 1709 and received a *pauper's Burial* ! — His artistic career comprises about 12 years : 1658-1670.

675. **The Watermill ; —**
Guelderland

0.720 in h, by 1.087 in w. W'd

In the foreground, on the right, a stagnant water, on the left a bank with grass and shrubs. Further to the back, a cottage with a thatched roof, its gable turned towards the spectator and the mill-wheel, with a kind of plat-form, serving as sluice. A little before the sluice, in the centre of the picture, some tall trees with, on a yellowish sandy road, a man and boy. More to the left, a farm, surrounded by trees. On the right, in the background, some more trees and a church. Blue sky and white clouds, reflected by the stagnant water.

Sign: on the left, underneath :



Purchased in 1876 at Paris, the sale of the Schneider-Gallery.

Hoecke (Jan van den) or van Hoeck,

rel: and histor: subj: portraits. — Fl: Sch: — Baptized at Antwerp, Aug: 4, 1611. Pupil of his father Kasper (who in 1595 had been the pupil of Juliaan Teniers, Freemaster in 1603 and who had died after 1648), and of Rubens. He was afterwards strongly influenced by van Dijck and his works sometimes slightly resemble the latter's. He spent some time in Italy and Germany, and returned in 1647 to Antwerp, as court-painter to Leopold-William. Died in his native town, in 1651.

381. **St Francis of Assisi worshipping the Infant Christ** 1.130 in h, by 0.923 in w. W'd

The Saint, seen half-length, is prostrating himself before the Jesus-Child, which the Virgin is holding out to him. The latter is seen to the knees, surrounded by a glory. — Half-lifesize.

From the Recollet-church at Antwerp.

Hondecoeter (Gillis Claesz. d'),

landscapes, portraits, birds. — Netherl: Sch: — Born at Antwerp, he was descended from the counts of Westerloo, pupil of Roeland Savery and Vinckeboons, and went into the northern provinces, in consequence of the religious troubles. Resided at Delft, Utrecht and from 1610 at Amsterdam, where he died in 1638. — He was the father and teacher of Gijsbrecht and grand father of Melchior.

828. **Landscape** 0.49 in h, by 0.83 in w. W'd
Wooded foreground. Under a wooden bridge, a river is throwing itself into a lake, which occupies about the entire centre of the picture. In a soft blue haze in the distance, a turreted castle, surrounded by trees, some small houses and a church. On the bridge a woman, with some sticks beside her, is kneeling to an old man with a turban and a red mantle (the widow of Sarepta and Elijah ?) On the road to the bridge, a shepherd with his flock. Quite in the foreground, beside the woman, a man with a dog ; on the right, on another, smaller, bridge, under an old weather-beaten tree, a huntsman with his dog.

Sign: and dated underneath, nearly in the centre :

G D H A 1673.

Purchased in 1904, at the Delehaye-sale at Antwerp, as belonging to the « School of Breughel ».

Presented by Artibus Patriæ, in 1904.

Hondecoeter (Melchior d'),

still-lives, animals, engravings. — Dutch Sch: — Born at Utrecht in 1636. Pupil of his father Gijsbrecht (1644-1653) and his mother's brother, J. B. Weenix; resided at the Hague, between 1659-1663, afterwards at Amsterdam, where he † April 3, 1695.

665. **Birds**

1.308 in h, by 1.156 in w. C..

In the shadow of a wood, stretching on the right from the foreground to the centre, all kind of water and other fowls. Quite in front, on the left, in the water, a white drake with some ducklings, on the right one duck standing and two others sleeping; one large beautiful bird, perched on one leg, right in the centre. A blue pigeon is flying away. On the left, in the distance, a landscape in the rosy evening-glow.

Sign: on the left, over the swimming duck;

M. D. Hondecoeter

Purchased in 1877 from Mr H. Moule, Paris.

Noremans (Jan-Jozef), or the Elder,
the brown one,

histor: subjects, fairs. — Fl: Sch: — Bapt: at Antwerp Nov: 16, 1682, pupil of the sculptor Mich: van der Voort 1694. Afterwards, until 1700, of the painter J. van Penne. Freemaster 1765; † at Antwerp Aug: 7, 1759.

200. **Solemn reception of the
Abbot of St Michael's
Abbey, by the Members
of the fencers guild,
whose protector he was**

1.408 in h, by 2.042 in w. C..

The captain, surrounded by the principal members of the guild, is standing in front of the *Schermershuis* (fencer's house), the building

of the corporation, in the centre of picture. A little more to the right, the abbot Jan Baptista Cornelissen, with his suite. On a podium on the left, a little farther to the back, and adorned by the escutcheon of the abbot, a keeper is taking down the names of the members, who are going to take part in the fencer's match. In the foreground, on the right, the carriage of the *protector*. Background, some buildings and trees.

Ordered by Frans van Lancker, sub-deacon of the Antwerp Fencers-guild, on the 25th of Jan: 1746 from J. J. Horemans I and J. J. Horemans II.

From the ancient Hall of the Fencers-guild.

Horemans (Jan-Jozef), the Younger or
de Lichte, (Bright one), also the Second,

histor: subjects, fairs, landscapes, etc.:. — Fl: Sch: —
Born at Antwerp Jan: 15, 1704. Pupil of his father Jan-Jozef, Deacon of St Luke between 1769 and 1776. Died at Antwerp after 1790.

576. **The « Joyeuse Entrée » of Charles of Lorraine at Antwerp in 1749** 1.120 in h, by 1.698 in w. C..

Followed by his suite, the Stadtholder is just entering the gate of the town ; he salutes and is saluted by the magistrate.

Collections of the town-hall.

Houckgeest or Hoeckgeest (Geeraard or Gerrit),

interiors of churches, etchings. — Dutch Sch: — Born in 1600, member of the Painter's guild at the Hague in 1625. At Delft in 1639. Was still alive in 1653.

196. Interior of the New Church 0.405 in h, by 0.350 in w. W'd at Delft

Foreground on the right, a noble family : father, mother and a young boy, are standing in front of a gate, before the tombstone of William the Silent, by Hendrik de Keyser, partly hidden by a column. In the foreground, on the left a sexton and a dog. Near the pulpit a woman and a child in a pew. Epitaphs and escutcheons, suspended here and there, against the columns. In a side aisle, a very bright light streaming through two high windows, three other people with a dog.

van den Hecke-Baut de Rasmon-bequest.

197. Interior of a Protestant Church 0.355 in h, by 0.414 in w. W'd

Between two columns in the foreground, one with an epitaph, a freshly dug grave. Behind a second column, a pulpit in oak, fastened to a pillar. Behind it a small part of the church. Two houses at the entrance of the choir ; quite to the back, four very tiny figures.

van den Hecke-Baut de Rasmon-bequest.

Huchtenburgh (Jan van) or Hughtenburgh,

battles of horsemen, portraits, etchings, mezzo-tints. — Dutch Sch: — Born at Haarlem in 1646, pupil of Thomas Wijck, after 1667 of A. F. v. d. Meulen, Paris, spent some time at Rome : after 1670 at Haarlem, at Amsterdam in 1681, afterwards at the Hague and Germany ; † at Amsterdam 1733.

737. The Woos of War 0.504 in h, by 0.607 in w. Canvas on Wood

A long row of wagons, with wounded soldiers, is guarded by horsemen, galoping on the right and left. Peasants flying in all directions. Men, women and children, some on horses and donkeys, others on foot. In the centre a city ; before its walls a great many

soldiers ; under some tall trees a tent, with several officers. Background some mountains, in a blue haze, against a pale sky.

Sign: under the bay horse :

J HUGHTENBURCH.

Purchased in 1880, at the sale of the Marquess of Courtebourne, together with N^{rs} 642, 683, 752 and 754.

Huffel (Peter van),

histor: subj.; portraits. — Fl: Sch: — Born at Geeraardbergen on the 17th of August 1769. Pupil of Herreyns of Antwerp. Resided during some time at Paris ; director of the Ghent-academy, where he † 1844.

155. Napoleon Buonaparte, 0.550 in h, by 0.550 in w. W'd
Chief Consul

van den Hecke-Baut de Rasmon-bequest.

Huysmans (Cornelis),

landscapes. — Fl: Sch: — Born at Antwerp April 2, 1648, pupil of Kasper de Witte : resided at Brussels before 1681 and until 1682 ; afterwards at Malines, until 1702, when he came to settle at Antwerp ; Free-masters in 1706 ; lived again at Malines in 1712, where he † June 1, 1727.

Michau, see M.

101. Landscape 0.830 in h, by 1.183 in w. C..

In the foreground, on the left, some horsemen are halting with their dogs. On the left a cow, and some sheep are drinking from a pool

under a tall tree. In the centre, on a slight elevation, a woman and in the direction of the wood, with some mountains, some passengers on horseback and on foot. On the left, between some hills, a river and white-gleaming castle beneath some trees. Blue Italian sky, with summer-clouds.

According to an earlier catalogue, the figures were painted by Th. Michau.

Presented by Artibus Patriæ in 1868.

Huyemans (Jan Baptist),

landscapes. — Fl: Sch: — Brother to Cornelis, whose pupil he was ; baptized at Antwerp Oct: 7, 1654 ; Freepainter in 1677, died at Antw: July 14, 1716.

826. Landscape

1.364 in h, by 1.907 in w. C..

Against the dark background a wood, with two cottages. In the foreground, on the right, a shepherd with four cows, some sheep and goats, drinking from a pool, with a rather steep bank. In the left half of the picture, a river, with a few boats ; the steep bank ending in an extensive hill in the distance. Under a warm blue sky three glittering white mountain-tops.

Sign: underneath on the right :

Bhuijsmans. f.
N^o. 1700

Purchased by Artibus Patriæ, from Mr P. Koch, 1904.

Huysum (Justus van),

sea- and landscapes, portraits, battle-scenes, histor: subj: and particularly flowers and fruit. — Dutch Sch: — Born at Amsterdam on the 8th of June 1659. Pupil of Cl: Berchem, † April 1719. Father to John. (1682-1749.)

427. Flowerpiece 0.908 in h, by 0.713 in w. C..

A bird's nest, with four tiny eggs on a dark table-cloth, under a vase with a large nosegay. On the table a salamander, two snails, a dragon-fly and a fly.

Purchased in 1861, at the sale of Mr D. v. d. Schrieck at Louvain. Before 1830 in the Marneffe-Cabinet, Brussels.

Ijzens (Jan),

rel: subj: allegories. — Fl: Sch: — Born at Antwerp Dec: 19, 1613 (v. d. Br.) or 1625 (Siret), was instructed in the art of sculpture by his father Melchior. Free-statuary and Painters-apprentice in 1665-66. Mentioned in the accounts of the corporation between 1672-73. Date of decease unknown.

795. Allegory, in commemoration of the Birth of a Prince 1.68 in h, by 2.236 in w. C..

On a podium, between two columns, a globe with Spain and the American and African colonies. On the right of this globe, the allegorical figures of War and Fame; on the left that of Peace. At the foot of the podium is seated a fair-haired princess, — *Dona Mariana de Austria* ? second wife of Philip IV ? — Holding on her knees the Infant, — D. Balthasar Carlos ? — to whom a little girl of 4 or 5 is offering a bunch of grapes. Behind the blonde princess, on the right, the symbolical figures of Power, Affluence and Art. Time, with his scythe in his left hand, and a garland of olives in the right,

is approaching the little prince from the left. — Behind him, on the extreme left, a slender prince in a rich tabard and a black wig, is turning his head to a small page, whom he is handing a gold horse's bit and red leather bridle. Behind him two men of science, an old and a young one, are reading some ancient documents.

Sign: on the base of column, on the right (top) :

IONNES. YKENS. INVĒ. ET. FĒ. 1859.

Presented by Mr P. Leroi, Paris, 1898.

IJKens (Pieter),

hist: and rel: subjects, portraits, tapestry-patterns. — Fl: Sch: — Bapt: at Antwerp, Jan: 30, 1648, pupil of his father Jan. Freepainter in 1673, † at Antwerp after June 1695.

505. S^{nt} Catherine Argueing with the Philosophers 2.76 in h, by 2.32 in w. C..

In a kind of extasy, the saint is standing in the Pretorium, proclaiming the Christian truths, while the surrounding philosophers are showing their astonishment. On the right the emperor Maximus, seated on his throne, is listening to her discourse with increasing indignation. Several scholars are seated at his feet, attentively reading some Greek manuscripts. In the foreground, on the left, the broken wheel, symbol of St Catherine's martyr-death. — Life-size figures.

Signed on the left :

P. YKENS. F.

From the Antwerp-Cathedral.

506. **Steven Cornelis Janssens** 0.86 in h, by 0.70 in w. C..
van Hujoe!, Captain of the
Guild of St Luke and
Olijftak (Olive=Branch)

Half-length, dressed in black, with lace collar and Louis XIVth wig.—
Life-size.

The frame is the work of J. Bapt: de Wree, the Elder in 1635 ? —
17.. ? — Fl: Sch:.

From the *Withdrawing-room* of the Guild of Saint Luke.

Jacobsz Lukas — see Lukas van Leydien,
Janssens (Abraham) van Nuyssen,

rel: and allegorical subjects. — Fl: Sch: — Born at
Antwerp in 1575. Pupil of Jan Snellinck in 1585. Free-
master 1601 ; visited Italy and was strongly influenced
by Caravaggio ; Deacon of St Lucas in 1606 ; † before
the 25th of Jan: 1632.

211. **The Holy Virgin, the Baby-** 1.124 in h, by 0.810 in w. C..
Christ, and the infant
St John the Baptist

St John is offering some cherries to the divine babe, who is seated
on His mother's knees. — Life-size figures.

212. **Scaldis and Antverpia** 1.755 in h, by 3.076 in w. W'd

The old genius of the Scheldt, is offering to the figure of Antverpia
a horn, filled with fruit.

Finished in 1610. — Used to adorn the mantelpiece in the state-room
of the Antwerp-town-hall.

213. **The wise Men from
the East**

2.29 in h, by 2.07 in w. W'd

The Virgin Mary is seated in the foreground, holding the infant-Christ on her knees. St Joseph is standing behind her. One of the kings is presenting the baby with a goblet, filled with golden coins. The two other kings, with their followers, behind him on the right. Behind the principal group a page (kneeling) is holding a burning torch.

From the Dominican-church at Antwerp.

Jardin (Karel du) or Dujardin,

portraits, landscapes, etchings. — Dutch Sch: — Born at Amsterdam in 1622, pupil of Nik: Berchem ; resided at the Hague and in his native town ; went twice to Italy ; † Venice Nov: 20, 1678.

668. **Landscape**

0.385 in h, by 0.496 in w. W'd

A girl is wading through a clear brook, followed by a heavily loaded donkey and preceded by a small boy. Near them a dog and a red cow ; on the bank, beside a tree, a white cow and two sheep, lying down. Behind all these a village of redbrick houses on a mountain. On one side the sky is blue, with white clouds ; on the other, of a pale-yellow, with a setting sun. Early spring.

Sign: on the right, on the trunk of a tree :

K DUJARDIN

with the date, 1660.

Purchased in 1879, from Mr P. L. Evrard, Paris.

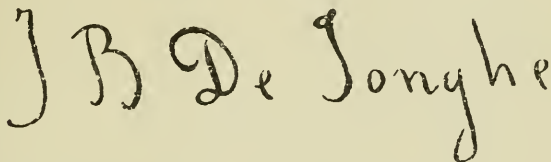
Jonghe (Jan Baptist de),

landscapes. — Fl: Sch: — Born at Courtrai, Jan: 8, 1785. Pupil of Ommeganck, visited Holland, France and England; † in his native town 1844. — E. J. Verboeckhoven painted the animals for some of his pictures.

1252. In the Ardennes

0.617 in h, by 0.832 in w. W'd

Sign: on the right :



Purchased in 1896, from Miss Oct: de Jonghe.

Jordaens (Jacob),

hist: rel: allegor; mythol: subjects, moral scenes, still-lives, portraits, tapestry-patterns. — Flemish Sch: — Born at Antwerp, May 19, 1593, in 1607 pupil of Adam van Noort. Freemaster in 1615. In 1616 he married Katarina van Noort, afterwards his favorite model. From the 1st of Oct: 1621 until the 10th of Sept: 1622 Deacon (together with another). Was converted to the doctrine of Calvin in 1655. Died suddenly on the 18th of Oct: 1678 and was buried on a Protestant Church-yard at Putte (Holl:). — Jan Bockhorst is mentioned among his pupils. Jordaens was the collaborator of Fijt, Snijders, van Thulden, van Utrecht, Wildens etc.:. His principal works are at Antwerp, Brussels, Munich, Paris and Madrid.

- 215. The Lord's Supper** 2.957 in h, by 3.652 in w. C..
 The Lord is seated at the suppertable, surrounded by His disciples, eight on the right and four on the left. The apartment is dimly lighted by a chandelier, hanging in the centre of the ceiling. The master is handing the bread to Judas, who is seated in the foreground, caressing a dog. The others are conversing about the traitor or discussing the scene, which they see enacted before their eyes. From a window, we perceive a twilight-landscape.
 From the Augustin-Church at Antwerp.
- 216. Gasthuisnonnen** 2.663 in h, by 3.685 in w. C..
(Hospital Nuns)
 Hideous and piteous to behold, quite a crowd of poor people and invalids of all ages, are kneeling in the foreground, where the sisters, with their kind faces, all aglow with that « *inner peace, which the world knoweth not* », are clothing the naked, feeding the hungry, tending the sick and wounded. In the background, on the right, a patrician gentleman and his lady, — probably the *donors*. — On the left a priest. — Life-size figures.
 From the S^{nt} Elisabeth-hospital at Antwerp.
- 217. The Entombment of the Lord** 2.675 in h, by 1.665 in w. C..
 In the foreground, two men, seen to the waist, are kneeling down in the grave itself to receive the divine body of our Lord, of which Joseph of Arimathea and Nicodemus are supporting the feet. St John on the right is stooping over the grave; the three Maries and another holy woman are forming a separate group. — Life-size figures.
 From the Ancient S^{nt} Salvator's or Pieter Pot-Abbey at Antwerp.
- 218. Pegasus (1665)** 2.61 in h, by 2.73 in w. C..
 The winged poet's horse, rearing itself on its hind legs, is precipitating itself into space, with its four feet jumping at a time. Small Genii floating overhead. On the left, behind some bushes: two goats feet. Used to adorn the ceiling in the ancient Painters-Hall. The Master presented this picture, together with n^{rs} 219 and 220, on the 14th of August 1665. See v. d. Br., *Hist of the Antw: Sch.*, page 839.

219. **Industry and Commerce, promoting Art (1665).** 1.847 in h, by 4.854 in w. C..

Mercurius and the Patronness of Industry, surrounded by allegorical figures, representing the fine arts. Industry is holding a cut-glass goblet to the lips of a personage in a red mantle, while Mercurius is holding his *cadeceus* over his head. — Life-size figures.

220. **Human Law, founded on the Law Divine (1665)** 2.30 in h, by 2.40 in w. C..

An Angel is handing to Human Law, seated on a tame lion a *Balance*, emblems of justice and equity and a *Sword*, emblem of power. On the right Moses, with another angel, showing them the tablets of the law, given at Sinai, on which Aäron is pointing out something. — Life-size figures.

Sign: right underneath :

ARTI PICTORIÆ IACOBUS IORDAENS DONABAT.

In 1663 Philips IV, founded the Antwerp-Academy and on that occasion, a wing of the Exchange was given to the Guild of St Luke, partly as a schoolroom for the new institution, partly as a meeting-place for the members. Several artists contributed to the adornment of this new *Schilderskamer* (Paintingroom). Jordaens gave a good example to all the others, which was afterwards followed by Boeyermans (see Nr 23), van Minderhout (Nr 438), Genoels (Nr 175) and others.

221. **The Adoration of the Shepherds** 2.025 in h, by 2.433 in w. W'd

The Virgin is seated in front of a shabby little stable, holding the Infant-Christ on her knees. Two shepherds, accompanied by three women and two children, are bringing presents to the baby. Behind the Virgin, St Joseph between the ox and the humble ass. Over the group some angels are floating, singing : *Gloria in excelsis Deo*. Landscape-background. = Life-size figures.

See the same subj: at Brunswick Nr 116, and at Frankfurt Nr 139, 1653, with some alterations.

From the chapel of the ancient palace of the Antwerp Archbishops.

677. Zoo de ouden zongen, 1.20 in h, by 1.92 in w. C..
Zoo pypen de jongen
(1638)(as the old birds sing,
the young ones pipe)

The whole family is collected round the richly loaded festive board. Grandfather on the right, grandmother on the left. In the centre their blooming daughter, whose husband is standing behind her chair, playing the bagpipe. Grandfather beating time with his right hand, is singing an old song of his youth, from a long-shaped book and his wife is joining in with all her might, her right hand pressing her spectacles to her nose. The beautiful young woman, is listening with evident satisfaction, although the sounds produced cannot be very harmonious, and the two little boys, one on her arm, the other between grandfather's knees, are accompanying the song on a penny-whistle. Ever the large greyhound at grandmother's side, is attentively laying his snout on the table. Against the wall, on a piece of cardboard :

*Soo d'oude songen
Soo pepen de jonge.*

Half-length-figures ; life-size.

Signed and dated under the device on the cardboard :

J. Jorde fecit 1638

Same subj: in the Louvre N^o 2015, Aeltere Pinakotek, Munich, from 1646, N^o 814, Berlin N^o 879, Dresden N^o 1014, and in an English priv: collect., all with slight variations.

Purchased at Antwerp in 1883, from the family de Pret Roose de Calesberg.

799. Sketch for the « Triumph 1.163 in h, by 1.260 in w. C..
of Frederic-Henry » (1651)

Signed underneath, in the centre : J. JOR.

One of the four, probably five original etchings sent in 1651, by

Jordaens, to Amelia van Solms at the Hague, when Constantin Huygens, at the bidding of this princess, had ordered him a large-sized painting, which, together with others by Theodoor van Thulden, Soutman, Jan Lievens, Cesar van Everdingen, Houthorst, etc., was to serve as a memorial for her « onvergelykelijke, door niemand dan door hem zelf geëvenaardengemaal » (her incomparable spouse, who was never equalled by any but him self) the great Stadtholder, who had died in 1647.

This gigantic work, one of the most perfect of Jordaens, is still to be found in the *Oranjezaal* (Orange-room) in the *Huis ten Bosch* (House in the Wood) at the Hague, for which it was originally destined. Of the four or five sketches of unequal value, one is to be found at Antwerp, one at Brussels (N^r 236) and one at Warschau. Purchased at Brussels in 1901, from the art-dealer E. de Koninck.

808. St Ives, patron of the Lawyers (1644) 2.36 in h, by 2.08 in w. C..

The wise man, with grey hair, is standing in the centre of his study, clothed in a red velvet tabard and receiving the thanks of all the widows, orphans, the weak, feeble and prosecuted, whom he has defended.

A smaller repetition at Brussels, N^r 243, signed : J. JORD. FECIT, 1645.

Purchased from the art-dealer Hensé, London, 1901.

819. Study=heads 0.413 in h, by 0.506 in w. W'd

Purchased from Mr Hensé, London, 1902.

Jordaens (Jan or Hans), the Third, called de Lange (the tall one),

hist: subj: — Fl: Sch: — Born in 1595. Pupil of his father Hans II, received as master's son in the guild of St Luke 1620. † probably on the 14th of July 1643, at Antwerp.

214. Pharaoh's Death

1.717 in h, by 2.448 in w. C..

At Moses' command, the Egyptian Emperor and his chariots are being swallowed by the waves of the red sea. The children of Israël, with their chieftains, are looking on from the rock, to which they have fled. Pharaoh's horse and foot-soldiers are vainly trying to save themselves.

The cat: of 1849 attributes this picture to Jan I, those of 1854 and 1874 to Hans II.

Purchased from the house of the Deacon of the ancient Chapter-House of the Antwerp-Cathedral.

Justus van Gent or rather Joost van Wassenhoven,

rel: subj: — Netherl: Sch: — Freemaster at Antwerp in 1460 ; at Ghent on the 5th of Oct: 1464 ; went to Italy in 1474. The only work, which we may safely attribute to him, is *the Lord's Supper*, in the St Agatha-church at Urbino.

224. The Benediction

0.693 in h, by 0.593 in w. W'd

The pope is standing on an altar, adorned by a polyptych. He is dressed in grand ornate, the tiara on his head and lifting high the Holy Sacrament. On the right and left two angels, swinging incense. According to a legend the pope, represented here, is Pope Paul II (elect: 1464, deceased 1471).

The former catalogue mentioned this picture in these words : « Quelques amateurs attribuent à Josse de Gand le numéro suivant » while first N^o 223 and afterwards N^o 224, were attributed to him.

van Ertborn-bequest.

Keij (Adriaan),

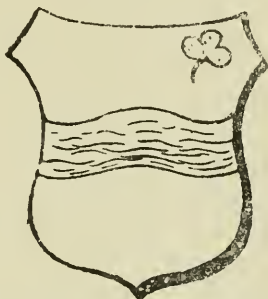
rel: subjects, portraits. — Fl: Sch: — Son of Thomas ; nephew and probably pupil of Willem (1520?-1568) ;

Freemaster at Antwerp in 1568 ; was still alive in 1589.
 — His principal works are at Amsterdam (1581),
 Antwerp (1575), Brussels. Ghent (1578), Vienna (1572).

228-229. Two wings of a lost triptych, representing *Christ crucified
 between the two malefactors*.

28. St Giles the Smith, with seven of his children 1.816 in h, by 1.185 in w. W'd

Giles the Smith, the spiritual father (syndicus) of the congregation of « *Recollets* » deceased on the 12th of March 1544 (stylo Brabantiae), is kneeling in his pew, adorned with the escutcheon of his family. His youngest daughter Anna, is kneeling by his side. Behind him, his eldest son Vincent and the younger ones, Giles, Nicholas, Paschasius and a little apart Peter the youngest, and John, the youngest but one. — St Giles, with his four eldest sons in black, with collar. Underneath the date : 1575.



29. Maria de Deckere, second wife of Giles the Smith and one of their daughters 1.818 in h, by 1.183 in w. W'd

Giles' second wife, with their eldest daughter Beatrice, are kneeling with folded hands and entirely dressed in black in the pew with the escutcheon of her family.



Date and monogram underneath :

1575
AK

230 and 231. Reverse of the two preceding numbers. The Lord's Supper 1.820 in h, by 1.183 in w. W'd

Judas, seated at the side of Jesus, with a purse with the silver-pieces in his hand, is asking the master whether it will be *he* that shall betray him. The other disciples, five on the right and six on the left of Jesus, in various attitudes are showing their horror at this idea of treason. The Saviour, Himself, His hand on His heart, is listening with lofty composure to their assertions and exclamations. A man-servant — on the left of N^r 231, — is mounting the staircase, with a stone bottle in his hand. — Several of the figures are treated like portraits, first of all St Peter, who slightly reminds us of the Patrician gentleman on the picture by Marten de Vos, N^r 504, Staats-Museum, Brussels (1532-1603) although on our N^r 230, he appears a little younger ; — also the apostle with a brown beard behind the man with a bald head, who stands behind Judas with his hands folded and certainly the servant, who very likely represents the artist himself.

On the staircase :

ADRIANVS · THOMÆ · KEII
FECIT · 1575 AK

In 1826, the N^{rs} 228-229, were usually taken for the work of P. Pourbus the Elder, and the figures represented as members of the family Franco y Feo de Briée. In 1829 they were already attributed to Key. The figures the same as in 1826. In 1837 again to Key, no mention being made of the names of the figures.

From the Church of the Recollets at Antwerp.

Kessel (Jan van), the Elder,

animals, birds particularly, landscapes, views of towns, still-lives. — Fl: Sch: — Born at Antwerp April 5, 1626, son of the still-life and bird-painter Jeroom (1578- until after 1636), pupil of Simon de Vos 1635 and his uncle Jan Breughel II. Received as master's son in 1645, † in his native town, shortly after the 17th of April 1679.

28. **Birds' Concert**

1.700 in h, by 2.345 in w. C..

The feathered artists are seated on the branches of two withered trees, with a landscape behind, with a man and a horse (browsing). All the singers know their song by heart, except the owl, who is gravely holding a music-sheet in his claw. A magnificent macaw, a peacock, a hen, a swan, a heron and an eagle, are taking part in the match.

This is the copy of a Picture by Snijders (N^r 1324) in the Petersburg Ermitage. In the inventory of Rubens' private Gallery ascribed to Paul de Vos, afterwards in the Walpole-cabinet to Mario Nuzzi, called Mario dei Fiori (1603-1673), and engraved as such, in mezzo-tint, by R. Earlom in 1778. — Other Birds-concerts at Dresden by d'Hondecoeter, Karlsruhe, van Kessel, Oldenburg, Snijders (?).

From the Pitsenburg-house, Malines.

Kessel (Jan van),

landscapes, views of towns. — Dutch Sch: — Born at Amsterdam, in 1641 or 1642, the pupil perhaps of Jacob van Ruisdael, certainly of All: v. Everdingen, Hobema and Jan v. d. Meer of Haarlem ; buried at Amsterdam Dec: 24, 1680.

429. **Landscape**

0.61 in h, by 0.830 in w. W'd

On the right, under a tree, which is planted near a farm, a woman is bringing up some water from a well. On the left, behind some fallen trees, a road with a man and dog. Background : a farm, with a thatched roof and a church behind some trees. White clouds against a blue sky.

Signed on the left :



Purchased at Ghent in 1809, by the Baron A. Baut de Rasmon from the art-dealer Spruyt.

van den Hecke-Baut de Rasmon-bequest.

Kleef (Hendrik van), see Bosch, n^r 638, p: 32.

Kleef (Joost van), see Beke (Joost van der).

Kneller (Sir Godfried),

portraits. — Dutch Sch: — Lubeck Aug: 8, 1646. Pupil of F. Bol, Amsterdam ; lived at London since 1674 ; where he † Oct: 27, 1723.

232. **The Canon frans de Cock, 1.245 in h, by 0.910 in w. C..
Chanter in the Antwerp
Cathedral**

(Half-length). — Fr. de Cock himself practiced the art of painting. After the death of the canon de Cock July 18, 1709, the chaplains of the cathedral wrote the following witty verses in his memory :

Si Cocum cognovisses,
Non verè ut cocum, sed ud pictorem amasses.
Si Cocum mecum audisses,
Non cocum, sed cantorem dilexisses :
Nunc pictor, cantor, cocus
Coxit sibi cibos in œvum. Echo : verum !

From the Antwerp-Cathedral.

Koedijck (Isaak),

interiors, genre. — Dutch Sch: — Born at Leyden in 1617 ; merchant, sailor, even admiral ; † at Amsterdam in 1677. His pictures are very rare.

790. **The little Nurse** 0.568 in h, by 0.455 in w. W'd

In the background a bed in the wall, with an invalid-lady, who has fallen asleep. Before the recess in the wall, two low chairs with wickerwork-seats. On the middle chair a pensive little girl. On the left a tall mantelpiece with some plates. On the right a wall with an open door and trellised window, through which the light is falling into the room.

On the top of the door a monogram, showing great resemblance with that used by P. de Hoogh, viz:

Purchased at the Kums-sale in 1898 ; formerly sold as a de Hoogh at the Marten Coster's-sale at Paris in 1880 ; before that date in the Néville de Goldsmid-collection.

Koninck (filips),

portraits, landscape, genre, etchings. — Dutch Sch. — Born at Amsterdam on the 5th of Nov; 1619. Pupil of his brother Jacob and afterwards of Rembrandt. Lived

at Rotterdam between 1639-1641 ; afterw: at Amsterdam, where he was buried on the 4th of Oct: 1688. Travelled a great deal. Bookkeeper of the *Leidsche Veer (Leyden Ferry)* towards the end of his life. Nephew of Salomon.

KONINCK (ascribed to).

657. **Portrait of a young Boy** 0.645 in h, by 0.470 in w. W'd
Turned slightly to the right, dressed in a granat-coloured velvet suit, with long, fair hair and golden necklace. — Life-size ; oval.
As Dr Bredius has very justly remarked in the *Zeitschr: f: bild: K:*, 1888: this picture reminds us very strongly of some very good later portraits of Alb: Cuypp's.
Purchased from the Chevalier van Eersel at Brussels in 1882.

Latour (Alexander de),

1780-1858. — Fl: Sch: — Miniature-painter to William I and the Prince of Orange, afterwards King William II ; father of Edward (1817-1863).

1047. **The Artist's own Portrait,** 0.210 in h, by 0.163 in w.
by himself
(Miniature).

Bequeathed by K. de Latour in 1888.

1048. **Mrs Maria de Latour,** 0.140 in h, by 0.107 in w. W'd
née Simons
(Miniature). — The mother of the painter, who was likewise an artist.

Bequeathed by K. de Latour in 1888.

Lens (Andries Cornelis),

portraits, hist:, mythol: and bibl: subjects. — Fl: Sch: — Born on the 31th of March, 1739, son of the flower-

painter Cornelis, pupil of Karel IJkens and after 1753 of Balth: Beschey, Director-Professor at the Antwerp-Academy in 1763, Court-painter to Charles of Lorraine in 1764, resided in Italy from Oct: 1764, until the summer of 1768; at Brussels from 1781, where he † on the 30th of March 1822.

91. **Portrait of Peter Frans Martenatie, Engraver** 0.735 in h, by 0.917 in w. C..

In a brown costume, with lace cuffs and jabot, he is engaged on engraving a plate after Rubens' *Rape of the Sabines*. — Life-size.

From 1762 until 1770, Martenatie was the director of the Antwerp-Academy. He had an exaggerated admiration for antique art and was one of Lens' warmest adherents at Antwerp.

Signed and dated :

Andreas. Corn^{us} LENS pinxit.
1762

Repetition in the Brussels-Museum (*Hist: Gal:*).

Presented by Mr Martenatie himself to the Antwerp-Academy on the 9th of Oct: 1762.

92. **Hercules, protecting the Muse of the fine Arts against the Attacks of Envy and Ignorance** 0.735 in h, by 0.920 in w. C..

The Muse of the fine Arts, is seated on the left, holding in one hand brushes and palette, and with emblems of the various sciences at her feet, whilst Hercules, with his cudgel, is chasing away Ignorance and Malice.

Signed and dated :

*Andreas C Lens inv: pinxit
et huic Academia
- DD. 1763*

Presented to the Academy by the painter, on the 11th of Sept: 1763, a few month after his nomination as professor-director.

837. **Acteon, surprising the Goddess of the Chase, bathing with her Nymphs** 0.982 in h, by 1.350 in w. C..

See *Herreyns*, portrait of *Lens*, N^r 1213.

Bequeathed by Th. Wouters in 1902.

Lint (Peter van),

rel: subj.; portraits. — Fl: Sch: — Born at Antwerp on the 28th of June 1609. Pupil of Roeland Jacobs in 1619. Freemaster in 1633, travelled in Italy in 1633, back at Antwerp before 1643; buried on the 25th of Sept: 1690.

432. **Near the Pond** 1.76 in h, by 1.41 in w. C..
A stream with some mountains in the background on the right. Pilgrims, women and children are resting on its banks. Quite in the foreground, on the left, a woman with two children in the grass. A horseman is guiding a girl across the stream. — Life-size figures.

Fragment of a larger picture. See N^r 433.

From the ancient St Michaels'-abbey near Antwerp.

433. **St Christopher** 0.76 in h, by 0.61 in w. C..
The saint is carrying on his right shoulder the Jesus-child, which is holding the globe in its hands.

Another fragment of the same original as N^r 432.

434. **Miracle of S^{nt} John
Capistranus** 2.53 in h, by 1.70 in w. C..

The saint, with another friar of the same order, are walking dry-shod and the wanderstave in their hands, across the green surface of the sea. In the distance the very tiny figures of some astonished spectators. — Life-size figures.

Sign: P. V. LINT. F.

From the same church as Nr 432.

435. **A Saint of the Order of
S^{nt} Francis** 0.62 in h, by 0.50 in w. C..

He is lifting up his eyes to heaven in an extasy. — Life-size.

From the same church as Nr 432.

Lombard (Lambert),

rel: subj: character-heads, portraits. — Nether: Sch: — Born at Liege in 1505, developed under the influence of Jan Gossart (Mabuse) at Middelburg and of that of Raphael and others in Italy; † in his native town August 1566. He is often mistaken for Sutterman, whose Christian name was Joost and who lived between 1597-1681. Very few of the works ascribed to him are authentic.

341. **Portrait of a Young Man** 0.46 in h, by 0.33 in w. W'd

He is looking at the spectator across his shoulder and holding an open letter in his hand. On a grey back-ground. ÆTATIS-19.

Doubtful, although ancient attribution. Only very few works by L. L. are truly authentic ones.

From the Danoot-cabinet; at Brussels.

van Ertborn-bequest.

Loon (Theodoor van),

rel: subj: — Flem: Sch: — Born at Brussels in 1590, died probably in 1678. Principal works at Scherpenheuvel.

436. Assumption of the Virgin 1.10 in h, by 0.79 in w. C..

Borne on-, surrounded and supported by angels, the Holy Virgin is ascending to Heaven, Her face alight with a supernatural glow. On the earth beneath, the apostles are standing round the empty grave, gazing after Her in Her flight, with longing and wonder

Presented by Artibus Patriæ.

Lukas Jacobsz, commonly called

Lukas van Leiden,

rel: and genre-subjects, portraits, etchings, woodcuts. — Dutch Sch: — Born at Leyden, the last days of May, or the first of June 1494. Pupil of his father Huigh Jacobsz and Born: Engebrechtsz. Resided chiefly in his native town, where he died 1533. In 1522, he was received at Antwerp as Freemaster of the Corporation of Saint Luke. Paintings of Lucas' own hand are very rare. Many of the small panels, attributed to him, are copies of his engravings, painted by others.

202. The Betrothal 0.303 in h, by 0.323 in w. W'd

After an engraving in Lucas' own manner. — See Bartsch VII, 437.

van Ertborn-bequest

LUKAS (ascribed to —)

203. David, playing before Saul 0.262 in h, by 1.191 in w. W'd

After one of Lucas' prints. — See Bartsch VII, 352. — Purchased at Amsterdam in 1825.

van Ertborn-bequest.

204=205. **St Luke, St Mark**, 0.141 in h, by 0.102 in w. W'd

206. **St Matthew**

At least two of the three after prints from 1518. See Bartsch VII, 390-391. With 157 at Ofen-Pesth, this series of the four Evangelists is complete. These panels are a trifle smaller than ours.

Maes (Godfried), the Younger,

rel: subj., allegories. — Fl: Sch: — Born at Antwerp Aug: 15, 1649. Pupil of Peter van Lint 1655. Free-master in 1672, Deacon in 1682, † at Antwerp, May 30, 1700.

240. **Martyrdom of St George** 4.64 in h, by 2.70 in w. C..

The Saint has been forced down on his knees before an idol, but he has refused to burn incense. The surrounding executioners are awaiting the signal of the emperor Diocletian, to cut off his head. Two elders, some heathen priests and a young woman with a little boy, are trying to convince the Christian hero. He, however sees the heavens opened with the Church triumphant and S^{nt} Paul with S^{nt} Peter. — Life-size fig:

Sign: and dated :

godefridus Maes fecit.
1684

From the ancient St George's Church at Antwerp.

Martini (Simone), called Simone Memmi,

rel: subj., — Siena Sch: — Born in 1283 or 1284 at Siena, called to Avignon in 1339, where he † in 1344. — Principal works at Siena, Assisi, Orvieto, Naples, Pisa, Florence, Liverpool.

257. **The Angelic Message** 0.238 in h, by 0.145 in w. C. o. W.

The Angel Gabriel, with wings outspread, is kneeling to the Holy Virgin. He bears a lily in his hand. His garments are a rosy *tunica* with azure reflections and a mantle glittering with red and gold.

258. **The Holy Virgin, receiving the Angelic Message** 0.238 in h, by 0.145 in w. C. o. W.

The Virgin is seated on a Byzantine throne, in a garment of amaranth, under a blue mantle. She is holding an open book in her left hand. Lilies, emblems of purity, are blooming at Her feet. With a gesture of humble submission, She is receiving the gracious rays of the Paraclete.

259. **The Piercing of the Saviour's side** 0.246 in h, by 0.156 in w. C. o. W.

Two angels are hovering over the dead Christ on the cross, whose side has just been pierced by a long spear, in the hands of two soldiers on the right. In front of these men, the Virgin Mary, in a swoon, is supported by the Holy Women; St John is stooping over Her with folded hands. St Magdalen, kneeling, is embracing the tree. On the left two small boys and an older one. Behind those the centurion, with his soldiers. — On a soldier's tunic the letters *S. P.* the same on a flag, probably the first of *S. P. Q. R.*

260. **The Descent from the Cross** 0.246 in h, by 0.156 in w. C. o. W.

Joseph of Arimathea and Nicodemus, each standing on a ladder, are holding the holy body in their arms. St Mary, St John and other devout men and women, are standing on the right, at the feet of the two ladders, stretching out their hands to receive the sacred Dead. On the left, together with some other women, Mary-Magdalen, passionately weeping. In the foreground, beside a skull and on a much smaller scale than the other figures, a bishop kneeling (probably the donor).

On the ancient frame :

SYMON PINXIT

The letters S. P. on the soldier's tunic on the Crucifixion and on the flag *ibid.*

Most probably finished at Avignon, between 1339-1340 ; according to others, Dr Agnes Gosche for instance, between 1333-1339. The former opinion appears the most probable. Painted on very fine canvas, first with a coating of Spanish white and pasted on Italian poplar.

N^r 21 at the *Exhib: of Pictures of the School of Scienna*, 1904, London. Purchased at Dyon by the Baron van Ertborn in 1826.

van Ertborn-bequest.

Masters (unknown)

MASTERS OF THE NETHERLANDS :

Master of the Assumption of the Virgin,

see Bouts Albrecht.

Master of the Death of the Virgin,

see Beke (Joost van der).

Master of the Deiparo Virgo,

at Antwerp, see Benson.

Master of S^{nt} Catharine at Hoogstraten,

see Meire (van der),

Master of Our Lady of the Seven Woes,

see Master about the year 1550

(of Bruges), pupil of Ysenbaert N^r 571.

Master of the Jerusalem-Church, see n^r 535,

Master about 1540 (Bruges), Ysenbaert ?

Master (North-Holland) 1363.

519. **Calvary of Hendrik
van Rijn**

1.490 in h, by 1.460 in w. W'd

Christ on the cross, between His Mother and St John, who are protectingly touching a much smaller-sized donor. In the top-corners the sun and moon. Wafered gold-ground. — In Gothic characters on the flat, gilt frame: *Anno domini M^o CCC^o LXII^o in crastino Sancti Bonifacij et socior (um) eius obiit dominus Henricus de reno, hui(us) eccl(es)ie prepositus et archidiaconus isbiusque altaris fondator.* — *Orate pro eo.* — » From which we learn that in 1363 this picture adorned the altar which had been raised in the St John's Church at Utrecht by the Prior and Arch-deacon H. v. Rijn. This picture already shows all the characteristic qualities of figure-painting at Haarlem and Leyden in the XVth century. — Engraved by Onghena for *Mess. des Sc. et des Arts*, 1829.

van Ertborn-bequest.

Master (franco-fl.) 1375-1400.

516. **The Coronation of the
Virgin**

0.75 in h, by 0.79 in w. W'd

On a kind of wooden structure or throne, covered by a rich cloth in red and gold, the self-crowned Christ, is pressing the coronet on to the brow of the Virgin, who is seated at His right hand. Four angels on the columns of the throne, singing or making music: one with a harp, another with a mandoline, one with a violin and another with a cither. — Under the topmost layer of the gold ground, we perceive another with a large golden *nimbus*, behind the head of the Virgin and a third behind that of Christ. In both the glories an inscription, which we were unable to decipher.

At the back *the Message of the Angel Gabriël*. The Virgin is kneeling on a kind of wooden chair, in front of a Prie-dieu, with an open prayerbook. The Angel, his wings stuck up, is standing out side, holding a scroll in his hands, with the words : *Ave Maria, Deus tecum*. Behind the angel a low wall, and a landscape. In the sky : God the Father. Like Mary in the front part, both these figures have very bright-coloured hair.

vanErtborn-bequest.

Master (of Antwerp or Malines)

living in the days
of Philip the Beautiful, or before 1493.

529. **Schuttersfest in den Gildehof** (Archer's Festival in the Court-Yard of the Guild) 1.76 in h, by 1.41 in w. W'd

Under an apple-tree, loaded with ripe fruit, a nobleman is seated under a canopy ; at his right two halberdiers and a servant with a can ; on the left a woman, who seems to be offering him an apple, four crossbow-shooters and a bagpipe-player. The nobleman is holding a drinking-cup in his hand. Behind him, on a kind of arras a gigantic key (fig: 1). Over his head, on the canopy, a coat of arms, that of S^{nt} Sebastian. In some distance two jesters are enacting some tomfoolery, while a piper-drummer, with a blackened face, is making a loud noise. On all parts in the *Gildenhof*, people are vastly enjoying themselves. On the right, four men are plucking apples from a tree for a young woman. A boy is seated in the top. A little more to the front, a young man is saluting a lady and gentleman, who are seated on the flowery border of grass and eating sweets from a box, which the gentleman is holding in his hand. A little boy is trying to creep through some trellis-work, with a beef-eater standing beside it ; a little old gentleman in a red tabard, is stooping down to gather the fallen fruit. In the centre of the foreground, in front of the trellis-work, a servant of the guild, with two stone bottles and a lady with a little boy. On one of the stone bottles the same coat of arms as on the canopy. Behind the gate, another

beefeater, a crossbow-s shooter and a man, who is throwing up an apple. On the left, right in front, some children, half-grown lads, and women are looking across the gate : a couple of rather plain lovers is embracing each other beside it. Other personages are sitting or standing and kissing each other, under another apple tree, with a boy climbing on to the top. In some distance from the jester with the bagpipe ; a gentleman and lady, the latter with a little dog in her arm and a cither on her knees.

Quite to the back, behind the canopy, we perceive the Guild-hall (probably the *Steen* (Mansion) of some noble Deacon. On a round turret the keeper is blowing his horn ; on two other turrets we perceive two pennons, one green with two crossed arrows ; the other with the cross of St Sebastian, whose statue we perceive over the porch and drawbridge. Under the statue of S^{nt} Sebastian his escutcheon with the inscription : *St. Sebastianus*. On the right another building, also with turrets and battlements, with two pennons : one white, with a red St George's cross, the other scarlet, with a cross-bow, surrounded by palmleaves.

On the *façade* of this building, on the right, the Escutcheon of Philip the Beautiful. On the summit of the tower, a statue of Saint-George, in full armour. A whole company of corporation-members, with halberds and cross-bows, seem to be leaving the building to go to the feast. On the left of the two big palaces and still farther to the back, two smaller buildings, with turrets.

In the large Guild-hall we perceive two stained-glass windows. One with the coat of arms of Saint Sebastian, (fig: 2), the other with a stronghold with three battlements : (the Antwerp-escutcheon) (fig: 3).

This coat of arms of Saint Sebastian's, which repeatedly appears in the picture, consists of a large cross *or*, with in each of the corners a smaller cross *or* on a field *gules*.

We also perceive two different kinds of *insignia*, on the sleeves of the corporation-members. Most of them wear the ornament, which we have noticed on the green pennon of the first building, two handbow-arrows and St Andrew's cross, tied together by a love-knot. And on the cross, the so-called « *Fusil* » of Burgundy. On their sleeves this emblem is surrounded by very tiny « *Fleurs de*

Master of Antwerp or Malines, before 1493.

N° 529.



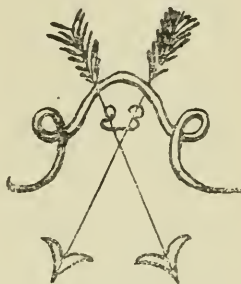
(Fig. 1)



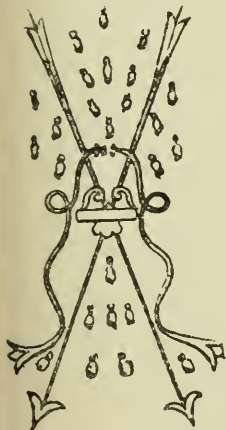
(Fig. 2)



(Fig. 3)



(Fig. 4)




(Fig. 5)



(Fig. 6)



(Fig. 7)

Lis », while another, smaller handbow with an arrow, like this : , is added to it. A smaller number of the corporation members wear the emblem on the pennon of the other building : A cross-bow, with palm-leaves (fig: 6 and 7). This second ornament is only worn by the so-called « Gildebroeders » guild-brethren, who are armed with a halberd. Some of these have a sword, helmet and armour, although without coverings for the legs. A few handbow-shooters also wear armour and casque.

Most of the handbowshooters, with a few exceptions, are standing. On the left the halberdiers and the crossbow-shooters on the right. It would be very interesting to learn the name of the official, throning under the canopy. We plainly perceive from the ornaments on both his sleeves that he was occupying a place of honour in the St Sebastian's Guild. Mertens & Torfs, vol II, tell us even of Princes, who presided at such Guild-festivals : f. i. Anthony, Duke of Brabant in 1413 (1414 n. c.) wo did not only take part in the Jay-shooting, but also joined the festive board in « the Eagle » on the *Groote Markt*. The Duke John IV 1422, also visited the foot-bow-guild and great rejoicings and junketings took place on that occasion. He presented the Guild with a golden cup, which was called after him « *Hertog Jan* » (John, the Duke). However, the man under the canopy may just as well have been an Antwerp Patrician as a Prince.

As far as the gigantic key on the drapery under the canopy is concerned, Papebrochius tells us that just such another key 5 1/2 feet long, in gilt iron, was, in his days beginning XVIIIth century, still hanging in the Guild-room.

This key was yearly exhibited over the window or door of the inn, where the banquet was held. « Such a festival was called the *Vrijen Brom*, because men and women could share in it for nothing » (History of Antwerp). And the authors add : « This is doubtless the meaning of an ancient picture, which is still preserved in the Antwerp-museum » and they think that the Duke John IV must be the grand personage, throning under the canopy and that, in all likelihood, the picture was painted, by Jan van Eyck, or one of his pupils. Although this appears a doubtful conjecture, the style and colouring of the picture, certainly point to an earlier date, than 1493.

According to Papebrochius, this picture used to be in the Guildroom of the old Foot-bow at Antwerp and bears the following inscription :

*Dit. tafereel. gaf. Peter. de. Gammerele.
Hier. ter. deser. stede.
Godt. verleent. sijn. sele.
Den. eeuwige. vrede. M. CCC. XCIII (- 1493).*

(This picture was presented by Peter de Gammerele, of this city, God grant his soul, eternal peace).

In a cat. of 1826, it was attributed to « Hans Verbeeck de Malines (fin du 13^e siècle) ». In another of 1829 as well as in the *Guide des Etrangers* of 1837 to Hans Verbeeck, called Hans van Mechelen, without any mention of time.

This legend is perhaps not without foundation. Although the *Liggeren* (archives), only mention one Hans Verbeke as a sadler or trunkmaker, van Mander mentions another Frans Verbeeck of Malines « fraey van waterverwe te maken dinghen op zijn Jeroom Bos ». (Who could make pretty things in water colour like Jeroom Bosch), and mentions one of his pictures « eenen St. Christoffel met veel ghespook ». *A Snt Christopher with a great many ghosts and devils (Gaelic, spook)*. He was the pupil of Frans Minnebroer, who lived at Malines, between 1539-40.

Our N^o 529 undoubtedly dates from 1480-1490. It reminds us of certain miniatures of the same period. It was engraved for the work of Papebrochius. We find a reproduction of this plate in the *History of Antwerp* by Mertens and Torfs.

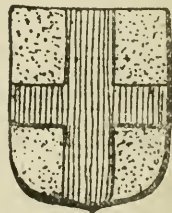
Master (of Malines) 1495.

8. **The Members of the Grand foot-bow-Guild at Malines, with their patrons : Saint Georges and two other Saints** 1.06 in h, by 1.74 in w. W'd

St George, in a golden armour, seated on a white horse, is killing the dragon in the centre, St Agnes, in princely attire, with her little lamb, is kneeling behind him. On the right, under the protection as it were, of an Abbot (?), who is blessing them, sixteen men are

kneeling down, divided in five rows, viz: thirteen corporation-members with three crossbows in silver and red, on the sleeves of their black tabards and in the first, three patricians or noblemen, the foremost with long black locks, bearing the emblems of royalty. On the left, in five rows, seventeen other men : fourteen members of the guild, with the same insignia and three persons of a higher rank. A little further to the back, the river Dijl, flowing on the left, away from the town and partly visible behind the first group. On the left bank, beside the city-wall: the Watergate, on the right the Butcher's tower ; a little lower down the Ghent- or Adegheem-gate, and in the vicinity, the ancient Beguinage : *Bethany*. A little more to the right, the St Rombout's church, with an unfinished tower. In the landscape on the left, first the *Blokhuis* and behind this, the castle: *Blauwe Steen*.

In the distance, from left to right : castles and churches in a bright landscape. The different members of the corporation, all but one, wear on their sleeves the first of the two following insignia, or badges, only the second in the first row on the left, in a green tabard has another. The patricians in the front row of the 2nd group have no badge. All the men but two, one with a roll of paper and the other with a bunch of grapes, have their hands folded. On the ancient frame a cross-bow and the following escutcheon of Saint George.



From the ancient Arquebusier's or Crossbow-guild at Malines. Until 1852, in the collection of the Engraver J. Hunin. He was the grandfather of the Rev. W. van Caster, Canon, the learned archeologist, who furnished me with the above-mentioned topographic particulars.

Purchased in 1903 from M^r Delehaye son at Antwerp.

Master (North-Netherlands, perhaps
Haarlem), 2nd half of the XVth century

527. The Resurrection

0.475 in h, by 0.34 in w. W'd

The Lord Jesus, surrounded by a glory, is soaring upward from the grave. He wears a red mantle and holds a cross in His right hand. One of the sentinels is awakening ; the other two are still asleep. The angel, who has rolled away the stone, is standing beside the grave. In the foreground an empty shield. To compare the type of the grey-bearded sleeper, resting on his right elbow, with the sleeping Elish on n^r 533. Berlin, Dirk Bouts.

One of the earlier catalogues ascribes this picture to the school of the Nether-Rhine, XVth-XVIth century.

Unfinished. — Purchased at Aix.

van Eriborn-bequest.

Master (North-Netherlands) 1495-1500,
manner of Geertgen tot St Jans.

561-562-563. Triptych.

561. The Virgin and Christ

0.680 in h, 0.530 in w. W'd

The Virgin is seated in a kind of Gothic chair, under a green canopy, in a floating purple garment. On the left, at her feet, the Infant-Christ, listening to the music of the two angels. Two other angels

are carrying the draperies of the canopy. On the arms of the Gothic chair the following escutcheons :



562. St Christopher

0.680 in h, by 0.220 in w. W'd

Right Blind. — The saint, resting on his stave, is wading through the stream, with the child on his back.

563. St George

0.680 in h, by 0.220 in w. W'd

Left Blind. — In full armour, he is finishing off the dying dragon. Unfinished. — Waagen takes this little picture for the work of Lucas van Leyden.

Very closely related to Geertgen tot St Jans. The types of the Virgin and the Child remind us very strongly of the latter's manner. Also the rich hair-growth of the child on N^r 562 and the careful treatment of the flowers on N^r 561, make us think of him. —

van Ertborn-bequest.

Master (Netherlandish) end of the
XVth Century.

517-518. Diptych.

517. The Virgin and the
Infant-Jesus

0.29 in h, by 0.19 in w. W'd

Right Blind. — The mother of God is suckling her baby. A long lock of fair has escaped from her head-dress, and is falling over her left shoulder.

18. **The Donor and his Lady** 0.29 in h, by 0.19 in w. W'd
Left blind. — The gentleman head and shoulders, the lady half-length. He wears his hair in long, dark locks, cut short on the forehead. His hands are folded in prayer. She is dressed in a black garment with yellow spencer and wears a white cloth on her head. Until 1842 this diptych used to be taken for the work of Hubrecht van Eyck (see J. Burckhardt : *Kunstwerke der belg: Städte*, p: 64). It was still done so in the catalogues of 1849 and 1857, although in the latter, it was called a doubtful attribution. That of 1874, simply mentions it as belonging to the Fl: Sch:.
Type and attitude of the Madonna, remind us of a weak imitator of Bouts.

van Erborn-bequest.

Master (Belgian), imitator

of Roger van der Weyden, end of the XVth Century.

253. **A Regular Canon of the Order of St Norbert** 0.39 in h, by 0.23 in w. W'd
Half length, with only very little hair on his bent head, hands folded on his chest, dressed in the white garb of his order, he seems to be lost in meditation. — Plain green back-ground.
Attributed to Jan van Eyck in 1842 (see Burckhardt). In all earlier catalogues to Memlinc, even in *La Belgique*, by Laf: and Richt. « We can only regard the portraits of the old Priest and of a member of the Family of Croy (our n^o 254), as the work of some pupil of Roger v. d. Weyden » (Crowe & Cavalc). Messrs A. J. Wauters, Weale etc: still take our n^o 253 for Memlinc's work.

van Erborn-bequest.

Master (Bruges) 1499.


255. 256. 530. 531. *Double Diptych.*

55. **The Holy Virgin in a Church** 0.31 in h, by 0.15 in w. W'd
Right blind. Front. — The Virgin, with a magnificent crown on her head and a wide scarlet mantle, is standing, with the Baby Christ

on her arm, in a Gothic Cathedral. At her feet a brass vase, with lilies and other flowers, in the Choir, in the background, two angels.

256. The Donor

0.31 in h, by 0.15 in w. W'd

Left Blind. Front. — Christian de Hondt, 30th abbot of the Downs, near Veurne (1495-1509), is kneeling in his pew in the white cowl of the Cistercian-friars. In the pew a grey carpet, and at his feet, on a scarlet cushion, his abbots-Mitre and his little sleeping dog. His stave near the Gothic mantle-piece behind him. Behind him, in the room a large four-poster with blue hangings and over the head, against the wall, a diptych. On one of the beams  in the ceiling the monogram CH; on two others the abbots coat of arms, quartered on 2 and 3 dogs (*sable*), 2 and 1 on a field (*or*), on 1 and 4 two cinque-foils and a *azure* shield, turned with the point to a field *argent*; on the third the abbey's coat of arms (poutre *azure* on field *or*, crossed with two staves *gule*, near the head a *sable* claw and eurred towards the point a *sable* dolphin).

530. Salvator mundi

0.31 in h, by 0.15 in w. W'd

Back of 255. — Christ, entirely dressed in white, a glory behind His head, in His left hand an open book, the right one lifted up to bless, is standing in an arched niche to which a drapery has been fastened with, in Greek characters, the words: *Alpha* and *Omega*, and a little lower down *P(rincipium)* and *F(inis)*. The Lord is resting with one foot on the globe, with the words:

A S I A	
EURO-	AFRI-
PA	CA

On the right and left, underneath, two escutcheons: one the same as we have seen twice on N^r 256, only this time with the 3 dogs on 1 and 4 and the cinque-foils on 2 and 3; the other, the coat of arms Robrecht Leclercq 33rd Abbot of the Downs (1519-1557): quartered on 1 and 4 poutre *or* on field *azure* and 3 stars *argent*, on 2 and 3 a sword, *sable*, placed *en bâton*, with on either side a double-headed spread eagle. Over Jesus head on the arch of the niche: *Primus et novissimus*. On a six-cornered stone, under the globe 1499. On the old wooden frame: *Salvator mundi salva nos*.

N^r 530 appeared, in the engraving by K. Onghena in the *Messenger des Sciences et des Arts* ; 1829-1830.

For N^r 531, see page 179. **Bruges-Master of 1520.**

The Cat: of 1849 ascribes the four numbers to Memlinc, although it considers the attribution doubtful ; that of 1857 to the monogrammist CH. In 1874 again to Memlinc, only the N^{rs} 255-256, N^{rs} 530 and 531 to an unknown master of the XV-XVIth century. Jacob Burckhardt also, in 1842, took the four numbers for Memlinc's work. W. Bürger took the n^{rs} 255 and 530 for older than the n^{rs} 256 and 531.

Very likely the numbers 255, 256 and 530, were executed in 1499, at the order of Ch: de Hondt and N^r 530 was at first but a mere grisaille. Evidently this escutcheon of Rob: Leclercq's on the globe on N^r 530, has been painted in colours across another, which existed already. Probably that of the Abbot of the Downs and the face of our Saviour, received its flesh-colour and the carpet its red tinge at the same time. This probably took place, shortly after the election of Abbot Rob: Leclercq (1519-1557), very likely in 1520. The conception and execution of the whole work, plainly prove that the portrait of the latter was painted by another and belongs to a later period.

To compare to Hulin's : *Cat: crit: de l'Exp: de Bruges 1902*, n^r 118 and J. B. Dugardyn's : *The diptych of the Abbot Ch. de Hondt at Bruges, 1904.*

Purchased by the Baron van Ertborn from Nicholas de Roovere, last Abbot of the Downs near Veurne in 1827, together with the n^{rs} 255, 256, 530 and 531.

van Ertborn-bequest.

Master (South-Netherlands), end of the XVth or beginning of the XVIth Century

32. **A Donor, with his Patron** 0.29 in h, by 0.19 in w. W'd
St-Hieronymus

« Schwache Leistung eines späteren VI: Malers », (Crowe & Caval-caselle). Until 1842, the catalogues considered it to have been

painted by Memlinc, afterwards by Petrus Christus, rendered questionable in 1857. — It offers some resemblance with the work of the Master of the St Egidius-legend ; only it seems much weaker.

van Ertborn-bequest.

Master (North of France ?) 1500.

397. Philip the Good

0.30 in h, by 0.20 in w. W'd

Bust. Turned three quarters to the right. A man with tightly closed lips, a big, bold nose, slightly elevated eyebrows and a very fine ear. A flat wig on his head and over his mourning-dress, edged with sable, the chain of the Order of the Golden Fleece. Age about sixty, attitude that of meditation.

Until 1842, this picture was attributed to Jan van Eyck, even by J. Burckhardt (*Kunst: der belg: Städte*). All the later catalogues give it to v. d. Weyden, even Bürger in 1862. Crowe and Calvalcaselle, considered this attribution doubtful and compared its manner to our n^r 253. Very likely a copy of an original by Roger v. d. W. A repetition in the private Gal: of the Kings of Spain. Drawing in the Louvre. On the back the seal of J. B. Colbert, the eldest son of the famous Lord-Treasurer of France, under Lewis XIVth.

Engraved by Louis, for the collection Jonas Suyderhoef: Dukes and Duchesses of Burgundy.

Purchased by van Ertborn at Besançon, in 1827.

van Ertborn-bequest.

Master (Flemish), XVth-XVIth Century.

528. Ecce Homo

0.220 in h, by 0.160 in w. W'd

The Lord, naked, on the top of a rock, His hands folded on His breast. In seven small, circle-shaped pictures, as many scenes of His sufferings and life : The Circumcision, the Agony, the Scourging, the Crowning with Thorns, the taking off of His garments, the Crucifixion, the Piercing of the side.

Purchased at Turnhout.

van Ertborn-bequest.

Master (North of France)

XVth-XVIth Century.

538. Philip the Good 0.28 in h, by 0.24 in w. W'd

Three quarters, turned to the left, his head covered by a black hood, over his black tunic the chain of the Order of the golden Fleece. Bust ; Half Life-size.

Until 1842, even J. Burckhardt, attributed it to Jan van Eyck. After that date, it is mentioned among the unknown. — A weaker repetition of n^o 1003 *Louvre*, Paris, where it is mentioned among the Masters of the *Burgundian School*.

van Erborn-bequest.

Master (South-Netherlands),

XVth-XVIth Century.

142. Donor with his Patron 0.16 in h, by 0.08 in w. W'd

St Simon the Cananese

van Erborn-bequest.

Antwerp Master of 1500.

133. View of Antwerp, beginning XVIth century 1.075 in h, by 1.805 in w. W'd

Museum of Antiquities.

Master (North-Netherlands),

related to the Master d'Oultremont,

beginning of the XVIth century.

57. The Sibyl of Tiburtin, 0.990 in h, by 1.650 in w. W'd
prophesying the Birth
of Christ

The grey-bearded Augustus, whose crown and scepter are borne by a young page, is reverently kneeling beside the Prophetess, who is

showing him in the sky the Holy Virgin with the Infant, seated on a crescent. Two young women are chatting in front of an open hall. On the left, on a low wall, beside a staircase, a nobleman, talking to some officers, who are standing in front him. A little further to the back, before another hall, an officer with three yeomen. Background some buildings and a wooded hill. The architecture reminds us partly of the first, partly of the second half of the XVth century. Dresses, same period. On the *tunica* of the page we repeatedly perceive a big A.

According to M^r Hymans in *K. v. M.* I, 202, this picture might be attributed to *Henry met de Bles* (with the forelock). — The types of the women, the dog, the apparition in the sky, equally remind us of the Master d'Oultremont or rather of the painter, of the Portrait in the Brussels-Museum, probably Jan Mostaert sooner than of Henry met de Bles, the colours however are less vivid, not so full of glow and with their red, white and ruddy tones, they seem to point at a certain relationship with some obscure Dutchman (1510), to whom they attribute the crucifixion in the Glitza-collection at Hamburg and another painting with the same subject in the Uffizi. According to Valentiner our n^o 557 is a « *Spätwerk* » of this master's. — Most probably Haarlem-work.

Compare the way in which this subject is treated. n^o 97, Dirk Bouts, Städel, Frankfurt a/M.

Purchased at 's Hertogenbosch in 1828.

van Ertborn-bequest.

Master (Tournai?), end of the XVth Century

539. *H* Nobleman

0.710 in h, by 0.500 in w. W'd

In a grey doublet, on his shaven skull a broadbrimmed hat and round his bare neck a golden chain of most exquisite workmanship, he is holding an arrow in his right hand and an hour-glass (?) in the left. On a clock against the wall behind him, we read the device : « Tant que je vive, autre n'auray, » which Philip the Good likewise adopted, when he married Ysabeau.

At the Exhibition of French Primitive Masters in 1904, attributed to Jean Fouquet. Probably by a Master, who lived in the Wallon-part of Belgium, and who was very strongly influenced by Roger van der Weyden.

van Ertborn-bequest.

Master (of Bruges), later than 1520.

531. **Robert Le Clercq,** 0.31 in h, by 0.15 in-w. W'd
32rd Abbot of the
Downs (1519-1557)

Reserve of n^r 256. — A Cistercian Abbot is kneeling in his pew, with his mace against his right shoulder and turned to the left. He is a man of powerful built, with a bald head.

On the ancient frame: an imitation of the same monogram as on n^r 256, CH. interlaced, which was doubtlessly added at a later period. The Chevalier van Ertborn purchased this picture in 1827, from Nikolaas de Roovere, the last abbot of the Downs, near Veurne.

See *Master of Bruges, after 1499*, n^{rs} 255, 256 and 530.

van Ertborn-bequest.

Master (North-Netherlands), later than 1525.

Most probably from the studio of
Jakob Cornelisz v. Oostzanen

325. **Calvary** 0.83 in h, by 0.63 in w. W'd

Three angels floating in the sky, are gathering the blood of the Redeemer in three cups. On the right of the cross the Holy Virgin, on the left St John. Mary Magdalen is kneeling at the foot of the tree and looking up at our Saviour's face. Background: hilly landscape, with Jerusalem.

Compare to the Passion of our Lord in the Episcopal Museum, Utrecht.

In the earlier catalogues, attributed to Jan van Scorel.

van Ertborn-bequest.

Master (Netherl:) second quarter
of the XVIth Century,

some resemblance with Gossart, called van Mabuse.

- 263. Portrait of a Nobleman** 0.64 in h, by 0.464 in w. W'd

Erroneously taken for the portrait of Frank van Borselen, fourth and last spouse of Jacobea van Beyerem, whose escutcheon was added to the picture later on, (see n^o 264. Benson).

The portrait of a fair-haired man, with an expression of strong will in his eyes, between 40 and 45. He wears a broad-brimmed hat and is holding a sword in his right hand.

Like n^o 264, purchased at the Enschedé-sale Haarlem, and, like the latter, engraved by Cornelis van Noorde in 1769.

Formerly attributed to Mostaert (Jan), 1474-1555 or 1556.

Most probably of Mabuse's own hand.

van Erthorn-bequest.

(Master South-Netherlands),

from the school of Jan Gossart

- 570. Afflicta Virgo** 0.67 in h, by 0.58 in w. canvas on wood

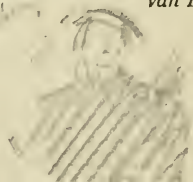
van Erthorn-bequest.

Master (South-Netherlands),
second quarter of the XVIth Century,

- 564. A young Man** 0.69 in h, by 0.51 in w. W'd

Painted most probably at Amsterdam, in, or shortly after, 1550. Shows some slight affinity with the work of Dirk Jacobsz.

van Erthorn-bequest.



Master (Bruges) in, or shortly after 1540.

535. **The Blessed Virgin, surrounded by Angels** 0.79 in h, by 0.55 in w. W'd

The Holy Virgin is seated on a throne, holding the child on her knees, to whom an angel is offering some fruit. She is clothed in a magnificent mantle of amaranth-red and seated on a throne, under a marble porch, with splendid sculptured ornaments. Two angels on the left, are singing from the same book.

In the cat: of 1849, mentioned as « école inconnue ». — According to those of 1857 and 1874, attributed to a master, whose works are occasionally mistaken for those of Jan van Eyck, who always paints the Jesus-child with a strangely-shaped mouth. N^r 535 has successively been attributed to v. d. Goes, Mabuse, Geertgen David and even to Quinten. Waagen took it for one of this Master's early pictures. M^r Weale, in the Gazette des Beaux Arts, 1st series, volume XX, showed, that, notwithstanding a certain affinity with David, the little picture varies from his method in its touch, flesh-tints and contrasting of colours and ought to be regarded as the work of one of David's emulators Adr: Ysenbrant. There is some truth in Waagen's assertion, as well as in that of M^r Weale. The influence of Quinten, as he was between 1495 and 1505, when he finished n^r 540 in the Brussels-museum, is quite as perceptible as that of David. To all appearance, n^r 535 is the rather inferior work of an artist, who received his first education at Bruges, and afterwards worked at Antwerp. D^r W. Cohen (*Stud: z. Q. Metsijs*) calls him the « Meister der Jerusalemkirche ». In our opinion however the principal work of this anonymous Master shows much less resemblance with n^r 535 than with a certain « *Madonna and Child* » now in the possession of the Duke of New-Castle or the « *Madonna with Angels* » in the Lyon-Museum. These two pictures however are much better and certainly not by the same hand that painted n^r 535.

According to M^r Weiszäcker, our picture is by the Master of Frankfurt. I don 't know, on which this supposition is founded.

van Ertborn-bequest.

Master (Bruges), later than 1550,

pupil of Hdr: Ysenbrant

or the Waagen-Mostaert

571. The Lord taken from
the Cross

Largest Height 0.405,
Smallest * 0.031,
width 0.375. W'd.

A variation in inverse direction of another scene, rather like this one in the Notre-Dame at Bruges, *Our Lady of the Seven Woes*, the side-wing of which is to be found in the Brussels-museum (1528-1535). On the medaillon at Bruges one more female figure and some of the details different. — Too weak altogether to be Ysenbrant's own work.

Formerly : School of Jan Mostaert.

van Ertborn-bequest.

Master (South-Netherlands), Middle of the
XVIth Century.

572. Ecce homo

0.41 in h, by 0.34 in w. W'd

Influenced by Metsijs.

van Ertborn-bequest.

Master (South-Netherlands), first half
of the XVIth Century.

537. Portrait of a Man

0.26 in h, by 0.16 in w. W'd

His head slightly turned to the left, in a wide sable-lined mantle, a black skull-cap on his head, he is holding a book in both hands. Bust ; half life-size.

van Ertborn-bequest.

Master (South-Netherlands), first half of the XVIth Century.

533-534. Wing of a Triptych.

533. **Assumption of the Virgin** 1.23 in h, by 0.47 in w. W'd
Borne on by six Angels, the Virgin is floating upward to the sky.
On the earth two other angels are kneeling beside Her empty grave.
Over the head of the Virgin in the sky, in a red glow, a vision of
Holy Trinity. Background : landscape, with an unfinished Gothic
Church.

534. **The Prayer to the Virgin** 1.23 in h, by 0.47 in w. W'd
Back of n^o 533.

Three Regular-Canons of the order of S^{nt} Augustin and two other
friars, are kneeling on the right and praying to the Virgin Mary, who
appears to them on the left. She herself is interceding for poor
humanity, with Her divine son, who, over the heads of the prostrate
monks, is represented kneeling on His cross and showing His
bleeding wounds to the Father, who is throning on high, surrounded
by clouds and praying angels. Background : a castle in a Landscape.
According to the earlier catalogues, both these scenes slightly remind
one of the style and manner of Joost or Justus van Gent.

van Erthorn-bequest.

Master (South-Netherlands) 1550.

45. **Portrait of a Nobleman** 0.34 in h, by 0.28 in w. W'd
He is dressed in a doublet with brown and yellow stripes, resting
his right hand on his helmet, standing on the table, beside his
gloves. His hair is fair and cut short, fair, pointed beard with
moustache, hanging down over his wide Spanish collar. — Seen
almost to the knees.

According to a notice, written on parchment on the back, N^o 545
represents a certain Gabriël Cambry, the son of William and
Catherine of Quaremont and was finished in 1549, on his wedding-
day. Gabriël had then reached the age of 22. In the same year

William, prior of Tournai, was knighted by Charles the fifth. According to the Catalogue of 1849 « école inconnue », afterwards Fl: Sch: XVth-XVIth century. According to Mr W. Bürger « certainement de l'élève de Jan van Schoorl, Antonis Mor ».

van Ertborn-bequest.

Master (South-Netherlands) near 1550,

under the influence of Quinten Metsijs

568. **Bearing of the Cross** 1.650 in h, by 0.710 in w. W'd
The Lord is falling down under the weight of the Cross which is supported by Simon. St Veronica is holding up the cloth, with which she has just been wiping the Divine face. Horsemen and footsoldiers. Background a city with a stronghold.

van Ertborn-bequest.

Master (South-Netherlands) near 1550.

under the influence of Quinten Metsijs

569. **Bearing of the Cross** 1.36 in h, by 0.46 in w. W'd
Wing of a Triptych.

From the Saint Bartholomew-Church at Geeraardsbergen.

Formerly « School of Mabuse », — after 1874 « School of Quinten Metsijs ».

van Ertborn-bequest.

**Master (Antwerp), first half of the
XVIth Century,**

634. **The Onze Lieve Vrouw Kerk-
hof** (Our Lady's Church-yard) 0.451 in h, by 0.627 in w. W'd
at Antwerp in 1550 (?) Afterwards called « Het Groen Kerkhof » (the green church-yard) officially *the Groenplaats* (Place Verte)

On the Church-yard a burial. In the foreground a noble lady with a suite of ladies in waiting, is returning home from the sad scene. She

is preceded by musicians and surrounded by young girls throwing flowers.

From the Chamber of Antiquities (Steen).

Masters (South-Netherlands),
about the middle of the XVIth Century.

550. Escutcheon of the Chamber of Rhetorics « de bloeiende Wyngaard », (the flowering Vine-yard) Berchem, near Antwerp 0.59 in h, by 0.58 in w. W'd

Noah, who as fallen asleep in his Vine-yard.

Device : *Niet sonder Godt!* (never without God).

The rebus in centre of frame, is to be read thus :

Niet sonder Gode des menschen versinnen ;

Hy plant ende spoeyt wel inde weirelt,

Maer den Heere laet die vruchten winnen.

Wilt hem belijen dan, deur liefde bepeirelt,

No thing we do should be done without God

He plans and speeds everything well in the world

But it is the Lord who makes him reap the fruit

So let us confess our faith in Him, pearled with love.

551. *Ibidem* « Het Jennetten Bloemken » called « de Ongeleerden » at Lierre 0.615 in h, by 0.625 in w. W'd

The Virgin, the Jesus-child and St Ann.

Top corner : escutcheon of Spain ;

Botton-corner : escutcheon of Lierre ;

On the Right and Left : escutcheon of the *van Berchem* family.

Twice repeated the Device : *d'Ongheleerde Liere.*

Lion's head and the Head of a Ram.

552. **Ibidem the « Leliebloem »** 0.72 in h, by 0.73 in w. W'd
(lily-flower) of Diest

In the cup of a lily, the Virgin Mary, with the baby on her left and an angel on the right. On the right the coat of arms of Lorraine, on the left that of Diest.

Device : *Reyne bloeme* (pure flower).

553. **Ibidem « De Groeiende Boom »** 0.72 in h, by 0.73 in w. W'd
(the growing Tree) at Lierre

S^{nt} Gummaris, patron of the Chamber of rhetorics in knightly armour, is holding a staff in his hand, which has begun to bear flowers and fruit in a miraculous way. On the left, a poor man drinking from a spray of water, w^{ich} the Saint has struck from the rock. On the right another poor man.

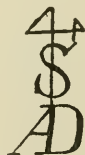
Device : *den groeyenden boom, Lierre*. Date 1561.

555. **Holy Trinity** 0.78 in h, by 0.78 in w. W'd

Square. — The Saviour, seated on the knees of the Father, in the garments of a pope. Both are holding an open book, with this text : « Ick ben die A en die O, dat beg^{hi}(n) ende dat eynde. Apocalij I ». (I am A and O, the beginning and the end). Over their heads the Paraclete.

See other escutcheons under *Cransse* n^{rs} 44, 45, *Clerck (de)*, n^{rs} 51, 52, *Balen (van)*, n^r 366.

also n^r 554, monogrammist :



**Master (South-Netherlands, very likely from
Brussel), second half of the XVIth Century.**

463. **The Virgin and Child** 0.65 in h, by 0.50 in w. W'd

In 1849 « Italian School »; in 1874 van Orley and Patinir. — Only one of the many, not very remarkable copies after an original by Lianordo.

van Ertborn-bequest.

**Master (South-Netherlands),
second half of the XVIth Century**

536. **Baptism of the Lord** 0.20 in h, by 0.155 in w. W'd

Most probably by Marcellus Coffermans, Freemaster at Antwerp in 1549, who had Lucas Edelinck for a pupil in 1554 and whose daughter Isabella, was received freepainter in 1575. Coffermans imitated the style of various ancient painters. His name is also written *Coffermaker*. Mr A. Schloss at Paris, possesses a picture of with his full signature.

van Ertborn-bequest.

**Master (South-Netherlands),
third quarter of the XVIth Century.**

547. **frans Sonnius, first
Bishop of Antwerp** 0.17 in h, by 0.15 in w. W'd
(Oval).

According to an inscription in the background, painted in 1575, when Sonnius was 68.

To compare with a larger portrait of Sonnius in the museum of the Terninck-institute at Antwerp. Engraved for the *Grand Théâtre sacré du Duché de Brabant*.

van Ertborn-bequest.

Master (Antwerp), last half of the
XVIth Century.

567. **The Banker and his Wife** 0.30 in h, by 1.13 in w. W'd

One of the many copies and variations of an original picture by Marinus van Reymerwale, N^o 123, *Aeltere Pinakotek*, Munich.

According to v. d. Branden this picture ought « unmistakably to be ascribed to Master Quinten's son » viz: to Jan. Although we do not pretend that N^o 567 is one of these copies, it is a well known fact that a certain Bernard de Rijckere, born at Courtrai in 1535, master at Antwerp in 1561 where he † in 1590, who owned a kind of picture-manufactory, has left some copies of *Marinus Bankers* or *Money-changers*.

van Ertborn-bequest.

Master (Antwerp) second half of the
XVIth Century.

573. **The Entombment of Christ** 2.71 in h, by 2.25 in w. W'd

The Lord is stretched out on a winding-sheet, which Nicodemus is holding by the tips ; Joseph of Arimathea is supporting the upper part of the body with both hands. The Holy Mother is kneeling in front of the dead. On the left, behind Her the three Maries ; on the right St John. Behind Joseph from the left, a man is approaching, with some linen on his shoulder.

Some slight affinity with Marten de Vos and *Ambr: Francken*.

Master (Netherl:) XVIth Century (?).

548. **Mater dolorosa** 0.725 in h, by 0.56 in w. W'd

van Ertborn-bequest.

Master (South-Netherl.), end of the
XVIth Century.

549. William of Orange 0.46 in h, by 0.365 in w. W'd

The Prince wears the chain and badge of the order of the Golden Fleece. On his right his escutcheon.

On the right, top, A^o 1580.

van Ertborn-bequest.

Master (South-Netherl.), end of the
XVIth Century.

556. The Holy family 0.67 in h, by 0.77 in w. C..

van Ertborn-bequest.

Master (Antwerp), last quarter of the
XVIth Century.

635. During the Spanish fury 0.578 in h, by 0.945 in w. W'd

Nov: 4. 1576. The whole town-hall is in flames. Nevertheless the burghers are still firing from the windows and the neighbouring houses. On the Market place and the Kaasrui, they are still fighting. Dead and fugitives in all directions. A dense cloud of smoke, hanging over the whole city.

See Mertens & Torfs. Vol: V. page 40.

From the Museum of Antiquities (Steen).

Master (Antwerp) end of the XVIth Century.

Manner of Pourbus Fr:

575. Portrait of a Man Round: 40 c. m. in circumference

Bust. — Life-size.

Master (Antwerp) end of the XVIth Century.

629. **The Alarm given in the neighbourhood of the « Oostersch Huis » (Eastern House), at Antwerp** 1.218 in h, by 2.053 in w. C..

Headed by Colonel Fugger, the German troops in the service of the Spanish Governor Don Juan, are driven from the city (Aug: 1. 1577).
See Mertens & Torfs, p: 60-63. vol: V.

Collections of the town-hall.

Master (Antwerp), end of the XVIth Century.

631. **The « Leguit » (Laying out) in 1567** 1.11 in h, by 1.395 in w.

« Leguit » : was the name of the ancient *Staple House* or *Entrepot* of the Amsterdam-merchants, who lived at Antwerp. — Over the very wide porch three escutcheons : of Antwerp, of Spain and of Amsterdam. On a white scroll the following verses :

« Die. groote. Leghuit. toebehoirende. dezer. stede.
Tlogljs. voor. Huycoopers. van. Amsterdam. en. Coopliden. mede.
1567.

The grand « Leghuyt » belonging to this town. Lodging for Tanners from Amsterdam and also for traders and merchants.

Collections of the town-hall.

Master (Flemish), second half of the XVIth Century.

544. **Saint praying** 0.145 in h, by 0.11 in w. W'd

Holding a crucifix in her folded hands and bearing a crown on her head.

According to a later catalogue, perhaps the portrait of Jeanne de Valois.

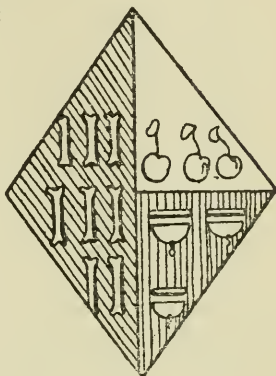
van Erborn-bequest.

Master (Antwerp) 1615.

722-725, blinds of n^r 721, (see *Spranger*).

722. **Clementia Dooms, the Wife** 1.507 in h, by 0.471 in w. W'd
of **Jacob de Virgīnus, her**
nine daughters and a Pope

Left blind. — Over six of the heads a tiny cross has been added later on, to indicate that the person in question had died. The following escutcheon on the green table-cloth.



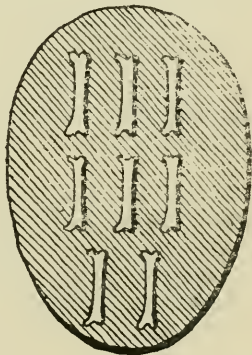
723. **A Saint**

Back of n^r 722. — Grisaille.

724. **Jacob de Virgīnus, his**
seven sons and his
Patron Jacob van
Malewal

1.507 in h, by 0.471 in w. W'd

Right blind. — The following escutcheon of the father's on the green altar-cloth. Over all the eight heads a red cross.



725. St James

Back of N^r 724. — Grisaille.

These two wings, used to form part of a triptych of which the centre-panel represented The Virgin Mary, with the Jesus-child, N^r 142 of the civil almshouses, which mentions it as « *à la manière du vieux Francken* ». The cat; of 1872 mentions the person represented on the wings there N^{rs} 71-72, instead of 724 and 722, but says nothing of the paintings on the back. This same catalogue attributes these portraits (not the centre-panel), to Peter Pourbus. Between 1846 and 1872 these wings were attached to N^r 721. See the latest edition of this catalogue, page VI, N^r XXV, 60-64, by Mr Geudens, who furnished me with these particulars. — Jacob de Virginis = de Vergnies, was the founder of an almshouse which was given by his Family in 1641 to the *Kamer van den Arme* (Pauper's Department). This same Jakob de Vergnies died in 1617 and one of his sons, Caspar in 1636. This is plainly proved by a deed from 1641, in which three other children of Jacob and Clementia Doods are mentioned : Geert, Katarina and Francisca de Virginis. Were all the other children dead at that period ? The archives of the Civil Almshouses do not give us an answer to this question.

Property of the civil almshouses.

Master (various Antwerp-Masters)

from the first quarter of the XVIIth Century.

583=594. The Portraits of twelve Men

0.61 in h, by 0.51 in w. W'd

They are, all but one, dressed in a black doublet with white ruff, their heads are bare and they wear a moustache and a small tuft of hair on the chin. The twelfth is clean-shaven but for his moustache and wears a *rabat* instead of a ruff. On eight of the pictures the dates 1602, 1603, 1604, 1605, 1606, 1607, 1610, 1613, 1620, 1621.

— Life-size Busts. —

Master (Antwerp), second quarter of the
XVIIth Century.

36. **Maria de Medicis,** 0.643 in h, by 0.945 in w. W'd
solemnly received
at Antwerp.

Aug: 4, 1631. The mother of Lewis XIIIth has fled from France in the company of the Archduchess Isabella and after having gone to Brussels, she is received with much state at Antwerp. After having taken ship at Willebroek, they arrived here with a large suite of magnificently equipped vessels, while the Marquess of Santa Crux and d'Aytona, had sailed out with equally beautifully equipped ships to meet them. On the Wharf, where they put foot on shore, they were received by the Six Guilds of the town in fighting line. — Mertens & Torfs, p. 384, vol : V.

Collections of the town-hall.

Master (Antwerp), second quarter of the
XVIIth Century.

32. **Same Subject as N^r 636** 1.137 in h, by 2.222 in w. C..
Little more than a somewhat larger and inferior copy of n^r 636.
From the Museum of Antiquities (Steen).

Master (Antwerp) 1650.

39. **The Sainted Maidens** 0.90 in h, by 1.33 in w. W'd
Agnes and Dorothy

Snt Dorothy is taking some flowers from a basket and arranging them on the table. Snt Agnes, seated at her left hand, is attentively looking on and caressing her lamb. Dark background, with a red drapery.

Ascribed by the cat: of 1849 to the *Dutch school XVIIth century* ;
by that of 1857 *Fl: sch: XVIIth century*.

Some (erroneously) ascribe this picture to Bockhorst. Although, not the shape of the hands and faces, but the general tone of the colours, might perhaps remind one of this emulator of Rubens.

From the Ancient Palace of the Antwerp-Archbishops.

Masters (Unknown Flemish), second half of the XVIIth Century.

581. **The Lord, crucified
between the two
malefactors** 0.58 in h, by 0.375 in w. W'd

Ancient copy of one of Rubens' pictures, which used to be in the Capuchin's Church at Antwerp and now in the Toulouse-Museum (N^o 112).

van den Hecke-Baut de Rasmon bequest.

582. **Portrait of a Man** 1.10 in h, by 0.87 in w.C..

An Alexian Prior, about fifty years old, resting his hands on a death-head on the table on his left, beside a book. — Seen to the knees, life-size.

From the monastery of the Alexians.

595. **Portrait of a Man** 0.52 in h, by 0.41 in w. W'd

In black, with white collar, chestnut hair and beard. —

Life-size. Bust.

596. **Portrait of a Man** 0.49 in h, by 0.37 in w. W'd

A bald-headed, grey bearded Dominican Friar, bust. — Life-size.

Masters (Antwerp) second half of the XVIIth Century.

601. **The Death of Abel** 1.93 in h, by 2.05 in w. C..

Purchased in 1841 from Mrs J. A. Snyers.

02. **Vanitas** 0.71 in h, by 1.03 in w. C..

A child is seated on the ground, blowing bubbles, while another is looking on. On the right and left a watch, an hour-glass and some children's toys. Landscape, Back-ground.

Some take this for the work of Frans Wouters, 1612-1659 (Gustav Glück).

From the ancient Palace of the Antwerp-Archbishops.

09. **Portrait of Jan Baptist van Caukercken (?) Chaplain of the guild of St Luke** 0.73 in h, by 0.56 in w. C..

1. **Deïpara Virgo** 1.18 in h, by 0.94 in w. C..

2. **Christ on the Cross** 2.14 in h, by 0.42 in w. C..

Master (Dutch), XVIIth Century.

4. **Hged Dutch Lady** 0.654 in h, by 0.563 in w. C..

Turned slightly to the right, in a black dress, broad white collar, with very lively, still youthful eyes, and a little tinge of red on her thin cheeks. = Bust.

Purchased in 1891, from the Misses van Beveren, at Malines.

Master (Dutch) 1630,

manner of Jakob Delff (1619-1661).

5. **Young Dutch Lady** 1.057 in h, by 0.744 in w. W'd

A fair, young head, elegant oval on a very wide collar. She is holding a fan in her hand and dressed entirely in black, with lace cuffs, and a heavy gold chain.

On the right, at the top : *Aetatis. 24*
Anno 1630.

Some attribute this picture to Salomon Mesdach (first half of the XVIIth century).

Purchased in 1893 at the Leys-sale, as forming part of the Flemish School.

Master (Dutch), end of the XVIIth Century,

school of Rembrandt.

615. **An Old Man** 0.71 in h, by 0.58 in w. W'd

Almost bald-headed, only over the ears a few tufts of spare black hair ; brown beard ; in a black mantle lined with fur. His forehead furrowed by deep lines. He is staring vacantly into space, with an expression of sorrow and regret in his eyes.

Copy of n^o 2544, *Portrait of an Old Man, Louvre.*

Purchased in 1809 by the Chevalier Alf: Baut de Rasmon, from Karel Spruyt, at Ghent as a real Rembrandt.

van den Hecke-Baut de Rasmon-bequest.

Master (Antwerp) XVIIIth Century.

630. **The Place de Meir, in the XVIIIth century** 0.547 in h, by 0.818 in w. C..

Near the large crucifix at the entrance of the Rue des Tanneurs, a quack-doctor, surrounded by a large crowd of horsemen and idle loungers. Nearly all the houses with quaint, old-fashioned, so-called stair case-gables.

Compare to n^o 654, *de Bie.*

German Masters

Master (Cologne), XIXth Century.

115. **St Leonard** 0.63 in h, by 0.18 in w. W'd

He is standing upright, bareheaded in a black cowl, in the left hand his abbot's stave, in the right a necklace. — Golden background.

Purchased at Cologne in 1827. — Mentioned in the catalogue of 1849 as St Menardus ; in that of 1857 as St Leonard. Engraved in the *Messenger des Sc: et des Arts*, III, 1827-1828.

van Ertborn-bequest.

Master (German), Hugsburg-school ?,
Beginning of the XVIth Century.

522. **A Young Man**

0.400 in h, by 0.270 in w. W'd

Fairhaired, his bonnet aside, in a wide-sleeved *tuniqué* and mantle, lined with sable. He is holding a flower in his right hand. — Bust.

There is some affinity between this master and M. Schaffner.

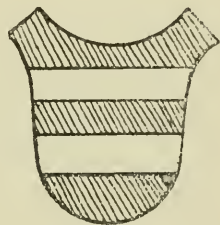
van Ertborn-bequest.

Master (Nether Rhine), beginning
XVIth Century.

526. **A Nobleman**

0.260 in h, by 0.210 in w. W'd

He is leaning forward, from an open window in a black mantle and clean white shirt. His hands are crossed, in the left he holds a pair of yellow leather gloves, with a ribbon. Behind him, on the left an escutcheon: stripes of silver and sable 2-4 and 1-3-5. Same on his ring.



Some take this picture for the work of Barth: de Bruyn. According to the catalogue of 1849, the name of *Imhof*, used to be written under the escutcheon.

van Ertborn-bequest.

Master (South-German), first quarter
of the XVIth Century

199. **Portrait of a Man**

0.105 in h, by 0.085 in w. W'd

Formerly attributed to Holbein.

van Ertborn-bequest.

Another South-German Master.

560. Portrait of a Woman

0.44 in h, by 0.34 in w. W'd

In a medal on her jewel-covered bosom, we read the name : Fredericus. In the cat: of 1849, mentioned amongst the unknown, Dutch Masters.

van Ertborn-bequest.

Italian Masters

Master (Italian) XVIth Century.

520. Madonna

0.660 in h, by 0.390 in w. W'd

The Virgin Mary, in a flowing red garment and blue mantle, is carrying the Infant-Christ on her left arm. St Philip and St James the Major, are standing on either side of her, both in red mantles. Kneeling cherubs in the top part of this tiny picture. In the glory, round Mary's head the words : *Ave gratia Dominus tec..* On Jesus' garment some Greek letters, partly wiped out. A background of red and gold *Arabesques*. The fleshtints on a first coating of green paint, quite visible through the glazing.

van Ertborn-bequest.

Master (Italian) XVIIth Century.

614. The Resurrection

1.70 in h, by 0.77 in w. W'd

In a supernatural glow, and surrounded by angels, the Saviour is soaring up to Heaven, followed by the admiring and longing looks of his Apostles.

Formerly in the Palace of the Antwerp-bishops.

Master (Russian).

33. **The Mother of God,
called of Iberia** 1.055 in h, by 0.864 in w. W'd

A repetition of the famous picture in the Moscow-chapel, erected in honor of the Mother of God of Heria.

Very likely painted at Souzdal in the Vladimir-government.

van Erborn-bequest.

Meire (Geeraard van der), de Valsche, (the false one),

rel: subj: — Netherlandish School. —

Very little is known of the life and work of this master, to whom a whole series of pictures is attributed, that were very likely painted by *several* other artists. The seven works in our museum, until now ascribed to him, are probably the work of a certain *Brabant* who, according to Dr Friedländer, must have been an Antwerp-master, who flourished in 1510. To this master, Dr Friedländer also ascribes a triptych, by Margaret van Eyck ! ? now at London in the Donaldson-collection, as well as another : the *Adoration of the Kings*, in the Mayer v. d. Bergh-museum, together with ten other pictures. As all our numbers, ranging from 383-389, have originally been in the Church of Saint Catharine at Hoogstraten, we might safely call this anonymous Master « The Painter of the St Catharine-Church at Hoogstraten ».

N^o 383-384-385 Triptych.

383. The Bearing of the Cross 0.92 in h, by 0.64 in w. W'd
Whilst Simon of Cyrene, is carrying the cross of our exhausted Redeemer, Veronica is holding up the cloth to wipe the sacred face. An executioner is pushing the Lord with a cudgel from behind. On the right, following some soldiers, the Virgin Mary. In the background a rocky landscape with the Flight into Egypt.

Mr J. Burekhardt thinks it possible that this picture may have been « *Ein spätes Werk Memlings* ».

384. The Presentation in the Temple 0.92 in h, by 0.31 in w. W'd

Left blind. The Virgin Mary, attended by two women of her kin and St Joseph is handing to the High Priest the Holy Infant. Behind the altar a Levite, with a white dove in a cage.

On the antependium of the altar, these letters, without any signal meaning : **DOMINUS : X O . . .**

385. Jesus, in the midst of the Scribes 0.92 in h, by 0.31 in w. W'd

Right blind. — In the foreground, on the right, the Virgin Mary and behind her S^{nt} Joseph ; to the left four scribes ; in the centre, under a canopy, the divine child.

On panel 384 we read a Gothic *a* ; on panel 383 at the top a *b*, at the bottom a *d* ; on panel 385 a *c*. These letters only indicate the succession of the scenes.

386. Christ on the Cross 0.76 in h, by 0.60 in w. W'd
On the left of the cross some soldiers ; on the right the Holy Virgin. St John and some of the Holy women.

387. The Entombment 0.92 in h, by 0.65 in w. W'd
Joseph of Arimathea is gently and slowly sinking the divine body into the grave. St Magdalen is kneeling down on the left and Nicodemus, standing, is attentively contemplating the dead. In the background Golgotha, with the three crosses, the centre-one empty. The dead Lord, stretched out on the earth, is supported by the arms of Joseph and surrounded by St John, His Mother and S^{nt} Magdalen. Behind the mountain-top, Jerusalem.

Nrs 388-389. Diptych.

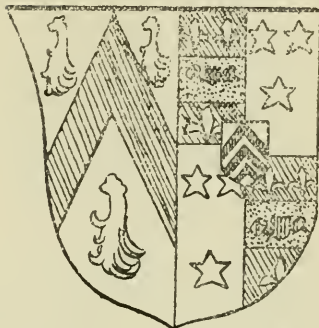
388. **Mater Dolorosa**

1.03 in h, by 0.32 in w. W'd

389. **A female Donor**

1.03 in h, by 0.32 in w. W'd

She is kneeling in front of a prie-dieu with a coat of arms and the Roman letters P. O. A Saint is standing behind her. According to previous catalogues, this escutcheon unites the armorial bearings of the families of Wildenberghe and Goeree.



Nrs 383-389. van Ertborn-bequest.

Memlinc (Hans), also Memling or Memlinck,

rel: subj.; portraits. — Netherlandish Sch: (Bruges). — Born at Mömlingen (?) near Ments, about 1430. In any case, before 1435; most probably during a long time apprenticed at Cologne, later on perhaps at Brussels or Liege; between 1466-1467 at Bruges, where he died Aug: 11, 1494. — His principal works are to be found at Bruges, Munich, Paris, Florence, Turin, Lübeck, Brussels, etc: Others at the Hague, London, Frankfurt, Berlin etc: — Dated works from 1479 until 1487; datable ones or dated by deeds from 1467 until 1489.

5. **Portrait of Nikolaas di Sferzore Spinelli about 1467**

0.29 in h, by 0.21 in w. W'd

Bust. Turned to the left, in a black doublet, the head, with a profuse wealth of curly locks, is covered by a small cap of the same color. He is holding in his hand a coin, with the head of the emperor Nero and *these words : *NERO CLAUDIUS CAESAR AUGustus GERManicus TRibunicia Potestati IMPERator*. The figure is showing off against a landscape.



This young man was born 1430, † at Lyons in 1499. Most probably Memlinc's oldest known work (1467).

Purchased at Lyons by the Chevalier Vivant Denon ; at the sale of the latter by the Chevalier of Ertborn. Used to be mentioned by the earlier catalogues as *Antonello da Messina* and even as *Vittore Pisant* by *Antonello*. Engraved for Dibdin's « *A biographical and pittoresque tour in France and Germany.* »

van Ertborn-bequest.

Nrs 778-779-780. The large Triptych of Najera.

778. **The Lord Christ, surrounded by singing Angels** 1.681 in h, by 2.119 in w. W'd

The Lord Jesus, the imperial crown on his head and wearing a magnificent choir cape, is lifting up His right hand to bless, the left resting on a christal globe with a long-stemmed cross. On His right and left three angels, singing psalms.

779. **Angels, playing music** 1.678 in h, by 2.298 in w. W'd

Right blind. — Five angels, with wings outspread, are playing various instruments, the lute, the monscordon and the psalterion ; the angels are wearing an alba, some of them a chasuble or dalmatic.

780. **Angels, playing various instruments** 1.681 in h, by 2,301 in w. W'd

Left blind. — Five other angels, dressed like the former, are playing the curved clarion, the hand-organ, harp and violin. All the various figures are seen half-length, or nearly to the knees. Their heads are surrounded by a glory of gold, with under them and above their heads a veil of clouds.

From the Santa Maria la Real-church in Castilia. The escutcheons of Castilia (castle or with three turrets) and Lion (lion on field argent) are visible on the dalmatic of the first angel, on the left side of Christ and on the manipel of the third. Both on n^r 778. That of Castilia is also visible on the dress of the first singer, on the right handside of Christ.

See A. J. Wauters, *Sept Etudes*, 1893.

Metsijs (Cornelis),

rel: subj.; landscapes, mural scenes, copperplates. — Netherl: Sch: — Born at Antwerp, most probably in 1511. Freemaster in 1531, still alive in 1580. Pupil of his father Quinten. Worked at Antwerp. — We only know of four works of Cornelis, viz: our N^r 1528, the one in the Rijksmuseum at Amsterdam, sign: COR MET 1538, — N^r 675, Berlin sign: 1543 and the initials (interlaced) CME. Also a satirical scene in a private Belgian collection, engraved by Frans Huys, *De Luytmaekere*, 1543.

130. **St Hieronymus in a Landscape** 0.265 in h, by 0.315 in w. W'd

The landscape is very like those of Quinten's.

Sign: and dated on the right :



1547

Dr Friedländer has been the first to attribute this work to Cornelis.
N^o 205. Fl: Prim: Bruges 1902.

Purchased from Mr E. de Brabandere, Thorhout, 1904.

Metsijs (Jan),

rel: hist: and genre-subjects. — Born at Antwerp in 1509. Pupil and at first imitator of his father. Freemaster in 1531, banished, on account of his adherence to the protestant faith in 1544, back at Antwerp in 1558, where he † in very poor circumstances Aug: 8, 1575. — His son Quinten II, became Freemaster in 1574 and died, according to F. J. van den Branden at Frankfurt a. M. Jan signs himself Messys or Massys.

251. The Holy Virgin and St Joseph, 0.62 in h, by 0.29 in w. W'd refused admittance by the inhabitants of Bethlehem

Open street in a Flemish town. The hostess is standing in front of the door of an inn, telling St Joseph that there is no place for him and that he has to go elsewhere. The Virgin is humbly awaiting the signal to proceed. Background: the arrival of the Virgin and Joseph, the former seated on an ass. In the foreground a cock with a hen on a small dunghill.

Sign: and dated: ¹⁵⁵⁸
JOANES MASSIJS

van Ertborn-bequest.

252. Tobias, receiving back his sight 1.50 in h, by 1.51 in w W'd

The old Tobias and Sarah his wife, are seated under a few trees. His son, with the angel Raphaël, his travelling companion, on his

right hand, has just been treating his eyes with the miraculous gall of the fish, which his mother is holding out to him in a shell. The old man is gratefully stretching out his hands to the light. Behind the angel the bright face of a young woman. A tiny dog is barking in the distance. Background : on the right Tobias' house ; on the left a river with a city, a mountain and a stronghold.

Sign: and dated on the right :

IOANNES MASSIIS PINGEBAT
15 64

66. **A Young Woman, making love to an old Man for the sake of his purse** 0.41 in h, by 0.56 in w. W'd

Alex: v. Fornenbergh describes another picture of Master Quinten's treating the same subject. — A third was found amongst the legacy of Herman de Neyt in 1642 and that of Steven Wils in 1628, both at Antwerp. In the private gallery of the countess de Pourtalès, Paris we find a picture which is equally taken for a work of Quinten's, it was n^o 359 of the Fl: Prim: Exhib: at Bruges in 1902. Most of the repetitions are academical work.

Our n^o 566 has most probably been painted by John.

Purchased at the Cuypers-sale in 1821 Antwerp.

van Ertborn-bequest.

Metsijs (Quinten),

According to XVIIth century authors and the Liege-tradition Matsijs and Massijs after the Antwerp-reading; — rel: and hist: subj:, moral scenes, portraits, landscapes. tapestry-patterns. — Netherl: Sch: — Born, most probably in 1460, or at the latest in 1466, at Louvain, where his father was an artistic smith and where he got his first instruction. He was greatly influenced

by Bouts, very likely also by Geertgen tot St Jans and certainly by John van Eyck. In 1491 he was received Freemaster at Antwerp, where his first pupil came to him in 1495, his second in 1501 and where he died between July 13 and Sept: 16, 1530.

His two most famous works, the triptychs of Brussels (N^r 299) and of Antwerp (N^{rs} 245-249) were finished in 1509 and 1511. Quinten signed himself by preference, although not always, *Metsijs or Messijs*, as for instance on the third panel of the Brussels triptych: *Quinte Metsijs screef dit 1509* (Quinte Metsijs painted this in 1509); the head of an old man in Mad: André's collection at Paris, is signed: *Quintinus Metsiis pingebat anno 1513*; N^r 2029, Louvre: *Quinte Matsijs scilder 1514*. Several of his works was, until shortly ago, ascribed to others; on the contrary certain pictures by his son John, Barthel: de Bruyn and part: Marinus were assigned to him. Quinten was equally perfect as a painter of landscapes and of figures. In some of his works, only very few, the background has been painted by Patinir. Besides the n^{rs} 29, 241, 242, 243, 245-249 at Antwerp, we ought to consider as authentic at Antwerp in the Mayer van den Bergh-museum *the Crucifixion*, triptych; — at Berlin N^{rs} 561, 574 (fragment), Kaiser Friedrich Museum, and *St John and St Agnes* in Mrs von Carstanjen's private collection; — Brussels N^{rs} 540, 299, — Frankfurt N^r 113, *The Man in Spectacles*; — London, Nat: Gal: N^r 295, *Salvator Mundi* and *Virgo Maria*; — Longford-Castle, *Portrait of Peter Gillis*; — Madrid, Prado, *The Temptation of St Anthony*; — Munich, Aeltere Pina-

kotek, N^r 133 *Carondelet* ; — Paris, Louvre, N^{rs} 2029, 2203 ; Paris, André-collection, *Portrait of an old Man* (1513) ; Paris, R. Kann, *the wise Men from the East* ; Paris, Countess de Pourtalès. *The ill matched pair of Lovers* ; — Rome, Stroganoffpalace, *Erasmus* (1517) ; — Valladolid, *The Adoration of the Shepherds* (1503) ; Vienna, Liechtenstein, *Portrait*. Most probably the fifteen pieces of tapestry in the Cathedral of Aix-en-Provence representing scenes from the life of Jesus and the Virgin were executed after cartoons by Quinten Metsijs.

29. **Saint Christopher**

1.080 in h, by 0.740 in w. W'd

The Jesus-child is seated on the right shoulder of the giant, His left hand holding his turban, the right lifted up to bless. The saint is wading ankle-deep through the water, which he is fathoming with a long pole. He wears a blue undercoat and a red mantle. Behind the giant, in the hollow of a steep rock, the hermit with a burning lantern. Behind the rock, the view of a town, rather like a corner of old Antwerp. On the right the setting sun, a broad stream floating along a coast with a great many creeks.

To compare the Jesus-child with the children on the centre-panel of the *S^{nt} Ann-Triptych* at Brussels, S^{nt} Christopher to the man, who is holding the crown of thorns on our n^r 244 and to Joachim, centre-panel Brussels. The earlier attribution to Bouts had already been contested by Crowe and Cavalc. Mr Hymans in *K. v. M. I, 97*, still mentions it a « *creation irrécusable* ». W. Burger took this work for that of the same master who painted n^r 533 and 539 (D. Bouts himself). Since a long time it has been recognized by German connoisseurs as an early, but superb work of Quinten's.

van Ertborn-bequest.

241-243. — Diptych. — *Christus Salvator Mundi* and *Mary, lost in prayer.*

241. Christus Salvator Mundi 0.38 in h, by 0.285 in w. W'd

Seen to the shoulders, His head surrounded by a glory, clothed in a red mantle, with a jewelled cap. His right hand is lifted up to bless, the left is holding a delicately worked Gothic cross. — Life-size.

242. The Holy Virgin, lost in Prayer 0.38 in h, by 0.285 in w. W'd

Seen to a little beneath the shoulders, her head slightly bent down, covered by a crown and veil and surrounded by a glory. She is folding her hands in the attitude of prayer. — Life-size.

Burckhardt, in 1842 took these two numbers for the work of one of Memlinc's rivals, if not for one by Memlinc himself.

Repetitions of n^{rs} 241 and 242, probably of Quinten's own hand in the *Nat: Gal:* London n^r 295 although there, they are about twice as high as the originals, and the copies of those at Lisle.

Nr 242 was engraved by Gaujean.

Purchased in 1828, at the sale of the countess van de Werve van Vorselaer.

van Ertborn-bequest.

243. Magdalen 0.45 in h, by 0.30 in w. W'd

Half length. Holding a scent box in her hands, of which she is lifting the lid. She is seated in front of a porch, resting on columns of porphyry, through which we perceive a landscape, with a house on the right and a castle on the left, against the blue sky.

Engraved by Gaujean, Kohlstein, G. Biot († 1905).

Repetition, now in the procession of Alph: de Rothschild, Paris.

According to Woermann the most perfect copy of the Magdaglen, finished by Quinten himself, is to be found at Lucca in the Palazzo Mausi. Woermann also considers the Rotschild repetition an authentic one.

Purchased at Antwerp in 1836 at the Jan van Hal-sale, for 960 fr:

van Ertborn-bequest.

244-249. *Triptych of the Cabinetmakers-guild* (1508 or '9 — Aug: 26, 1511).

245. **The Entombment of the Lord**

2.60 in h, by 2.70 in w. W'd

The dead Christ is stretched out in the foreground, in some distance of the sepulchre, hewn out in the rock on the left. On the right Jerusalem, blue in the hazy distance. The body is lying at the feet of Golgotha, with the thieves still hanging on the cross. Nine life-size figures are crowding round the august dead, whom old Nicodemus is seizing under the arms, while he is supporting the back of our Lord with his knee. Right in front of him the much younger Joseph of Arimathea, is holding the head of our Saviour with one hand, whilst with the utmost delicacy and care, he is wiping off the drops of blood and tending the little wounds in the skin and flesh, caused by the crown of thorns, which one of his friends in a turban and with a very sorrowful and anxious face is holding up behind Nicodemus. The Holy Mother, in a blue mantle and with a white linen cloth on her head, is kneeling on the ground, upheld by Saint John the Beloved. Her eyes are tearless, her hands lifted up in mute agony. On her left side St Mary Salomé, is raising Jesus' head and taking a sponge from the hand of one of her friends. Quite to the left, the sinner Mary Magdalen, is bending down at the feet of the Redeemer and drying His wounds with her long loose flowing hair. Behind the Virgin Mary, the wife of Alpheus with folded hands. In the entrance of the grave an old man with a servant. On the mount three small-figures.

246. **St John the Baptist beheaded**

2.60 in h, by 1.17 in w. W'd

Right blind. Front part. — Herodes is seated at the festive board with Herodias. Salome is showing him the Baptist's head on a salver. With a pleasant innocent smile, Herodias is putting the point of her table-knife, into the martyr's temple. Behind Salome, and in front of an arch, supported by columns three officers. On the top of the arch, five musicians. On the right, quite in front, a page, in red, with a greyhound. Through the columns we perceive in the distance on the drawbridge of the castle *Macheront*, the executioner, who is handing Salomé the head of St John.

247. **Saint John, the Baptist** 2.60 in h, by 1.17 in w. W'd
Back of n^r 245. — Grisaille.

248. **Martyrdom of St John the Evangelist, (called in Flemish *St John in the oil*)** 2.60 in h, by 1.17 in w. W'd
Left Blind. — Front.

The Evangelist with folded hands, his eyes lifted up to Heaven, seemingly insensible to earthly pain. A little more to the back, the emperor Domitian, with a crowned turban on his head and a suite of eight generals, all on horseback. One soldier is holding the emperor's dapple grey horse by the bridle; another is sounding a clarion. A young lad is looking on from the nethermost branches of a tree. Background a clear, scarcely clouded sky and the Antwerp *Steen*, as *Portina latina*.

249. **St John the Evangelist** 2.60 in h, by 1.17 in w. W'd
Back of n^r 248. — Grisaille.

In 1508 this picture was ordered from Metsijs, by the Cabinet-makers guild, for their altar in the Antwerp-cathedral. The price was 300 guilders, to be paid in three terms. It was most probably commenced in 1509, after he had finished his S^{nt} Ann-triptyck for Louvain and he put the last hand to it in 1511, before the 26th of August, when the price was converted into a rent-roll, put to the names of Quinten and Catarina, the children of the master's first wife. In 1566 the masterpiece was fortunately saved from the fury of the *Iconoclast*. In 1577, when both Philip II of Spain and Queen Elisabeth of England, offered a high price for it, it was spared to Antwerp by Marten de Vos: the town-council purchased the picture and it was placed in the town-hall. In 1599 it was again brought to the cathedral and placed on the altar of the Circumcision, where it remained until 1793, when Herreyns had it removed to the *Ecole centrale des Deux-Nèthes*. Consequently, like so many other masterpieces, it was never brought to France, the French Republic having only taxed its value at 600 flor: together with the entire altar, the marble steps and two brass doors! — At Vienna in the Figdor-collection, we find two tempera-studies after the Holy Women on n^r 244.

N^r 245 has been engraved by Jozef Franck.

10. **The Holy face of our
Lord Jesus=Christ**

Diameter 0.29 W'd

The Man of Sorrows is staring into space, crowned with thorns, with blood-shot eyes, blue lips and tears on his cheeks.

Circle-shaped. — On a white ground.

Belongs to a whole series of works, the head only or the bust of Christ, the oldest of which are usually ascribed to v. d. Weyden, v. d. Goes, Dirk Bouts — those of a later date to Metsijs and lately to Albrecht Bouts.

Like Dr M. Friedländer I take n^o 250 for one of the latter's pictures. According to Dr W. Cohen, it was painted by Quinten.

van Ertborn-bequest.

13. **Peter Gillis**

0.60 in h, by 0.47 in w. W'd

The Scholar is seated in front of his writing-desk, with a book bound in red, and an hourglass. He wears a black tabard, lined with sable. On the book : IS. ERAS (mus) R(otterdamensis).

Ancient copy of an original, which is now at Longford-Castle near Salisbury and which represents Peter Gillis, Latin Petrus Aegidius (1486-1533). Secretary of Antwerp. He was Quinten's great friend, also of Erasmus and Thomas Morus. The original was painted by the order of Erasmus in 1517, together with his own portrait, a present for Thomas Morus. The other picture, Erasmus' own portrait, is at Rome in the Pallazo Stroganoff.

This portrait used to be taken for that of Frobenius of Holbein, afterwards for that of Erasmus by the same. Bürger, although he doubts whether Holbein has been the painter, still said of it : « C'est Erasme, sans contredit », and took the copy for a real Hoebein.

van Ertborn-bequest.

15. **The Virgin, embracing the
dead Christ**

0.62 in h, by 0.49 in w. W'd

A smaller or fragmentary copy of a larger scene, of which a copy is found at Louvain, with the *Recluses*. Another at Ghent in the *Strop* (modern copy). A third, which by some is taken for an original, is (as I have been told) in a church at Krakau. All these pictures are

altered copies of the centre-panel of the *Pieta* (n^o 2203) in the Louvre which is entirely painted in the Bouts' usual manner.

According to v. d. Branden, our n^o 565 is the work of Jan Metsijs, in which we plainly perceive his transition from the old to the modern school, it is Academical work and no more.

Formerly in the Cooper's-chapel Antwerp.

van Ertborn-bequest.

Michau (Theobald),

landscapes, riverviews with figures. — Fl: Sch: — Born at Tournai in 1676, Freemaster at Antwerp in 1711, where he was buried Oct: 27, 1715. One of the principal imitators of Teniers.

See *Huysmans Cornelis*, n^o 201.

Mierevelt (Michiel Jansz van),

portraits. — Dutch Sch: — Born at Delft, May 1, 1567. Pupil of Willem Willemsz and Augustijn, both of that city and of Anthonie van Montfoort at Utrecht. Member of the Guild of St Luke at the Hague in 1625. He was the master of J. van Ravensteyn, P. Moreelse and others. Died at Delft, June 27, 1641.

765. **Portrait of Frederic=Henry** 0.616 in h, by 0.500 in w. W'd of Nassau, Prince of Orange

Bust. Life-size.

Purchased at the sale of Mr H. Bingham Midway, London in 1893.

Mieris (Willem van),

landscapes, histor: and idyllic subj.; etchings. — Dutch Sch: — Born at Leyden, June 3, 1662. Pupil of his father, Frans the Elder ; died Jan: 26. 1747.

437. **The fischmonger** 0.245 in h, by 0.210 in w. W'd
With a large coin in his hand, he is standing behind a table, with two large crabs and two lobsters. His right arm is resting on a basket with smaller crabs. Beside him a girl, who is also holding a piece of money in her hand, and is evidently bargaining with him about the price of something.

Sign: on the right :

W. Van Mieris. Fe^t Am 1777.

van den Hecke-Baut de Rasmon-bequest.

738. **Venus and Amor** 0.305 in h, by 0.268 in w. W'd
Entirely nude, with a veil across her left arm and an apple in her hand, the goddess of Love is reclining at the foot of a tree in a wooded landscape. Behind her Amor with a bow in his hand, whom she is evidently ordering to hit some mortal.

Sign: rather indistinctly, on the left: *W. Van Mieris F. Anno 17??*

Purchased from Mr F. Gérard at Paris in 1884.

Mijtens (Daniël), the Younger,

histor: subj., portraits. — Dutch Sch: — Son of Jan II and grandson to Daniël I. Pupil of his father. Born at the Hague in 1644, repeatedly at the head of *Pictura*, spent a considerable time at Rome, † 1688.

82. **Young Dutch Lady** 1.025 in h, by 0.687 in w. W'd
Barely twenty, a *baret* with feathers and pearls on the *blonde* hair. Long earrings are hanging on her neck. A transparent white collar and black dress, cut low on the bosom. With the left hand she is pressing a branch of flowers against her heart. — Half length, life-size.

Purchased in 1879 at Antwerp, at the sale of Mr Geelhand de Labistrate.

Mijtens (Jan),

histor: subj.; portraits. — Dutch Sch: — Born at the Hague in 1614, most probably the pupil of his uncle, Daniël I, died Dec: 24, 1670.

266. Dutch Lady

0.803 in h, by 0.640 in w. C..

Turned to the right, her hair flat on the top of her head and hanging down on the right and left in loose curls over heavy pear-shaped pendants. Over her low lace-collar a gauze veil. A black dress with moiré trimmings. On her right thumb a magnificent ring. — Bust; life-size. Sign: and dated :

*J. Mijtens. Fecit.
A. 1656.*

Purchased in 1871 at a sale at Antwerp.

Minderhout (Hendrik van),

seascapes. — Dutch Sch: — Born at Rotterdam in 1632, married at Bruges, where he acquired the Free-master-ship in 1663. Settled at Antwerp in 1672, where according to some he died, according to others at Bruges in 1696. See our note under 220 *Jordaens*.

438. Seaport in the East

2.294 in h, by 2.238 in w. C..

Some vessels are riding at anchor in fair weather under a sky, full of rosy and yellow clouds, moored down to the roadstead of a town. In the foreground a quay, full of all kind of people, on the right some buildings, one with a minaret.

Sign: on a monument
on the right :

*Jwan
Minderhoūt
J^t F^t*

*Anno
1675*

From the Guild-hall of St Luke at Antwerp.

Mol (Peter van),

portraits, genre and histor: scenes. — Fl: Sch: — Born at Antwerp on the 17th of Nov: 1599, pupil of Rubens, Freemaster in 1623, settled at Paris in 1631, where in 1640 he founded the Academy of fine arts, was appointed court-painter to the queen and † April⁸, 1650.

39. **The wise Men from the east, worshipping the Infant=Christ** 2.665 in h, by 1.926 in w. C..

Jesus is seated on His mother's knees, with Saint Joseph standing behind them. He is receiving some gold from the hands of one of the kings, who is kneeling before him in a rich mantle of gold-

brocade. Three pages, also kneeling, are holding up the train of the king's mantle. Behind those the two other kings, with their followers. In the background a ruin, with some foliage. Life-size fig:
From the tailor's altar in the Antwerp-Cathedral.

Molenaar (Jan Miense),

histor: and popular subjects, portraits, etchings. — Dutch Sch: — Born at Haarlem, probably in 1610. It is very likely that he was instructed by Frans Hals. In 1636 he married the painter Judith Leyster, settled in that year at Amsterdam, where he resided until 1647 and was strongly influenced by Rembrandt. He was buried at Haarlem on the 19th of Sept: 1668.

679 Drize=shooting

0.587 in h, by 0.828 in w. W'd

In the centre, a little to the right, some peasants are shooting with the crossbow. In the middle of the foreground, other peasants of all ages, with their wives, are chatting, kissing, frolicking, making love. Towards the right a farm, with some trees. On the left, behind a brook, a windmill: behind those a church, some cottages and another mill. Quite in the distance a third. Blue sky, partly hidden by grey clouds.

Purchased in 1884 from Mr Fr. Delehayé at Antwerp.

Momper (Joos de), the Younger,

land- and seascapes. — Netherl: Sch: — Grandson to the painter Joos (1500-1559) and son to the painter-art-dealer-editor Bartholomeus. Born in 1564, pupil of his father. Freemaster in 1581, when Bartholomeus was appointed deacon. He himself was appointed deacon in 1610; † before March 9, 1635. Figures for his pictures were painted by Ambrosius Francken, Frans Franken the Younger, Joris Paludaen, Hendrik van Balen, Sebastiaan Vrancx and others.

57. **The Miraculous Delivery of the Emperor Max I** 1.190 in h, by 1.742 in w. W'd

While hunting in the mountains, the emperor Max I, had ventured as far as the point of a rock, from which he could not with safety withdraw. A priest, surrounded by the gentlemen and followers of his suit, is standing in a valley below and showing him the holy sacrament. On the left a steep mountain with the Tyrolese Alps, thickly wooded, fading in pale blue, in the distance.

The figures are attributed to Frans Francken the Younger.

Same subject treated by Tobias Verhaecht, n^o 201. Brussels.

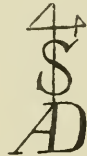
From the Tongerlo-Abbey.

Monogrammist HB 1527, of Bruges,

see *Benson*.

Monogrammist (Antwerp)

with the mark :

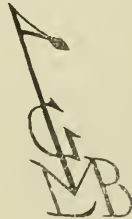


54. **Escutcheon** 0.730 in h, by 0.730 in w. W'd

Rebus. — Marked with the above-mentioned monogram.

Monogrammist (Antwerp)

with the mark :



576-580. Triptych of the Smith-altar.

576. St Eloy, preaching at Antwerp 2.430 in h, by 1.860 in w. W'd

Centre-panel. — St Eloy, bishop of Noyon, is preaching the gospel from the pulpit in the nave of the ancient Walburgis-church, as it used to be in 1583. A multitude of men, women and children, all in the dress of the XVIth century, are filling the church. Several of the male personages are treated as portraits. In the bottom corner on the left, the above-mentioned monogram, which I have not yet been able to decipher and on the right, on a tombstone the following inscription : *1588 hier leet begrave peeter* (here lies buried peter.....)

577. St Eloy, visiting the Prisoners 2.570 in h, by 1.890 in w. W'd

Right blind. Attended by two servants, the Saint is bringing food and drink to the poor prisoners. As on n^{rs} 576 and 579, he is dressed as a bishop. He is standing in the foreground and handing a loaf to a man who is putting out his hand through the bars of a window to receive it. From another window a prisoner, whose head we perceive behind the bars, is letting down a slipper, tied to a cord. At the side of the saint a basket with a stone bottle. His servant standing in front of him, is pouring from a stone bottle into a basin. Right in the foreground four prisoners, who have already been fed : Two of them, a man and a woman, are thanking the Saint with folded hands. Through an opening in the floor, another prisoner is putting a small cup for drink.

578. St Eloy in the Smithy 2.570 in h, by 0.890 in w. W'd

Reverse of n^r 577. — With the left hand he is holding a piece of iron on the anvil and hammering on it with the right.

Grisaille.

579. St Eloy, assisting the Door and burying the Dead 2.570 in h, by 0.890 in w. W'd

Left blind. — In the hilly background, he is burying the corpses of three people, who have been hanged, while in the foreground, he is

healing the arm of an old beggar. Another beggar showing his lame leg, is seated with his little son and daughter, quite in front of the picture.

580. St Eloy, elected Bishop 2.570 in h, by 0.890 in w. W'd

Reverse of n^r 579. — Under a canopy, two other bishops are putting the mitre on the head of the saint, who is wearing his episcopal garments. A fourth ecclesiastic, still very young and two sacristans are standing singing behind the first group. In the foreground a choir boy with a torch and escutcheon of the blacksmith-guild and the date 1588.

Grisaille.

N^{rs} 577-580 purchased in 1856 from the bailiff Fred: Schuermans at Antwerp.

Formerly, until 1853, in the private collection of Antoon van Camp. Van Camp had bought the panels from a member of the blacksmith guild. Nr 576 was already before in the possession of the Museum. Until the French revolution, the whole work adorned the altar of the Blacksmiths-guild in our cathedral. Until 1840 it used to be attributed to Frans Pourbus. Even Jacob Burckhardt died so in 1842.

Moor (Karel de),

portraits, interiors, hist: subj: etchings, mezzo-tints. — Dutch Sch: — Born at Leyde Feb: 25, 1656. Pupil of G. Dou and Frans van Mieris of that city, Abr: v. d. Tempel at Amsterdam and Godfr: Schalcken at Dordrecht ; † Warmond Feb: 16. 1738.

58. Lady with a nosegay 0.220 in h, by 0.136 in w. W'd

A young woman, pleasantly smiling in her rich attire, her ears and neck adorned by jewels, is standing beside a large piece of stone, holding a bouquet of red and white roses in her right hand. On her left a big sunflower. Behind her a shady park, in the glow of the evening-sun.

On the left the false
signature :

SMetsū

van den Hecke-Baut de Rasmon-bequest.

Mostaert (Gillis).

hist: and rel: subj: moral scenes, fairs. — Netherl: Sch: — Born at Hulst in Flanders in 1534, son to a decorative painter and brother to Frans. At a very early age, pupil of Jan Mandijn of Antwerp. Freemaster in 1554, died Dec: 28, 1598. — Another Gillis, son to the former, born in 1588, was Freemaster in 1612.

MOSTAERT GILLIS (ascribed to —)

261. **Christ on the Cross, encircled by Portraits** 0.490 in h, by 2.410 in w. W'd

The principal subject. — Mary and St John on the left of the cross, on which Jesus is dying in a separate frame. On the right and left, four portraits, seven of members of the ancient Handbow-guild, the eighth, on the right of centerpiece that of an ecclesiastic.

Used to stand on the old Handbow-altar in the cathedral, under Coxcyen's *Martyrdom of S^{nt} Sebastian*; see Coxcyen, Nr 371. Not painted by the same hand as n^o 681.

681. **A Passion-play on the Groote Markt at Antwerp** 1.215 in h, by 1.152 in w. W'd

On the steps of the ancient town-hall, which was broken off in 1564, Christ is being crowned with thorns and covered by the mantle, whilst Pilate is showing him to the mob, which is occupying the market-place. Some of the people are on foot, others on horseback and in wagons. In the foreground on the left, soldiers are conducting the thieves, who are going to be crucified, together with Jesus

From another hand than n^{rs} 261 and 638, although n^r 681 offers some slight resemblance with the latter. We possess no deeds which might prove, whether one of these two picture has really been painted by Gillis Mostaert.

Purchased in 1851 from the Count Am: de Beaufort at Brussels, in 1851.

Collection of the Town-hall.

Murillo (Bartholomé Esteban),

hist: and rel: subj.;, genre, portraits. — Spanish Sch: (Sevilla). — Born at Sevilla, most probably on the 1 of Jan: 1618. Pupil of Velasquez at Madrid in 1643, founded in 1659 an Academy in his native town, where he died April 3, 1682.

65. **Saint Francis of Assisi** 0.956 in h, by 0.710 in w. W'd

He is kneeling beside his prayerbook on a very poor altar with a crucifix and looking up to heaven.

Purchased from Mrs J. A. Snyers 1841.

Musscher (Michiel van),

histor: and genre, portraits, etchings mezzo-tint. — Dutch Sch: — Born at Rotterdam, Jan: 27, 1645. Pupil of Adr: v. d. Tempel, G. Metsu and Adr: van Ostade; † in his native town June 20, 1705.

69. **The Dicknick** 1.228 in h, by 1.110 in w. W'd

Family-portraits.

Jacob Blommaerts in 1875 bequest.

Neefs or Neeffs (Pieter), the Elder,

interiors of churches. — Fl: Sch: — Born at Antwerp, most probably in 1578. Pupil to, in any case very strongly influenced by, H. van Steenwyck. Freemaster

in 1610 † between 1657 and 1661. — Cocx, Frans Francken II, Bon. Peeters, David Teniers and others painted the figures for his pictures. Those on n^r 638 are ascribed to Cocx. See **Cocx**.

683. Interior of a Church 0.355 in h, by 0.488 in w. Cop:

Sign: on the left, under the organ on the wall :

PEETER
NEEFS

Purchased in 1880 at the Courtebourne-sale Brussels.

Neer (Hert van der),

landscapes. — Dutch Sch: — Born in 1603, most probably at Gorinchem, according to others at Amsterdam, where he undoubtedly resided in 1635. It is highly probable that he was the pupil of Raf: and Joachim Camphuizen and was very strongly influenced by them, during the earlier part of his career ; forced by poverty, he became an inn-keeper in 1659 and died in great distress Nov: 9, 1677.

390. Dutch Landscape. 0.525 in h, by 0.732 in w. W'd
Moonshine=view

The canal is glowing in the faint moonlight, partly hidden by clouds ; here and there a ship or boat. On the right, on the dyke, a path, leading to a windmill. In the background, behind some trees and houses, a city with several churches. In the foreground, on the way side, a man and woman. Not far from the mill, a man with a cat and another with a dog.

Sign: to the left : AV and DN in Monogram.

Purchased in 1862 in Antwerp at the Baillie -Bosschaert-sale.

Neer (Eglon Hendrik van der),

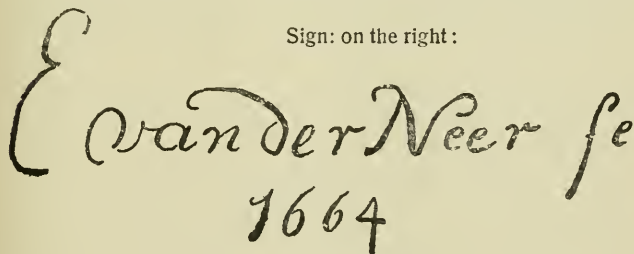
landscapes, genre, portraits. — Dutch Sch: — Born at Amsterdam in 1635 or 1636. Pupil of his father Aert and Jacob van Loo. 1656-1659 in France (Orange), 1659 Amsterdam, 1663-1679 Rotterdam, only temporarily in 1670, at the Hague, 1679-1690 Brussels, where he was appointed court-painter ; after 1690 in the same capacity at Dusseldorp, where he † May 3, 1703.

732. **The Visit**

0.650 in h, by 0.555 in w. C..

In the reception-room of a Dutch Patrician's house, a lady is seated with a baby on her knees. At her side, in the centre of the room, a slender young lady, with her eyes cast up. A young gentleman, a grey mantle across his arm, is stooping over the mother. On the right, in the background, a page beside a chair and a curtained bed.

Sign: on the right :

A handwritten signature in black ink, consisting of a large, stylized initial 'E' followed by the text 'van der Neer se' and the year '1664' below it.

Purchased in 1879 from Mr Evrard, Paris.

Neijts or Nijts (Ægidius),

landscapes, etchings. — Fl: Sch: — Born at Antwerp in 1617, probably apprenticed to L. van Uden. Master in 1647. † probably in April 1681. We find his signed works at Stockholm and Dresden. Sometimes he signed himself Æ, at other times G. Neyts.

825. Landscape

0.470 in h, by 0.360 in w. W'd

A noisy mountain-rill, foaming between some rocks. Some mules, with their drivers are crossing a bridge, which is joining the two banks. In the distance a ruin on a steep rock. Bright summer's sky. Used to be wrongly sign: Ruysdael.

Purchased in 1901 at the Koninckx-sale Antwerp.

Presented by Mr A. Delbeke member of the Museum-committee, through the kind officer of Artibus Patriæ, 1904.

Nicolié (Jozef-Christiaan)

landscapes, interiors. — Fl: Sch — Born at Antwerp in 1791, where he † in 1854.

1278. Interior of the St Paul's Church at Antwerp

0.582 in h, by 0.511 in w. W'd

Presented by Mrs P. E. Nicolié, 1898.

Nieulant (Willem van) or van Nieuwlandt,

views of towns. — Fl: Sch: — Born at Antwerp, in 1584. Resided at Amsterdam from 1588, where he apprenticed himself to the Flemish painter Jakob Savery. Lived at Rome after 1602, where he became the pupil of Pauwel Brill. In 1606 he went again to Antwerp ; from the end of Aug: 1629 to Amsterdam, where he † in 1635. He was a Member of the *Olijftak* (Olive-branch) and wrote poetry and tragedies.

440. View of Rome

0.491 in h, by 0.657 in w. W'd

In a suburb of the city some men and women are seated under a ruin ; a little farther back a shepherd with a mule-driver. Here and there, dispersed in the landscape some cows, goats and sheep.

Sign: underneath : *G.V. NIEVLANT ~*
1611

From the ancient Palace of the Antwerp-Archbishops.

Noort (Lambrecht van),

rel: subj: tapestry and stained glass window-patterns.
— Born at Amersfoort in 1520. Freemaster at Antwerp
in 1549, he † in 1571. Father to Adam van Noort.

441. **The Sibyl and the Christian Church** 1.450 in h, by 0.420 in w. W'd

Underneath beside the date 1565, the master's monogram :

L. X. N

Like the 5 following numbers, formerly in the Guild-hall of St Luke,
for which it had been painted, with some other pictures.

442. **The Sibyl Agrippina** 1.500 in h, by 0.380 in w. W'd

Underneath, beside the date (wiped out) the some monogram as on
nr 441.

448. **The Birth of Christ** 2.260 in h, by 2.260 in w. W'd

The Virgin Mary and Joseph, are kneeling beside the Infant-Christ
on the top-most step of a flight of stairs, which is leading to the
ruin of a palace. They are turning their faces to the spectator. On
the right and left, some shepherds, some of them carrying instruments
others are approaching from the background. Ox and ass behind the
Holy Family.

Signed :

Lambertus a Noort. Inuen: pin gebat
A^o 1555

50. **The Lord's Supper** 1.070 in h, by 2.70 in w. W'd

Half life-size. — Sign: and dat: 1565.

451. **Calvary** 1.420 in h, by 1.850 in w. W'd
Half life-size. — With monogram and date : 1558.
455. **The Burial of the Lord** 1.420 in h, by 1.910 in w. W'd
Half life size.

Signed : **XX·NOORT.**
...NVE N: PINGE:

Ommeganck (Balthasar-Dauwel),

animals, landscapes, portraits. — Fl: Sch: — Born and baptized at Antwerp Dec: 26, 1755. Pupil of H. Joz: Antonissen Sept: 17, 1767. In 1788, he helped to found the *konstmaatschappij*, of which he afterwards became the sub-director ; deacon of St Luke in 1789 ; professor at the Academy (June 17, 1796) and in 1804 at the refounding of this institution, member of the Managing Board. † at Antwerp Jan: 18, 1826. In 1814, together with P. J. van Regemorter, J. D. Odevaere and two others, he was sent to Paris by King William I, to fetch back some of his pictures, which had been abducted by the French government in the XVIIIth century. — See v. d. Branden, p. 1269-1376.

809. **The Painter Jan Baptist Berré of Antwerp (1777=** 0.788 in h, by 0.635 in w. C..
1828

Purchased from M^r Delehayé at Antwerp in 1901.

111. **Sheep in a Mountainous Landscape** 0.500 in h, by 0.533 in w. W'd

A shepherd is guarding his herd of sheep, while conversing with a peasant-woman on horseback. Clouded summersky.

Signed :

B P Ommeganck f.

Purchased at the Ommeganck-sale in 1846.

112. **The Horse-pond** 0.545 in h, by 0.726 in w. W'd

A woman is crossing a horse-pond, seated on a mule, loaded on one side with a basket with three lambs. A billy-goat, which has run on in advance, has already reached the other side. Four sheep and one goat are just swimming across. In the background two sheep, a Nanny-goat and a mule driven by a shepherd, also accompanied by a peasant-woman with a fagot on her head and a basket on her arm. Here and there some cottages. Blue sky, setting sun.

Sign: in the foreground, on the right :

B Ommeganck f.

van den Hecke-Baut de Rasmon-bequest.

113. **Landscape with Cattle** 0.510 in h, by 0.615 in w. W'd

Signed :

P B Ommeganck f.

Purchased at Antwerp, in 1867.

Opstal (Kasper Jakob van),

portraits, rel: subjects. — Fl: Sch: — Born at Antwerp, July 2, 1654. Illegitimate son of the painter Kasper I, legalised in 1661, Freepainter as Master's son in 1677. Buried on the 12th of February, 1717.

457. **Andries-Eugeen van Valckenisse, Secretary of the City of Antwerp** 0.980 in h, by 0.500 in w. C.,

Half-length, in a black mantle, with a large wig (Style Lewis XIVth). He is resting his right arm on his chair. — Life-size.

Sign: and dated :

j.j.v. opstal. F
1699

The cat: of 1849 attributes this picture to Peter IJkens.
From the ancient Hall of S^{nt} Luke.

458. **Jan=Karel=Niklaas van Hove, Captain of St Luke and of the Chamber of Rhetories den Olijftak (the Olive-branch)** 1.00 in h, by 0.80 in w. C.,

Half-length, in a large black tabard with a big wig (Style Lewis the XVIth). On one of his fingers, a ring with his escutcheon. — Life-size.
From the Deacon's chamber of St Luke.

740. **Mrs Verbiest** 0.830 in h, by 0.655 in w. C.,

Private Property of the civil almshouses.

Orley (Barend van),
called **Barend van Brussel,**

histor: and religious subjects, portraits, patterns for pieces of tapestry and stained-glass windows.—Netherl: Sch: — Born at Brussels between 1490 and 92. Pupil of his father Valentijn. He travelled a great deal in Italy, became court-painter to Margaret in 1518, to Mary of Hungary in 1530, and † at Brussels on the 5th of Jan: 1541 ; according to others in 1542. His principal works are at Brussels.

59. The Jesus-Child 0.290 in h, by 0.405 in w. W'd

Is lying on a green velvet cushion, resting its right arm on a transparent globe and holding some fruit in its left hand.

Very doubtful attribution.

van Ertborn-bequest.

60. A Patrician Gentleman 0.470 in h, by 0.380 in w. W'd

Turned to the left, in a black mantle with red sleeves and fur collar, with a small black cap on his head. He is holding a book in his right hand, while the left is resting on the back of his chair.

Purchased at Sluis.

van Ertborn-bequest.

61. Mater Dolorosa 0.470 in h, by 0.460 in w. W'd

The holy Virgin is seated, surrounded by a circular glory of golden rays, in a green mantle and with a white veil over her head. The seven woes in an equal number of circular-shaped little scenes, are painted overhead and on the right and left.

Is not by Barend himself, at least painted in his studio.

Used to be attributed to Dürer, by some (O. Müндler) to Altdorfer.

van Ertborn-bequest.

741-745. *Large triptych of the Last Judgment and the seven Works of Mercy.*

741. The Judgment-day and the seventh good Work 2.50 in h, by 2.20 in w. W'd

Centre-panel. — The Lord Christ is appearing in the clouds, surrounded by six large and twelve smaller-sized angels. He is seated on a rainbow, the globe is at His feet and He is opening wide His arms. One of the four Seraphs is sounding a clarion, the second is holding an olive-branch, another a sword. A smaller-sized angel is holding a cross. Millions of angels and the souls of the blessed dead, are seen in the distance in two circle-shaped rows, while on the earth one perceives millions of the dead who have just risen — the virtuous and the wicked, all entirely naked. In the foreground, in the centre, some pious people are burying a corpse : *Luther* and *Melanchton*, dressed like clergymen, are watching this scene. In the foreground, on the right : Adam and Eve. On the left, a few of the newly risen, whom an angel at the last minute, seems to want to save from Hell. Behind them several demons, the flames of the fiery gulf and the souls of the damned. On a stone, on the right, underneath : HIC JACET SEP(U)LT(U)S. VENERABILIS. VIR. IN (?...) CUIVS (anima ?) VIVAT. IN. PACE.

742. Three Works of Mercy 2.50 in h, by 0.95 in w. W'd

Right blind. — Two pious men are bringing refreshments to six paupers of various ages. Under an open loggia, we perceive in two inner rooms, various sick people lying abed ; on the threshold a man and woman are entertaining a strange pilgrim. The holy Virgin with six apostles are appearing in the sky.

743. Two Saints

Reverse of n^o 742. — Two saints are standing on the steps of a church. One, in a cowl, is giving his mantle to a poor man, while a beggar on crutches and another pauper in a kneeling posture, are watching the scene.

44. **Three other Works of Mercy** 2.50 in h, by 0.95 in w. W'd
 In the foreground two women are clothing the naked. Under an open porch four men (one of them a priest) and two women are surrounding a dying man. In the background some others are setting a prisoner free. In the sky an apparition of seven Saints.
45. **Saint Elisabeth and Saint Laurence, distributing Alms amongst the Poor**

Reverse of n^o 744.

This picture was ordered by the Almoners of the Antwerp *Armenkamer* (Pauper's Department) in 1518 or 1519. The prize agreed upon was 600 guilders, without any deduction = about 10.000 franks. The Artist finished it between 1524-1525.

As we find in an important note by Ed: Geudens, this sum was found by the almoners themselves : 13 of them who had died before 1519 had subscribed for one, Flemish, nineteen others, who were no longer in office, had first given a pound each and afterwards subscribed for two crowns yearly, until the finishing of the work. Finally the *Goede Mannen* (Good Men) who might be called any day to fulfil the post of almoner, after they had already contributed a pound each, agreed to pay two crowns yearly from 1519 until 1525, consequently during seven years. Some connoisseurs ascribe the grisailles to M. v. Cocxyen, although there is no foundation for this assertion.

The heads of Luther, Melanchton and of at least one person in the centre-group, appear to have been added later on by another hand. They were probably painted in 1550.

See E. Geudens, *Le Jug: dern: et les sept œuvres de Mis:*, Antwerp, Plasky, 1891.

Collections of the town-hall.

Ostade (Adriaan van),

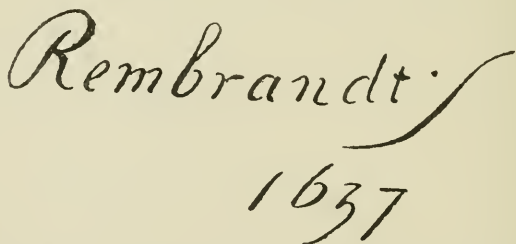
genre, still-lives, portraits, etchings. — Dutch Sch: —
 Born at Haarlem on the 10th of Dec: 1610. Pupil of

at Amsterdam, where he settled in 1631 and † on the 8th of Oct: 1669. — His principal works are in the Rijksmuseum at Amsterdam (10), Louvre (20), Berlin (20), Cassel (20), National Gal: (17), Munich (9), Ermitage (40), the Hague (13), Brunswick (7), Vienna (6), Dresden (16).

705. **Portrait of Eleazer Swalmius (a protestant clergyman)** 1.327 in h, by 1.085 in w. C.

He is seated in a wooden arm-chair, turned slightly to the left. Judging from a gesture of his right hand, he is conversing with another person, who is standing behind him and whom he is regarding with his brightest smile. His face is surrounded by a woolly grey beard; his high forehead bald, dressed in a black tabard, with white collar. — Life-size.

Sign: and dat: in the top-corner on the left:



Rembrandt
1637

Formerly mistaken for the portrait of the Amsterdam-burgomaster Six, or that of Jan Cornelis Sylvius, Rembrandt's nephew and even for that of Reinier Anslø. By Bode Vosmaer and Bredius ment: as above. Until 1795 in the « *Galerie du Palais royal* » consecutively in the collection of the Duke of Orleans, afterwards purchased by Morland for 300 guineas, after that at a sale at Christie's for 400 guin.: consecutively purchased by Farrer for 850 pounds In 1848, by Moodburn for 400 guineas, afterwards by L. Ward and by his descendant Lord Dudley Ward sold to M^r Bourgeois at Paris. Finally sold by the latter to the Antwerp-museum for 200.000 francs. — Smith mentions that in 1818 a picture called « *Burgomaster Six* » had been sold at Christie's for 200 guineas.

Described in the now very rare work : « Galerie du Palais royal » the text by the Abbé de Fontenai, the engravings by J. Couché « graveur du Cabinet » of the Duke of Orleans, Paris, J. Couché and J. Bouilard MDCCLXXXVI, ment: there as « Portrait d'un Bourgmestre », engr: by Mallierbe and H. Guttemberg ; size 4 f 5 i in h, by 3 f 4 i in w. Canvas. De Fontenai calls it « un des chefs d'œuvre de Rembrandt ». Strangely enough the signature is mentioned as R B in the right-hand corner.

Descr: by Smith in the *Catal: raisonné* VII n^r 274, page 102. Mentioned by Bode : Studien p. 586 as still in the possession of the Earl of Dudley, Dudleyhouse, 1883.

293. Portrait of a Woman

1.12 in h. by 0.89 in w. C..

Half-length, taken from aside and turned to the right. She is wearing a broad brimmed hat of red felt, with a feather and a scarlet dress, edged with gold and with brown sleeves. A loose mantle is hanging across her right shoulder.

According to Vosmaer and W. Bürger, Rembrandt's wife Saskia van Uylenberg ; although painted towards the end of her life and a genuine work of the master's. W. Bürger, considers it possible that this picture may be a so-called *double* (repetition) by Rembrandt himself or by Fabritius or Drost. According to him, the original dates from 1636, or, at the latest from 1636, and the repetition from about 1645.

The authors of the former catalogue *did* take it for Rembrandt's own work, but doubted whether the woman represented were in deed Saskia van Uylenberg. If so, she is much more like the Saskia at Tours than the one at Cassel ; M^r Smith describes her in his *Catal: raisonné* VII, en p. 169, N^r 530 and mentions an etching by A. Pond, most probably after this portrait. The authors of the *Catal: of the Cassel-gal:* and likewise Dr Bredius take N^r 293 for a good ancient copy, with some slight variations of N^r 214, in that galery. Undoubtedly the way of painting is more like the one employed by Aart van Ghelder (see N^r 188, Brussels) than by Rembrandt him self. The general tone lacks the latter's delicacy and transparency of touch.

child, an idol is tumbling off its pedestal while they pass. More to the back, a tank, with swans. On the bank some farmhouses. On the right two very steep rocks. Blue sky with Summer-clouds.

On one of the rocks, on the right underneath:

·opvs.
·JOACHIM·D.
·PATINIR.

Lithographed for the *Messag. des Sc. hist.*, 1835.

van Ertborn-bequest.

Peeters (Bonaventura),

views of river and ocean, etchings. — Fl: Sch: —
Brother to Gillis (see lower down n^r 684) and to John.
Born on the 23rd of July 1614 at Antwerp. Purchased
his Freemaster-ship, together with Gillis in 1634. Died
at Hoboken, towards the end of July 1652.

His brother John wrote the following epitaph :

*Dees aert begrijpt een van des werelts wonderheden,
Zee Schilder en Poët, soo groot als d'aert oyt lede :
PEETERS sijn toenaem was, den naem BONAVENTUER.
Sijn lof eeuwen verslijt, al rot dees sepultuer.*

This grave contains one of the wonders of the world,
Sea-painter and poet, greater than earth ever knew before
His name was Peeters, his Christian name Bonaventuer.
His fame will sound through the ages, although his body must
rot in this sepulchre.

270. View of Middelburg

0.74 in h, by 1.16 in w. W'd

On the left, on the landing-place, a high railing ; two sailing-vessels
are moored down to the quay. On a stream, with rather rough
waves, two other ships. In the background a town with clouded sky.

Presented by Artibus-Patriæ.

85. **The Wharf at Antwerp** 0.589 in h, by 0.224 in w. C..
Collections of the Town-Hall.
86. **Saint Norbert and the White Monks, received on the Wharf by the Magistrates, the Chapter of St Michael and the Grandees of the City** 0.714 in h, by 1.100 in w. C..
 The family Verstraete at Brussels are in the possession of a larger repetition of N^r 756.
 Purchased in 1891 from M^r V. Papillon at Paris.
80. **View of Antwerp and the Scheldt** 1.804 in h, by 3.500 in w. C..
 On the left, on the pedlar's box something like the letters : BPF
Collections of the Town-Hall.

Peeters (Clara),

Still-lives, *nature morte*. — Fl: Sch: — Dated, pictures from 1611 until 1648. She must consequently have been born between 1590 and 1600. She is by no means to be confounded with Catharine, the sister and pupil of Bonaventura, who was born on the 18th of August 1615 and the painter of a sea-fight in the Liechtenstein-Gallery at Vienna, sign: C. Peeters 1657. The latter died in 1676. Clara's principal works are at Madrid, n^{rs} 1526, 1527, 1528 and 1529. In the rijksmuseum at Amsterdam n^r 1848, a small picture of the same kind as our n^r 834 and signed in the same manner.

834. Still-life

0.352 in h, by 0.486 in w. W'd

On a deal table, beside a tin plate with small lobsters, a sieve in earthen ware with two fishes, one on the top of the other. In the foreground some smaller fishes and shrimps, more to the back some herrings on the right, and oysters on the left.

Sign: on the border of the table on the right :

CLARA. P

Purchased in 1905 from the painter, Mr Snick at Nieuwkerke.

Peeters (Jan),

Sea-scapes and battle-scenes, designs for engravers. — Fl: Sch: — Brother of Bonaventura, Katarina and Gillis; born at Antwerp on the 24th of April 1624. Pupil of Bonaventura. Died at Antwerp on the 7th of Jan: after 1667, probably in 1677. (v. d. Branden).

271. The Scheldt before Ant- 0.738 in h, by 1.103 in w. C..
werp, frozen over

1670. — Antwerp with the S^{nt}-Walburgis-church, the Burchtpoort, the Crane, the Baker's and Fishmonger's towers, etc.:

From the ancient palace of the Antwerp-Archbishops.

Peeters (Gillis),

Views of river and ocean. — Fl: Sch: — Born on the 23rd of Jan: in 1612 at Antwerp, where he was buried on the 12th of March 1653.

Peeters (Bonaventura) and Peeters (Gillis),

684. **The Riege of Kalloo** 2.269 in h, by 2.430 in w. C.
June 21, 1638. Compare to Snayers N^r 805.

See Mertens & Torfs V, page 438-441.

Painted at the order of the Town's council for 480 gulden, which were paid on the 28th of May 1639.

Formerly in the State-room of the Town-Hall.

In 1774 the figures were attributed to Millet.

Collections of the Town-Hall.

Penne (Jan van), more usually called van Pee,

genre. — Dutch Sch: — His father was a Belgian, born at Brussels. He himself was born at Amsterdam, most probably in 1650. He settled at Antwerp before 1687, where he was buried on the 7th of October 1710. He was the teacher of Jan-Jozef Horemans.

468. **frying Pancakes** 2.15 in h, by 1.20 in w. C..

An old woman is seated in front of an open fire. A wafer-iron is lying in the flames. Her husband behind her on the left. A boy on a small stool trying to catch a cake of oatmeal, which a young woman is holding up in front of him. A third woman is entering through an open door. — Life-size figures.

Sign: with the monogram :



From the ancient Hall of S^{nt} Luke, where it was hung up between the 18th of Spt: 1782 and the 18th of Sept: 1683.

Pennemaecker,

rel: Subj: — Fl: Sch: — He was a cordelier and strongly influenced by Rubens. — XVIIth century.

272. The Ascension of the Lord Jesus

2.81 in h, by 1.97 in w. W'd

The Lord is ascending to Heaven. The Holy Virgin, St John, St Peter and a third Disciple are kneeling in the foreground. Behind them some other smaller-sized disciples.

No other work is known of this master. From the Cordeliers-church, where the picture used to adorn the epitaph of Justus Canis, almoner of Antwerp († 1664) and of his two wives.

Peijjn (Marten),

rel: subj: — Fl: Sch: — Baptized at Antwerp on the 21st of Febr: 1575, received as Master's son in 1600. Had 8 pupils between 1602 and 1626. † at Antwerp in the summer of 1643. — He was a great friend of Rubens and had his portrait painted by van Dijck (see n^r 793 *Dijck (Ant. van)*).

- 273. Wading through the Red Sea** 1.70 in h, by 2.44 in w. W'd
Moses, Aäron and two other chiefs, are standing on a high bank, in the centre of the picture. Moses has just been parting the waters with his staff, which he is lifting up. The people of Israë'l, men, women and children, more towards the background, on the right. On the left Pharaoh and his host, are swallowed by the sea.

Monogram and date :

MP. in. f. 1626.

From the Rozendael-Abbey near Waalhem.

- 274. St Luke, preaching to the Multitude** 2.55 in h, by 1.02 in w. W'd

Wing of N^r 88 (see *de Vos, Marten*). — The apostle is standing in a landscape and preaching to a crowd of men and a smaller number of women.

In 1755, attributed to Ambr: Franken the Elder ; in 1826 to Frans Francken the Elder ; in 1829 to Pepyn ; in 1837 again to Frans Francken the Elder.

Transmitted in 1753 from the ancient altar of the Guild of St Luke in the Cathedral to the ancient Academy in the Exchange.

175. **St John and St Matthew** 2.55 in h, by 1.02 in w. W'd
Reverse of n^r 275. — Both with the usual attributes.
Grisaille.

176. **St Mark and St Luke** 2.55 in h, by 1.02 in w. W'd
Reverse of n^r 484. (See **Veen (Otto van)**). — Both with their usual attributes.
Grisaille.

686-690. — Triptych.

186. **Saint Elisabeth, sacrificing her jewelry to the Door** 2.195 in h, by 1.625 in w. W'd

Centre-panel. — The Saint, her crowned head surrounded by a glory, is standing on the steps of a palace, built in Renaissance-style, accompanied by two pages, who are carrying her jewel-shrine and a servant with a basket full of silver vessels in his hand. She is going to divide all these treasures between a crowd of beggars, who are partly standing, partly kneeling down. In the foreground on the left, a woman with two children. Over Elisabeth's head two angels floating down. — Half life-size.

On the right, underneath, very indistinctly M. PEPIJN.

Like 687, 688, 689, 690, 691, 692, 693, 694, 695, the Private property of the civil almshouses.

87. **Christ, receiving St Elisabeth in Paradise** 2.115 in h, by 0.670 in w. W'd

Right blind. — The Saviour, followed by two angels, is standing on the clouds and putting his right arm round the neck of the Saint, who is kneeling before Him and looking up at His face, with her hand on her heart. — Semi life-size.

**688. A Poor family, on their
Road to the Almshouse**

Reverse of N^r 687. — Grisaille.

**689. St Elisabeth on her
Deathbed**

2.115 in h, by 0.670 in w. W'd

Left blind. — The Saint is reclining in a sitting posture on a low bedstead and listening to the comforting words of a monk, who is standing on the right. On the left some women and a choir-boy. — Half life-size.

Sign: on the right, underneath : MARTINUS PEPPYN.

690. St Elisabeth, nursing the Sick

Reverse of N^r 689. — Grisaille.

691-695. — Triptych.

**691. The Baptism of Saint
Augustin**

2.264 in h, by 1.685 in w. W'd

Centre-panel. — A Bishop in grand ornate, whose mantle is being held up by a boy, is standing in a *Baptisterium*. St Augustin, in white, his hands crossed on his breast, is kneeling in front of him. On the left two choir-boys with candles, behind them a priest and two aged men. On the right beside the font, Saint Monica is seeing the Heavens opened and the angels floating down. Behind her an old man and some spectators.

**692. St Augustin, ordained
Bishop**

2.112 in h, by 0.655 in w. W'd

Left blind. — Three Bishops are poising the mitre on the head of the saint, who is clothed in a rich *dalmatic*.

**693. St Augustin, giving his private
fortune to the poor**

Reverse of N^r 692. — Grisaille.

694. **St Augustin, being
ill himself, is curing
another Sick Man**

2.117 in h, by 0.655 in w. W'd

Right blind.

Sign: on the left underneath :

MARTINVS PEPIN, IN, F.

ANNO DOMINI 1626.

695. **The Sick and Wounded on the
road to the hospital**

Back of n^o 694. — Grisaille.

Doelenburgh (Cornelis van),

landscapes, Arcadian scenes, etchings. — Dutch Sch:—
Born at Utrecht in 1586, pupil of Abraham Bloemaert.
He resided during a lengthy period in Italy; afterwards
mostly in his native town, where he † on the 12th of
August 1667.

746. **Landscape**

0.298 in h, by 0.374 in w. W'd

An aged man and five women, all of them nude to the waist, are
seated on the right side of the picture in a meadow, near a ruin,
covered by trees and shrubs. On the left, more to the back, some
rocks and a wood against a yellowish-orange sky.

Purchased from A. J. Verhoeven-Bal at Antwerp in 1881.

Pourbus (frans), the Elder,

portraits, rel: subj: — Netherl: Sch: — Born at Bruges
in 1545, pupil of his father Peter (of Bruges) and of

Franck Floris at Antwerp in 1562 (see de Vriendt). Freemaster, also at Antwerp in 1564, where he died on the 19th of Sept: 1581. According to K. v. Mander, he painted very beautiful landscapes, at least in his youth.

POURBUS (ascrib: to) :

700. **Alexander Farnese, Duke of Parma** Oval 0.504 in h, by 0.405 in w. W'd

Collections of the Town-Hall.

Pourbus (Pieter),

portraits, rel: and allegor: subj: — Netherl: Sch: — Born at Gouda in 1510. Resided at Bruges from 1540. Purchased his Freemastership on the 26th of Aug: 1543. † at Bruges on the 30th of January 1584. His principal works are at Bruges.

696. **Gillis van Schoonbeke** (1519=1556) 0.595 in h, by 0.447 in w. W'd

On the panel, on the right : ANNO. 1544

On the left : SVÆ. ÆTATIS. 25.

On the ancient frame :

GILLEBERT VAN SCHOONBEKE NATUS A° 1519.

Like the three following numbers, the private property of the civil Almshouses.

697. **Elisabeth Heynderickx, his Housewife** (1527=1587) 0.595 in h, by 0.447 in w. W'd

On the panel, on the right : A° DNI. 1544.

On the left : ÆTATIS SVÆ. 17.

On the frame : Elisabeth Heynderickx Huysvrou (housewife) of G. v. S.

198. **Gillis van Schoonbeke at an advanced age** 1.075 in h, by 0.775 in w. W'd

199. **His Wife at an advanced age** 1.075 in h, by 0.775 in w. W'd
Doubtful attributions.

Provost (Jan), sometimes, but rarely Prévost,

rel; and philosophic: subjects. — Netherl: Sch: — Born at Bergen (Mons). Married at Valenciennes to the widow of the painter Simon Marmion, who died in 1489. Studied at Valenciennes, Brussels and Mons itself. Freemaster at Antwerp in 1493 ; Purchased the «*Poortersrecht*». Right of the Borough or Burgher-right of Bruges on the 10th of February 1494 ; Freemaster, most probably in the same year ; *Finder* or *Founder* (Vinder) between 1501-2, 1507-8, 1509-10, 1514-15, — *governor* 1511-1512. Deacon 1519-1520 and 1525-1526 ; at Antwerp again in 1521, when he came into contact with Dürer, who went with him to Bruges and staid at his house. † at Br: 1529. During his visit Dürer drew his portrait. His principal works are at Bruges, Berlin, St Petersburg and Antwerp. See Prof: G. Hulin's essay in *L'Art et la Vie*, Vol: I. page 5 and *Beffroi* IV, 1875, 205-215, certain communications by Mr W. H. J. Weale who has been the first to *discover* Provost.

238. **The Martyrdom of Saint Catherine (312 after J. C.)** 0.939 in h, by 0.680 in w. W'd

The Maiden is kneeling in the foreground, while the hangman, with uplifted sword, is on the point of cutting off her head. On the left, with a crown over his hood and a long scepter in his right hand, the emperor Maximus on horseback ; a page is holding his neighing

horse by the bridle. Behind him, more to the back, on the right, the officers of his house-hold. In the background, on the left, on a rocky mountain, saint Catherine, with God's help, saved from the wheel. Further to the right a town, with some mountains behind it.

839. Saint Barbara 0.939 in h, by 0.680 in w. W'd
Background of N^o 838. — Grisaille.

Presumably the left blind of a triptych, painted in honour of the Saints Barbara and Catharine. Used to form part of the collection of the Count de Quincey, governor of Holland between 1810-1814, when it was attributed to some obscure German master. Messrs Dr Max Friedländer (Berlin) and Prof: Hulin (Ghent), were the first to attribute it to Provost.

Purchased in 1905, from M^r J. Kleinberger, Paris.

Pynacker (Adam),

landscapes, engravings. — Dutch Sch: — Bapt: at Pynakker, near Delft on the 13th of Feb: 1622. He worked at Delft in 1649, at Schiedam 1657-1658, and resided at Amsterdam from 1660, where he was buried on the 28th of March, 1673.

827. Italian Landscape 0.790 in h, by 0.632 in w. C..

A wagon with four horses, is arriving at the summit of a mountain and halting near the ruins of a gigantic building. It is guarded by armed men and being followed by other men on horseback, who are firing off their pistols against invisible enemies. In the foreground some capitals of columns, grown over by brambles, thistles and acanthus-leaves. Over the mountain a threatening thunder-cloud. The figures on this picture are attributed to Berchem. Strangely enough we are only able to discover a rather faint signature of Berchem's on this work, viz.: in very fine italics a large J, with a C and then the family-name with a capital B, apparently also a C. Described by Smith, in his *Catal: raisonné* V. n^o 142, page 48, as the work of Nik: Berchem.

Sabatier-Collection, 1809, 5000 francs.

Purchased in 1904, from J. Hallyn, at Antwerp.

Quellin (Erasmus),

rel: and allegor: subj: portraits — Fl: Sch: — Born at Antwerp on the 19th of November 1607. His father was the sculptor Erasmus from Liege and his mother of Flemish extraction. The sculptor-architect Artus and the engraver Huibrecht were his brothers, while he himself afterwards became Rubens' pupil. As Master's son he was received Freepainter in 1630. After Rubens' death, he was appointed painter of the city of Antwerp, where he † Nov: 7, 1678.

78. **Miracles of St Hugh of Lincoln** 2.49 in h, by 1.97 in w. C..

The scene represents two different miracles. The first (in the foreground, life-size figures) : Saint Hugh is standing under a shady tree and, by the force of his prayer, curing a man who is kneeling in front of him, who has been bitten by a serpent. — In the background St Hugh is raising a child that had fallen into the river and just been rescued by his mother.

From the refectory of the Carthusians at Lier.

79. **Gratianus (Duncardus) Molenaar, miraculously saved by Saint Catharine** 0.96 in h, by 0.71 in w. C..
Carthusians, Lier.

80. **A Holy Bishop** 0.86 in h, by 0.65 in w. C..

81. **Kasper Nemius (Bosch), Sixty Bishop of Antwerp** 1.23 in h, by 1.00 in w. C..

Born at 's Hertogenbosch, first priest at Wervik, afterwards consecrated Bishop of Antwerp in 1635 ; Archbishop, Duke of Cambrai the 22nd of Nov: 1677.

From the Antwerp-Cathedral.

Quellin (Jan Erasmus),

bapt: Dec: 1. 1634. Pupil of his father Erasmus. Travelled in Italy probably until 1661, in which year he was received Freepainter as master's son. In 1662 he married the daughter of David Teniers II and † at Malines on the 11th of March 1715, where he had resided since 1712.

287. **Hubertus van den Eede,** 1.23 in h, by 1.00 in w. C..
eighth Bishop of Antwerp

Born at Brussels in 1603. First Canon and Treasurer of the Antwerp-Cathedral and bishop in 1677. He died on the 6th of November 1678. From the Antwerp-cathedral.

288. **St Bernard receiving the** 4.60 in h, by 2.03 in w. C..
Garb of his Order

St Stephen, Abbot of Citeaux, is seated on a podium under a canopy, held up by two angels. He is going to pass the cowl over the head of a young friar of the order of St Bernard, who is kneeling in front of him. The uncle of the latter, his four brothers and some friends, are expecting their turn to be attired in the same way. In the foreground a man-servant is seated on the floor on the left. — Life-size figures.

From the ancient Roosendaal-Abbey, near Waalhem.

289. **Christ, visiting Simon** 4.05 in h, by 2.52 in w. C..
the Pharisee

On the steps, running out into a kind of Gallery, the Lord Jesus and Simon are seated at the dinner-table. — The latter expressing his disapproval at Jesus allowing the sinful woman to anoint His feet. — Life-size.

Signed and dated :

Quellinus
Inv Et F. A 1692.

From the St Augustin-church at Mechelen.

290. **Martyrdom of St Agatha** 1.17 in h, by 1.90 in w. C..
An executioner, standing on the left, is torturing the saint, while another, on the right, is tying her to a column. The judge, Quintianus, is seated on the podium on the right. Behind them some spectators.

Painted for and in memory of a certain Lady Agatha Breethoeck, who died on the first of Sept: 1684.

From the ancient Carthusian-church at Lier.

291. **The Birth of the Lord** 2.53 in h, by 1.63 in w. C..
The infant is lying in a crib, resplendant with unearthly glow. A large ox is crouching behind Him. On the right the Holy Virgin and Saint Joseph, worshipping the child ; on the left, through the open door of the stable, we perceive an angel, who is announcing the Saviour's Birth to the Shepherds.

Sign: on the stone on the right :

J E Quellinus

Pic A cub. Caes

Mais

and a trifle more to the left, on the other side of the same stone : *F. A° 1689*

292. **St Hugh of Lincoln,** 2.48 in h, by 1.90 in w. C..
performing a miracle

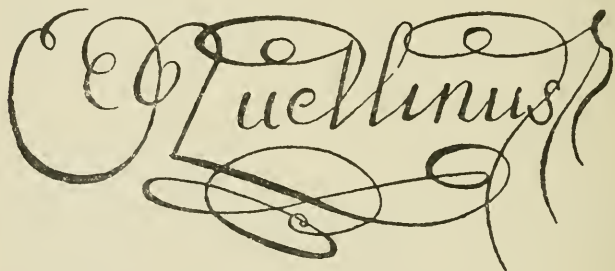
With a gesture of his right hand, the Saint is raising a child from the dead, which two women, kneeling in front of him are holding up. He is accompanied by his favorite swan and holding in his left hand a cup, with a very tiny Jesus, seated inside. Behind the women on the right a fountain.

According to the old cat: sign: and dated :

I.E. Quellinus Pict. Cæs Ma F.
N^o 1685.

From the Carthusian's cloister at Lier.

- 704. The Holy family** 1.685 in h, by 1.405 in w. C..
The Virgin is seated with the naked baby on her knees, in a red undergarment with a blue mantle. On the right an angel, offering fruit. On the left St Joseph, seen from the back. Life-size figures.
Sign: on the column on the right, behind the Virgin and the angel :



Belongs to the collections of the civil alms-houses.

Regemorter (Ignaas, Jozef, Peter van),

hist: and genre, subjects, landscapes. — Fl: Sch: —
Born at Antwerp in 1785, pupil of his father Peter Jan,
† in his native-town 1873.

- 1161. Cart=players, quarelling** 0.515 in n, by 0.425 in w. W'd

Signed: *Jgn. Van Regemorter.*

Purchased in 1878, from Ferd: van Hal at Antwerp.

Regemorter (Peter Jan van),

fairs, landscapes, genre. — Fl: Sch: — Baptized at Antwerp, Sept: 8. 1755, studied at the Antwerp-Academy. Sub-deacon of S^{nt} Luke in 1784. Deacon in 1785, Chamber-deacon in 1786, Alderman 1787. *Busmeester* (boxmaster) in 1789 and 1790. Professor at the Academy from 1796 until 1804 (?). He formed part of the committee, who went to Paris in 1815 to fetch back our art-treasures. Died at Antwerp on the 17th of Nov: 1830.

477. **Landscape**

See lower down : *Uden (Lukas van)*.

1328. **Interior from the ancient St George's Church at Antwerp** 0.53 in h, by 0.71 in w. W'd

Sign: underneath,
on the left :

A. Blom . pinx .
P. van
Regemorter
fig.

The architecture by Blom ; the fig: by P. J. van Regemorter, as is proved by the above-mention, signature.

C. J. Kennis-bequest in 1898.

Reymerswael (Marinus van),

rel: subj: character-heads. — Netherl: Sch: — van Mander called him : den constighen schilder, Marijn van Romerswalen oft Maryn de Seeu « (The Artful Painter Marijn van Romerswalen or Marijn the Zeelander) and mentions one of his pictures « eenen Tollenaer, sittende in zijn Contoor wesende wel geordineert en fraey gedaen, » (A customhouse-officer, seated in his tollbooth, a picture excessively well put together and beautifully executed). Vasari calls him the « Marino di Siressa » and Guecciardini « Marino de Sirezsea » (= Zierikzee). — Marinus, as his family-name indicates, was born in the small city of Reimerswaal, on the Easter-Scheldt, South-Beveland, which in after years, together with the entire eastern part of the island, has been swallowed up by the sea. It is not certain that he has been a pupil of Metsijs, although all his works reveal the influence of this master. — His dated works range from 1521 until 1560. It seems that in 1566 he sided with the iconoclasts at Middelburg, and took such a violent part in their proceedings on the 25th of June 1567, that he was condemned to public penitence and afterwards banished during six years. Supposing that in 1521, when he signed his earlier works, he was no older than 20, he must already have been 65 in 1566. — Most of Marinus' works are free copies of the same subjects which Quinten Metsijs often treated : The Money-changer (Banker) and his Wife and one of Dürer's *S^{nt} Hieronymus*, painted at Antwerp in 1521. — His principal works are at Madrid, Museo

del Prado. Berlin, London, Munich, Dresden, Copenhagen, Nantes and are (sign: and dated) *St Jeroen*, now in the possession of Mr E. de Becker, at Louvain.

244. **The Tax-gatherers** 0.65 in h, by 0.52 in w. W'd

A man with a fat face and eccentric head dress (red) is noting the following down in a book :

it: den byer excys is waerdich tot Augusto toe die seven maenden CCXI lb.,

it: den wyn excys is waerdich tot Augusto toe die seven maenden LXX lb., IX sc.,

it: die visberghe is waerdich tot Augusto toe die seven maenden IIIJ lb.,

it: die halle is waerdich tot Augusto toe die seven maenden XXI lb., — etc:

Beside him another man, with some green arrangement on his head, is looking on, with his right arm on the shoulder of the former.

Erroneously hitherto called « De Rekenplichtigen » (accountants) « De Bankiers » (Bankers) or « De Vrekken » (Misers), as is plainly shown by the above-mentioned texts.

Compare to n^r 944 Nat: Gal: London, by the same Master.

Formerly ascribed to Quinten, according to v. d. Branden already in the XVIIth century. The types and treatment however are entirely those of Marinus.

Burckhardt in 1842 took the composition for that of Quinten Metsijs, but the execution for that of Jan.

See also our n^{rs} 567 and 425, by Jan Sanders van Hemessen, p. 127.

van Ertborn-bequest.

Rembrandt Harmens van Rijn,

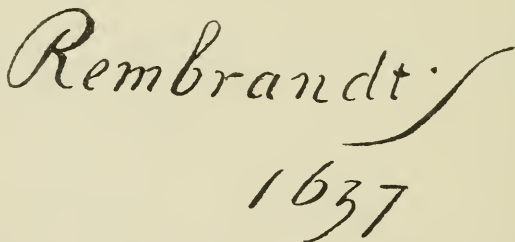
portraits, rel: and hist: subjects, landscapes, genre, etchings. — Dutch Sch: — Born at Leyden, probably on the 15th of July 1606, where he was first apprenticed to Jacob van Swanenburch, afterwards to Pieter Lastman

at Amsterdam, where he settled in 1631 and † on the 8th of Oct: 1669. — His principal works are in the Rijksmuseum at Amsterdam (10), Louvre (20), Berlin (20), Cassel (20), National Gal: (17), Munich (9), Ermitage (40), the Hague (13), Brunswick (7), Vienna (6), Dresden (16).

705. **Portrait of Eleazer Swalmius (a protestant clergyman)** 1.327 in h, by 1.085 in w. C..

He is seated in a wooden arm-chair, turned slightly to the left. Judging from a gesture of his right hand, he is conversing with another person, who is standing behind him and whom he is regarding [with his brightest smile. His face is surrounded by a woolly grey beard; his high forehead bald, dressed in a black tabard, with white collar. — Life-size.

Sign: and dat: in the top-corner on the left:



Rembrandt
1637

Formerly mistaken for the portrait of the Amsterdam-burgomaster Six, or that of Jan Cornelis Sylvius, Rembrandt's nephew and even for that of Reinier Anslo. By Bode Vosmaer and Bredlus ment: as above. Until 1795 in the « *Galerie du Palais royal* » consecutively in the collection of the Duke of Orleans, afterwards purchased by Morland for 300 guineas, after that at a sale at Christie's for 400 guin.: , consecutively purchased by Farrer for 850 pounds In 1848, by Moodburn for 400 guineas, afterwards by L. Ward and by his descendant Lord Dudley Ward sold to Mr Bourgeois at Paris. Finally sold by the latter to the Antwerp-museum for 200.000 francs. — Smith mentions that in 1818 a picture called « *Burgomaster Six* » had been sold at Christie's for 200 guineas.

Described in the now very rare work : « Galerie du Palais royal » the text by the Abbé de Fontenai. the engravings by J. Couché « graveur du Cabinet » of the Duke of Orleans, Paris, J. Couché and J. Bouillard MDCCLXXXVI, ment: there as « Portrait d'un Bourgmestre », engr: by Malherbe and H. Guttemberg ; size 4 f 5 i in h, by 3 f 4 i in w. Canvas. De Fontenai calls it « un des chefs d'œuvre de Rembrandt ». Strangely enough the signature is mentioned as R B in the right-hand corner.

Descr: by Smith in the *Catal: raisonné* VII n^r 274, page 102. Mentioned by Bode : Studien p. 586 as still in the possession of the Earl of Dudley, Dudleyhouse, 1883.

293. **Portrait of a Woman** 1.12 in h. by 0.89 in w. C..

Half-length, taken from aside and turned to the right. She is wearing a broad brimmed hat of red felt, with a feather and a scarlet dress, edged with gold and with brown sleeves. A loose mantle is hanging across her right shoulder.

According to Vosmaer and W. Bürger, Rembrandt's wife Saskia van Uylenberg ; although painted towards the end of her life and a genuine work of the master's. W. Bürger, considers it possible that this picture may be a so-called *double* (repetition) by Rembrandt himself or by Fabritius or Drost. According to him, the original dates from 1636, or, at the latest from 1636, and the repetition from about 1645.

The authors of the former catalogue *did* take it for Rembrandt's own work, but doubted whether the woman represented were in deed Saskia van Uylenberg. If so, she is much more like the Saskia at Tours than the one at Cassel ; Mr Smith describes her in his *Catal: raisonné VII*, en p. 169, N^r 530 and mentions an etching by A. Pond, most probably after this portrait. The authors of the *Catal: of the Cassel-gal:* and likewise Dr Bredius take N^r 293 for a good ancient copy, with some slight variations of N^r 214, in that galery. Undoubtedly the way of painting is more like the one employed by Aart van Ghelder (see N^r 188, Brussels) than by Rembrandt him self. The general tone lacks the latter's delicacy and transparency of touch.

Purchased in 1801 for the Roblt-Collection for 49 Pounds ; in 1846 it was in the Private Gal: of Sir Simon Clarke. Until 1850, in that of King William II. At the public sale of H. M's pictures, the Antwerp-Museum purchased it for 7830.08 francs. Engraved by J. J. Oortman, after a drawing by Plonski.

Sign: on the right, at top :

Rembrandt ft

date, impossible to read (perhaps 1651 ??).

REMBRANDT (ascribed to) :

294. *H fisherman's boy* 0.235 in h, by 0.187 in w. W'd

On the left the false signature :

Remb
1659

The Boymans-Museum, Rotterdam, possesses a print in mezzo-tint of N^r 294, by an unknown artist.

van den Hecke-Baut de Rasmon-bequest.

295. *An old Jew* 0.235 in h, by 0.193 in w. W'd

According to Bode the N^{rs} 294 and 295 are early works by Nikolaas Maes.

van den Hecke-Baut de Rasmon-bequest.

Rijng (Pieter de), or de Rijng,

still-lives. — Fl: Sch: — Particulars of his life unknown. Pictures dated from 1650-1659 ; some resemblance with J. D. de Heem.

659. **fruit**

1.184 in h, by 1.716 in w. W'd

Signed on the right :

P. D. Rijng. F. 1651.

Purchased at Antwerp in 1873, at the Retsin-sale.

Rijckaert (David), or the Younger the Third,

histor: and popular genre. — Fl: Sch: — Baptized at Antwerp on the 2nd of December 1612. Pupil of his father David Rijckaert II, but also strongly influenced by Brouwer and Teniers. Died at Antwerp Nov: 11. 1661. Deacon of the guild of Saint Luke Sept: 18. 1651 and called by his brethren in art « *The Ox of S^t Luke* ». He used to sign himself with the initials *DR* en monogram, *David Ryckaert* or *D. Ryckaert*.

122. **Peasant's Repast**

0.96 in h, by 1.35 in w. C..

Father, Mother, with the baby on her arm, Grandmother in her wicker-work armchair and Grandfather with at stone stoup in his hand, are seated at a table. A little boy and girl are dancing a menuet, to the music of a strolling player. On the left, near the mantel-piece, a servant is taking a dish from the fire and eight men and women are standing, talking together and chaffing one another. On the right an open door with a view of the farm, surrounded by a ditch. Sun setting behind some trees. — Sign: on the right, undern:

D Rycckaert

and dated

1641 or 1651 (?)

820. In Times of War

1.136 in h, by 1.794 in w. C..

An old woman, two young ones and three children, are prostrating themselves before the commander of a troop of horsemen, who are on the point of starting. The captain, whose spur is being fastened by a little page, whilst another is handing him his helmet, is listening with a callous face to the women's petition. In some distance, more to the right, an old man (only partly dressed) and his son, are being tied with cords to a horse's tail. A woman is reaching up her baby to the old man to kiss. Behind this group some footsoldiers and horsemen with an ensign. A soldier is lifting a young girl by force on his horse. In a corner, on the right a young nobleman is embracing a young beauty with a French wineglass in her hand. Behind them an old beggar with a child. Background : a church and some trees.

Signed on the right, underneath :

D Rycckaert

Purchased in 1903, from Mr Jozef Hallyn, art-dealer at Antwerp.

Rijckere (Abraham de),

son of Bernard, baptized on the 5th of July 1566, † on the 19th of August 1599. Of his principal work : a triptych *Christ, crucified between the two Malefactors*, which was painted for St James-church at Antwerp, only the wings remain.

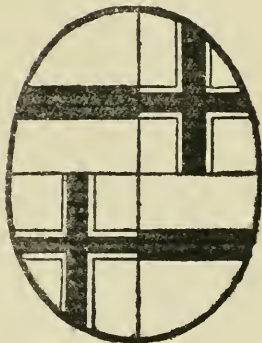
65-68. — Wings of a Triptych.

65. Lodewijk Claris

He died on the 26th of March 1594.

1.04 in h, by 0.38 in w. W'd

The following escutcheon on the covering of his pew.



66. The Holy Virgin and the Lord Jesus

Reverse of N^r 65. — Grisaille.

1.04 in h, by 0.38 in w. W'd

67. Marie le Batteur

Left blind. — She died on the 11th of Jan: 1586. The wife of L. Clarys.

1.04 in h, by 0.38 in w. W'd

The following escutcheon on the tapestry-work of her pew.



68. **Saint Lewis, King
of France**

1.04 in h, by 0.38 in w. W'd.

Reverse of N^r 67. — Grisaille.

Until the end of the XVIIIth century, these wings were joined to N^r 464, the memorial on the tomb of Louis Clarys and his wife in the Antwerp-cathedral.

Rombouts (Theodoor),

baptized at Antwerp, on the 2nd of July 1597. He was the pupil of Frans Lanckvelt and Abraham Janssens. Went to Italy on the 7th of Sept: 1616, where he chiefly resided at Rome and Pisa. Back at Antwerp on the 23rd of February 1625, where he was received Free-master and died on the 14th of Sept: 1637.

358. **Playing cards**

1.53 in h, by 2.06 in w. C..

Five people are seated round a table with a grey cloth, on which some coins, cards, a bun, a lobster and a wine-glass. On one side a soldier with a broad-brimmed hat and a rapier. He is carefully studying the cards, which he is holding in his hands. On the other side a young gentleman with a feather in his cap, who is showing his « *hand* » to a fellow with a grey beard and grey hair, who is seated on his right, with spectacles on his nose and hands crossed on the table. On the left two young men. One of them is conversing with an old woman.

Formerly attributed to Valentin (1600-1634). Dr Max Rooses in 1879 and M^r v. d. Branden in 1883, assigned it again to Rombouts. To compare to N^r 1548 *Jugadores de naipes*, Madrid, and N^r 601, Ermitage.

Bequaethed by M^{rs} van den Bosch-van Camp in 1847.

296. **Christ as a Pilgrim,
visiting Saint Augustin**

2.56 in h, by 2.00 in w. C..

The pilgrim is seated on the left, holding his left foot in a brass tub, his eyes lifted up to Heaven. St Augustin, in the cowl of a hermit is

wiping the pilgrims right foot. Behind him some Monks. Overhead the father and the holy Spirit in a glory. An angel is kneeling between the Lord and St Augustin. Life-size fig:.

Sign: and dated on the tub :

THEODOOR: ROMBOVTS F 1636

From the St Augustin-church at Malines.

801. **The Lord, chasing³ the Dealers from te Temple** 1.680 in h, by 2.379 in w. C..

Behind a table, with some books, the Lord is issuing from a row of columns and whipping the dealers with a scourge. In the background, we see some of them, running away as fast as they can. In the foreground a bald-headed money lender, who is falling back into his chair. On the right a man, who is handing a small box to a boy.

Sign: on the parchment-cover of a book :

T. ROMBOVTS.

Purchased from Mr J. S. Hensé at London in 1901.

Rubens (Peeter Pauwel),

rel: hist: mythol: and allegor: subjects, hunting-scenes, landscapes, fairs, portraits, tapestry-patterns, architectural designs, etchings. — Fl: Sch: — Born, according to some on the 28th of June 1577 at Siegen (Nassau), according to others on the 30th of May at Antwerp (van den Branden p. 368-375); came to Antwerp in 1589 (v. d. Br: p. 379), where he first became the pupil of Tobias van Haecht, or Verhaecht (1561, Freepainter 1590 † 1631), most probably between 1590-91; afterwards, from 1592-1595, of Adam van Noort (1562

Freemaster 1587,† 1641), and finally, between 1596-97, of Otto van Veen. He was received, under the Upper-deaconship of Adam van Noort as « *Peeters Rubbens, vrymeester, scilder* » « Peter Rubbens, Freemaster, painter » in 1598. Resided in Italy between 1600-1608, chiefly at Venice, Mantua (il Fiammingo Pietro Paolo Rubenio) and Rome. After a tour to Spain (1603-1604), he returned to Mantua, Rome and Genoa. In the end of 1608, he settled at Antwerp, where he resided until his death (May 30th 1640), although he occasionally spent some time at Paris (1621-1627) Madrid (1628-1629) London (1629-1630). He was appointed court-painter to the Archduke and duchess by a deed of the 23rd of September 1609 at an annual sum of 500 Flemish Pounds. From the death of the Archduke Albrecht on the 13th of July 1621, he remained the friend and counsellor of the Archduchess Isabella in all matters of policy and state, until her own death which occurred in Dec: 1, 1633). He was knighted on the 5th of June 1624, and generally signed himself : P. P. RVBENS. P. P. RVBINS, generally RVBBENS. His pupils, and at times his collaborators were : van Dijck, van Thulden, Schut, van Diepenbeeck, van Egmont, Franchoy, van Hoecke, Wouters etc.: Snijders, Velvet Breughel, van Uden and Wildens also occasionally assisted him with his work.

Rubens was unusually prolific. According to the Antwerp Comm: charched with the collecting of his etchings and designs he has made 2235 pictures and sketches and more than 400 drawings. — His principal works are : 77 in the Aeltere Pinakotek at Munich, 90

in the various Vienna-galleries, of which 47 alone in the Belvedere; at Madrid 66, Petersburg, Ermitage 54; Louvre 54, Brussels 23, Dresden 16, London 31. In the whole of England, more than 200, Cassel 10.

◀ Rubens spoke and corresponded in several languages, but chiefly in Flemish or Italian. With people who did not speak his mother-tongue, he conversed chiefly in Italian.... He did not like French because, according to his own confession, he did not know that language very well ▶. (*van den Branden*).

297. **Christ, crucified between the two Malefactors** 4.24 in h, by 3.10 in w, W'd

The Lord is crucified. His head, hanging down on his breast, is crowned with thorns. His loins are girt with a white linen cloth. His feet are nailed, one beside the other, on the cross. Over his head the usual subscription in Hebrew, Latin and Greek. On his right the repentant murderer, is begging the Lord to remember him when he shall have come into His kingdom. Not his arms, only his feet, are nailed on the cross. The other, the *bad* murderer, is swearing on the left. He has succeeded in loosening one of his feet. Longinus, on his long-tailed, dapple-grey horse, is piercing the Saviour's right side, with his lance. Water and blood are running from the wound and covering the horse's head. Another officer on horseback, in the foreground, only partly visible. Mary Magdalen is embracing the cross and pressing her weeping face, with the golden hair against the wood, imploring Longinus to desist. From an opening in the clouded sky, a sunbeam is falling on her silken garment and surrounding her with a golden glory. Beside her a soldier, who has just been breaking the legs of the bad thief with an iron stave, is descending from a ladder. On the left St John, desparately weeping, is resting his head on the Virgin's shoulder. She is wringing her hands, folded in front of her, her eyes are red with weeping, and she seems to be listening to the lamentations of Mary-Cleophas, who is standing behind her. — Life-size figures.

Finished in 1620. Consequently from the same period as N^o 7768 at Berlin. Chiefly the master's own work, the heads of the spectators in the background, have perhaps been painted by A. van Dyck. Until 1794 in the Recollet-church at Antwerp. on a marble altar, which had been erected by Burgomaster Nik. Rockox the younger, with the following inscription.

*Hanc Christo posuit Consul Rockoxius aram,
Expressit tabulam Rubeniana manus,
Seu dextram artificis, dantis seu pectora spectes,
Nil genio potuit nobiliore dari.*

Engraved by Boëtius a Bolswert, J. Rayot, P. Nolpe, Campion, Kilian, M. Aubert, C. Manigaud, etc.: Smith, II, 27 ; Basan, *Cat: de Grav: d'après Rubens*, 87 ; Voorhelm Schneevogt, 333 ; Rooses, *Ceuvre*, II, 229, p. 95. From 1794 until 1815, taken to Paris by the French.

In 1824 restored by Mr van Bree. The latter had taken the liberty of improving Rubens' work, by endowing St John with a classical foot ! Sketch in grey at Berlin, first design for our N^o 297 ; drawing in the Nat: Gal:, London.

- 298. The Adoration of the Kings** 4.464 in h, by 3.365 in w. W'd
The Virgin Mary, a healthy, robust Flemish woman, is standing behind a crib, filled with straw, holding her baby with both hands. An aged king, in priestly garments, is kneeling in front of Her and swinging incense in honor of the divine child. The other king, an imposing old man with a bald head, long white beard and rather severe face, like an ancient philosopher, is holding a golden vase, filled with myrrh. He is covered by a purple mantle, edged with gold. The third the Moorish prince, magnificent Othello-figure, is standing, his left hand on his hips in a green dress and with a turban on his head. He is regarding the beautiful rosy mother with an expression of devout admiration and holding a cup, filled with gold, in his right hand. Behind this king St Joseph. Behind the giant in red a young horseman, in the dress of 1600-1625, and some followers and slaves with an expression of wonder and astonishment on their faces. Outside the stable, the roof of which is resting on the columns of an ancient classical palace, some more slaves on camels. Larger than life.

Rubens' first masterpiece in his third manner, entirely painted by himself. Finished in 1624, according to an old legend within 13 or 16 days. Rubens received 1500 Guilders for it, paid in two parts.

From the Head-altar in the church of the St Michael's-abbey at Antwerp.

At Paris from 1794 until 1815.

Engraved by Remoldus Eyndhoudts, Adr: Lommelin, C. van Merlen. The head of the H. Virgin alone by E. Corr.

Smith II, 17; — Basan, 19; Voorhelm Schneevogt 77; Rooses *Œuvre*, I, 174, page 227.

This was Rubens' favorite subject, which he treated with all manner of variations. To compare Madrid n^o 1559 (1609), Brussels n^o 377 (1615), Malines St John's Church, ordered in 1616, Louvre 2077 (about 1627), St Peterburg n^o 536.

299. **Saint Theresia, saving
Bernardin of Mendoza
from Purgatory** 1.93 in h, by 1.39 in w. W'd

The earth seems to be violently rent open. On the border of the fiery gulf Saint Theresia, in the garment of her order, is kneeling to the Lord Jesus, a naked figure, only covered by a red mantle. She is imploring the Redeemer to save the founder of the St Theresia-cloister at Valladolid from temporal fire. An Angel has already seized his tortured hand. In the foreground, at Mendoza's side, an aged man and two women. Background a landscape. — Life-size figures.

One of the pictures of Rubens' last period between 1630-1635, perhaps 1634. Like n^o 306, with which it shows some affinity for a large part the work of one of his pupils very likely van Thulden.

Finished for the church of the « discalced nuns » at Antwerp. At Paris from 1794 until 1815.

An ancient copy of this picture in the possessions of His Majesty the King. A great many other copies exist.

Engraved by Schelte a Bolswert and Langot. Sir Anthony van Dyck seems to have sat for Mendoza, Rubens himself for the aged sufferer in Purgatory.

Basan 33; Voorhelm Schn: 67, Smith II 75; Rooses *Œuvre* II 493, p. 351.

300-304. — *Triptych of the Merchant Michielsens and Maria Maas.*

300 Christ, couched on straw 1.39 in h, by 0.99 in w. W'd

Centre-panel. — The body of the Lord is stretched out on a rough stone, covered with a little straw. Joseph of Arimathea is holding it up in a sitting posture, the helpless head on its left shoulder, the arms hanging down. The Holy Virgin is holding up the winding-sheet which is already covering the legs. St John is standing behind her.

301. The Holy Virgin and the Lord Jesus 1.37 in h, by 0.42 in w. W'd

Right blind.

302. The Redeemer

Reverse of n^r 303. Grisaille.

303. St John the Evangelist 1.37 in h, by 0.42 in w. W'd

Left blind. — Half length, with a book in his left hand, he seems to be listening to the message of an eagle, who is floating over his head.

304. The Holy Virgin

Reverse of n^r 303. — Grisaille.

Painted in, or before 1618 for the tomb erected by Maria Maas, for her husband Jan Michielsens in the cathedral. At Paris between 1794-1815.

Nrs 301 and 303, are the work of a pupil, only retouched and finished by Rubens. Nr 539 in the Ermitage at St Petersburg, is a copy of n^r 303.

Copy of the centre-panel in the cathedral. This centre-panel, entirely of the master's own hand, has been engraved by Nik: Ryckemans, L. A. Claessens, P. van Cuyck, Chataigner-Massard, Kellerhove. Nr 301 by H. J. v. d. Borch. The design for n^r 300 in the Albertina. Basan 108 ; Voorhelm Schn: 394, Smith II, 20 ; Rooses, *Œuvre* II, 327-331, p. 140.

305. **The last Holy Communion of Saint Francis** 4.20 in h, by 2.25 in w. W'd

The dying saint is kneeling on the altar, before the priest who is handing him the Holy Wafer. He is entirely naked, but for a linen cloth round his loins and, too weak to stand alone, is supported by three other friars of his order. In front of the priest a chorister, holding up a candle. Angels are floating overhead and admiringly looking down on the scene, which is taking place on the steps of the altar, covered overhead by a red canopy. Franciscus' cowl and cord in the foreground on the left :

Although it was finished in 1619, at the order of Kasper Charles, who had destined it for the church of the Recollets, this picture varies a great deal from others, painted during the same period. Although he had partly taken his inspiration from the Communion of St Hieronymus by Aug: Carrachi and Dominiquino it is entirely the work of his own hands.

At Paris from 1794-1815.

Engraved by Hendrik Snijers, Flor: Brant, Fr: Lauwers and Colleye.

The family van de Werve at Antwerp are still preserving Rubens receipt, written by himself, which runs thus :

« Ic onderschreven bekenne ontfanghe te hebben ut handen van mynheer Jaspar Charles de somme van seven honderd en vyftig gulden, tot volcomen betalinghe van een stuk schilderye door myne hand gemaect, staende in St Franciscus kercke tot Antwerpen. Ende t'oircond der waerheyt, hebbe ic dese quittance geschreven ende onderteekent. Desen 17 may 1619.

I declare to have received at the hands of Mynheer Jaspar Charles, the sum of seven hundred and fifty Guilders, in entire payment of a picture, painted by my own hand, which is now in the Church of St Francis at Antwerp. And in testimony of the truth, I have written this receipt and signed it with my name on the 17th of May 1619.

Pietro Paulo Rubens.

We have found a study in chalk of the two friars in British Museum. Basan 15, Voorhelm Schn: 41, Smith II, 29 ; Rooses, *Œuvre* II 459, p. 259.

306, The Education of the Virgin 1.93 in h, by 1.40 in w. W'd

Saint Ann, in a scarlet undergarment and a green mantle, is seated on a stone bench. With her left arm she is embracing the neck of her youthful daughter, who is standing before her, dressed in white silk, with a blue veil, holding in her left an open book. The holy maiden is turning her lovely rosy face away and staring vacantly in to space. She is standing on the second step of a stone staircase, leading on the right into a hall, which is resting on two square columns. More to the back a stone parapet and behind it a rose hedge.

Behind Saint Ann, Joachim in a yellow mantle. Cherubim are floating down with a garland of flowers.

From the church of the Discalced Friars at Antwerp. Probably painted in 1625, with the assistance of Th. van Thulden. At Paris between 1794-1815. Hélène Fourment, whom Rubens was to marry in 1630, has sat for the Virgin, only she appears older here than she really was in 1625.

Engraved by Schelte a Bolswert, C. Waumans, A. Voet, Dossier, Sesone, J. Devaux, Langot, G. Mercier, H. Delpierre, A. Collette. — Smith IX, 26, mentions a sketch, which in 1842, in the private collection of the Earl of Ashburnham.

Smith II, 77 ; Rooses *Œuvre* I, 140, p. 180.

307-311. *The Triptych of Nickolas Rockox, Son.*

307. Thomas' Unbelief 1.40 in h, by 1.22 in w. W'd

Centre-panel. — The Lord, standing, the upper part of His body nude, round the hips and loins a red mantle, is showing His wounds to Saint Peter, Saint John and, more to the back, Saint Thomas. Half-length, life-size.

308. Nicholas Rockox 1.45 in h, by 0.56 in w. W'd

Right blind. — Born on the 14th of Dec: 1560, married Adriana Perez on the 5th of December 1589, died on the 12th of Dec: 1640. Rockox was Burgomaster of Antwerp (nine times). He is represented here at the age of 55.

**309. Rockox's Escutcheon on
a plain ground**

Reverse of N^r 308:

310. Adriana Rockox née Perez 1.45 in h, by 0.56 in w. W'd
Left blind. — Died childless on the 22nd of Sept: 1619.

**311. Escutcheon of Adriana Perez,
on a plain ground**

Reverse of N^r 310.

Finished in 1613-1615, this triptych was destined for the tomb of Rockox and his wife in the Minderbroederskerk (Church of the Recollets). At Paris 1794-1815.

N^r 307 has been engraved by J. Schmutzer, P. Spruyt, Le Villain, Delpierre. — Sm: II, 30 IX, 14; Voorhelm Schn: 432; Rooses, *Œuvre* II, 346-350.

312. Our Lady with the Parrot 1.63 in h, by 1.92 in w. W'd

The holy family is seated in an ivy-covered hall, the roof of which is resting on massive circular columns. In the centre the Virgin in a blue mantle and a red undergarment. On the right the Holy Babe (nude), throwing His left leg across her knees, holding an apple in His right hand. On the left Saint Joseph, a worthy old man in a yellow upper-garment. A parrot is seated on the pedestal of the column, behind the little boy. Landscape-background.

Rubens first period, about 1614. All the figures of the master's own hand. Presented by him to the Guild-Hall of Saint Luke, where it was kept until 1794, and then taken away by the French lieutenant of Hussars Barbier; from 1797 in the *Ecole centrale de Dessin*, afterwards in the museum.

Engraved by Schelte a Bolswert.

Sm: II, 83, IX, 29; Basan, 52; Voorhelm Schn.: 120; Rooses, *Œuvre* I, 215, p. 291.

One of Rubens favorite subjects. Compare to n^r 1562, Madrid, a plate by Morghan after a picture, which used to belong to Lord Clive, London. Another in the possession of Mr Schneider, Paris. For some of the minor parts with n^r 1560. Madrid.

313. Christ crucified

2.19 in h, by 1.22 in w. C..

The Lord is hanging on the cross. Against the dark sky His body appears silvery white. His head has sunk on His left shoulder and He has just breathed His *Consummatum est*. Background, very low down, Jerusalem.

Probably painted in 1610. Christ by the master himself, background by a pupil. On the cross, under the feet of the Lord : N. R. — At Paris between 1794-1815. — We find a copy of this picture at Bordeaux, formerly on the tomb of Cornelis de Winter, Recollet-Church, Antwerp. To compare this picture with one in the Villa Albani, Rome. Engraved by Paul Pontius after a picture, described by Rooses in his *Œuvre*, N^o 291. II, page 87. etc.:

Smith, II, 85 ; Rooses, *Œuvre*, II, 287, p. 84.

314. Holy Trinity

1.59 in h, by 1.52 in w. W'd

The Holy Spirit is floating over the Father's head, who is lifting up the shroud from His dead Son, resting on His knees. On the right and left angels, showing the implements of the Passion. — Life-size figures.

Finished shortly after Rubens return from Italy. The dead Christ being an imitation of one by Mantegna.

Until 1794 in the Grand Carmelite-Church on the Meir, until 1815 at Paris.

Engraved by Schelte a Bolswert, Bernard Strauss, Flameng, etc.: Smith, II, 74 ; Basan, 123 ; Voorhelm Sch., 447 ; Rooses, *Œuvre*, I, 82, p. 89.

315. Descent from the Cross

1.25 in h, by 0.92 in w. W'd

The same as the large picture in the cathedral, slightly altered and a trifle smaller. Work of a pupil. From the Portiuncula-chapel in the Recollet-church at Antwerp. Paris 1794-1815.

Rooses, *Œuvre*, II, page 108.

316=317. Two Sketches

1.04 in h, by 0.71 in w. W'd

Sketches for the front and back-part of two Triumphal Arches, erected in the vicinity of the Antwerp Mint, *Arcus Monetalis*, in honour of the victorious entry of Ferdinand of Austria in 1635.

Rubens made the sketches for the car, as well as for all the triumphal arches. They were afterwards engraved by van Thulden for the book of Kasper Gervatius : *Pompa Introitus Ferdinandi Austriaci, Hispaniorum Infantis, etc: in urbem Antverpnam*, which van Thulden published in 1641. — Smith, II, 103, 104.

318. The Triumphal car of Kalloo 1.03 in h, by 0.71 in w. W'd

In order to commemorate the Triumph of the Cardinal Infant Ferdinand near Kalloo, the Antwerp municipality ordered Rubens to make the design for a Triumphal car, which was to form part of the yearly *Ommegang* or procession. This car received the name of *Laurea Calloana*.

See N^r 316-317 the work of van Thulden, page 173.

319. Christ, wept over by Saint John and the Holy Women 0.55 in h, by 0.74 in w. W'd

A shroud is spread out over a little straw. The Saviour is lying on it with His head in the lap of St Mary Magdalen, who is kneeling beside Him, tearing out her long fair hair. Behind her the Mother of Sorrows, who is closing His eyes with one hand, and supporting His shoulder with the other. On the left St John and two women. Behind these the sepulchre. On the right, over a broadly sketched landscape, the sadness of the evening-sky.

Entirely by the master's own hand, but for the landscape and accessories, which, according to Rooses, are very likely the work of van Wildens or van Uden, — certainly *not* of Velvet Breughel.

Finished in 1614. The manner is very like the *Flight into Egypt* at Cassel.

Rooses, *Œuvre* II, 324, p. 137.

The Antwerp Art-dealer Beeckmans purchased this picture in 1807 from the Family Cornet de Grez, and sold it again in the same year to the Chevalier Baut de Rasmon, *who bequeathed it to the Antwerp Museum*.

706. Kasper Gevartius

1.195 in h, by 0.990 in w. W'd

The secretary of Antwerp (1593-1666), is seated (half length) before his writing-desk, with the bust of Marcus Aurelius. He is turning his head to wards the spectator and seems to be pondering over some sheets of paper, covered by his hand-writing, which he is holding in his hand. — Life-size.

1628 or thereabout. Engraved by Pauwel Pontius.

Private property of the family Roose until 1830. It was then sold to Mr Gillès de 's Gravenwezel, who presented it, during his life-time to the Museum.

Roses, *Œuvre* IV, 958, p. 186 ; Smith II, 892.

Presented by Philip-Arnold Lodewijk Jozef Gillès van 's Gravenwezel in 1874.

707. The Baptism of the Lord

4.12 in h, by 6.73 in w. W'd

The Holy Ghost, in the shape of a dove, is floating over Jesus' head, who is receiving holy baptism at the hands of Saint John. Beside the Lord two angels are holding His scarlet garment. In the centre some trees. On the opposite side some men, undressing themselves and women, with newly-born babes.

Painted at Mantua, between 1604 and 1606, at the order of Vincenzo of Gonzaga, who had destined it for the Jesuit-church at Antwerp. In 1797 it was sold, in a very doubtful state, to some Italian art-dealers. Was brought to England in 1810 and sold there for 300 guilders, but already before 1830, we find it again in the priv: Gal: of Mr Schamp van Aveschoot at Ghent. It was not sold by auction in 1840. It afterwards passed into the possession of the Chevalier Loage at Lille and finally into that of Joseph de Bom at Antwerp, who presented it to the Museum in 1876.

Drawing of L. Vorsterman (?) in the Louvre.

Engraved by K. Onghena.

Smith II, 887 ; Roses *Œuvre* II, 237, page 3.

Presented by Joseph de Bom in 1876.

708. **H Nobleman**

1.02 in h, by 0.72 in w. W'd

Life-size to the knees.

Probably painted between 1625-1628. Sales de Fraula and Sacegem 1781, 1851. Purchased at the latter by the Count Cornelissen at Brussels for 11.000 francs and sold again for 9.000. Afterwards at Liege 1863 in the Gilkinet-cabinet. Finally in 1848, purchased from the Countess Cornelissen for 25.000 francs.

Engraved by C. Spruyt and Ch. Raffet.

Roses, *Œuvre*, IV, 1082, p. 286.

709. **Venus frigida**

1.425 in h, by 1.840 in w. W'd

Venus is crouching on a red drapery in front of a rock, covered with green leaves. She is nude, but for a transparent gauze veil, her head supported on her right hand. Over her left arm a transparent drapery, which is also covering a kneeling Amor. Behind her a Satyr, holding a horn of abundance in his right arm, who seems to be mocking Venus by putting out his tongue. On the left, towards the background, a landscape, kept in dark tones with a small waterfall.

Signed on a stone in the foreground :

P. RVBENS. F.

1.6.1.4

The original was only 1.21×0.95 . The rest has been added later on, in the XVIIIth century, by an incapable hand.

The older part, according to Max Roses, is entirely Rubens' own work, 1614.

The picture, which is often called *Jupiter and Antiope*, symbolises the proverb : *Sine Baccho et Cerere frigit Venus* : hunger and thirst freeze love.

Until 1791 in the possessions of the widow of M^r J. A. N. Peytier van Merchten at Antwerp. After the death of that lady it passed into that of her daughter M^{rs} G. Ch: J. de Knijff, of Leonce de Knijff at

Antwerp and Mr Jozef Allard at Brussels. The heirs of the latter sold it to the Museum in 1888 for 10.000 francs.

Engraved by A. Sterck.

Smith, II, 767 ; Rooses, *Œuvre*, III, 698. p. 181.

RUBENS (ascribed to) :

- 710. Christ, petitioned to help the Door** 0.280 in h, by 0.415 in w. W'd

Sketch. — Prob: the work of a pupil, very likely van Diepenbeeck. Rooses, *Œuvre*, II, p. 209.

Property of the Civil Alms-houses.

RUBENS (ascribed to) :

- 711. The Chevalier Nikolaas Rockox** 0.410 in h, by 0.317 in w. W'd

Life-size, small bust, semi-circular. — Turned slightly to the right. Brown hair and beard, in black, with a white collar.

On account of the age of the person represented, who can not be older than forty, as well as of the colouring, we also take this for the work of a master, who finished it before Rubens, return in 1609, probably in 1600.

It was formerly (erroneously) attributed to van Dijck.

Roose, *Œuvre* IV, p. 242.

Property of the Civil Alms-house.

RUBENS (ascribed to) :

- 712. Saint Dominicus** 0.693 in h, by 0.545 in w. W'd

Property of the Civil Alms-house.

- 766. The Chase** 0.417 in h, by 0.38 in w. W'd

Grisaille.

Purchased in 1892 from the heirs of M. Alvin, Brussels.

781. **The prodigal son**

1.08 in h, by 1.560 in w. W'd

In reality the interior of a stable. — The ruddy swine-herd is kneeling beside his grunting companions, who are greedily approaching the trough, which is just being filled with « the husks for the swine to eat » by a milkmaid. The prodigal son is half naked, his cheeks are wet with tears and he is putting out his hands with an imploring gesture. In the stable, full of « kine glowing with fat » two men are feeding the horses (candle-light). Through the open door we perceive a grange, a wagon and two horses, returning to the stable. Evening-glow.

Nr 169 on the list of pictures, left by Rubens.

This picture has successively belonged to Mr Spangen, Antwerp 1771, Pieters van Aertselaer 1781, Stier van Aertselaer until 1822. It was sold by Mr J. Smith between 1823-24. In 1836 it was in the possession of W. Wilkins, in 1838 of that of Farrer. Soon after that, until 1880, it belonged to André Fontaine at Narford. In 1894 it was purchased for the collection of Mr Gauchez, art-dealer at Paris for 45.000 francs.

Engraved by Schelte a Bolswert. — Smith. Cat: II, 804, IX, 205 ; Rooses *Œuvre*, 260, page 48.

802. **Minerva hitting Discord**

0.650 in h, by 0.515 in w. C..

Sketch.

Purchased at the Valentin-Roussel sale in 1900.

Ruysdael (Jakob van),

landscapes, etchings. — Dutch Sch.: — Born at Haarlem in 1628 or 1629. Formed under the influence of his uncle Salomon and perhaps even earlier of that of Cornelis Vroom. Master of the Haarlem-guild in 1648. Resided at Amsterdam from 1657 until 1681. Buried in his native town, on the 14th of March 1682.

320. **Landscape**

0.51 in h, by 0.66 in w. W'd

On the left a farm, on a tiny knoll, behind an oak, surrounded by some smaller trees. In front of the house a man and woman are talking on the road, which is leading to another farm in the shadow of a big oak. On the right a piece of uncultivated land, with some shrubs. Blue sky. In the distance some trees with a church-tower.

Signed on the right underneath :

Ruisdael
1649

vau den Hecke-Baut de Rasmon-bequest.

713. **Waterfall, Norway**

0.665 in h, by 0.525 in w. C..

In the centre a foaming waterfall, the water running over some pieces of rock from right to left. On the opposite bank some rocks with pines and oaks. Background on the left a farmhouse and in the distance three men.

Signed on the left underneath :

Ruisdael

Purchased at the Roëll-Hodson-sale, Amsterdam, 1872.

714. **Storm at Sea**

0.498 in h, by 0.797 in w. C..

On a bale of goods, floating on the left, the monogram :

R

According to Mr Bredius : « Zweifellos von der Hand des Amsterdamer Marinemeisters Claes Claesz Wou, thätig um 1620-1640. »
Most probably of a distinct master with monogram JR.

Purchased in 1880.

Ruydael Salomon van.

landscapes. — Dutch School. — Born at Haarlem in or near 1600. Received Master of Saint Luke in 1623. His talent developed itself under the influence of Esteyn van de Velde and Jan van Goyen. He was buried in his native town, on the 1st of Nov. 1676.

321. **Still Water**

11.243 H. H., 29 1/2. 1.308 H. W. W. 2

A fisherman's smack and a boat with a crew of five hands, are sailing out. Several other vessels are also preparing to leave. Background on the right a village in which, where some roofs are hung out to dry. Grey sky, white sea-gulls.

Signed: **S.R.**

out der Waer-Schuyt de Gasmont-dequest.

325. **The Ferry**

11.77 H. H., 29 1/2. 1.75 H. W. C.

The ferry-boat is gliding gently from right to left, across the quiet river, loaded with an open carriage with three ladies, an equal number of gentlemen and a few children. Also three gentlemen on foot and three cows with the cowherd. The banks with crooks here and there are covered with trees. A church in the distance.

Signed on the bow of the boat:

S. Ruydael. 1657.

In 1879 at Cologne at the sale of Mr George Stunje, a resident of Cologne.

Purchased from Messrs Baumgötsch Brothers, Cologne, 1879.

Sallaert (Antoon),

processions, guild-pieces, portraits, designs for tapestry. — Fl: Sch:. — Born at Brussels in 1590, pupil of Bourdeau. Freemaster in 1613. Deacon between 1633-1638. Died at Brussels after 1647.

716. **The french fury** 1.661 in h, by 2.309 in w. C..

At the end of the 16th century, Antwerp was in the power of the Calvinists. On the 17th of January 1583, the Duke of Anjou and Alençon, who had been received here in great state on the 19th of February 1582 tried to deliver the town by force. All the *Poorters* (burghers) without difference of creed defended their hearths and homes and threw him back.

Private property of the City of Antwerp.

Schalcken (Godfried),

genre, part: light-effects, portraits, etchings. — Dutch Sch:. — Born at Made (Geertruidenberg) in 1643. Pupil of Samuël van Hoogstraten and Geeraard Dou. Resided at Dordrecht, England (after 1662) and since 1691, according to others 1698, at the Hague, where he died on the 16th of Nov: 1706.

324. **Youth and Old age** 0.32 in h, by 0.275 in w. W'd

A long-bearded, shabbily dressed old man, is standing beside a table, covered with a beautiful cloth. In his right hand he is holding a hymn-book, the other is resting on the handle of a wicker-work basket. He wears a fur cap on his head. A lad, in equally shabby clothes (brown) with a felt hat, is putting the forefingers of his right hand in his mouth and the left in the same basket.

Signed and dated :

G. Schalcken fec.
1673

Purchased at Antwerp in 1800, by the Baron A. Baut de Rasmon, from the art-dealer Beckman at Antwerp.

van den Hecke-Baut de Rasmon-bequest.

Schoevaerdt (Matthias),

landscapes, fairs. — Fl: Sch:. — Is supposed to have been born at Brussels in 1667. Pupil of Adr: Fr: Boudewijns. Freemaster in 1690. Deacon in 1692. Collaborator of Boudewijns and Arthois.

717. **Antwerp, scen from the Scheldt** 0.831 in h, by 2.159 in w. C..

Collections of the Town-hall.

Schut (Cornelis),

rel: subjects, etchings. — Fl: Sch:. — Baptized at Antwerp May 13, 1597; pupil of Rubens, most probably even after he had been appointed. Freemaster in 1618. Died on the 30th of April 1655.

326. **Portiuncula** 3.39 in h, by 2.48 in w. C..

The Virgin, surrounded by Angels, is seated on a throne of clouds at the right hand of Her divine son. Saint Francis of Assisi is kneeling in front of her and she is handing him the Brief of Indulgence, called *Indulgentia plenaria portiuncula*. Overhead God the Father with the globe in His hands. In the foreground a man and woman are kneeling down side by side. On the left, a tiny playful little cherub is defeating a monstrous devil. On the right the toppart of a woman's body. In the background underneath some smaller figures. — Life-size figures in the principal group.

From the family-chapel Franco y Feo in the Minderbroederskerk (Recollet-church) at Antwerp.

327. Saint George beheaded

3.75 in h, by 2.92 in w. C..

The saint is kneeling on the last step but one of a flight of stairs, leading into a Pagan Temple. The executioner is standing behind him with drawn sword, only he seems to be in a divine extasy and insensible to torture. His loins are girt with a white cloth. Two men, probably philosophers, are trying to make him obey the orders of a personage in full armour, who is standing on the right, behind some hangmen and soldiers and just in front of a cavalier on horseback with a flag. Behind him a statue of Apollo. Angels are descending from heaven. On the left two small boys with a dog.

Engraved by Rumoldus Eyndhoudts. Until 1798 on the altar of the « *Jongen Voetboog* » (Young Footbow) in the Cathedral.

328. The Purification of the Holy Virgin

2.57 in h, by 2.00 in w. C..

The Virgin is kneeling to the High Priest, who is going to meet Her with his suit of Priests and Levites. She is holding up her child to the old man. Behind her St Joseph, on the left the Prophetess Anna and another woman. The scene takes place in the court-yard of a temple in Renaissance-style. In the background the Ark of the Holy Covenant, in the shape of a tent and the seven-armed chandelier. From the Saint Augustin-Church at Malines.

Seghers (Daniël),

still-lives, especially flowers. — Fl: Sch.:— Baptized at Antwerp, December 6, 1590. His parents were Roman Catholics. Pupil, not of his father Peter, who was a silk-cloth-merchant, but of Velvet Breughel. Freemaster in 1611. Novice in the Jesuït-Order Dec: 10, 1614. † at Antwerp Nov: 2, 1661.

Van Dijck, van Thulden, Schut, Brouwer, Teniers, even Rubens, painted the figures and other accessoires for his pictures. His pupils were: D. de Heem, Gillemans, van Thielen, Verendael, etc.

He signed himself :

Daniel Seghers Soc^{us}. JESV

29. Saint Ignatius 2.98 in h, by 1.89 in w. C..

The founder of the order of Jesus, is standing in an edifice, built in the style which Rubens had made the fashion. He is seen half-length, surrounded by an enormous garland of flowers. Some angels are holding another flower-crown over his head.

The life-size figure is by Schut. — From the St Ignatius-chapel in the ancient church of that order S. J. at Antwerp.

30. The Holy Virgin 0.75 in h, by 0.31 in w. C..

With the child on her arm in a frame, adorned with flowers.

According to von Frimmel, *N. Folge*, II, 69, the figure is by Lievens and van den Eck.

From the ancient palace of the Antwerp-bishops.

31. Saint Theresia 1.27 in h, by 0.96 in w. C..

Purchased, Brussels, 1870 from J. Hollanders.

33. Portrait of a Man, in a Garland of flowers 0.839 in h, by 0.595 in w. W'd

The delightfully delicate portrait, is ascribed to Gonzales Cox.

Presented by Nicholas Robert Roskell, London, 1900.

Siberechts (Jan),

landscapes, animals, farm-interiors, etc.: — Fl: Sch.: — Born at Antwerp, Jan: 29th, 1627. Pupil of his father

the sculptor John Siberechts. Received Freemaster, as artist's son, in 1649. Resided in Londen since the Summer of 1672. Died, probably in England, in 1703.

332. **Saint francis of Assisi,** 2.30 in h, by 3.12 in w. C..
preaching to the Animals

Signed and dated :

J Siberechts - 1666

From the Minderbroederskerk (Eglise des Récollets) at Malines.

804. **The Horse-pond** 1.210 in h, by 1.050 in w. C..

A peasant-woman, is driving her two-wheeled cart to the pond, where a cow is already bathing. She is seated sideways on her horse. The pond is surrounded by trees.

Signed :

J. Siberechts

Purchased from M^r Gauchez, Paris, 1900.

Smits (frans Marcus),

portraits. — Fl: Sch:. — Born at Antwerp in 1760. Pupil of Bernard de Quertenmont. Died at Antwerp, as a bachelor on the 15th of March 1833 in the *Koningskamer* (King's Chamber) of the St Elisabeth-hospital.

333. **Willems Jacob Herreyns** 0.62 in h, by 0.53 in w. C..
At an advanced age, half-length, palette in left hand.
Purchased in 1854.

Smout (Lukas), the Younger,

small sea-scapes. — Fl: Sch:. — Son of the history and portrait-painter Lukas I (1620), Master 1653, — † 1674); baptized on the 27th of Febr: 1671 at Antwerp. Apprenticed to van Minderhout in 1686. Died, unmarried, shortly after the 8th of April 1713. His works are very rare : one at Antwerp, two at Schwerin.

718. **The Beach at Scheveningen** 0.365 in h, by 0.450 in w. C..

Signed : *L. Smout.*

Presented by D. Franken Dz: at Paris in 1889.

Snayers (Peter),

battle- and hunting-scenes, landscapes, cities. — Fl: Sch:. — Baptized on the 24th of November 1592. Pupil of Seb: Vranckx. Freepainter in 1613. Settled at Brussels on the 16th of June 1628, where he became fellow of the guild of Saint Luke, had Adam Frans van der Meulen for a pupil and where he died in 1667. — Court-painter to the Archduchess Isabella, the Cardinal-Infant Ferdinand and the Archduke Leopold-Wilhelm. — There still exist more than 50 of his pictures : 17 at Vienna, 15 at Madrid, 7 at Dresden, 7 at Turin, tales of the History of the Thirty-years-war. Brussels possesses 7 of his works, one of which, n^o 429, represents also the battle of Kalloo.

805. **The Battle of Kalloo** 1.968 in h, by 2.706 in w. C.
 21st of June 1638. — See Mertens an Torfs, V, 438.
 See Rubens, N^r 318.

Collections of the Town-Hall.

747. **Joyeuse Entrée (Joyful entry) of the Prince-Cardinal Ferdinand of Austria in Antwerp, April 17, 1635** 0.479 in h, by 0.629 in w. W'd

A variant of N^r 757 by van Thulden. See Rubens N^{rs} 316 and 317, van Thulden N^{rs} 757 and 823 and especially *Pompa introitus Ferdinandi Austiaci, Hispaniorum Infantis... etc: in urbem Antverpnam*, Joan: Meursius, 1641. — Formerly erroneously ascribed to P. Snijers.

Collections of the Town-Hall.

Snellinck (Jan), or van Snellinck,

rel: scenes, battle-fields, sieges, etc.: — Fl: Sch.: — Born at Malines in 1549. Settled at Antwerp in his early youth, certainly before the 10th of Juli 1574 and died there on the 1st of October 1638.

334. **Christ between the two malefactors** 2.74 in h, by 2.29 in w. W'd

On the left the escutcheon of Octaviaan Michaelis, who had the picture painted for some church-altar : *Octavianus Michaelis D.D.*

Signed and dated in the foreground on the left :

JVAN SNELLINCK.

·1·5·9·7·

According to F. J. v. d. Branden : *Joan Snellinck 1597.*

Until 1847 the private property of L. Smets-Steenecruys at Malines, afterwards, until 1860, of an artist at Antwerp.

Purchased in 1860 at a public sale by P. Th: Moons-van Stralen, who presented in to the Museum.

Snijders (frans),

animals, still-lives. — Fl: Sch.: — Baptized at Antwerp on the 11th of November 1579, where he was apprentice: to Peter Breughel II (the Hellish) and since 1593 of H. van Balen. Freemaster in 1602. Travelled in Italy between 1608-1609. Back at Antwerp in 1609, where he died on the 19th of August 1657. — He has twice had his portrait painted by van Dijck. Principal works at Paris (13), Brussels (7), Vienna (7).

335. **Dogs and Swans** 1.36 in h, by 1.95 in w. C..

Two powerful swans, with wings outspread and threatening open beaks, are defending themselves against two pointers, who are barking at them from between the tall rushes. Several shrill-shieking ducks are flying away. — Life-size.

Presented by the Chevalier Fil: Ant: de Pret de Terveken of Antwerp in 1819.

336. **Still-life** 1.17 in h, by 1.04 in w. C..

On a table, partly covered by a white napkin, in picturesque disorder: game, fowes, birds a peacock, greens, a lobster and kitchenware.

Presented by the Chevalier Fil: Ant: de Pret de Terveken of Antwerp in 1819.

719. **At the fishmonger's** 2.017 in h, by 3.370 in w. C..

On a heavy wooden table, a large quantity of larger and smaller fish, lobsters, oysters etc: are piled up in a disorderly heap. Against the wall, some herrings, kippers, bloaters, pieces of salmon and a huge turbot. The young fishmonger is pouring fish and eels from a copper

kettle into a tub which is standing on trestles. In the foreground a sea-lion is worrying a cat, standing on its hind-leg beside a basket with oysters. A seal, clambering across a tortoise, is trying to find something good to eat. Behind the tradesman a broad quay with fisherman's snacks.

Some take this picture for the work of van Es. — Reminds one of 2148 and 2145 in the Louvre and 1082 in the Belvedere. The latter was formerly also taken for the work of Jak: van Es, with figures by Jordaens.

Bequeathed by Mr Max: van den Bergh in 1873.

Snijers (Pieter), surnamed Saint,

genre- and flowerpieces, landscapes, portraits. — Fl: Sch.: — Born at Antwerp, the 30th of March 1681. In 1694, pupil of Alex. van Bredael. Freemaster in 1707. Died at Antwerp on the 4th of may 1752. — Resided for some time in London. Taught gratis at the Academy from 1741 until 1752.

337. **The Bird's Nest**

0.68 in h, by 0.86 in w. C..

Attached to the branch of a tree a brooding bird. The male bird is poised under it, on a small twig. In the foreground on the right a pool with some tall bulrushes and irisses. A duck, and a couple of frogs are gaily swimming round. On the left, on the bank some thistles, bindweed and some fungus on a heap. Behind the bank a young lad is showing the nest to a smaller boy. Background of mountains with castles.

Pieter Snyers

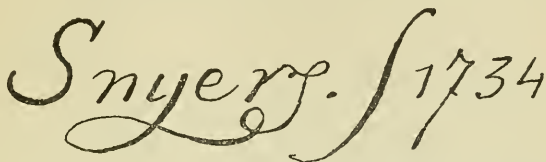
Purchased by the Academy at the death of Snijers' widow, in 1763 and afterwards hung up in the Managers' room.

321. Still-life

0.793 in h, by 0.630 in w. C..

In the foreground some peaches, pears, plums, and a branch of uncommonly big cherries. More to the back a pheasant-hen and a smaller bird. Behind those, on a stone a big apple, a few branches with gooseberries, a dead partridge and grouse, hung up by a cord on the tree. Background a heavy building in a rather dark landscape.

Signed on the right, on a stone :



Presented by Mr Paul Leroi in 1902.

325. Still-life

0.790 in h, by 0.632 in w. C..

Sign: on the right, on a stone ; *P. Snijers.*

Presented by Mr Paul Leroi 1904.

Sporkmans (Huybrecht),


baptized at Antwerp, on the 13th of Oct: 1619. Free-painter between 1640-41. Deacon in 1658. Buried on the 14th of August 1690. Was strongly influenced, both by Rubens and Jordaens.

320. The City of Antwerp,
begging the Emperor
ferdinand to reopen
the Scheldt

2.82 in h, by 7.32 in w. C..

The prince, in full armour, is seated on a throne, with the globe on his knee, a heraldic imperial eagle behind him and a live one at His feet. Beside the throne, an allegorical figure of the Scheldt (Scaldis) fast asleep and with fettered hands and feet. Antverpia, prostrating

herself before him and lifting up her fettered hands, is begging Ferdinand to accept the petition, which the grey governor of the Roman Catholic Netherlands, is handing him in a humble attitude. Behind this old man we perceive the Genius of navigation, pointing with her right hand at two rows of gentlemen dressed in black, members of the *Schippers* and *Visschers-ambacht*, who are gazing at the scene with more than meekness. On the left Mercury, driving away the Spirit of War, with sword and torch, while the spirit of discord and destruction is flying away on bat's wings.

Sign:  H V BERTVS SPORCKMANS PINXIT

The Governor or Stadtholder, on n^o 720, judging from the well-known bust n^o 701 in the Antwerp museum, seems to have been Lewis of Benavides, marquiss of Caracena, who absconded in 1664. Only part of the picture was finished in 1677, which is proved by the date, formerly deciphered by M. van den Branden, from this we might conclude that the governor has been Carlos de Gerrea, Duke of Villa Hermosa, count of Luna. It is more probable however that this picture represents the archduke Leopold-Wilhelm, governor between 1647 and 1656.

In the Schipperskamer (Shipper's room) until 1859. After that date the private property of the city of Antwerp.

Spranger (Barthel),

rel: hist: and allegor: subjects, portraits. — Fl: Sch.: — Born at Antwerp in 1646, where he became the pupil of Jan Mandyn and Fr: Mostaert (1557 v. Mander). Afterwards at Paris and Rome, in the latter city, he was in the service of Pope Pius V. In later life he went to Germany at the court of Max I, Vienna, and of Rudolph II, Prague, where he died in 1625 or 1627.

721-725. Triptych.

721. Jesus blessing the Children 1.60 in h, by 1.85 in w. W'd

The Lord is standing on a little elevation on the right, in a circular-shaped-building, resting on columns. He is resting His hands on the heads of two small naked boys, whilst six mothers, most of them young an old man and a young one, with the upper part of his body bare, are abiding their turn to lead their children unto Him. Background : an open hall, with a large crowd of people. — Semi-life-size.

See for the Nrs 722-725, the « Antwerp Master of 1615 », p. 187.

Private Property of the Civil Alms-houses.

Stalbemt (Adriaan van),

landscapes. — Fl: Sch.: — Born, according to his friend Corn: de Bie, on the 12th of June 1580 at Middelburg, where is parents had found a refuge in 1610. He was afterwards received Freemaster at Antwerp and slightly influenced by Velvet Breughel. In 1633 he spent six months in London. Was appointed Deacon of the Guild of Saint Luke on the 18th of Sept: 1617 and died at Antwerp on the 21st of Sept: 1662. He was buried as a Protestant at Putte. Van Dijck painted his portrait, which was afterwards engraved on copper by Pontius.

469. Landscape with fables 1.31 in h, by 1.70 in w. W'd

In an idyllic landscape, in the shadow of tall trees, a small stagnant lake is reflecting the wood and the sky overhead. A tiny wooden bridge connects the two banks, in some distance the fable of the bear with the two huntsmen. More to the foreground, some hares at play in the sunny meadow and quite in front the fox gobbling up his prey. High on the top of the tree an eagle with a lamb in its beak. On the left a heron, swallowing frogs and some cats chasing birds. Right behind in the blue, hazy distance, some small cottages and far, off woods.

Signed and dated on the left, underneath :

STALBEMT F1620

Presented by Artibus Patriæ.

Steen (Jan),

popular and some (very rare) religious scenes, portraits. — Dutch Sch.: — Born at Leyden, 1626, where during a short time, he visited the university in 1646. Pupil of Nik: Knupfer (Utrecht), perhaps of Adr: v. Ostade (Haarlem) and certainly of his father in law Jan van Goyen (the Hague). Received master in his native town in 1648. Resided at the Hague from 1649 until 1654. At Haarlem 1661-1669. Died at Leyden on the 3rd of Febr: 1679. The *Rijksmuseum*, Amsterdam, possesses 19 of his works, sign: J. Steen, or JS interlaced.

338. **Samson mocked by the Philistines** 0.66 in h, by 0.83 in w. C..

Samson, who has just been deprived of his long locks of hair, is kneeling on one knee in the centre of a classical palace. His hands and feet are fettered. On the right, on a kind of platform, a warrior with four other cavaliers and a step lower down two trumpeters. Delilah, surrounded by Philistine grandees, is seated at a table, an old woman, her duenna, is receiving the money for the treason. On her left, an officer, leaning on his sword, is watching with evident satisfaction, a soldier threatening the ancient judge of Israel with his sword. A jester is putting a fool's cap on the unfortunate man's head, two small children are pulling his fetters and a hideous dwarf, with an ensign beside him, is knocking him with his lance. Behind this group some Philistine chieftains and soldiers, mocking him. Over Dalilah's head, on the pedestal of a column, Amor with

broken arch and arrow. On the right, in the foreground a magnificent piece of tapestry, across a kind of couch. Background : a rather ugly building with some trees, which we perceive through a kind of colonnade.

Signed in the foreground, on the right :

Steen

Purchased in 1794, by the Baron Baut de Rasmon from Mr Spruyt, art-dealer at Ghent. — Van Westhrene in his *Jan Steen*, mentions another work by the artist, like this one which was sold in 1719 at the sale of J. van Hoeck at Amsterdam. In 1825 at another, and in 1856 in the private collection of Mr J. Taylor.

van den Hecke-Baut de Rasmon-bequest.

339. **Wedding feast**

0.44 in h, by 0.61 in w. W'd

In a large parlour, looking out through a couple of iron-barred windows and an open door into a garden with a great many trees, two aged, slightly tipsy men are dancing a reel with an old woman in a white cap. Behind them, before a chimney, a fiddler on a chair. On the left, at a table with a clean white napkin, a young gentleman in a tall felt hat and a rich yellow mantle over a grey doublet, probably the bridegroom. On the other side a healthy *Poorter's* wife, listening to him with a placid smile. Another, older woman, in a black dress, is putting her hand on the stomach of a portly gentleman, who is just emptying a glass of wine. Between this gent and the listening woman the naïvely happy little face of the bride. On the right, a man is looking in through an open door at the top of a small flight of stairs, and a pretty little servant-girl is taking a useful article in tin from a settee in the corner. On the floor a young wedding-guest is giving back what he has received.

Sign: on the left on a small bench beside the staircase :

J. Steen

Smith *Cat.* n^r 52.

Formely in the Private Gal: of Mr Erard, Paris, afterwards in that of Mr v. d. Schrieck. Louvain.

Purchased from the latter in 1861 for 11.880 francs.

Stramot (Niklaas),

portraits. — Fl: Sch.: — Born at Antwerp (?), furnished the designs for the *Topographia historica Gallo-Brabantiae* by the Baron Jacob Le Roy, which was published in 1692 and for the *Castella and prætoria nobilium Brabantia* by the same, published in 1694.

N^r 340 is the only work by this artist, which we know of.

340. **frans van Sterbeeck**

1.33 in h, by 1.04 in w. C..

With the right hand he is pointing at Dodoens' *Cruydtboeck* and turning the pages with the left. His escutcheon on the right. In the background, on the pedestal of a column : Ætis 62.

Signed :

N Stramot. F.
1673

The Botanist and Architect van Sterbeeck, was baptized at Antwerp on the 17th of Nov: 1630. Anointed Priest the first time on the 29th of May 1654, the last on the 18th of September 1655. He died in 1693.

Purchased at a public sale in Antwerp (1861) for 232 francs.

Succa (Jonker Anthonio da),

portraits. — Fl: Sch.: — His father was a distinguished Italian Nobleman. He himself was born at Antwerp,

probably before 1580. Freemaster in 1598. Married on the 3rd of Aug: 1599 to the lady Magdalena de Cocquiel. Received the title of « Portret-stamboommaker der Aartshertogen » (Painter of the portraits and pedigree of the Archdukes). Died on the 7th of Sept; 1620.

52. **A Youthful Prince of the House of Spain** 1.82 in h, by 1.12 in w. C..

Probably Philip III. — Yellow dress. On the richly embroidered doublet a stiff white ruff and the ribbon of the Order of the golden Fleece. Beside him, on a table, his iron gloves and his feathered helmet.

Collections of the town-hall.

Swart (Jan), called van Groningen,

rel; subj: — Netherl: Sch: — Born at Groningen, in or shortly after 1469. Resided at Gouda between 1522-23, « op den tijt dat Schoorel quam uyt Italien, dat welck geschiede omtrent het Jaer 1522 oft 23 » (during the time when Schoorel came back from Italy, which happened in 1522 or 23) (K. v. Mander); He travelled in Italy (K. v. M.), but chiefly developed himself under the influence of Lukas van Leyden, to whom several of his pictures were attributed. Died in 1535, at Autun. His works are very rare.

57. **The Adoration of the Kings** 0.780 in h, by 0.953 in w. W'd

The earlier catalogues already mention it as *doubtful*. Mr Hymans : « Tableau très abimé, mais attribution incontestable ». First Ludwig Scheibler and afterwards Mr G. Glück, attributed it to Jan Swart. The latter wrote to me : « Ein interessantes, wichtiges werk dieses Meisters, vielleicht nicht ganz vollendet ».

van Ertborn-bequest.

Tency (Jan Baptist J.),

Seascapes. — Fl: Sch: — Flourished between 1788-93. Four receipts, written in Dutch, have been preserved in acknowledgment of the sums paid by the Chevalier Baut de Rasmon for some of his sea-pieces.

343. Storm at Sea

0.52 in h, by 0.79 in w. W'd

On the left, not far from some barren rocks, a sailor is trying to rescue a shipwrecked man from a half-drowned boat. Another is trying to swim towards the rock, and a third is hauling himself up by some plants. More towards the sea a dismantled ship, roughly tossed by the waves. On the right, not far from a table-mountain, the life-boat with the crew. More in the distance a schooner, battling with the rough billows. Behind it a Lighthouse. Flashes of lightening in the dark sky.

Sign: In the foreground on the right ;

L B L Tency. f.

van den Hecke-Baut de Rasmon-bequest.

Teniers (David), the Younger,

scenes from popular life, still-lives, landscapes, portraits, etchings. — Fl: Sch: — Baptized at Antwerp, on the 15th of Dec: 1610. Pupil of his father David the Elder. Master in 1632. Settled at Brussels as court-painter to the Grand Düke Leopold-Wilhelm and died there on the 25th of April 1690. In 1663 he was appointed Director of the Antwerp-Academy. — We know of no less than a thousand of his works. The principal ones are to be found 39 at St Petersburg, 52 at Madrid, 36 in the Louvre, 16 in London, 11 in Frankfurt a/Main, 8 in

Berlin, 8 at Brussels, 15 at Vienna. During his earliest period he signed himself : *Tenier* (n^r 866 Berlin 1634) Afterwards with a small *τ* and a big *D* (see n^r 346) also *D. TENIERS'* or *DAVID TENIERS.*

344. **Bird's eye view of Valenciennes** 1.73 in h, by 2.04 in w. C..

Painted in commemoration of the rescuing of this town by the Spaniards in 1656. The two French army-divisions, who defended the town, were headed by Turenne and la Ferté. The Spaniards were under the command of Don Juan of Austria and the great Condé.

The picture, more like a map than a landscape, shows on the right and left of the city, the positions of the two armies, and the escutcheons of Spain, an allegorical figure representing Valenciennes, the portraits of Philip IV, Don Juan, Condé and other generals.

Presented in 1823, by His Majesty William I, King of the Netherlands.

345. **In front of the Inn** 0.37 in h, by 0.49 in w. W'd

Five toppers are sitting round a beer-barrel in front of the inn, smoking, talking, chaffing each other : « Mine host » appears with a stoup of beer in the open door. A sixth fellow is standing behind this group, his face turned to the wall. On the left side of the picture a river, running through a valley, which is just describing a curve in the foreground. More to the back a castle under trees, at the foot of some wooded rocks. On the top of this hill another castle. Background, high mountains, rather flat on the top, and a clear evening-sky.

Signed underneath, not far from centre :

D · TENIERS · FEC ·

Engraved by Jacques Philippe Lebas, with the inscription : *Sixième vue des Flandres.*

Purchased at Ghent at the sale « Schamp van Aveschoot » in 1840.

346. **Morning**

0.22 in h, by 0.16 in w. W'd

A peasant seems to be showing the way to two other boors. Three farmers are approaching a building, one of them has already gone in. Landscape with a bright sky.

Signed on the left, underneath :

D.F

Purchased in 1855, together with N^r 347 for 4000 francs.

347. **Noon**

0.22 in h, by 0.16 in w. W'd

Three villagers are fishing in the moat of an old castle. A nobleman in a red mantle has just crossed the drawbridge. On the right, three of their comrades are showing to a fourth a tub full of fish.

348. **The old Woman**

0.21 in h, by 0.15 in w. W'd

With a white handkerchief round her head, she is cutting tobacco on a table. Beside her a beer mug and a piece of chalk.

Signed on the right :

D·TENIERS·F

Purchased in 1862, at the sale of Andries Baillie-Boschaert, Antwerp.

726. **Duo**

0.34 in h, by 0.25 in w. W'd

Through a door, which is standing ajar, a woman is watching a young girl, who is playing the guitar accompanied by a man, who is playing the flute. On the table, a stone bottle, a glass of wine and a loaf. Against the wall a candlestick, with a piece of candle and some pots.

Signed on the left, underneath :

D·TENIERS·F

Purchased in 1880, at the sale of the Marchioness de Courtebourne, Antwerp, for 13.750 francs.

727. **Landscape**

0.290 in h, by 0.355 in w. W'd

A man-servant, walking along a path, leading to a magnificent castle in a wood, half-way loosing it self in a green dell. He is accompanied by six dogs, two of whom he is holding in a leash.

Signed on the left, underneath : D. TENIERS. 1670. F.

728. **The Singer**

2.202 in h, by 0.152 in w. W'd

With a paper in his hand a boor, dressed in brown, is listening to the singing of another, and seated behind a table in a purple vest, with grey sleeves, touching the light guitar. The first is holding a roll of paper in his hand. Behind the door a third peasant, also in a listening attitude.

Signed on the left (top) : D. TENIERS.

Purchased in 1879 at the Khwochtinskoy-sale, Antwerp.

764. **The Chase**

0.60 in h, by 0.82 in w. C..

A Huntsman in « pink » is blowing his horn on a tiny knoll, in front of an inn. On the right a young girl, waiting on four of his companions. A man-servant, busying himself with a couple of grey hounds. On the left, on a road, leading to a wood, a horseman and a foot-passenger. Background, from right to left, a hilly landscape.

Signed, under the dog, on the left : D. TENIERS F.

Purchased in 1893, as the work of Frans Duchâtel (1616 or 1625-1694) from M^r Rol: Bauduin, art-dealer at Antwerp.

Terborch or Ter Borch (Gerard),

interiors, family-scenes, hist: subj:, portraits. — Fl: Sch: — Born at Zwolle in 1617, where he received the first instruction from his father Gerard, afterwards (1632-1635) from Pieter Moly, Haarlem. He spent some time in England (1635) also in Spain, Italy and Germany (1646-48). He also visited France. Resided at Zwolle between 1650-1654. In Deventer since 1655,

where he died on the 8th of Dec: 1681. He was strongly influenced by Rembrandt and Velasquez. His principal works are now in the Ryksmuseum (9), Berlin (9), Paris.

349. The Mandolin-player 0.31 in h, by 0.27 in w. W'd

A young woman, with fair hair, grey skirt, rosy bodice and short black cape, is seated at a small table, covered by a beautiful cloth. A musicbook is lying open in front of her, which she is studying with great attention, the handle of her instrument in her left hand. Behind her, on the left, a young man (standing). Grey doublet, grey mantle. His face is turned slightly to the left. He is holding a broad-brimmed felt hat under his arm. In the background a massive marble mantelpiece.

Sign: on the back of the book on the table, in very small characters:

Ct or Gt Borg fct.

Perhaps a work of Constantina, the sister of Gerard.

Formerly in the private col: Coclers (1811) and Muller (1827), both at Amsterdam.

Purchased at Louvain, at the van den Schrieck-sale, for 5940 francs.

Thielen (Jan filips van), called Rigoulds,

flowers. — Fl: Sch: — Bapt: at Malines, on the 1st of April 1618. Pupil of Theodoor Rombouts and Daniël Seghers at Antwerp, where he was received Freemaster in 1641. Died at Boisschot in 1667.

470. Garland of flowers 0.98 in h, by 0.66 in w. C..

The garland round an empty frame.

From the St Bernard's Abbey on the Scheldt.

471. Garland of flowers 0.82 in h, by 0.56 in w. C..

The wreath is surrounding the Holy Virgin, who is holding the Jesus-child on Her arm.

Signed and dated :

I. P. Van Thielen . F. 1667 .

Saint Bernard's Abbey, Scheldt.

Thijs (Peter), the Elder,

histor: subj: portraits. — Fl: Sch: — Born at Antwerp in 1624. Pupil of Artus Deurweerders in 1636. Free-master in 1645, deacon in 1660. Died suddenly before the 7th of Oct: 1677.

350. **Hendrik van Halmale** 0.99 in h, by 0.78 in w. C..

Half-length, with grey moustache and tuft on the chin. He wears a black mantle over a tabard of the same colour. On his head a small cap. Hands crossed. Life-size.

Born at Antwerp on the 27th of November 1596. 30 times échevin of the city, the first time in 1646 and after that six times. Captain of St Luke in 1655. Was presented with his portrait in 1661. Died April 7, 1679.

In 1849 attributed to Jan van Brouckhorst.

From the Guild-Hall of Saint Luke.

351. **Maximinus Gerardi** 0.99 in h, by 0.78 in w. C..

In black, with a white cape, half-length, with long curls. Life-size.

Born at Antwerp on the 13th of June 1617. Echevin in 1650. During several years secretary of the town. *Hoofdprince* (chief prince) of the « *Olijftak* » and the « *Violier* ». Died on the 13th of April 1701.

In 1849 attributed to Jan Cossiers.

From the Guild-Hall of Saint Luke.

352. **Portiuncula** 2.48 in h, by 2.63 in w. C..

The same kind of subject as on n^o 326, by Schut. — In 1826 attributed to P. Thyssens.

From the Portiuncula-chapel, in the Recollet-church at Antwerp.

354. **Apparition of the Holy Virgin**

2.50 in h, by 1.69 in w. C..

Accompanied by two holy women, the Virgin is appearing on the left to the grey-headed Saint William, Duke of Aquitaine, who is sold dressed in the garment of the order of the Saint Willian-friars, with a helmet on his head. The blessed Saint is kneeling in the foreground on the left, supported by an angel. Two seraphs are floating overhead. Life-size figures.

In 1826 attributed to P. Thijssens.

Signed :

Peerey tRijs. Fecit

This picture used to adorn the great altar in the Saint William-church at Aalst. After the closing of the monasteries by Joseph II, it was sold at Brussels in 1775, for 38 florins. This picture seems to have belonged to some private institute at Lier, before it became the property of the Antwerp-Museum.

355. **Saint John's Vision of the Holy Cross**

3.10 in h, by 1.75 in w. C..

On the left, Saint John is kneeling to the Lord, who is appearing to him and handing him a cross. Behind Saint John the Baptist, the Virgin Mary, and more to the left Saint John the Evangelist. The heavens are opened. God the Father and God the Holy Ghost appear, surrounded by angels.

In 1826 and 1849 attributed to K. van Opstal. — From the church of the Discalced (shoeless) Friars at Antwerp.

Thijs or Thijssens (Pater),

of the Order of Saint Dominicus. — Rel: subjects.
— Fl: Sch: — Lived in the XVIIIth century.

356. Descent from the Cross 3.60 in h, by 2.18 in w. C..

The cross is erected in the centre of the picture. Nicodemus and Joseph of Arimathea, are supporting the body of the dead Saviour, which a man, hanging over the cross on the left side, is holding by the arms. The holy Virgin, St John and Mary-Magdalen are standing ready to receive it. More to the left and the back, another holy woman. — Life-size figures.

On the right, underneath : Religiosa soror Maria Le Bain D. D.

From the altar in the chapel of the Black Nuns, who had received it from sister Mary Le Bain.

Thomas (Geeraard),

genre. — Fl: Sch: — Died at Antwerp in 1721, where he had been Deacon of St Luke in 1694 and 1706.

782. Artist's studio 0.665 in h, by 0.845 in w. C..

Signed on the right, underneath :

G T H O M A S F E

783. A Sculptor's studio 0.670 in h, by 0.843 in w. C..

N^{rs} 782 and 783, purchased in 1896 from M^r Alfr: Schuchard at Antwerp.

Thulden (Theodoor van),

Baptized at 's Hertogenbosch, on the 9th of August 1606. In 1622 at Antwerp, pupil of Abraham van Blyenberch and afterwards of Rubens. He purchased his Free-mastership in 1627 and was received Deacon on the 18th of Sept: 1638. Resided at Paris in 1647, at the Hague in 1648. Went back to his native town, where he died in 1676.

472. **front of a Triumphal Arch, in honour of the Cardinal-Infant Ferdinand of Austria** 1.035 in h, by 0.720 in w. W'd

Doubtful attribution. — At Paris from 1794-1815. — From the Antwerp-townhall.

473. **Back of the Triumphal Arch for Philip II** 1.08 in h, by 0.72 in w. W'd

See note on Rubens, n^{rs} 316-317.

At Paris 1794-1815. — Antwerp-townhall.

757. **Solemn Entrance in Antwerp of the Cardinal-Infant Ferdinand of Austria, Stadtholder of the Spanish Netherlands (1635)**

Exactly like the engraving in a book, written by Gevartius and by van Thulden himself in 1641 (Jan Meursius, Antwerp): *Pompa Introitus Ferdinandi Austriaci*, etc. See Rubens n^{rs} 316-317, Snayers, n^r 747). This engraving bears the inscription: *Th. A. Thulden f. cum privilegio.*

Museum of Antiquities (Steen).

823. **front of the Triumphal Arch, in honour of Philip II** 1.085 in h, by 0.720 in w. W'd

See n^r 473, v. Thulden.

Purchased at the sale of M^r Et: Leroy, Brussels, 1903.

474. **Benedictus van Thulden** 1.46 in h, by 1.23 in w. C..

He was Prior of the Saint Bernards' Abbey and died as father-confessor in the Nunnery of the Muizen-priory on the 23rd of August 1670.

From the ancient Bernards' Abbey.

748. **Scipio's Self-restraint** 1.155 in h, by 1.410 in w. C..

Sketch of a large picture, in 1904 in the possession of M^r de Heuvel, art-dealer at Brussels.

Sold at the Soenens-sale for 390 francs. — Purchased in 1884 from Messrs Delehayé at Antwerp.

Tilborgh (Gillis van),

fairs, market-places, portraits-groups. — Fl: Sch: — Born at Brussels in 1625. Pupil of D. Teniers II, Free-master 1654. Died 1678.

786. **fair on the Place de Meir at Antwerp** 1.390 in h, by 2.070 in w. C..

Near the *Rue des Tanneurs*, in front of the large crucifix, a burlesque is being enacted in the open air. A large crowd of all sorts and conditions of women and children, are looking on. From a carriage with two horses on the right, in which two ladies are seated, a nobleman is alighting, who, hat in hand, is saluting an officer, bowing low. In front of the houses, on the right and left, the tents and booths of all kind of marked-people. In the foreground, on the right and left, several ladies and gentleman are talking together. Houses in the background on the left, with flags.

Purchased in 1896 at the sale of Dr C. Würster at Cologne.

Uden (Lukas van),

landscapes, views of towns, etchings. — Fl: Sch: — Born at Antwerp on the 18th of Oct: 1595. Received master in 1627. He worked together with Rubens, under whose influence he developed himself. Died at Antwerp on, or a little after the 4th of Nov: 1672. His principal works are : at Dresden (9), at Vienna (7), at Madrid, Brunswick and Paris.

475. **The Saint Bernard's Abbey on the Scheldt** 2.78 in h, by 5.53 in w. C..

On the same spot of the old abbey, which was ruined in 1582, a new one was built in the XVIIth century, which the monks took possessions of in 1616.

In 1837 attributed to Velvet Breughel.

Formerly in the abbey itself.

476. **The Watermill** 1.60 in h, by 1.51 in w. C..

Under two very old and stately beeches, we perceive a small mill, in some distance of the miller's house on a small knoll, under some trees. The miller is just going home. Under the beeches a shepherd is playing the flute, and a boor, with two dogs, is making love to a milk-maid. An old woman on crutches, is passing with a brass basin. A little further down, some cows are drinking on the banks of a brook, a woman is fetching water and a cowherd is collecting his animals. Behind all these people a background of a tiny church, amongst some trees. Bright, calm evening-sky.

Purchased in 1862 from M^r J. Th: Jozef Linnig, painter-engraver at Antwerp.

477. **Landscape** 0.172 in h, by 0.27 in w. W'd

Sunset. Landscape, on the left some rocky mountains, a few trees and wanderers. More in the centre a river with some boats and trees on the bank. More to the back a shepherd with his flock. In the foreground on the right, two peasants who are talking to a pedlar, resting on the roadside.

The figures are ascribed to P. J. van Regemorter (1755-1830).

Signed right underneath the centre only much smaller :

L. V. V.

van den Hecke-Baut de Rasmon-bequest.

769. **The Hansa or Oostersch (Oriental) House at Antwerp in the XVIIth Century** 0.410 in h, by 0.705 in w. W'd

Collections of the Town-hall.

Utrecht (Adriaan van),

still-lives. — Fl: Sch: — Born at Antwerp Jan: 12. 1599. From 1614, pupil of Harmen van Neyt. Travelled in France, Italy and Germany. Back at Antwerp July 1625. Freemaster 14th of August 1625. Died shortly after the 5th of Oct: 1652.

478. Still-life

2.04 in h, by 2.88 in w. C..

On the steps of a *Termus*, a dead swan, and some other game, fruit and accessories. On the right the head of a mule. Landscape, background. — Life-size.

Purchased from the widow of Cornelis Frans van Lanschot, during his life-time secretary of the royal Academie of Antwerp.

Valckenborgh (Lukas van),

landscapes, popular scenes. — Netherlandish School. — Born presumably at Malines in 1540, where he was probably apprenticed to Peter Breughel the Elder, and doubtlessly influenced by him. Court-painter to Mathias at Linz. Died at Nüremberg after 1622, probably in 1625. — His dated works range from 1559 until 1598, twelve of them in the Vienna-Belvedere, nine of them signed with the monogram L of L

VV W

and dated from 1580 until 1698.

See *Bril*, n^r 30.

Vecellio or Vecelli (Tiziano),

rel: and hist: subjects, portraits. — Ital: Sch: (Venice). — Born in 1477 at Pieve di Cadore (Friaul). At Venice

he was apprenticed to Gio: Bellini and perhaps also to Giorgione, who influenced him. He spent some time in Padua, Rome, Germany, part: Augsburg, but chiefly resided at Venice, where he † on the 29th of August 1576. He usually signed himself : TITIANVS or TIZIANUS.

357. **Giovana Sforza, Bishop
of Paphos, presented to
Saint Peter by the Pope
Alexander XI**

1.45 in h, by 1.83 in w. C..

Saint Peter is seated on an elevation, adorned by Pagan bas-reliefs. He is dressed in a red tunic and brown mantle. He is holding a book in his left hand and lifting up his right to bless. On the left, and seen from aside, the Lord of Pesaro, the spouse of Lucrezia Borgia, afterwards Bishop of Paphos and in 1510 admiral of the Papal galleys, is prostrating himself before the apostle. He is dressed in the garb of the Order of the Maltesian knights, holding in both hands a standard with the escutcheons of the Borgias. Behind Sforza, his rather sensual head, boldly erect, we perceive Alexander Borgia, in grand ornate with a magnificent green mantle and the tiara on his head. Background the green waters of the Adriatica, with several vessels. On a *cartouche* underneath :

RITRATTO DIVNO DI CA^{SA} PESARO

IN VENETIACHE FU FATTO

GENERALE DI S^{TA} CHIESA

TITIANO F.

Painted in, or very likely before 1510.

Presented by H. M. William I, in 1823.

Veen or Venius (Otto van),

histor: and rel: subj.; portraits. — Fl; Sch: — The descendant of an illegitimate son of the Duke John III. He was born at Leyden in 1558, where he became the pupil of Izaak Claesz Swanenburch. In 1574 at Liege of Dominicus Lampsonius. He visited Italy in 1577, and remained in Rome until 1582. As a firm adherent of the new religious principles, he returned to Liege. Visited Leyden (after a short stay in Germany) in 1584 and became Court-Painter to Alexander Farneze. He settled at Antwerp, and was received Freemaster in 1593. In 1620 he removed to Brussels, where he died on the 6th of May 1629.

His principal works are at Antwerp and Amsterdam (12 scenes of the History of the Revolt of the Batavians against the Romans). Also in the Louvre, *The Artist and his Family*.

479. Zacheus on the figtree 2.67 in h, by 1.61 in w. W'd

Followed by a multitude of people, the Lord in a grey undergarment and rosy mantle, is halting under the figtree, with Zacheus amongst the branches, inviting him to come down and follow Him. Zacheus, attentively listening, is preparing to leave the tree. Straight behind Our Saviour, three aged and bearded Apostles, who are contemplating the new disciple with astonished faces. Behind the tree a young girl, a trifle more to the right, a woman with her little son. — Life-size figures.

Like the three following pictures from the Guild-hall of the Meer seniërs-ambacht. — Grand Marché.

480. The Calling of Saint Matthew 2.67 in h, by 1.61 in w. W'd

Christ is entering the tollbooth with Saint Peter, Saint John, Saint James and some other disciples, inviting Matthew to follow Him.

The latter, attentively listening to the words of the Lord, is standing in a slightly stooping attitude, his right hand resting on the table, where toll has just been paid. Through the columns of the building, a square with a porch and some tall mansions. — Life-size figure.

481. Charitableness of Saint Nicholas 2.67 in h, by 1.64 in w. W'd

Night. A poor Nobleman and his three daughters are still awake in a room, lit by candle-light. The saint, covering his face with his left hand, has just been throwing a purse with gold, through the open window. One of the daughters is showing some coins on her open hand, the eldest is sewing in the foreground, the youngest reeling flax. The father in his seat near the bed, is casting a grateful look at his benefactor.

482. St Nicholas, saving the faithful from famine 2.67 in h, by 1.64 in w. W'd

In the background, the Bishop of Myra is giving orders to unload a ship, which he had sent out to fetch victuals for a famine-stricken town. Men, stooping down under the weight of heavy sacks, are passing on to the foreground, where the old prelate in grand ornate, is speaking to a mother with three children, who, with folded hands, are thanking him for his rich gifts. Between some other spectators and behind Saint Nicholas, we perceive the captain of the crew, who had been ordered in a vision to sail with a ship-load of grain to Lycia. Background : a stormy sea under a grey sky. — Life-size figures.

483. John Miræus, fourth Bishop of Antwerp 0.75 in h, by 0.62 in w. W'd

Half length. — Dated on the right 1611. Miræus, or rather le Mire, was born at Brussels on the 6th of Jan: 1669. He was elected Bishop of Antwerp in 1602. Anointed on the 30th of May 1604. Died at Brussels on the 12th of January 1611. He was the Founder of the Antwerp-Seminary. — Life-size.

From the Chapter-house of the Cathedral.

484. St Paul before the
Governor of Caesarea

2.55 in h, by 1.02 in w, W'd

Left wing of n^o 88. (See *Marten de Vos*). — The Roman Magistrate, seated on a high-backed chair, is listening to the apostle, who, accompanied by Saint Luke, is defending himself against the accusation of the lawyer Tertulus, who standing on the left beside two soldiers, is seated on the ground beside Ananias the High Priest. Over the heads of the Saints, two angels carrying a scroll, with the following words: *Lucas est mecum solus*. In the background the view of a city. — Life-size figures.

Until 1753, n^o 484 formed part of a trypticion, which used to adorn the altar of St Luke in the cathedral. In 1753, the wings of this triptych were transferred to one of the rooms in the academy as it then was.

Velde (Adriaan van de),

landscape, genre, etchings. — Dutch Sch: — Baptized at Amsterdam, on the 30th of Nov: 1636. Studied drawing with his father Willem I (1611-1693) and painting with Wynants. He never left his native town, where he died on the 21st of January, 1672.

398. Landscape

0.33 in h, by 0.42 in w. C..

A female cowherd (sewing) is seated under a tree with a goat, a sheep and two lambs. In the foreground two cows, a sheep and a ram are grazing on the bank of a pool. Background: some trees and on the left a plain.

Sign: in the foreground on the right:

Av. Velde .f

van den Hecke-Baut de Rasmon-bequest.

733. Ice-Pleasures

On the right, in the foreground, a boy is tying on his skates. Another, beside him, is standing ready to start with a stick in his hands. Behind them two gentlemen, who seem to be playing golf and another skater. On the left, in a beautifully sculptured sledge with a white horse, with a red cover across its back, three gentlemen and one lady. Behind those a few houses and trees. More to the back, some other skaters and near the bank some women. One of them having just fallen down. Clouded, foggy sky.

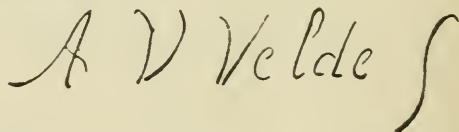
Signed on the left : *A. v. Velde, 1662.*

768. The Bagpipe-player

0.340 in h, by 0.410 in w. C..

In the foreground a goat, a sheep and two lambs, a red and brown cow. A little more to the back a mouse-coloured heifer, licking itself. Beside it a browsing sheep. On the right, under some trees, a girl talking to a shepherd, who has just taken the bagpipe from his mouth and is smilingly looking at her. Behind them a cottage with a thatched roof.

Signed on the right, in the centre :

A handwritten signature in cursive script that reads "A v Velde". The signature is written in dark ink on a light background.

Sale of H. Bingham-Midway, London, 1893.

See also Wijnants, N^{rs} 502-503.

Velde (Willem van de), the Younger,

seas. — Dutch Sch: — Baptized at Leyden, on the 18th of Dec: 1633. Pupil to his father Willem I and of Simon de Vlieger. Resided at Amsterdam between 1635-1673. At London after 1674, where he died (Greenwich) on the 6th of April 1707.

399. Calm Sea

1.08 in h, by 1.35 in w. C..

On the smooth surface of the sea, a big ship is riding at anchor. She is carrying all her sail and guns, with which she is saluting in the prow. Across the sculptured stern, with the Amsterdam coat of arms, the Dutch flag. On deck a large crew. She is towing a small boat with two men. In the foreground, on the right, a fisherman's smack, with three men and a woman, the latter on the oars. More to the back, same side, a beautiful merchant-vessel with very little sail. A sailor in the mast and several men on deck. Between this vessel and the former, two fishing-boats, only partly visible through the smoke of the shot. — On the left a boat, carrying passengers to another ship, beside a large merchantman, on the point of taking sea. More ships in the distance. Clouded sky.

Sign: on the left, underneath :

W.V.V.

Purchased in 1861, at the sale of D. van den Schrieck, Leuven.

Verbeeck (frans),

baptized at Antwerp, on the 21st of February 1686. In 1701, pupil of Jan Baptist de Bie. Freepainter in 1710, Deacon in 1724, 1730, 1737 and 1746. Died on the 28th of May 1755.

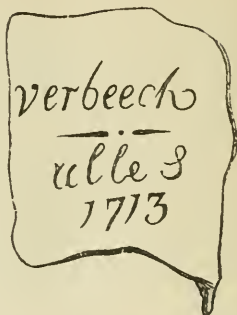
**487. J. B. Vermoelen, Abbot
of Saint Michael, lawful
patron of the fencers' guild,
solemnly received by this
Corporation**

1.40 in h, by 2.03 in w. C..

In the centre of a large, and richly decorated hall the deacons and aldermen of the Guild. Most of them are seated on the right. Some of them however are going to the left, to welcome two personages, accompanied by a regular canon and a chaplain of Saint Michaels.

On the table a piece of tapestry with the emblem of the guild : two swords in a love-knot and a crown.

Signed and dated :



verbeeck
— — —
alle 3
1713

From the Fencer's Guild-hall.

Verboeckhoven (Eugeen Jozef),

landscapes, marines, animals, portraits, etchings, lithographs. — Fl: Sch: — Born at Waasten, on the 8th of June 1799. Pupil of his father the sculptor Bartholomeus and of B. Ommeganck. He chiefly developed himself in travelling. Died at Brussels on the 14th of January, 1881.

1165. **Battle in a Flemish Meadow** 2.495 in h, by 3.410 in w. C..

In the foreground : a bull, a ram and a sheep. In the background some cows and a road with trees.

Eugène

Signed and dated on the left : *Verboeckhoven*
1847.

1166. **Sheep and Poultry** 0.540 in h, by 0.724 in w. W'd

An old ewe is licking a little lamb, while another little lamb is licking mother. On the right a hen, on the left two other hens, with a cock beside a fallen tree.

Sign: on the right, underneath :

Eugène
Verboeckhoven f^t 1854.

See « Ancient Sculptors and Academical Galery ».

845. **Cows and Sheep** 0.15 in h, by 0.13 in w. W'd
Signed on the right, underneath : *E. J. Verboeckhoven.*
Bequeathed by Th: Wouters in 1902.

Eugeen Jozef and Karel Lodewijk.

1164. **Incoming Tide** 0.89 in h, by 0.70 in w. W'd
On the right, alongside a small pier, a large sailing-vessel, ready to start. On the sand-hills in the background a windmill. On the left a bark and a boat. Background a schooner and a smaller ship. Foreground fishermen and horses.

Signed in the foreground on the right :

Eugène Verboeckhoven.
1839

van den Hecke-Baut de Rasmon-bequest.

See catal: of **Modern Masters** : *Academical Galery and Ancient Sculptors* N^o 1195.

Verbruggen (Kasper Peter), the Younger,

flowerpainter. — Fl: Sch: — Born at Antwerp Apr^{il} 11, 1664. Son and pupil of the flowerpainter Kasper Peter the Elder (freemaster 1649-1650). Freemaster as

painter's son in 1677. Deacon in 1691. Went to the Hague in 1706. Back at Antwerp in 1723, where he was buried on the 14th of March 1730.

490. **flowers** 2.52 in h, by 2.38 in w. C..
In a rococo-niche on a fountain, the statue of Apollo in a garland of flowers.

Signed :

Verbruggen F

Presented by the artist to the Corporation of St Luke in 1694.

770. **flowervase, with allegorical figures** 0.820 in h, by 0.655 in w. C..
Sign: and dated on the left, underneath :

gasp. Verbruggen
1668

771. **flowervase, with allegorical figures** 0.820 in h, by 0.655 in w. C..
Sign: on left, underneath :

gasper. pedro
Verbruggen.
Antw.
1696

Together with n^o 770, purchased at the sale of J. Trachez, at Antwerp in 1892.

Verdussen (Peter),

bapt: at Antwerp, on the 10th of Feb: 1662. Pupil of his father Jacob, Freemaster in 1697, † after 1703.

749. **The Battle of Seckeren** 2.277 in h, by 3.600 in w. C..

June 30, 1703. The Dutch and the English, commanded by the General Obdam, the French and the Spanish by the *Maréchal de Boufflers*.

806. **Same subject** 2.275 in h, by 3.600 in w. C..

Both these pictures the Private Property of the City of Antwerp.

Verendael (Nikolaas van),

animals, still-lives. — Fl: Sch: — Baptized at Antwerp on the 19th of February 1640. Pupil of his father Willem. Freemaster in 1657. Died (poverty-stricken) at Antwerp between the 7th of August 1691 and the 24th of March 1692. He generally signed himself: N. v. Verendael. Teniers (Dresden-Museum). Cocx and Bockhorst sometimes painted the figures for his pictures.

485. **The Holy Sacrament of the Altar** 0.35 in h, by 0.26 in w. W'd

Purchased at a Public sale, Antwerp 1865.

Verhaghen (Peter Jozef),

rel: and hist: subjects, portraits. — Fl: Sch: — Born at Aarschot, March 19, 1728. In 1741, pupil of the Antwerp Academy. Went to Louvain before 1753; Court-painter to Prince Charles of Lorraine in 1771. Travelled in France, Sardinia, Italy and Austria. Went to Vienna in

1773, where he was honoured with the title of first court-painter. Back at Louvain in 1773, where he died on the 3rd of April 1811.

491. **Hagar and Ishmaël, sent away by Abraham**

1.67 in h, by 1.97 in w. C..

Agar is preparing to leave, in the direction which Abraham is pointing out to her. She is holding Ishmaël by the hand. More to the right Sarah, drawing back Isaïc, who wants to run to his elder brother. In the background on the left, a landscape. — Semi life-size figures.

Signed and dated on the left underneath :

P J Verhaghen F
1781

From the Tongerlo-Abbey.

Vernet (Joseph),

landscapes, marines. — Fl: Sch: — Born at Avignon in 1712. Pupil of his father Antoine, a little-known artist. Afterwards of Vialy (?) and Magnard. In 1734, he apprenticed himself to Ber: Fergioni at Rome, where he became a member of the St Luke-Academy in 1743. Returned to France in 1754, where he was ordered to paint all the French ports, a work which he finished within ten years. He died in 1789. Until 1754 he was a mere imitator of Salvator Rosa. Later on he became himself again.

794. Naples

0.980 in h, by 1.245 in w. C..

In the foreground some sailors are pushing a life-boat on shore. Two men are fishing at the foot of a heavy rock. On the right the wall of a fortress, with an escutcheon and under it a square. On the quiet, green-glimmering sea a boat, and a little farther down a man of war with three masts. In some distance the buttressed wall of some fortification. Behind it the masts of an invisible ship. A little more to the back, a city with some mountains. Evening, the sun is setting behind the rock on the left.

Signed, on the right, on the square : J. VERNET.

Presented by Mr Paul Leroi in 1898.

Victors (Jan),

rel: subj: and scenes of popular life. — Dutch Sch: — Born at Amsterdam in 1620, where he became a pupil of Rembrandt's and remained until 1673. He died in 1676, during a voyage to India. He also signed himself : *Victor, Victoor, Fictoor.*

494. Wedding=feast

0.77 in h, by 0.99 in w. C..

A green cloth with three crowns, is tied to a cord and hanging against the wall in the background. Under it the festive table. In the centre the bridegroom, tenderly pressing the bride's hand and looking at her with loving eyes. She wears a simple little crown of pearls on her head and is apparently lost in thought. Beside her a brides maid, offering a goblet of wine. On the right and left of the happy couple, some other guests, some of them still eating, the others looking at a young peasant, who is dancing a reel, with his betrothed to the music of a fiddler, who is sitting on a tub. A trifle more to the left two frolicking young girls and near the door a boy, singing a song behind a group of seven men and women, one of them, an old man, cutting himself a slice of ham. On the opposite side, on the right, a boy is looking through an open window.

Sign: on the right. on the tub :

Jan Victoors fec

Purchased by the Baron Baut de Rasmon, from Karel Spruyt, Ghent very likely at the same time as n^r 501 (Wouwermans) n^r 295 by an unknown master and n^r 34 by Cockx.

van den Hecke Baut de Rasmon-bequest.

Vieillevoye (Jozef Bartholomeus),

histor: and genre subj: portraits. — Fl: Sch: — Born at Verviers in 1789. Pupil to a rather obscure artist Giselin and afterwards at the Antwerp-Academy. Director of the academy at Lieges, where he died in 1855.

1178. Jan Lodewijk Bourceret 0.775 in h, by 0.638 w. C..
Bourceret was secretary of Antwerp, from 1801 until 1811.

Sign: and dated on the left from bottom to top :

B Vieillevoye
Anvers 1820

Bequeathed by Eliza Bourceret in 1886.

Vinckeboons (David),

landscapes, fairs, genre, etchings. — Dutch Sch: — Born at Malines in 1578. He was an imitator of Savery and Velvet Breughel. Resided at Amsterdam from 1591, until his death in 1629.

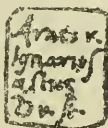
495. Flemish fair

1.10 in h, by 1.67 in w. W'd

A village in the vicinity of Antwerp, the principal spires of which are plainly visible in the distance. In the centre a rather wide canal, of which the two banks are connected by a tall brick bridge. On one of the banks a beautiful palatial building, reminding one of the townhall at Oudenaarden. Behind this, and a trifle more to the left, a church, somewhat strangely constructed, with a square tower, and another round one, a little smaller. On the right, near the water's edge, a few cottages, some in brick and some in plaster. The fair itself is held on a large square in front of the palace. On the right an inn *the Swan*, and on the left a public-house « *the Lily* ». One peasant-family are eating and drinking and the rest are carousing. Some scene is being enacted in a theatre in the open air, with quite a crowd of people round it. Another, smaller crowd, round a booth with pictures, engravings and musical instruments. On the left some people are fighting, on the river several others playing games. In the centre, on the right, some small boys and girls playing together, more towards the centre some others dancing. Beside the booth with pictures and bagpipes, another occupied by a quack. On a small escutcheon with the date 1610, the following words : *Avarus unus, ignarus alius.* — with the signature : *Dv. ft.*



1610



Engraved by Nik: de Bruyn. — A copy in the Museum at Bruges. In 1826 ascribed to P. Breughel I. In 1829 to an unknown master of 1550. In 1837, rightly, to Vinckeboons. In 1849 school of Breughel I. Signature nor date have ever been mentioned before. From the ancient palace of the Antwerp-bishops.

Vlioger (Simon de),

marines, landscapes, portraits, genre, etchings, tapestry-patterns. — Dutch Sch.: — Born at Rotterdam in 1601.

Pupil of Jan and very strongly influenced by Julius Porcelli. Lived in his native town until 1634. From 1634 until 1638 at Delft. From 1638 until 1648 at Amsterdam. Finally he went to Vienna, where he † March 1653.

69. **Calm Sea**

0.88 in h, by 0.25 in w. W'd

van den Hecke-Baut de Rasmon-bequest.

Vois (Hrie de),

genre. — Dutch Sch:. — Born in 1632 at Utrecht, where he became apprenticed to Nik: Knupfer. Afterwards to Adr: v. d. Tempel at Leyden, where he † in 1680.

70. **The old Woman with the Bottle**

0.65 in h, by 0.25 in w. W'd

She wears a shabby brown mantle and a red dress, a superamuated hat over her white « *mutch* ». She is resting her left hand on a crutch and holding up a round bottle with the right.

Purchased in 1802 by the Baron Baut de Rasmon, together with « Het Rookertje » (Tho Smoker) by A. van Ostade, N^r 467.

van den Hecke-Baut de Rasmon-bequest.

Vos (Cornelis de),

rel: subj.; family-groups, portraits. — Fl; Sch:. — Born at Hulst in Flanders, in the summer of 1585. Resided at Antwerp since 1596, where he apprenticed himself to David Remeus (b: 1559, master in 1581, deacon in 1600, † 11th of June 1626). He went abroad

after the 29th of April 1604 and came back to Antwerp in 1608, when he purchased his Freemastership in the corporation of St Luke. He also purchased the Antwerp « *Poorterschap* » (burgherright) in 1616 and called himself a « *coopman* » (merchant), who visited all the *fairs* or yearly markets with his pictures. He was appointed Deacon on the 22nd of Sept: 1618. Upper-deacon in 1620 and died on the 9th of May 1651.

104. **Abraham Grapheus**
(**de Graef**), the Elder

1.20 in h, by 1.02 in w. W'd

With grey, curly hair and a thin, fair beard the « *Knape* » (Fellow) of the Guild of St Luke, is standing beside a table with a hand some piece of tapestry, from which he has just taken a magnificent golden cup, which he is holding in his left hand, in the right a tin can. He wears a white apron, while his breast is covered by a great many plates and medals. On the table several other cups, some with lids, others without, — prizes in a match, or presents from rich people. De Graef turns his very clever philosophers-head slightly to the right. His mouth is half open, his eyes are very sharp. Behind him a wall with a picture. — Life-size. Seen almost to the knees.

Signed and dated on the right, underneath :

C. DE VOS. F.
ANNO. 1620.

See for Grapheus, catal: 1874, p. 135. For the cups the same, p. 136. First painted for the Guild-Hall of St Luke, afterwards, until 1794, in a room of the old Academy, Paris until 1815. In the cat: of 1837, we find the following note : « C'est vraiment un bijou ; il n'est pas étonnant qu'il fut tant admiré des amateurs de Paris... »

Nr 105 and 105^{bis}. Two sidewings of an ancient triptych.

105. **The Donor, with his five Sons** 1.13 in h, by 1.07 in w. W'd

The cross over the heads of three of the sons, has evidently been added after their demise, although still during the father's life-time.

- 105^{bis}. **The Donor's Wife, with her five daughters** 1.13 in h, by 1.07 in w. W'd

The youngest daughter only, marked by a red cross.

106. **The Donor and his Wife** 1.46 in h, by 1.16 in w. W'd

Both in black. The gentleman with a wide Spanish ruff. The lady in another, only a trifle tighter than his. Both with grey hairs, the lady with a tight-fitting white cap, the gent: with a skull-dito. His right hand on an open book, his left in bosom. The lady is holding a rosary of precious pearls. Behind them a small altar with Jesus and the Virgin. Life-size.

107. **Saint Norbert, collecting the Holy Wafers and the sacred Vessels, during the troubled days of the Tankhelm-heresy** 1.55 in h, by 2.49 in w. C..

In the *Notice des Tabl: dont se compose le Musée d'Anvers*, 1826 and 1829. Also in the *Guide des Etrangers* 1837, mentioned as « The Snoeck-family ».

Saint Norbert, in episcopal garment, is receiving a costly *Ostensorium* and chasuble from a nobleman, who is prostrating himself before him and who is clad in blue doublet with grey mantle and large riding boots with spurs. — A long *rapier* is fastened to his belt. Another nobleman, only partly visible, is kneeling behind the former. The Saint is accompanied by another young nobleman, who is standing on his left and five monks of his order. A little behind the kneeling noblemen, a boy and girl, offering costly vases, a stola and *patena* with wafers. Behind them a gentleman and two ladies. Quite

to the back a lad and an aged cavalier. Background, the Church and abbey of Saint Michael's, with the principal towers. Between St Norbert and the first-mentioned nobleman, partly hidden by the Chasuble : Tankhelm with the Eucharist in his hands. — Half Life-size.

Sign: and dated on the left underneath : C. DE VOS, FECIT
A° 1630

From the burial chapel of the family Snoeck in the church of the St Michael's-Abbey.

From 1794 until 1815, Paris.

Nikolaas Snoeck, died Oct: 27, 1607. His wife, the 23rd of March 1630. Their son John was friar in the St Michael's monastery in 1630.

108-109-110. Triptych.

108. The Adoration of the Kings 1.60 in h, by 1.61 in w. W'd

Centre panel. — The Virgin and Child are seated under a low porch. On the left behind them, Saint Joseph. One of the kings, an old man grey, in a costly ermine cape and rich turban, is kneeling in front of her. The two others, with pages and followers, are standing on the right.

Signed under the Virgin : C. DE VOS, F.

109. Willem van Meerbeeck 1.19 in h, by 0.73 in w. W'd

The Merchant W. v. M., died, Oct: 27, 1632.

110. Barbara Kegeleers 1.19 in h, by 0.73 in w. W'd

Wife of the above, died March 16, 1650.

This triptych was formerly placed in the Cathedral, on the tomb of Willem Kegeleers and his wife.

111. The Vow to the Virgin 1.33 in h, by 0.93 in w. C..

In the foreground, the lad devoted to the Virgin's service, is kneeling in front of the altar. He is very quietly dressed in grey. Behind him his parents and elder brother standing and a man in a brown mantle, kneeling down.

660. **A Nobleman**

1.102 in h, by 0.73 in w. W'd

Short hair, full beard, not very long. Dressed in black, with a tall ruff. He is standing beside a table, with an inkstand, a goose-quill and a brief. In his right hand, he is holding a letter, in his left a pair of gloves. A very fantastic-looking escutcheon in the right hand topcorner.

Half-length, life-size.



661. **A Noblewoman**

1.02 in h, by 0.73 in w. W'd

Seen *en face*, in a close, white cap, covering the ears. About sixty. Rather coquettishly dressed in black with a wide, white ruff. She has clever grey eyes and is standing beside a column, with a red curtain, resting her right hand on a leather chair. A handkerchief in her left. — Half-length. Life-size.

Nrs 660 and 661, private property of the Civil Alms-houses.

815. **family-group**

1.00 in h, by 0.927 in w, W'd

A small boy, with brown, curly hair and rosy cheeks, is seated at a table, covered with a cloth of rich tapestry in a hall, which through an arched window, is looking out upon a mountain and castle. He is holding his left hand on a small basket, full of fruit. With his right he offers a bunch of grapes to his father, a neat-looking young man in black with a white ruff, who is stooping over him with a smiling face, and resting his right hand on the corner of the table. On the left the young mother in a small cap, leaving her forehead bare, and a wide, not very tall ruff, holding a little girl on her knees, even plumper than the boy. Judging from her somewhat strained attitude, she is evidently sitting to the artist, who is painting her portrait.

Purchased from Rousseaux-Bardoul, Antwerp, 1902.

Vos (Marten de),

rel., hist: and all: subjects, portraits. — Netherl: Sch:—
Son to Peter, also painter, who had been born at
Leyden in 1490, but resided at Antwerp since 1507.
Marten was born in 1532 and apprenticed to Franck
Floris. Travelled in Italy, chiefly Rome, Florence,
Venice, where he became the pupil of Robusti, called
Tintoretto. Also influenced by Tiziano Vecellio. Back
at Antwerp, and appointed Freemaster of Saint Luke
1558. Deacon by brief of the 5th of Oct: 1571. Upper-
deacon, 1572. Guarded Metsys' master piece from being
sold to a foreign prince in 1581. † Sept: 4. 1603.

71. Christ crucified

2.46 in h, by 1.65 in w. C..

72-76. — Triptych of the *Oude Voetboog* (ancient foot-bow).

72. Christ triumphant

3.47 in h, by 2.79 in w. W'd

Centre-panel. — Our Lord, His body bare, but for a cloth round the
loins, and a mantle round His shoulders, is gazing at a skull and the
dragon, lying dead at His feet. He is lifting up His right hand to
Heaven and holding a cross in the left. Saint Peter, on the right, is
kneeling at His feet and pointing with His right hand at the Saviour.
In his left, he holds the keys of the Heavenly gates and a large, open
bible, with the acts of the Apostles chapt: II : 18-24. On the left, Saint
Paul, his right hand on his breast, his sword resting against his left
shoulder, holding an open bible : Epistle to the Romans VI : — 7-14
Behind Saint Paul, St Margaret with the lam. Behind Saint Peter,
the knight Saint George, in full armour, with a lance in his hand.
Two angels are holding a crown over Jesus' head. Small winged
heads on the right and left. — Life-size figures.

73. The Baptism of Constantín 3.45 in h, by 1.25 in w. W'd

Right blind. — Scene a classic temple. The Bishop Eusebius of Nicomedia, is letting the water run from his right hand on the head of a grey-bearded emperor, who is kneeling at the Prelate's feet, before the font, his hands folded, and the top-part of his body bare. Before and behind the emperor a choir-boy with a candle. Behind the font Saint George with his standard, Saint Margaret and other spectators. Background, Saint George and the dragon, seen through an arch. — Life-size figures.

74. Constantín, building a church in honour of Saint George 3.45 in h, by 1.25 in w. W'd

Left blind. — In the foreground a stone cutter at work. Behind him, on the stone, the emperor with a circular turban, seen right *en face*, pointing with his right hand to the well-nigh finished cupola, behind the statue of Saint George. On the emperor's left, the architect, explaining the work. Chieftains and workmen on the second plan. In the sky an apparition of the Jesus-Child.

75 and 76. Saint George, delivering Saint Margaret 3.45 in h, by 1.25 in w. W'd

Reverse of n^{rs} 73 and 74. — The knight, seated on a magnificent dapple-grey horse, which is rearing itself on its hind legs, is casting a last look at the dying dragon, who lies breathing his last at the feet of the sainted maiden, with the point of the broken spear in his body, the butt-end of which the knight is still holding on his right hand. The maiden, making the sign of the cross with her right hand, is holding a silk ribbon in the left, which is fastened to the monster's neck. Beside her a lamb. On the left, in a garden, a page. Background some spectators and a landscape. Life-size figures.

From the *Ouden Voetboog*-altar in the cathedral.

Marten's wife, Joanna Le Boucq, is said to represent Saint Margaret.

Signed, as it here represented on the margin, in the foreground of 73, on a piece of tapestry, near the sceptre and crown.

77-81. — Triptych of the « *Pelseniers* » (Furworkers).

77. **Thomas' Unbelief** 2.06 in h, by 1.85 in w. W'd
Centre-panel.

78. **Christ Baptized** 2.20 in h, by 0.89 in w. W'd
Right Blind.

79. **The Apostle Thomas** 2.20 in h, by 0.89 in w. W'd
Reverse of n^o 78. Grisaille.

80. **The Baptist beheaded** 2.20 in h, by 0.89 in w. W'd
Left Blind.

81. **Saint Stephen**
Reverse of n^o 80. Grisaille. Over the door, background of n^o 77, the date MDLXXIIII.

From the *Pelseniers* (furworker's) altar in the Cathedral.

82. **The Nativity** 2.61 in h, by 2.11 in w. W'd
From the Capuchin-Church at Malines.

83-87. — Triptych of the *Muntmakers* (Coiners).

83. **The Tribute to Caesar** 2.59 in h, by 2.22 in w. W'd

Centre-panel. — Surrounded on the right, by pharisees, scribes, saducees, and soldiers, on the left by his apostles and a woman, carrying her child on her arm, the Lord is lifting his left hand up to Heaven, answering the question of one of the pharisees, who is holding a coin in his hand, with the following words: « Give unto Cesar, what is due unto Cesar, and unto God, what is due unto God ». Behind this group, we

perceive some curious spectators, seated on the leps of the columned hall on the left and the pedestal of a monument on the right. Background : the view of a town with some groups.

M·D·V·F
1601

84. **The Stater and the fish** 2.43 in h, by 0.94 in w. W'd
Right blind. — Saint Peter, holding the cord of a net in his hand, which is lying in the foreground, is showing to St John, standing behind him the *stater*, which he has just found in the mouth of the fish. A little more to the back, before a large house, the Lord Jesus with his disciples, whom some soldiers are pushing back. Background. Life-size figures.

85. **The Widow's Mite** 2.48 in h, by 0.94 in w. W'd
Left blind. — Scene : a temple. In the background, on an elevation under a canopy, the tablets of the Mosaic law. The humbly dressed widow is offering her mite. In the foreground Jesus, showing the humble woman to His apostles. On the left, in some distance, a richly attired woman, with a prayerbook in her hands. Beside her a child. Life-size figures.

The kneeling woman, is the artist's wife Joanna Le Boucq.

86 and 87. **Abraham at Hebron** 2.48 in h, by 0.64 in w. W'd
Reverse of n^{rs} 84 and 85. — The patriarch, weighing the 400 shekels of silver, the price of the field of Machpela, with the cave destined for the burial of Sarah's body, which he had purchased from Ephron, the king of the sons of Heth. Background : Sarah's Burial.

From the coiner's altar, dedicated to Saint Eloy in the St Andrew's church, Antwerp.

88-274-275-276. — The triptych of St Luke.

88. **St Luke, painting the
Portrait of the Holy
Virgin** 2.27 in h, by 2.47 in w. W'd

Centre-panel. The Saint in a dress early XVIIth century, is seated in a heavy wooden chair, before his easel, his right hand resting on his

mahlstick. His whole attention is riveted on the picture of the Holy Virgin, seen to the knees, with the Child in her lap and a bunch of grapes in her left hand. Joanna Le Boucq, the artist's wife, is seated in the foreground. The scene is being enacted on the grand staircase of a palace in classical style. Behind the easel, the symbolical ox. On the left (steps of the stairs) a servant girl. More to the right a painter's apprentice, grinding colours. Angels with flowers in their hands are floating over the scene.

Signed and dated on the foot of the table : F. M. D. VOS. 1602.

See **Pepijn and van Veen**.

From the altar of the guild of Saint Luke in the cathedral.

89. Saint Francis of Assisi, receiving the Stigmata 2.30 in h, by 1.51 in w. W'd

The Saint is standing with his right foot on a bound book, with the left on a globe, adorned by a cross. His hands are crossed on his breast and he is looking upward with rapt eyes. Behind him a lamb. On the left, same plan, the blessed Conrad of Ascoli, in the dress of the Franciscans is piously folding his hands. In the sky, on a winged cross the Saviour in a glory. Background a town on a mountain, with some trees.

o to 100. Eleven Scenes from the Life of Conrad of Ascoli N^{rs} 90-99, 0.52 in h, by 0.41 in w. W'd
N^r 100, 0.40 in h, by 1.51 in w. W'd

An equal number of small scenes, from the youth of the blessed Saint, until the worshipping of his remaining dust on the right, left and foot of n^r 89.

The numbers 82, 88, 89, 90-100 used to be taken (in 1829) for the work of Fr: Francken the Elder. N^{rs} 89 and 90-100 also until 1829, when 82 and 88 were already given to Marten de Vos, as well as in 1837 n^{rs} 89 and 90-100. In 1849 as well as ever after n^{rs} 71-103, were all given to M. de Vos.

- 101. The Apparition of Saint Luke, in the Church of our Lady of Tripoli at Antiochia** 0.32 in h, by 0.70 in w. W'd
Grisaille.

- 102. An old Man, giving Alms to three Pilgrims** 0.32 in h, by 0.70 in w. W'd
Grisaille.

Like N^r 101, formerly on the altar of the Chapel of Saint Luke in the Cathedral, where they remained until 1753. Since that date in the Ancient Academy.

- 103. Temptation of Saint Anthony** 2.79 in h, by 2.12 in w. W'd

Synoptic scene. The first episode, in chronological order, is playing in the background, where Saint Anthony and Saint Paul are in discussion with the architect about the glorious minster which, almost finished and with many turrets, and accessory buildings, is being erected in a well-wooded country. A little more to the foreground, on the right, two hermits on a form in a tiny cottage under some trees, receiving their food from a raven. In the centre, and between these two scenes : a procession of personages, rather like those of Hieronymus van Aken, or funny Breughel, two queerly attired figures, on a giraffe and an elephant, preceded by a dancing couple and followed by two most absurd musicians. In the foreground two lions have been digging a hole in the earth with their claws. On the border a person with a pig's snout, dressed like a monk, reading very piously in a book. On the left, Saint Paul (who has died in the meanwhile) is being led to the grave by Saint Anthony, a most respectable bald-headed old man with a grey beard, who is supporting him in both arms. Behind Saint Anthony, on the right, and preceded by a pig with a bell round its neck : a young woman (the artist's wife), with deer's antlers on her head and a tiny box, filled with pieces of gold in her hands. Antonius is floating over this scene borne upward by a flight of devils in all sorts of monstrous shapes.

Centre of a triptych which, in 1591 used to adorn the altar of Saint Anthony in the cathedral. It is known that the wings represented Saint Hubert and Saint Rochus.

Vos (Simon de),

rel: and histor: subjects, portraits. — Fl: Sch.: — Born at Antwerp Oct: 28, 1603. Since 1615, apprenticed to Corn: de Vos. Freemaster in 1620. † at Antwerp on the 15th of Oct: 1676.

662. **The Artist's own Portrait** 1.203 in h, by 0.927 in w. W'd
A very pleasant, kind, almost funny face, smiling at the spectator with eyes and lips under a thick crop of dark hair, sticking up on the top of his head, almost like a lion's mane. He is dressed in a black doublet with a flat, pleated ruff and black mantle. His left arm, with a pleated white cuff, is resting on a leather-covered chair. — The left hand, holding a paper roll. — The right poised on his hip. Seen to the knees, life-size.

The two following inscriptions on the right and left :

SIMON DE VOS HEEFT NAER DE CONST
HEM SELFS HIER VYTGEBEELT
EN TOT DEN ARMEN SYNE IONST
AEN YEDER VOOR GESTELT
MITS DEN ARMEN ERFGENAEM MAECKT
IN DE HELFT VAN SYN GOET
K. WENSCH DAT DAER DOOR V HERT GERAECKT
GHY OOCK HET SELVE DOET
HY LEEFDEN ARMELYCK
OM MET SYN GOET TE MAECKEN RYCK
DE CAEMER DER ARMEN
BIDT GODT SYN SIEL WILT ONTFERMEN
OBIIT. 15. OCTOB A°. 1676

Æ TA 73

The same portrait in the Lyons-museum, only the bust, rightly mentioned by Mr Gonse in his « *Chefs d'œuvre des Musées de France* » as an « *étude d'atelier* » for our picture.

Private property of the civil alms-houses.

Vranckx (Sebastiaan),

battle-scenes, fairs, interiors and churches. — Fl: Sch.: — Bapt: at Antwerp, Jan: 22, 1573. Pupil of Adam van Noort (v. Mander). Went most probably to Italy about 1595. Freemaster Antwerp 1600, where he † on the 19th of May 1647. Vranckx was *Wijkmeester*, Deacon, afterwards Alderman of the Fencers-Guild. After August 1626, Captain of the Civic-Guard during a term of five years and Factor of the Chamber of Rhet: *de Violiere* for which he wrote several burlesques. His Motto was : « *Deucht gaet zonder vrees* » (Virtue goes without fear). His principal pupil was Pieter Snayers.

772. The Battle van Leckerbetken 0.457 in h, by 1.010 in w. W'd

Skirmish between a Flemish « *Vendel* » (division) headed by Geertje Abrahams, rightly called « *Lekkerbeetje* » (dainty tit-bit) and a French regiment under Breauté. Near 's Hertogenbosch, Jan: 5, 1600.

Signed on the right, underneath, under the frame :

S. V. 1661

Same subject, with some slight variations at Brussels (510), Utrecht and Brunswick.

Leys-sale, Antwerp 1893.

Vriendt (floris Vrient or de),
called frank floris,

rei: and allegor: subjects, portraits. — Fl: Sch.: — Born at Antwerp before 1518. First pupil-statuary to his father Cornelis. Freemaster-painter 1540. Apprenticed to Lambert Lombard at Liege, in 1541. Visited Italy and part: Rome after 1541. Back in his native town *before* Oct: 1547, where he † on the 1st of Oct: 1570. His principal pupils were : Marten de Vos, Marten and Hendrik van Kleeef, Frans Pourbus, Ambr: and Jeronimus Francken, Crisp: v. d. Broeck, etc.:

112. **The Engelenval (fallen Angels)** 3.08 in h, by 2.20 in w. W'd

Michael, with a small retinue of faithful angels, is fighting Lucifer in the shape of a dragon, wearing a crown, and attended by his followers, changed into hideous monsters. Overhead numerous angels, floating in a heavenly light.

On the right, underneath in a Paradisian landscape, a woman, clad in the light of the sun, standing with her feet on the crescent of the moon, and wearing on her head a crown of twelve stars. A dragon, with a crown on each of his seven heads, is approaching her to seduce the son she has borne, whom angels are leading safely to Heaven. Behind those, in the distance, devils are cast into the yawning gulf of Heli. — Life-size figures.

Signed on the left underneath :

HF. IV. ET. FA
1554

Centre-panel of a triptych.

Painted for the Fencers' altar in the Cathedral, Paris 1794-1815.

v. Mander informs us that one of the blinds represented the Captain of the Fencer's guild, armed with an *espadon*.

This picture gave rise to the Legend, which Theodore van Rijswijck, has treated in his well-known poetical tale.

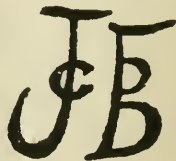
VRIENDT (FLORIS DE), ascribed to :

113. The Shepherds worshipping the Jesus-child 2.51 in h, by 1.96 in w. W'd

The divine Child, is lying in a little cot on some straw and linen, in a ruin reminding us of the Therms of Caracalla. The lowly ass is couched beside it, touching the straw with its mouth. The kneeling Virgin is lifting up a tip of the cloth. St Joseph, a humble man of the people, with a grey beard is standing behind her with folded hands. On the right and left, kneeling shepherds and country-people, one of them offering a goat as a present. Right in the foreground a woman, who is eagerly stretching out her hands, hat put down a young lamb. — Life-size figures.

From the Fruiterer's altar in the cathedral.

On the left underneath a somewhat indistinct monogram, which has no connection with the artist and seems to consist of a large J and smaller C or G and beside it a B, joined to a J, or F (?)



VRIENDT (FLORIS DE), ascribed to :

114. St Luke

2.02 in h, by 1.97 in w. W'd

The Saint, facing the spectator, is painting at his easel. He is seated in a wickerwork arm-chair, brush and palette in the left hand. On his right the symbolical ox, who is stretching out his head, adorned with the escutcheon of the guild, across the Evangelist's leg. Behind the latter on the left a man in a stooping attitude and turned-up sleeves, grinding colours.

According to the legend of the catalogue 1849, which was copied by the later editions St Luke is the portrait of Ryckaert-metter-Stelten, alias Ryckaert Aertsz. Born at Wijk-aan-Zee (Holland) 1482 ; free-master at Antwerp in 1520 where he died in 1577. The paint-grinder is said to be Master Floris himself. — The authentic portraits of this master however prove the falseness of this assertion.

From the ancient Painter's room.

VRIENDT (FLORIS DE), ascribed to :

663. **Salomon's Judgment** 1.240 in h, by 2.080 in w. W'd
Presented by Jan van Asseliers, civil in 1853.

According to Mr H. Hymans by Mich: van Coxcijen, who retouched the work, when he was seized by sudden death on the 10th of March, 1592.

Private property of the city of Antwerp.

Wael (Cornelis de),

battle-scenes, on sea and land, genre, rel: subjects. —
Fl: Sch:. — Born at Antwerp, Sept: 7, 1592, visited Italy, together with his brother Lucas and resided at Genua from 1625, until his death in 1629.

664. **Arrival of the Prince
Cardinal Ferdinand,
General Governor of
the Catholic Nether-
lands, Antwerp, 1635** 0.785 in h, by 1.145 in w. W'd

The Prince received at the St Joris-poort. (Snt George's Gate).

Compare to N^r 749 (Snayers) and N^r 757 (van Thulden).

Private Property of the city of Antwerp.

Wans (Jan Baptist),

born May 28, 1628. Since 1641 apprenticed to Frans van Oosten. Freemaster in 1657. † after the 14th of June 1687. This N^r 496 is his only remaining work.

496. **Landscape**

2.30 in h, by 1.65 in w. C..

A calm lake, under a slightly clouded summersky. In the foreground a sandroad and big oak-tree. One single figure enlivens the scene. From the ancient Painter's room.

Weenix (Jan Baptist),

landscapes, portraits, still-lives, etchings.—Dutch Sch.:— Born at Amsterdam in 1621, where he was apprenticed to Abraham Bloemaert and Nik: Moeyaart. Visited Italy between 1642-1646. Resided at Amsterdam 1647-1649, afterwards at Utrecht and finally, after 1657 on the *Huis Ter Mey* (Ter Mey-Castle) where he † in 1660.

497. **An Italian Port**

0.83 in h, by 1.10 in w. C..

A palace, with open halls, resting on circular red marble columns, built on the beach of a calm sea, with several sailing-vessels in the distance, while some larger ships, and a few boats, are moored down to a terrace with red and white paving stones. A lady is entering the palace, preceded by a man servant, who carries a basket with fruit and is followed by a maid. In the foreground, a man has fallen asleep on a black trunk beside a heap of accessories: a culrass, a standard, a red mantle. A monkey is seated beside him on another box.

Signed on a praving-stone on the left :

A handwritten signature in black ink, written on a light-colored background. The signature is written in a cursive, somewhat stylized script. It begins with a large, ornate initial 'J' followed by 'B' and 'W'. The name 'Weenix' is written in a more regular, blocky cursive style. The signature is written on a curved surface, likely a stone or a piece of paper that has been bent.

Purchased in 1805 by the Baron A. Baut de Rasmon from Mr Spruyt, Ghent.

Bequeathed by Madame van den Hecke-Baut de Rasmon.

Weenix (Jan),

landscapes, portraits, still-lives, etchings. — Dutch Sch.: — Born at Amsterdam 1640. Pupil of his father Jan Baptist. Resided at Utrecht 1664-1668. From 1702-1712, at Bensberg in Dusseldorp in the service of the elector in the Paltz. † at Amsterdam, Sept: 19, 1719.

752. Still-life

0.585 in h, by 0.660 in w, C..

A live cock, tied down beside some dead game, hares, birds, and a basket with fruit. A tiny brown dog of which we only perceive the head and front-paw is growling at the crowing of the chicken sultan.

Purchased Antwerp, Courtebourne-sale, 1880.

Weyden (Rogier van der), called by

ancient writers : *Rogier van Brussel* or *van Brugge*,
called by the French *Roger de la Pasture*,

rel., hist: and allegor: subjects, portraits, tapestry-patterns. — Netherl: Sch.: — He was born in 1399 or 1400 at Tournai, from a Flemish, most probably Louvain-father. He was apprenticed at Tournai ; since March 15, 1427, to a certain mysterious master Robert Campin, who was appointed Freemaster in 1432, together with Jacques Daret, the master of Flémalle. Resided at Brussels before 1436, where, in the same year he was appointed city-painter. Worked in Italy between 1449-1450, at the court of Ferrara. † at Brussels June 16, 1464. He was a follower of the van Eycks, but ripened under French influences, while the great masters of the XVth century : Bouts, Memlinc

and even Metsijs, were in their turn greatly influenced by him. His principal works are at Madrid, Berlin, Munich, Frankfurt, Beaune, etc.:

363-395. — The triptych of the seven Sacraments.

393. The non-bloody Offer of the new covenant, symbol of the bloody Offer of Golgotha 2.00 in h, by 0.97 in w. W'd

Centre-panel. — The scene is taking place in the centre-aisle of a gothic church, offering a striking resemblance with Saint Peter's church at Louvain, the style of which was « so vortrefflich und rein, dass wir den Meister zugleich als tüchtigen Architekten anerkennen müssen ». (Burckhardt, 1842). A Priest, attired in a magnificent dalmatic, and assisted by a man with a shaven pate, a long sword at his side and a tall candle lighter in his hand, is standing before the great altar, erected in the high choir and lifting up the holy wafer, while an angel is floating down with a scroll in his hands. The altar is adorned by a sculptured reredos and statue of the madonna in a painted tabernacle (now open). In the choir behind, another priest is reading before a reading-desk. On the left, in a side-aisle, we perceive a man and woman with folded hands. Another man is half hidden by a pillar in the nave. Next to the door, a beggar crouching down, while another is leaning on his crutch. Between the second and third column on the left, a young man, cap in hand. In the foreground the Lord Jesus on a very tall cross, on the right the Virgin, fainting in the arms of Saint John, while St Mary-Salome is holding her right hand. On the left, Mary, the wife of Alpheus and Mary Magdalen, kneeling and praying behind the cross.

394. Baptism, Confirmation and Confession 1.20 in h, by 0.63 in w. W'd

Right blind. — Here, as on N^r 395, each of the sacraments is symbolised by a group, over which an angel is floating, dressed in the colour of the sacrament and holding a scroll in his hand. In the

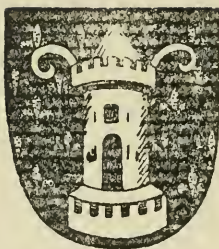
foreground a priest baptizing a newly born infant, whom two godfathers and an equal number of godmothers, are holding over the font, (the dress of the angel is white). Behind those a bishop, in the presence of four grown-up people, and assisted by another priest, is confirming a lad, who is kneeling in front of him. Three other, already confirmed children, are walking away (angel yellow). A little more to the back, a priest, hearing confession. A woman, kneeling, is abiding her turn, (angel red). Behind those in a side-aisle a priest is hearing mass.

395. **The Anointing of Priests, Marriage and Sacraments of the Dying** 1.20 in h, by 0.63 in w. W'd

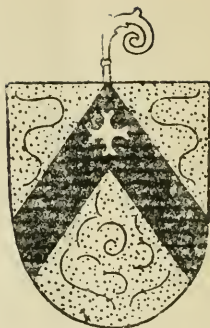
Left blind. — In the foreground, on the right, a woman, dressed in green, is reading a book. On the left, a Priest, assisted by a sacristan, is carrying the holy sacrament to a dying man, whose wife, with a candle in her hand, is standing behind the bed, (angel violet). A priest is marrying another couple, in the presence of a lady and gentleman, (angel blue). A Bishop in grand ornate is anointing a man, who is kneeling in front of him, (angel purple).

Until 1842, as we see in Burckhardt, ascribed to Jan van Eyck : « Dem Johannes van Eyck mit Recht, wie erscheint, zugeschrieben ». B. nevertheless remarked : « Auch ist das Bild in einem hellen Ton gemalt, während die van Eycks meist dunkle tiefe Schatten an zu wenden liebten ». — Crowe and Cavalc. doubted the attribution to Rogier. They found « les groupes faiblement agencés » and only one figure « qui porte l'empreinte du maître, la Madeleine près de la croix. » W. Bürger considered « le type même du maître. » — Mr Hymans compares this picture to Jean Aubert's triptych, which is now at Madrid (1455). Mr Conway also seems to doubt Rogier's authorship. Nevertheless he calls this picture : « the best example we can produce of pure Tournai art », and reminds us of the fact that it is taken by some for the work of Robert Campin. The ancient frame thrice shows the escutcheon of the Bishopric of Tournai (Fig: 1)

1.



2.



and thrice (fig: 2) that of Jean Chevrot, bishop from 1437 until 1460, from which we may conclude that this triptych had been painted by his order and we perceive Chevrot's portrait as a Bishop on the right blind. To compare this portrait to the one of the title-miniature *Histoires du Hainaut*, Royal Library, Brussels, where Chevrot is represented as private chancellor of Philip the Good. To compare the tiny figure of the reading woman, on the left blind, to the « Magdalen reading » Nat: Gallery, London n^o 654, where it is mentioned as *Schoolwork*, only by M^r H. Witt, attributed to Daret. Purchased by the Chevalier van Ertborn at Dyon in 1826, from the heirs of the latter « First President » of the Burgundian Parliament, Pirard. See about this picture Joris K. Huysmans, *Là-bas*.

van Ertborn-bequest.

396. The Angelic Message

0.20 in h, by 0.12 in w. W'd

In a simple, yet tastefully furnished closet, we perceive on the right, a bed with a high canopy (red) and beside it a high-backed wooden form. On the left, the Virgin kneeling before her low desk, with her left hand turning the leaves of her prayerbook and uplifted right hand and turned face, listening to the salutation of the angel, who is reverently kneeling down, with a sceptre in his hand. On the left, a wall with two tall cross-windows, the first of which is standing open and the other is affording us a view of a green valley, and a narrow winding road. In the foreground a vase, with lilies.

First attributed to Memlinc, even by Burckhardt in 1842, afterwards to Roger. Crowe and Cavalc : considered this « Petit panneau, exécuté avec beaucoup de soin et de fini, assez semblable, quant à l'exécution, au tableau du Louvre, n^r 595, autrefois attribué à Lucas de Leyde ». According to them it belongs Metsys school. M^r W. Bürger in 1862 calls it : « Une peinture exquise, claire et subtile comme les tendres miniatures qu'on admire dans les beaux manuscrits du Moyen-âge ».

Dr M. J. Friedländer counts this little picture « zu einer festgeschlossenen Gruppe, die sich aus dem Werke des Meisters heraushebt » and to which the small *Madonna* in the Northbrook-Gal., the one in the Belvedere, the *Visitations* at Turin and Lützschena and the *Annunciation* in the Louvre also belong. He says he cannot resolve « diese Gruppe zierlicher Arbeiten von den sicheren Arbeiten des Meisters abzutrennen ». Nevertheless, in our opinion, the difference is sufficiently apparent and we sooner feel inclined, to take it for the work of one of Rogier's pupils who, about the year 1460, must have been strongly influenced by Daret (Master of Flémalle). The small group, to which Dr Fr: alludes, being also ascribed to Flémalle.
van Ertborn-bequest.

Wijnants (Jan),

landscapes. — Dutch Sch.: — Born at Haarlem about 1625, where he resided until about 1660. Afterwards at Amsterdam, where he † on the 18th of August 1682. Filips Wouwermans, Johan Lingelbach and his pupil Adriaan v. d. Velde, used to paint the figures for his pictures.

502. Landscape

0.22 in h, by 0.29 in w. W'd

In the foreground, a doubly turning sandroad, leading to a village with, in the background some trees and a church-spire. On the road, going to the village, a man with a donkey and going in the opposite direction a woman, with a load on her head and a little boy. A trifle more to the back, under three fine elm-trees, a huntsman with his dog. Foreground on the right two tall elm-trees and some shrubs.

Sign: on the left, with the monogram :

Figures by Adriaan v. d. Velde.

van den Hecke-Baut de Rasmon-bequest.

503. Landscape with Cattle 0.38 in h, by 0.46 in w. C..

In the foreground on the left, a shepherd is driving his flock of goats, sheep and cattle along a sandy road, running from the foot of a small knoll, with a little grass and some poor shrubs on the top, to a small wood in the distance, on the edge of which some grazing cattle. A horseman is emerging from the wood. On the right a winding brook, its banks overgrown with shrubs and rushes. In the riverbed two men are seen, chatting together, one of them fishing. In some distance a woman and child, walking in the direction of some houses in the background.

Sign; on the left underneath :

The figures by Adriaan v. d. Velde.

In the Priv: Col: of the Prince of Gaver until 1831, afterwards in that of Mr D. v. d. Schrieck Louvain.

Purchased at the v. d. S' sale in 1861.

773. Landscape 0.560 in h, by 0.905 in w. W'd

A low hill, with some felled tree-trunks and bits of dry turf, crossed by a clay road, which a woman is mounting with a heavily loaded donkey. On the right, behind this hill, another road is leading to a house, half-hidden by a small wood. On the road a couple of horsemen and a pedlar. White clouds in the late summer's sky.

Sign: in full, in the centre, underneath : *Jan Wijnants.*

Presented by O. Gunther, 1893.

Witte (Emmanuel de),

church-interiors, acc: fishmarkets and portraits. — Dutch Sch.: — Born at Alkmaar in 1617. Pupil of Evert van Aelst at Delft, where he was also strongly influenced by van Houckgeest and others. Returned to his native town in 1636. Resided at Rotterdam 1639-40. Delft 1641-1650. Amsterdam 1656-1692, where he died.

89. Interior of a Protestant Church 0.475 in h, by 0.395 in w. W'd Church

Behind a column, to which an epitaph has been fastened, adorned by a fourquartered escutcheon, we perceive a pulpit with a minister, who is preaching to a congregation, mostly consisting of gentlemen, who are seated between a wooden partition and the columns of the organ loft, which, together with its large organ, is filling the background. Behind one of the columns we perceive a page. Large brass chandeliers are suspended in the vault. On the right, behind another column, a woman with some children. On the left, in the foreground the standing figure of a gentleman, hat in hand. The light is falling in from the right, tracing the out line of two large windows on the left walls.

Sign: on the pedestal of a column on the right :

E. De Witte

Baillie-Collection Antwerp 1862, that of the Marquiss du Bus de Gisignies, Brussels, 1882. Kums-sale 1898.

Witte (Kasper de),

hist: landscapes. — Fl: Sch.: — Baptized at Antwerp Oct: 5, 1624. Pupil of his father Peter I (1586 — Freemaster 1610 — † 1651). Visited Italy and France before 1651, when he settled in his native town, where he † March 20, 1681. Freemaster in 1651.

115. The fortune-teller

1.56 in h, by 1.79 in w. C..

A man and woman are engaged in some distance of an almost monumental fountain. In the foreground a cavalier, accompanied by his valet and three dogs, is having his fortune told by a gypsy, whose companions are lying beside her in the grass. On the left a shallow brook, where three goats are quenching their thirst. A road, with three mules on it, is running along the steep bank. In the centre, beside the fountain, some tall trees. A trifle more to the back, a river between some hills. On one of them some palaces and a cupola.

Sign: and dat: on the right, underneath :

GASPAR
 DE WITTE
 F N^o 1667

Purchased, together with n^r 116 at the L. A. Le Paige-sale, Antwerp, on the 27th of May 1861, for 353.25 francs (costs included).

116. Jesus, healing the Blind

1.56 in h, by 1.83 in w. C..

The Lord, accompanied by his twelve apostles, in some distance of a cluster of tall trees, has met a blind beggar with his little son. Both are kneeling down with folded hands, while the Master, His head glorified by a nimbus, is stooping forward, touching the dead eye-balls with His finger. Italian landscape. In the centre a viaduct, joining the two banks of a river, which is running out into a lake, in the distance. On one of the banks, on the right, the walls of a city and two cupolas, on the left a wild brook, foaming down a steep mountain. Quite to the back, a range of mountain-tops, blue sky and white, yellowish clouds.

Sign: and dated on the stone, on the left :

GASPAR DE

WITTE

A^o
1671

Wouwermans (filips),

warfare, horses, landscapes. — Dutch Sch.: — Bapt: at Haarlem, May 24, 1619. Pupil of his father Pauwel Joosten and perhaps of Pieter Cornelis Verbeeck. Evidently very strongly influenced by Pieter de Laer. Resided chiefly in his native town Hamburg, where he was appointed Syndic of Saint Luke in 1640 and 1645, and † May, 19, 1668.

500. **Horsemen, halting**

0.44 in h, by 0.38 in w. W'd

On a hill, beside a stone well, three horsemen are allowing their horses to halt. One of them, with the look of a decayed nobleman, has dismounted and is watering his steed from a bucket. The two others, one of them apparently a peasant, going to market, have remained in the saddle. In the background, on the right, the sea. Two bathers are seated half naked on the steep incline.

Signed on the left underneath :

PAW

Purchased at the v. d. Schrieck-sale, Leuven, in 1861.

501. Halting

0.35 in h, by 0.30 in w. W'd

A cavalier has dismounted in some distance of a broken column on the left, with a thatched porch attached to it. He is talking to some men, one of whom has been wounded on the head. A beggarboy, with two pointers are standing beside them. Under the porch, some other figures. Mountainous background, blue sky with a few fleecy clouds.

Signed on the right, underneath :

PLW

Purchased by the Baron Baut de Rasmon, from Mr K. Spruyt at Ghent in 1821.

van den Hecke-Baut de Rasmon-bequest.

754. Hunting scene

0.350 in h, by 0.465 in w. W'd

On the left, in the foreground, a warrior (?) in a red uppergarment on a white horse, is trotting to meet three other huntsmen on the right. The one in front is blowing his horn. Their valet is showing them the track of the game. A greyhound running on in front. Behind the first cavalier a foot-passenger. On the left, three other greyhounds. On the right, a lady on horseback, with a long veil. Some hills in the background. Blue sky with white and grey clouds.

Sign: under the hare on the right :

P S W

Purchased at the Courtebourne-sale in 1880.

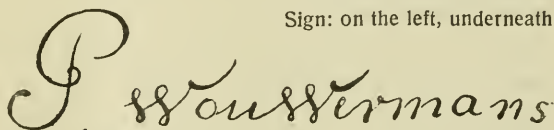
Wouwermans (Pieter),

battle and hunting scenes. — Dutch Sch: — Bapt: at Haarlem Sept: 13, 1623. Buried at Amsterdam, May 9, 1682.

755. **Battle between Horse and foot** 0.432 in h, by 0.625 in w. W'd foot

In a plain, just outside a city, the turrets and roofs of which we perceive through a cloud of gunpowdersmoke, a troop of foot-soldiers, is offering the last desperate resistance against an overpowering number of hostile cavaliers, armed with spears, swords and shields, their heads covered by fur-brimmed hats and turbans. Right in front on the left, an officer of the surrounded band is defending himself against a red-clothed foe, who is aiming at his head with a spear. In the foreground a flag, a dead horse and cavalier, who has been thrown from the saddle. The horizon is veiled by heavy clouds of smoke.

Sign: on the left, underneath :

A handwritten signature in black ink, reading "J. Soussvermans". The letter "J" is large and stylized, with a long, sweeping tail that extends under the rest of the name. The rest of the name is written in a cursive, flowing script.

Purchased at Brussels at the sale of the Marquiss du Bus de Gisignies in 1882.

Zeghers or Seghers (Geeraard),

born March 17, 1591. Became a leper in 1600. — Apprenticed 1604, most probably to Abraham Janssens. Freemaster in 1609. Travelled through Italy and Spain 1610-1620. *Pintor de Su Alteza* the Prince-Cardinal Ferdinand July 25, 1637. Deacon Sept: 18, 1645. † March 18, 1651.

507-513.

507. **Saint Lewis of Gonzaga** 2.38 in h, by 1.66 in w. C..

In the garb of the order of the Jesuits, the Virgin-Youth is handing the crown of the margraves of Castiglione to his younger brother Rudolph, who is receiving it with grateful surprise. On the left his

mother Martha de Tana Santenia, weeping with joy, and behind her some other relations. Behind Rudolph a nobleman, most probably Ferdinand their father, and some other relative. Angels are descending from heaven. One of them is holding a garland of flowers over Lewls' head. — Life-size figures.

From the ancient Jesuïet-church at Antwerp.

508. The Nuptials of the Holy Virgin 5.03 in h, by 5.40 in w. C..

The High Priest is blessing the couple, who, hand in hand, are standing on his right and left. Behind the Virgin Saint Ann and some young women. Behind Saint Joseph, Joachim and some other men. The Holy Spirit, surrounded by angels is appearing in the sky. — Fig: more than life-size.

Together with n^r 509, from the church of the Discalds at Antwerp.

509. Saint Theresia in Extasy 2.61 in h, by 1.95 in w. C..

In the garment of her own order, she is kneeling in front of a crucifix on a book on the floor. An angel is supporting her on the right, while a seraph is going to pierce her heart with a shaft. Three cherubs are floating over the scene. — Life-size figures.

510. The Lord Jesus in the Mouth of Hell 1.55 in h, by 2.36 in w. C..

From the Lady chapel in the ancient Jesuït-Church.

511. Saint Clara, worshipping the Jesus-child 1.13 in h, by 0.86 in w. C..

From the Furworkers Chapel in the Antwerp-cathedral.

512. Our Lady with the Scapular 1.97 in h, by 1.38 in w. C..

From one of the altars in the Church of the Discalds, at Antwerp.

513. Saint Norbert, receiving the Garb of his order 1.92 in h, by 1.45 in w. C..

From the Saint Norbert altar in the St Michael's Abbey-Church, Antwerp.

Ziesel (Joris Frederik),

Born at Hoogstraten in 1756. Resided at Antwerp since 1770, where he died on the 26th of June 1809.

514. **Garland of flowers** 0.78 in h, by 0.53 in w. W'd

In a vase on a marble table, a nosegay of flowers, consisting of red and white and one single yellow rose, forget me not, mani-coloured poppies, convolvulus, irisses, monk's hood, one hyacinth, one tulip, etc: Various insects are flying round. On the marble tablet of the table a finches-nest, some heathers and white grapes. A cockchafer is leisurely crawling along. A trifle more to the back, one gold and one silverfish in a glass, the water of which reflects one of the windows of the room and part of the opposite house.

Sign: on the plinth on the right :

Gf. Ziesel. f=

Bequeathed by the Lady Dowager, van den Hecke-Baut de Rasmon.



Ancient Masters

(XVIth-XIXth CENTURY)

II. = Sculptors

Baurscheit (Jan Pieter van), the Elder,
1669-1728.

730. **Bust of Philip V, King of Spain and the Indies** (bust) 0.86 in h. Marble.

The head is surrounded by long curly locks, reaching the shoulders. Over his cuirass and gorget, he wears the orders of the Golden Fleece and the Holy Ghost. A loose mantle is hanging from his right shoulder and left arm. Life-size.

Signed :

I. P. VAN BAURSCHEIT F: A°MDC

Engraved by J. Hemeleer in « *Messenger des sciences historiques de Belgique* », 1851.

Formerly in the town-hall.

Caffieri (Jan Jakob), 1725-1792,

Fr: School.

798. **Nicolas C. fabri de Peïrese** (1580-1637).

Bust (terracotta).

Presented by Paul Leroy in 1900.

Kerrix (Willem), 1625-1719.

678. **Maximilian, Emmanuël of Bavaria,** 1.17 in h, Marble.
Governor of the Spanish Netherlands (bust)

On the long, narrow head with pent-up eyebrows, a thin nose, widening towards the tip and an unusually long, flat chin, he wears

a Louis XIV wig ; very much sticking up at the top. His dress consists of a corselet, partly hidden by a lace tie, and an embroidered mantle, lined with ermine. In his right hand the commander's stave. the right one poised on his hip. — Life-size.

Signed :

*G. Scerricæ. Inv et
Fecit A. 1694*

From the St Luke-Guildhall. Executed in token of gratitude for four briefs for freedom from public taxcs, granted by Maximilian-Emmanuel in 1693.

The following lines were formerly inscribed on this bust :

Maximiliano Emmanuelli
S. R. Imperii Electori
Duci Boiorum
Taurini debellatori
defensori Belgarum
prudenti, forti.
Serenissimi Mœcenatis
augustam munificentiam
Æternitati
pingunt, sculpunt, canunt
consecrantque
perenni hoc gratitudinis monumento
Academicorum Primores
Antverpia M. D. C. XC. III.

Masters (Unknown), end of the XVIth,
beginning of the XVIIth Century

624. **A Knight of the golden fleece**
(Bust).

0.44 in h, Marble.

The head in white, body in black marble. Over his cuirass the order of the Golden Fleece. Life-size.

According to Génard, *Anvers à travers les âges*, the portrait of the Emperor Ferdinand II.

625. **A Knight of the Golden fleece** 0.44 in h. Marble.
(Bust).

As n^r 624.

According to Génard *ib*, King Phillips IV of Spain. — Life-size.

Monogrammist I. A. P.

621. **Dieter Paul Rubens** 0.68 in h.

Ancient Bust, terracotta. — Life-size.

Presented by J. A. Nottebohm.

Signed :

A handwritten signature in black ink, consisting of the letters 'IAP' in a stylized, bold font, followed by a flourish and the year '1673.' below it.

Quellin (Hart), the Elder, 1609-1668.

701. **Lewis of Benavides, Margrave of Caracena, Governor-General of the Catholic Netherlands** (bust) 0.98 in h, Marble.

The head, with the long, lank hair uncovered, moustaches à la royale and clad in armour, partly covered by a flat lace collar. A sash across his right shoulder and under the collar, fastened by a ribbon, the order of Saint Jacob. He is holding the Commander's stave in both hands. — Life-size.

From the large Guild-hall of Saint Luke. Presented by Artus Quellin the Elder, in 1664. Lodewijk Benavides had largely contributed in 1663 to the founding of the Royal Academy. Under this bust the following inscription used to be found :

III. et ex^{mo} D^{mo}
D^o Ludovico de Benavide
Carillo et Toledo
Marchioni Caracenæ etc.
Quod artis pictoriæ Academiam
Philippi III
Regis catholici
Munificentia stabiliri curavit
Pictorum Decani
in gratam æternamque
memoriam
hanc statuam posuerunt.
1664.

702. St Sebastian

1.50 in h, oak.

Tied to a tree and pierced by arrows, the martyr is lifting up his eyes to Heaven. — (Full-length, ac: size).

This statuette, which used to bear the date 1661, is derived from a structure, which used to stand right opposite the altar of the *Jongen Handboog* (Young Handbow) Antwerp-cathedral.

**703. Kimon and his Daughter or :
Caritas Romana (Roman
filial devotion)**

Marble group. — *Valerius Maximus*, V. 4.

Purchased from M^{rs} Jacobs-Beeckman in 1880.

Verboeckhoven (Eugeen Jozef), 1798-1881.

See pictures.

1195. Animal Studies

Plaster cast.

Presented by M^{rs} Wich-Verboeckhoven in 1890.

Willemsens (Lodewijk), 1630-1702.

753. **Joannes=Dominicus of Zuniga and
fonseca, Count of Monterey and
fuentes, Governor of the Spanish
Netherlands (Bust)** 1.02 in h, Marble.

A very full face (perfect oval) with a somewhat lengthy double chin, covered by a heavy *Louis-quatorze* wig, which is falling down on his shoulders. On his breast the order of Saint James. In full armour, a sash tied round his waist. In his right hand the commander's stave, the left, resting on his hip. — Life-size.

From the large Guildhall of Saint Luke.

The Deacons of the Guild had this bust erected, in token of gratitude to the governor, for his efforts, although they proved vain in the end, to convert a lawsuit between their guild and that of the Jonge Kruisboog (Young Crossbow) into an *entente cordiale*.

This lawsuit, started in 1662, lasted more than eighteen years.

The following lines were formerly inscribed on the bust of Monterey.

Æternæ memoriæ
Ill.mi et ex.mi Dmi,
D. Joannis Dominici
de Zunlga et Fonseca
Comitis de Monterey
et Fuentes, etc:
Belg. et Burg. Guberis
seduli, prudentis,
indefessi
quod artis pictoriæ Academiam,
Musis in hunc Parnassum reductis,
Apollinis ac Apellis
protector
Olivis conjunctam fœcundarit
hanc statuam
ejusdem Academiae Directores,
Decani D D. C Q,
M. D C. L X X V.

Memorials

1. **Tablet of the aldermen, Princes and Deacons of the guild of Saint Luke, 1454=1794.**

Names and dates of this very interesting relic, often differ from those in the *Antwerp-Liggeren* (Archives).

2. **Rubens' Chair in the Guildhall of St Luke**

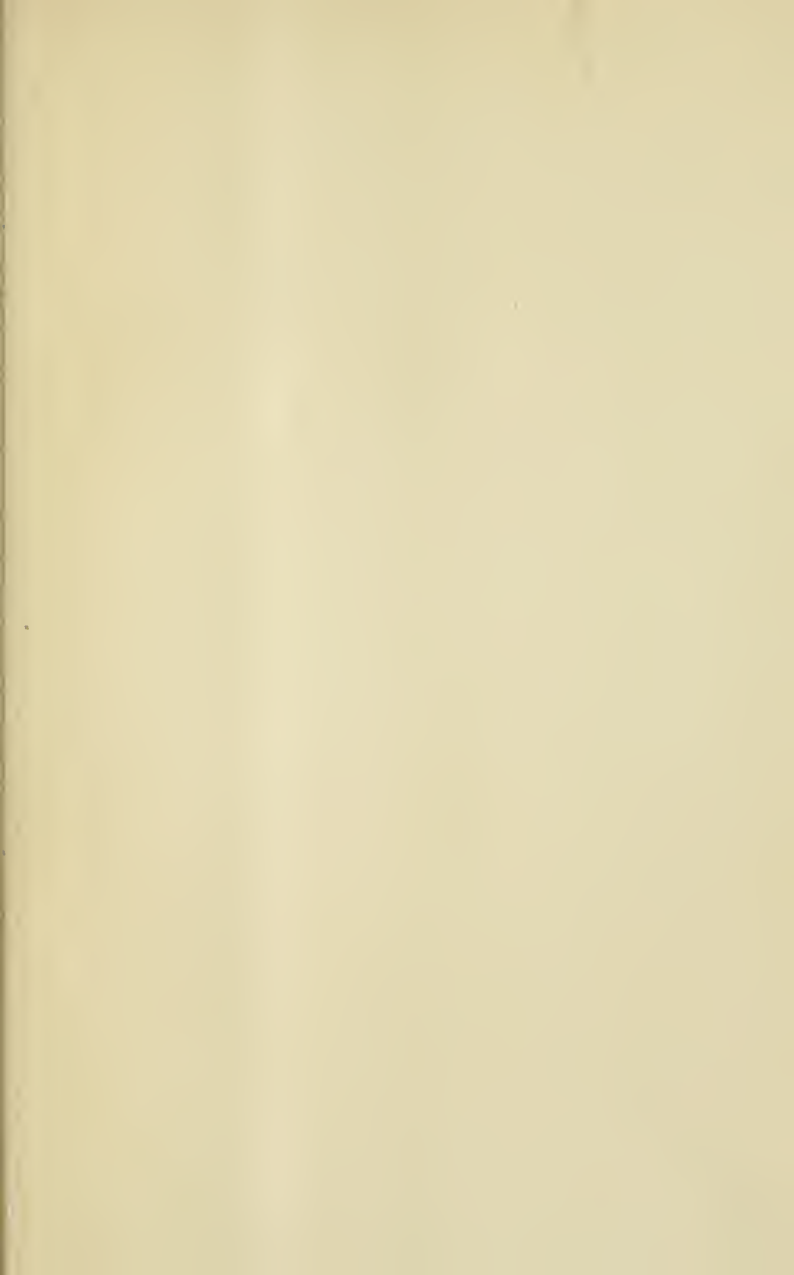
On the back : PET. PAUL. RUBENS. 1633.



Addenda and Corrigenda

- p. 7, 17th line, between afterwards and at *read* : since 1475.
- p. 21, 16th line, between Freemaster and March *read* : 14.
- p. 22, 17th line, taught gratis of the Academy after 1714, *read* 1741.
- p. 46, 18th line, for tow *read* town.
- p. 54, 13th line, born in 1493, *read* born in 1497.
- p. 88, 5th line, *upward*, laureated, *add*: in 1821.
- p. 89, for N^r 498 *read* 408.
- p. 91, 20th line, for 1428 *read* 1426.
- p. 96, for N^r 725 *read* 735.
- p. 118, 1st line, Goubeau *read* Goubau.
- p. 123, 4th line, for 1640 *read* 1650.
- p. 125, 6th line, member of the corporation *add*: deacon in 1644 and 1652.
- p. 132, 8th line, *upwards*, Freemaster 1765, *read* 1705.
- p. 171, 3th line, see page 179, *read* see page 175.
- p. 192, for N^r 115 *read* 515.
- p. 202, 7th line, (N^r 299) *read* (N^r 249).
- p. 218, 3th line, for N^r 638 *read* N^r 683.
- p. 228, 6th line, St Giles the Smith, *read* Gilis the Smith.
- p. 273, 15th line, appointed Freemaster, *read* appointed freemaster.
- p. 281, for N^r 825 *read* 835.
- p. 339, Wouwermans, Filip, biogr: note : Resided chiefly in his native town Hamburg, *read* : Except a brief stay at Hamburg, resided chiefly, etc:.

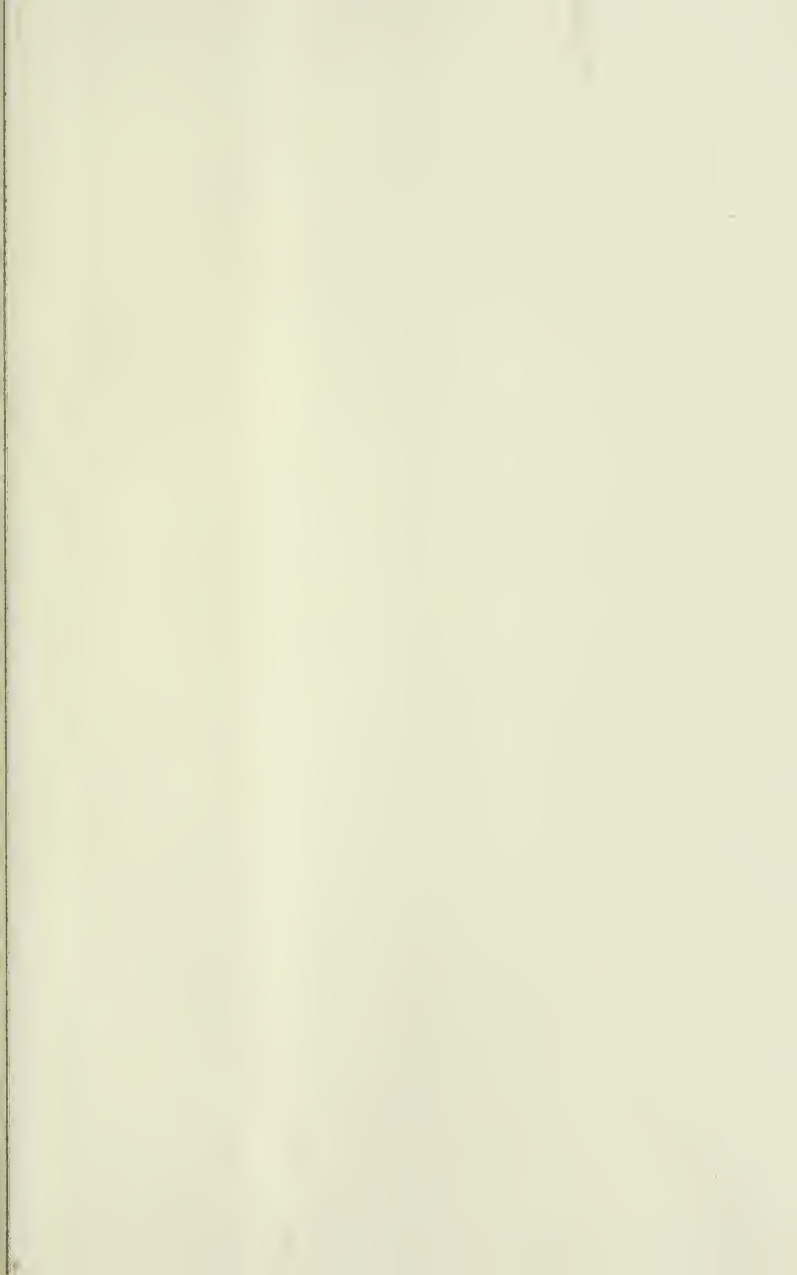




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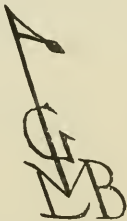
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