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—
FLEMISH AND DUTCH
PAINTINGS

BY
W. R. VALENTINE

—
VOLUME I

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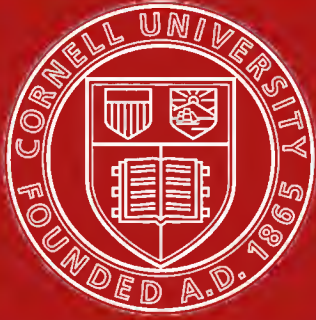
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CATALOGUE OF
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FLEMISH AND DUTCH
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VOLUME II

CATALOGUE OF
A COLLECTION OF PAINTINGS
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FLEMISH AND DUTCH PAINTINGS

BY

W. R. VALENTINER

VOLUME II

JOHN G. JOHNSON
PHILADELPHIA

1913

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XV CENTURY
FLEMISH AND DUTCH
PAINTERS

I
PAINTERS OF FLANDERS
(BRUGES AND GHENT)

JAN VAN EYCK

Born at Maaseyck (Eyck on the Maas) in 1370. Died at Bruges in 1441. Pupil of his elder brother, Hubert, and, with him, the first great master of panel painting in oil north of the Alps. Lived in Ghent, in The Hague, in Lille (1425-28) as Court Painter to Philip the Good of Burgundy. Founder of the Flemish fifteenth century school, and especially of the Bruges School.

314 SAINT FRANCIS RECEIVING THE STIGMATA. He kneels on the left on a patch of grass in the midst of a rocky landscape, turning in prayer to the Crucifix which floats before him on the right. Near by the Franciscan monk Leonhard is crouched on the ground asleep, his head pillowed on his right hand. Between the two figures a vista of landscape, with a rowboat on a lake, and a many-towered city beyond. Snow-clad hills in the distance. Prevailing brown tones merging into blue in the background. Panel. H. 5 in. W. $5\frac{3}{4}$ in.

An almost identical, but slightly larger, repetition in the Turin Gallery. H. Hymans and J. Weale connect the two paintings with a document dated 1470, stating that Anselm Adornes, a Burgomaster of Bruges, left in his will to each of his two daughters, who became nuns, a small panel painting of St. Francis, with the condition that wings should be added to each panel for portraits of himself and wife. The original height of our picture — a piece having been removed on the restoration of the painting — would suggest that it was formerly the high centre panel of a triptych. Waagen, first ascribed this picture, formerly attributed to Dürer, to Jan van Eyck. J. Weale, who cites contemporary evidence, believes both paintings to be originals, and seems

to give ours the preference. Claude Phillipps doubts the attribution of our picture to Jan van Eyck. L. Kämmerer, K. Voll, and M. Dvorak date the Turin picture from the middle of the fifteenth century, and ours, which most of the forenamed critics did not see in the original, still later — from the middle of the sixteenth century. This late date, which is especially insisted upon by Rosen, is untenable. The minute detail of the landscape, the exaggerated size of the figures as compared to it, and the figures themselves are closely allied to Jan van Eyck's conception, and seem to preclude the possibility of a later origin. The totally differing sixteenth century conception of the same subject may be studied in the repetition of the composition by Patinir in Madrid (Prado Gallery). Waagen, Bode, Friedländer, and Bodenhausen think rightly our picture to be an original by Jan van Eyck.

Waagen: Treasures of Art in Great Britain, IV, p. 389.

Originally in Lisbon, acquired by Lord Heytesbury, Wiltshire, England, in 1830.

Exhibition of the British Institute, 1865, No. 41.

Exhibition at Burlington House, 1886, No. 198.

315 PORTRAIT OF A MAN. Bust. The hands not visible. Turned halfway towards the left, wearing a reddish brown mantle trimmed with fur. Black background.

Panel. H. $7\frac{1}{4}$ in. W. $5\frac{5}{8}$ in. Originally H. 5 in. x $4\frac{1}{2}$ in. Subsequently enlarged on all sides.

Although it is somewhat difficult to give a definite opinion, owing to the picture being in a poor state of preservation, all characteristics seems to indicate that this is an original by Jan van Eyck.

Reproduced by J. Weale: Hubert, and John van Eyck, p. 208.

FOLLOWER OF JAN VAN EYCK

ABOUT 1450

316 THE CRUCIFIXION. Christ hangs on a low Crucifix, the head inclined to the left. On the left the Virgin in gold brocade costume with dark blue mantle and white hairdress. On the right St. John in a scarlet costume with claret-red mantle holding a book in his left hand. Parts of a broken Crucifix lie on the ground to the right and left. Yellow-brown hills in the distance, with a castle on the top. To the left a city with walls and a pool.

A man in a red costume is in a boat on the water and a couple walking along the walls.

Panel. H. $7\frac{1}{2}$ in. W. $8\frac{1}{2}$ in.

From the Henry Willett Collection, Brighton.

BRUGES ARTIST

ABOUT 1500

317 THREE SINGING ANGELS. (After Jan van Eyck). The right-hand angel wears a dark green mantle, the centre figure in light red and the left hand in brown. Black background. On the back, coat-of-arms (Three golden fish on a black ground in the upper field, the lower empty), supported by two angels. The following inscription in gold lettering on the frame: VT VIDEAM VIRTIVTEM TVAM.

Panel. Diam. $7\frac{3}{4}$ in. Circular.

A partial copy of one wing of the Ghent altarpiece with singing angels, now in the Kaiser Friedrich Museum, Berlin.

JUSTUS VAN GHENT (?)

Born at Ghent. Worked in Italy at the court of Federigo of Urbino in 1474 and 1475. The only painting by him known from documents is the Last Supper in the castle of Urbino.

318 CRUCIFIXION. Christ hangs on the Cross, His head drooping on His right shoulder. The Virgin, robed in a blue mantle and a white coif, is seated on the ground at the left with folded hands. Behind her, Saint John, in a light red garment, with hands outstretched in horror. Mary Magdalene kneels in prayer near by. On the right the captain, dressed in red Venetian brocade and a short, green velvet cloak, dark blue breeches and leather boots, and Longinus in helmet and corselet. On the right a Moor, clothed in grey, with a shield and arrow. A road, with rocky cliffs on either side, leads behind the Cross towards a many-towered city in the distance, beyond which a bluish green hilly landscape extends.

Panel. H. $35\frac{1}{2}$ in. W. $37\frac{7}{8}$ in.

From the abbey of St. Bertin in St. Omer.

Kums Collection, Antwerp.

Reproduced by Lafenestre and Richtenberger.

Originally attributed to Hans Memling, then to Dirk Bouts, from whose style it differs. G. Hulin believes that the picture is near to Simon Marmion. In regard to this painting compare Morton H. Bernath, Justus van Ghent, in the American Journal of Archeology, 1910. Also J. Destrée in Onze Kunst, 1912.

BRUGES ARTIST

ABOUT 1460

319 SAINT CATHERINE PREACHING TO THE KING. She stands to the left, wearing a yellow dress and a pink mantle with green lining and a golden crown. With elaborate gestures she tries to convince the king, who stands to the right clothed in a dark blue costume and a yellow mantle with red lining, and wearing a red and white turban on his head. He seems to disagree with her and has his mouth open as if speaking. The group is standing in a small garden surrounded by brick walls.

Panel. H. $14\frac{1}{2}$ in. W. $9\frac{1}{2}$ in.

Formerly wrongly attributed to Conrad Witz. The right attribution due to Max J. Friedländer. The charming painting is, in manner, related to Petrus Christus although by an artist of more vivid temperament.

FLEMISH (BRUGES?) ARTIST

ABOUT 1460

320 TWO WINGS. RIGHT WING. At the right the Virgin is seated on a Gothic bench, above which is a baldachino of red brocade. She wears a dark blue costume with white mantle, and holds a prayerbook, bound in a cover of blue stuff, in her hands. The dove is flying above her. On the bench, under the window at the left, is a brass basin and a beaker in which is a white lily. The windows are partly closed in the lower part by wooden lattice shutters.

LEFT WING. The angel, wearing a red clerical mantle with gold and green trimming, holds a staff in the left hand and points to the Virgin with the right. Through the window a castle and houses with red roofs in a hilly landscape are

visible. To the left one looks on an open veranda with arched columns and a view of the landscape. Spanish tiles on the floor.

Panel. H. $25\frac{1}{2}$ in. W. $15\frac{1}{4}$ in.

The picture seems to be by a Bruges follower of the Van Eycks and Petrus Christus.

FLEMISH (BRUGES?) ARTIST

ABOUT 1470

321 VIRGIN AND CHILD CROWNED BY AN ANGEL. Three-quarter length. The Virgin is seated on a bench out of doors. She holds an open volume in her right hand, and supports the Child, who is seated on her knee, with her left. The Child is holding a Crucifix in His arms, the crossbeam supported by an angel who hovers over Him. On the other side an angel holds a crown above the Virgin's head. Gold background. The Virgin wears a red cloak lined with green over a dark blue robe. The right hand angel in pale blue brocade, the left in golden brown.

Canvas. H. $25\frac{1}{4}$ in. W. $18\frac{1}{2}$ in.

Formerly wrongly attributed to Martin Schongauer.

BRUGES ARTIST

ABOUT 1480

322 THE CRUCIFIXION. Christ on a high cross, the upper part of His body standing out sharply against a dark cloud. St. Magdalene, dressed in dark green with red-brown mantle, embraces the Cross. St. John, to the left, wearing a red-brown costume, supports the Virgin, who wears a dark blue mantle over a brown costume. To the right, behind St. Magdalene, St. Augustin in black monk's costume carrying a bishop's stick. Behind a wall of bushes a city is visible. In the distance a bluish gray plain with rocks to the right.

On the back: The Angel of the Annunciation, painted in grisaille, about double the size of the figures in the painting on front. On a scroll which he holds: AVE GRATIA PLENA.

Panel. H. 13 in. W. 5 in.

Formerly wrongly attributed to Petrus Christus the younger.

BRUGES ARTIST

ABOUT 1480

323 THE CRUCIFIXION. Christ and the two thieves are sharply defined against the lightly clouded blue sky in which God the Father is visible in benediction above the Dove which hovers in a golden cloud. Beneath the Cross are four horsemen, two on white horses, among them the blind Longinus who has plunged his lance into Christ's side, and the Captain with reverently lifted hand in the foreground. The Virgin, pale and anguished, is supported by St. John, while Mary Magdalene kneels before her seeking to touch her hand. On the right a soldier watching with brutal expression. Light red predominates in the costumes, the Captain robed in brown brocade. Landscape with brown-green bushes in the foreground and a town farther back. A river bed winds between the blue hills on the left.

Panel. H. $23\frac{1}{2}$ in. W. $11\frac{1}{2}$ in. Shaped in three arches at the top, the centre arch in the form of a horseshoe. Middle panel of a triptych.

The master is influenced by the early works of Memling and has some resemblance to the Master of the St. Ursula Legend.

—

HANS MEMLING

Born about 1440 near Mainz; worked in Bruges; first mentioned in 1466; died there in 1494. Pupil of Rogier van der Weyden.

324 HALF FIGURE OF THE VIRGIN. The Virgin is receiving the Annunciation. She is seen from the front inclining the head slightly to the left and holding up the right hand. The reddish brown hair falls upon her shoulders and is partly covered by a white coat. She wears a bluish white shirt leaving the neck exposed. A dark green Italian velvet with pomegranate pattern forms the background.

Panel. H. $10\frac{3}{4}$ in. W. 9 in.

About 1490.

The Angel of the Annunciation very likely belonged to this picture as a companion piece. A similar motive on the outside of the altarpiece at Lübeck (dated 1491) and in the painting belonging to Prince Radziwill in Berlin. The correct attribution was made first by Max J. Friedländer.

FLEMISH (?) MASTER

ABOUT 1480

325 SAINT BERNHARD OF SIENA. He stands on a reddish pedestal, dressed in a grey cowl, and holds in his left hand a bag containing a Bible. A golden star shines on the fingertips of his right hand.

Panel. H. 13 in. W. 8¼ in.

Probably the outer side of a wing of a triptych.

THE MASTER OF THE LUCIA LEGEND

Disciple of Memling. Lived in Bruges between 1470 and 1490. This artist, who was first named by Friedländer, is the creator of the Legend of St. Lucia, in St. Jaques, at Bruges, dated 1480, of the Virgin with the Eleven Saints, in Brussels, and of a Saint Catherine in the museum at Pisa.

326 SAINT CATHERINE. She stands reading, holding the book in the left hand, her right loosely grasping the sword. The King with crown and sceptre lies at her feet on the right. A hedge of roses behind her. In the farther background beyond a stream the tower of Bruges, with Notre Dame on the left and another Bruges church on the right.

Panel. H. 26 in. W. 10 in.

This painting bears a strong resemblance to the St. Catherine by the same artist in the museum at Pisa.

Max J. Friedländer: *Meisterwerke . . . auf der Ausstellung in Brügge 1902*, and *Repertorium für Kunstwissenschaft*, 1903.

MASTER OF THE ST. URSULA LEGEND

Disciple of Memling. Lived in Bruges between 1470 and 1490. Friedländer has grouped his works together. His principal achievement is the Legend of St. Ursula in the Convent of the Black Sisters in Bruges. There is also a Madonna from his brush at Aix-la-Chapelle and a Saint Anna in the Kaufmann Collection, etc.

327 PORTRAIT OF A MAN WITH FOLDED HANDS. Bust. Turned halfway to the left. He is clean shaven and almost bald. Views through windows on the right and left. In the left background Bruges

with Notre Dame. Farther forward, in a convent garden, the Virgin enthroned, accompanied by two angels, one playing the lute, the other offering a flower to the Christ Child. St. Joseph is filling a stoneware vessel at a stream in the foreground. Coat-of-arms on the back with two lions rearing against a door above the letters L and P.

Panel. H. $15\frac{3}{4}$ in. W. $11\frac{1}{2}$ in.

The nimbus surrounding the head of the man portrayed is a subsequent addition.

The correct attribution was first made by Max J. Friedländer.

—

GERARD DAVID

Born at Oudewater in Holland about 1460. Died at Bruges in 1523. Probably studied in Haarlem under the influence of Albert Ouwater and Geertgen tot Saint Jans, later (after 1483) in Bruges under the influence of Memling. Elected a member of the Antwerp Guild in 1515. Lived principally in Bruges. Most important artist of the Southern Netherlands at the end of the fifteenth century.

328 THE VIRGIN MOURNING AT THE FOOT OF THE CROSS. The Virgin, in a grey robe and a dark blue mantle, kneels at the foot of the Cross, holding the body of Christ on her knees and encircling the head with her right arm. St. John, robed in red, supports the body on the left. On the right, a little apart, Mary Magdalene in a yellowish green robe with white sleeves kneels weeping. Rocky landscape with blue-green hills. Jerusalem in the left background and the sepulchre on the right.

Panel. H. 34 in. W. $25\frac{1}{4}$ in.

Reproduced in E. von Bodenhausen: *Gerard David und seine Schule*, 1905. No. 13; the wings, No. 11.

There is a replica, with slight variations, at Burgos. In all probability the Road to the Cross and the Resurrection belonging to the Kann Collection — now owned by Mr. Philip Lehman in New York — with the Annunciation, in grisaille, on the outer side, are the wings belonging to this centre panel. Of the artist's second period, after his arrival at Bruges, about 1495–1500. Similar compositions are found in the works of Rogier van der Weyden, Bouts, and Memling. Ambrosius Benson copied the work in a picture in a private collection in New York.

329 MADONNA ENTHRONED WITH TWO ANGELS. The Virgin, wearing a dark blue robe and a deep red mantle, sits in an open hall. The Child, seated on her knee, turns the pages of a book. A curtain of Italian brocade hangs behind her and her feet rest on an Oriental rug. An angel, robed in pale blue and green, playing the guitar on the right, a second angel in white, with a cloak shot with green and red, plays the harp on the left. Hilly landscape background with houses and a hedge of roses in the foreground.

Panel. H. $37\frac{1}{2}$ in. W. $25\frac{1}{8}$ in.

Reproduced in E. von Bodenhausen: *Gerard David und seine Schule*, 1905. One of the principal productions of the artist's second period, after his arrival at Bruges, about 1490-95. The Madonna and Child betray the influence of Jan van Eyck's Pala Madonna at Bruges. The centre figure nearly identical in two pictures by the School of Gerard David at Darmstadt and Aachen. The landscape the same as in the *Virgin and Child* by David in the possession of Traumann at Madrid.

330 BUST OF CHRIST. Life size bust, seen in profile, with the right hand raised and the left hand on the globe, of which the upper part is visible. He wears a warm red mantle, embellished with a series of pearls and precious stones. Blue eyes, red cheeks; gold nimbus on dark brown ground.

Panel. H. 17 in. W. $12\frac{1}{2}$ in.

Late period. The correct attribution made by Max J. Friedländer. Published by Bodenhausen and Valentiner in *Zeitschrift für bildende Kunst*, 1911.

II PAINTERS OF BRABANT (BRUSSELS, TOURNAI)

ROBERT CAMPIN (THE MASTER OF FLÉMALLÉ)

Called Master of Flémalle from his principal work, the panels from the Abbey Flémalle, now in the museum at Frankfort. G. Hulin (*Burlington Magazine*, July, 1909) identified him with Robert Campin, the master of Rogier van der Weyden and Jaques Daret and founder of the school of Tournai. He was contemporary with Jan van Eyck, and one of his late works, the altarpiece

made for Werle at the Prado, is dated 1438. With the Van Eycks, the most important Flemish master of the first third of the fifteenth century.

331 VIRGIN SUCKLING THE CHILD. Bust. The Virgin, in blue with a white coif, holds the Child to her left breast. Black background.

Panel. Diam. $8\frac{1}{4}$ in. (circular).

The composition has some resemblance to the Virgin with Child from the altarpiece at Frankfurt, the original from which many fifteenth and sixteenth century copies were made. The picture must have been in Italy, probably in Venice, in the fifteenth century, as its antique Venetian frame would suggest. Here it was used as a sample (1) in a plaque by a North Italian medallist, end of the fifteenth century, in two forms — round and square. Examples are in the Kaiser Friedrich Museum in Berlin, and in private collections, (2) by a Flemish artist of the late fifteenth century in a small picture bought in Venice belonging to Dr. F. v. Harck, Seussnitz, near Dresden, (3) by Luigi Longhi in a picture belonging to our collection. The following are among the Flemish copies: (1) In the Brussels Museum and there considered as an original Master of Flémalle. (2) In the former Hoogendyck Collection, The Hague. (3) The picture in our collection (No. 333), in which the composition is reversed. Later in the first quarter of the sixteenth century the composition has been imitated by an Antwerpian master under the influence of the Master of the Death of the Virgin. Of this type there have been examples in private possession in Berlin, in the Yerkes Collection in New York, and in the Fr. Muller auction in Amsterdam in April, 1907. These compositions are put in the square and lengthened in the lower part. Regarding our picture compare also F. Winckler: *Der Meister von Flémalle und Rogier van der Weyden*, 1913, S. 21.

332 HEAD OF CHRIST AND THE VIRGIN. To the left Christ, seen in front, is blessing. He wears a dark red costume. The Virgin, on the right, turns to Him with folded hands. Her hair is covered with a dark blue mantle. Golden nimbus decorated with jewelry. Gold background.

Panel. H. 12 in. W. 17 in.

Rightly attributed by Max J. Friedländer.

The composition is the original type of the numerous busts of Christ and the Virgin by the Bouts school, Gerard David, Quentin Massys, etc., painted in the Flemish school of the fifteenth century. Only for the Christ, Robert

Campin might have had a predecessor in Jan van Eyck's picture, of which the original is not yet known, and several early copies at Berlin and other places are still in existence. Described by F. Winckler, *op. cit.*, p. 7.

FOLLOWER OF ROBERT CAMPIN

(THE MASTER OF FLÉMALLE)

333 VIRGIN SUCKLING THE CHILD. Bust. The Virgin, in dark blue with a white coif, holds the Child to her right breast. Black background.

Panel. Diam. $7\frac{1}{2}$ in. (circular) in the original frame.

The artist has made use of the composition of the Master of Flémalle in this collection (No. 331), but has it reversed. The painting has been published as an early work by Gerard David by E. von Bodenhausen in *Zeitschrift für bildende Kunst*, 1911.

ROGIER VAN DER WEYDEN

Born at Tournai in 1399 or 1400. Master of the Guild in 1432. Died at Brussels in 1464. Pupil of Robert Campin in Tournai. Formed his style under the influence of Jan van Eyck. Lived in Tournai, Louvain, and Brussels, where he was made City Painter. Travelled in Italy in 1449-50. Founder of, and Chief Master of, the School of Brussels.

334-335 CHRIST ON THE CROSS WITH THE VIRGIN AND ST. JOHN. (On two panels). On the right panel Christ hangs on the Cross in front of a scarlet curtain thrown over a grey wall. Black background above the wall. Christ wears a white, fluttering loin-cloth. A skull and a bone are lying on the rocky foreground. On the left panel St. John supporting the Virgin, who, with folded hands, seems about to succumb. St. John wears a white mantle shading to violet, the Virgin a white robe shading to grey-blue, with a drapery thrown over her head. Same background as the other panel, with a red curtain thrown over the grey wall. Probably the outer sides of a triptych.

Each Panel. H. 70 in. W. $36\frac{1}{4}$ in.

The correct attribution first made by Max J. Friedländer. One of the artist's most distinguished works. Reproduced in the *Connoisseur*, XXII, p. 6. Described by F. Winckler, *op. cit.*, p. 51.

336 THE VIRGIN AND CHILD. The Virgin presses the nude Child to her with both hands. She is robed in blue with a rose coloured mantle which is drawn over her head. The Child seeks to uncover its Mother's left breast. Hilly landscape background with groups of trees and a church tower in the distance.

Panel. H. 12 $\frac{5}{8}$ in. W. 9 $\frac{1}{2}$ in.

The correct attribution first made by Max J. Friedländer. Described by F. Winckler, *op. cit.* p. 75 and attributed to a follower of Rogier.

Waagen, IV, p. 315, describes it as a Gerard van der Meire, an artist of whom, up to the present time, no authenticated works are known.

John Harman Collection.

Collection of Rev. Heath, Vicar of Enfield.

FLEMISH ARTIST

ABOUT 1490

337 THE VIRGIN MOURNING OVER CHRIST. The Virgin holds the body in her lap, clasping the left arm. St. John kneels behind her supporting the head, while Mary Magdalene wrings her hands in despair on the left. A road on the right leads through green fields towards Golgotha, where the two thieves still hang on the cross and two men are removing the ladder from the centre Crucifix. On the road one of the weeping Marys and Joseph of Arimathea, who carries the tongs and the nails from the Cross. Jerusalem lies in the background on the left. Light green landscape. Light, broken colours—light red, light blue, and pale lilac—predominate in the costumes.

Panel. H. 10 $\frac{5}{8}$ in. W. 14 $\frac{1}{2}$ in.

The artist was a follower of Rogier van der Weyden.

THE MASTER OF THE TURIN ADORATION

Flemish artist working about 1490–1510. Named after the Adoration of the Kings in the Turin gallery. Two panels by him in the Palazzo Reale in Genoa (published by Dülberg, *Frühholänder*, III), two others in the Strassburg gallery.

338 THE ROAD TO THE CROSS. The procession advances from the left towards the right. In the centre Christ, in a deep violet robe, bearing the Cross, assisted by Joseph of Arimathea. Two soldiers, one dressed in yellow, the other in red urge him on. Veronica, in a blue robe and dark red mantle, kneels in the foreground. Two men on horseback lead the procession, two others — the High Priest and the captain — bring up the rear. In between, a crowd of people. On the right the two thieves are being led towards Golgotha. The Virgin has succumbed on the road and is supported by St. John and several women. In the middle distance the following scenes from the Passion are depicted: On the left, the Entry into Jerusalem; below that the Expulsion from the Temple and, in a building, the Last Supper. Farther to the right the Temptation before the People and, in a building, the Crowning with Thorns and Scourging. Farther, Christ before the High Priest, and on the Mount of Olives. Finally, in the upper right hand corner, the Crucifixion.

Panel. H. $36\frac{1}{2}$ in. W. $65\frac{5}{8}$ in.

Originally in a collection in Florence.

Mentioned by Max J. Friedländer in *Zeitschrift für bildende Kunst*; 1907, p. 79, where he grouped the works of this artist together.

III PAINTERS OF HOLLAND

DIRK BOUTS

Born at Haarlem between 1410–20, died at Löwen 1475. Developed under the influence of Rogier van der Weyden. Worked at Haarlem and especially at Löwen. Founder of the Dutch School.

339 MOSES BEFORE THE BURNING BUSH. The subject is taken from the passage in the book of Exodus: . . . The bush burned with fire and the bush was not consumed. And Moses said, I will now turn aside and see this great sight, why the bush is not burnt. And when the Lord saw that he turned aside to see, God called unto him out of the midst of the bush and said, Moses, Moses, And he said, Here am I. And He said, Draw not nigh hither; put off thy shoes from off thy feet, for the place whereon thou standest is holy ground (Exodus III, 2-5).

Though there is no apparent division, the picture is composed of two episodes

in which the painter follows the sacred text closely. To the right Moses is keeping the sheep of his father-in-law, Jethro, the priest of Midian, in the land of Horeb, a little way from a lofty building at the foot of a hill. He is dressed in blue and red, and unfastens his sandals at the divine command. To the left, and in the middle, the second episode is depicted. Moses has advanced, barefooted, into the flaming bush; God appears to him and informs him that the people of Israel shall depart from Egypt, and that Moses shall conduct them to the Promised Land. Moses has fallen on his knees; dazzled and agitated, he holds out his hands with a gesture of awe and adoration. He has laid his crook on the ground beside him. In the background, the landscape is painted in blue tones under a luminous sky.

Panel. H. $17\frac{1}{8}$ in. W. $13\frac{5}{8}$ in.

The picture has been used by Aelbrecht Bouts in a painting in the possession of Charles T. D. Crews, London. Quentin Massys was also influenced by this work when he painted his large altarpiece at Brussels, as has been shown by W. Cohen: *Studien zu Quentin Massys*.

The attribution to Dirk Bouts has been approved of by W. Bode, Max J. Friedländer, Hulin, and others. Compare also the biography of Bouts by P. Heiland; Max J. Friedländer: *Meisterwerke . . . auf der Ausstellung in Brügge*, 1902, p. 10.

Mentioned in W. Brüger's *Trésors d'Art en Angleterre*.

Mentioned by E. Michel in the *Gazette des Beaux-Arts*, 1901, vol. XXV, p. 498.

Exhibited at Manchester, 1857 (as a work of Jan van Eyck).

Exhibited at the Royal Academy, London, 1892.

Exhibited at the Burlington Fine Arts Club, London.

T. Lloyd Roberts Collection.

Henry Willett Collection, Brighton.

Rodolphe Kann Collection, Paris (described by W. Bode in the catalogue of this collection.)

340 ADORATION OF THE CHILD. In an architecture, with windows in the rear, the nude Child lies in the foreground. The Virgin (on an added panel) kneels to the right, and Joseph in the centre. Joseph is seen in front with folded hands and wears a light red costume. To the left two kneeling angels; the first in light blue, the second covered with a brocade mantle trimmed with red. Three shepherds are seen at the left farther back; two are coming down some steps; the third looks in the window and plays a flute. Through the centre window a hilly landscape with a lake in the foreground is visible.

The picture is incomplete and a panel, three inches wide, with the Virgin and two figures in the back, has been added to the right side.

Panel. H. $6\frac{1}{4}$ in. W. 5 in.

The correct attribution first made by E. von Bodenhausen. The composition has been adopted by Gerard David and other artists influenced by Dirk Bouts. Compare Bodenhausen and Valentiner in *Zeitschrift für bildende Kunst*, 1911.

DIRK BOUTS (?)

341 VIRGIN EMBRACING THE CHILD. The Child, robed in white, embraces the Mother, who presses it to her with folded hands, kissing it on the cheek. She wears a blue mantle thrown over her head, a red robe and a band across her forehead. Dark brown background.

Panel. H. $9\frac{5}{8}$ in. W. 7 in.

The composition, painted about 1460, reminds us somewhat of the pictures of the Virgin and Child by Dirk Bouts at the Bargello and in the Davis Collection at Newport, R. I. Max J. Friedländer finds the influence of Rogier van der Weyden, and E. von Bodenhausen that of Hugo van der Goes.

AELBRECHT BOUTS

Second son of Dirk Bouts. Worked at Louvain during the second half of the fifteenth century.

342 SAINT CHRISTOPHER. The Saint, robed in blue with a red mantle, stands in the middle of a river, with rocks on either shore carrying the Christ Child on his left shoulder. The Child, who is robed in scarlet with a little green lined mantle, holds a globe in His left hand and extends the right in blessing. The hermit in a violet mantle on the left bank.

Panel. H. $10\frac{5}{8}$ in. W. $7\frac{1}{2}$ in.

Formerly attributed to Memling. One of the most charming works of Aelbrecht Bouts, done under the influence of the similar composition of his father in the Munich Gallery.

AELBRECHT BOUTS (?)

343 PIETÀ. The Virgin with the body of Christ on her knees. Half-length figures. The Virgin on the right with a white covering over her head and a strong blue mantle. She folds her hands and inclines her head downward to the right. Christ holds one arm over the other and wears a crown of thorns. Gold nimbus and background.

Parchment. H. $4\frac{1}{2}$ in. W. $3\frac{1}{2}$ in.

HAARLEM ARTIST

ABOUT 1480

344 SCENES FROM THE LIFE OF THE VIRGIN. In an open hall in the foreground is seen the marriage of the Virgin and Joseph. The high priest, wearing a chasuble of Italian velvet brocade, stands behind them and holds a ribbon over their hands. Joseph, to the left, wears a dark red mantle with black cap on the back; the Virgin wears a dark blue costume and has long yellowish hair. Behind the priest are Joachim and Anna, and to the right and left the jilted brides and grooms in strong red and green costumes. The group stands out against a red curtain hanging over the balustrade of the hall. Behind it a road leading between Gothic brick buildings in a hilly landscape. On the road, in the foreground, are Anna and Joachim watching the young Virgin going up to the temple where she is received by the high priest. To the left a view in a house with a scene of the Virgin. Behind it Joachim leaving the temple after the offer is refused. Farther back to the right the salutation of Joachim and Anna under the golden gate. In the landscape on a hill the three shepherds receiving the message from an angel announcing the birth of Christ. On the roads are rabbits sitting in the sun or running to their burrows.

Panel. H. $55\frac{1}{2}$ in. W. 39 in.

By the same artist is the picture representing Augustus and Sibyl, attributed to Dirk Bouts, in the museum at Frankfurt. The artist, one of the best of the early Dutch school, was influenced by Dirk Bouts, and, as our picture shows, by Geertgen tot Saint Jans. He worked at Haarlem about 1470-90. Compare W. R. Valentiner: *Niederländische Kunst*, 1913.

GEERTGEN TOT SAINT JANS (?)

Born at Haarlem about 1470. Died at the age of twenty-seven. Pupil of Aelbert van Ouwater. One of the greatest artists of the early Dutch School. His two most important works in the gallery in Vienna.

345 PETRUS VEENLANDT, BURGOMASTER OF SCHIEDAM. He stands behind a stone parapet, on which his left hand and a corner of his garment rest, pointing towards the right with his right hand. He is beardless and wears a flat cap. Red background. In the encircling stone archway on the right a coat-of-arms with three black triangles on a white field. The following inscription on the parapet:

Petrus Veenlant, Consul Schiedamensis
Tempore Maximiliani Romanorum regis
et Comitis Hollandiae A° 1489.

Panel. H. $16\frac{3}{4}$ in. W. $9\frac{3}{8}$ in.

This remarkable portrait is quite in the style of the donors from the brotherhood of St. John in the painting by Geertgen tot St. Jans, representing the cremation of the bones of St. John in the gallery in Vienna.

Compare W. R. Valentiner: *Niederländische Kunst*, 1913.

346 SAINT MARTIN. Mounted on a white horse riding to the left and coming out from a port of a castle. The beggar approaches him from the right to receive the part of the mantle which the saint is dividing with his sword. St. Martin wears an olive green costume, his mantle is pink; the coat of the beggar is brown. Behind him a lake and another castle surrounded by water. To the left in the middle distance a hilly country.

Panel. H. $16\frac{1}{2}$ in. W. $11\frac{1}{2}$ in.

Max J. Friedländer first observed the close relation to Geertgen tot Saint Jans. The painting is worthy of the great master, although the types differ slightly from his. Compare W. R. Valentiner: *Niederländische Kunst*, 1913.

DUTCH ARTIST

ABOUT 1490

347 ST. JOHN PREACHING. In a hilly landscape St. John the Baptist, standing to the left, is surrounded by a group of men to whom he preaches the gospel of Christ. Two of them are in front of him, one

in green seen from the back, the other in a dark mantle seen in profile. Six others stand in groups behind him farther back to the left. Christ appears with ten disciples to the right on a road which leads to the distance. Next to him is St. John the Evangelist in a dark red mantle. A short distance from him the others stand engaged in conversation. Single trees and a hut in the landscape.

Panel. H. 47 in. W. 39 in.

Sale, Fr. Muller in Amsterdam, 1911, as Aelbert van Ouwater.

The correct attribution is due to Max J. Friedländer. The artist is related to Geertgen tot Saint Jans and to the young Cornelis Engelbrechtsz.

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MASTER OF THE VIRGO INTER VIRGINES

So-called from his painting in the Rijksmuseum at Amsterdam representing the virgo inter virgines. He worked about the last third and the beginning of the sixteenth century in Holland, very likely at Delft, Leiden, or Gouda. Other works by him in the Uffizi at Florence, at Liverpool, Berlin, and Hamburg.

348 SOLDIERS ACCOMPANYING THE MAGI. In the foreground to the left three soldiers are holding an animated conversation near a group of tall trees. They wear long reddish and brown coats and fantastically shaped hats. To the right, a little farther back, a group of three other men is partly visible behind the head of a white horse. A troop of horsemen in the background; they wear red, blue and brown costumes; some of them are passing behind brown bushes. Rocks in the landscape; to the right a dark blue plain and hills in the distance.

Panel. H. 15 in. W. 29½ in.

Described by Max J. Friedländer in *Jahrbuch der Kgl. Preuss. Kunstsammlungen*, 1910, p. 66, No. 15.

From the collection of Hans Schwarz, Wien.

349 THE MARRIAGE OF THE VIRGIN. In a church before two round topped arches the Virgin is standing to the left, wearing a blue dress and white mantle. Joseph to the right in a green costume and red mantle. The high priest stands between them and holds one of the stole

ribbons over their heads. To the left two women. To the right two disappointed suitors of the Virgin.

Panel. H. 16 in. W. 43 in. ?

The correct attribution made by Max J. Friedländer.

JAN JOST (?)

Worked at Calcar and Haarlem. Died at Haarlem in 1519. His masterpiece the large altar in the church of Calcar.

350 THE BIRTH OF CHRIST. Night scene. On the left the Virgin, in a dark blue mantle, kneels before the Christ Child, who lies nude on a corner of her cloak. St. Joseph, robed in red, carrying a lantern in his hand, stands behind them. An ox and an ass on the right are looking towards the Child. A shepherd, whose figure is sharply illumined, looks into the stable from the left. The angel appears in the landscape in the right background.

Panel. H. 15 in. W. 12¼ in.

Under influence of the Nativity by Geertgen tot Saint Jans in the Kaufman Collection at Berlin. A copy by Marcellus Coffermans in the possession of Kleinberger, Paris (Cat. 1911, No. 110).

THE MASTER OF ALKMAAR

So-called from his paintings in the Church of Alkmaar, dated 1504. He was a follower of Geertgen tot Saint Jans and worked very likely at Haarlem from about 1490-1520. Other works by him in the Rijksmuseum at Amsterdam, formerly in the Nostitz Gallery at Prague and in private possession in this country.

351 MARTYRDOM OF A SAINT. Before a palace a high priest, accompanied by two deacons, is conversing with a king who seems to be greatly agitated. Soldiers are standing to the right of the group. Farther back a staircase leads to the left over an arch under which a saint is being flogged by a soldier; a woman kneels near by, and another, with folded hands, is guarded by a soldier. Several persons are ascending the staircase.

Through the pillars which accompany the steps one gets a view of a strongly lighted room in which two men and a dog are visible. A relief above the pillars shows a combat of nude men.

Panel. H. $28\frac{1}{4}$ in. W. $13\frac{1}{2}$ in.

Described by W. R. Valentiner: *Niederländische Kunst*, 1913.

HIERONYMUS BOSCH

(HIERONYMUS VAN AEKEN)

Born at 'sHertogenbosch in 1462. 1484 member of a clerical society. Worked mostly in 'sHertogenbosch. In 1504 order of a Last Judgment for Philip le Beau of Spain. Was of great importance in the development of genre painting. His fantastic art was a connecting link between the Dutch and the Flemish, especially the Antwerp School. Found many followers in Netherland through the sixteenth century, the greatest of them being P. Bruegel, the elder.

352 THE MOCKING OF CHRIST. At the left a stone staircase leads over an arch from right to left. Pilate is seated on the right in an orange-red mantle. Near him Christ, with a light blue mantle over His shoulder, with bound hands, is looking down upon the people who have congregated at the foot of the staircase. On both sides of Christ the executioners, and to the left a number of people who mock Christ; one of them holds a paper in his hand. In the foreground about twenty persons in fantastic costumes, mostly of orange and red colours, and different kinds of hats; some carry spears and lances; others hold up their hands and shout. Gold background.

Panel. H. 20 in. W. 21 in.

Described and reproduced in the *Burlington Magazine*, 1910, p. 321 by Claude Phillips. One of Bosch's most remarkable works and in a perfect state of preservation.

HIERONYMUS BOSCH (?)

353 THE MOCKING OF CHRIST. Five figures surround Christ who is seated on a bench holding a reed in His right hand. One of the tormentors behind Him, placing his foot on the bench, has seized Christ by

the chest and threatens Him with a cudgel. Two faces, seen in profile, are grimacing mockingly at Christ. Two bearded men in conversation in the left background. Christ's light blue mantle, and the light red mantle and red stocking of the man behind him are the principal notes of colour. Gold background.

Panel. H. $26\frac{1}{8}$ in. W. $19\frac{3}{4}$ in.

This painting, and the replicas of the same theme in the museum of Valencia, in the Kaufmann Collection in Berlin (to which a portrait of a donor has been added), and in the Gildemeester Collection at Amsterdam, are inspired by the painting by Hieronymus Bosch in the Escorial and contemporaneous paintings, very likely from his workshop. Described and reproduced in the *Burlington Magazine*, 1903, III, p. 92, by Roger Fry.

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354 THE ADORATION OF THE KINGS. To the right before a ruined hut is seated the Virgin with the Child on her lap. The three kings to the left. In the doorway several shepherds looking, others lying on the roof or looking around the corner. In the distance a view of a city with fantastic buildings on the border of a river. On the right a stone bridge leading over a brook. Horsemen and other figures in the landscape.

Panel. H. 36 in. W. $27\frac{1}{2}$ in.

Employing the centre panel of the Prado triptych. The Virgin was originally on the same level as in that picture (the pentimenti still visible), but was subsequently lowered to the level of the second king, while the man looking through the masonry on the right has been raised. The man in the tree on the right omitted, and the kings' robes differing in detail. The horizon line lies deeper, the roof of the hut cutting into the sky, and the landscape has been changed. As a whole considerably simplified and with different accessories. The technique of the picture is very closely related to Bosch.

XVI CENTURY
FLEMISH AND DUTCH
PAINTERS

I
FLEMISH PAINTERS
A. SCHOOL OF BRUGES

JAN PROVOST

Born at Mons (Hennegau). Died at Bruges in 1529. Worked at Valenciennes (?), Antwerp, and Bruges. Developed under the influence of Gerard David and Quentin Massys.

355 TWO WINGS OF A TRIPTYCH. Innerside: ST. ANDREW AND ST. CATHERINE WITH DONORS. The donor and his two sons kneel before St. Andrew, all facing the right. Trees in the background to right and left, in the middle distance a castle on a rocky hill. The Saint's green robe and the red sleeves of the elder son supply the strongest notes of colour. The remaining costumes in shades of black, brown, and violet. The wife of the donor and her two daughters kneel before St. Catherine, all facing the left. The mother is robed in brownish violet, the elder daughter in red-brown, the second in greenish yellow. The Saint wears a brown brocaded bodice, a blue skirt, and a red mantle. Blue-green, rock strewn landscape with a river running through it. On the outer side: THE ANNUNCIATION, in grisaille; the Virgin enthroned with the Child was probably depicted in the centre panel.

Each panel. H. $22\frac{1}{4}$ in. W. 8 in. Arched at the top.

Somzée Collection, Brussels.

Formerly attributed to Memling.

PORTRAIT OF A DONOR. Half length turned to the right, the hands folded. Flat hair falling upon the shoulders. Black costume, with brown

fur collar and sleeves slashed with red. Behind him, to the left, a cherry-red cloth. To the right a part of a garden with a small tree and stone wall partly overgrown with grass.

Panel. H. $21\frac{1}{2}$ in. W. $18\frac{1}{2}$ in.

Very likely a fragment of a large wing of a triptych. The cloth behind the figure is part of the costume of a saint standing behind the donor. The composition, is proof of its Flemish origin. Rightly attributed to Provost by Max J. Friedländer. Reproduced in the first volume of this catalogue No. 273 and attributed to Solario.

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PUPIL OF GERARD DAVID

356 THE CRUCIFIXION. The Crucifix stands in a blue-green landscape against a deep blue sky. Mary Magdalene, robed in brownish green, kneels at the foot of the Cross wringing her hands. St. John, in a dark red mantle, stands on the right holding a handkerchief to his eyes. On the left the Virgin, robed in dark blue, with folded hands.

Panel. H. $18\frac{7}{8}$ in. W. $14\frac{1}{2}$ in.

This composition is very near to Isenbrandt, but differs somewhat from the artist's usually softer manner, standing nearer to the works from Gerard David's atelier.

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ADRIAEN ISENBRANDT

Mentioned as a citizen of Bruges in 1510. Died in 1551, having spent his entire life there. Pupil of Gerard David. The most prolific Bruges artist of the first half of the sixteenth century. Formerly, by Waagen, erroneously called Jan Mostaert. Identified with probable accuracy as Isenbrandt by G. Hulin.

357 SAINT HIERONYMUS. The Saint kneels on the left before a Crucifix which stands out against a background of dark trees. He beats his breast with his right hand, while his left clasps the dark blue cloak which enshrouds him. A red robe lies beside a tree on the right. Landscape background with tree-shaded houses and a castle crowning a rocky hill. Golden light in the sky.

Panel. H. $33\frac{5}{8}$ in. W. $26\frac{1}{4}$ in.

Exhibited at Bruges (Troison d'or Exhibition, 1908).

From a Spanish collection.

Under the influence of Gerard David's rendering of the same subject in London (Salting Collection) and Frankfort. Attributed first by Max J. Friedländer to Isenbrandt.

358 THE VIRGIN MOURNING FOR CHRIST. The Virgin, robed in dark blue with grey mantle, kneels on the right beside the body of Christ supporting it in her arms. Behind her on the left St. John, in a dark red mantle, supporting Christ's head with his right hand, while his left rests on the Virgin's shoulder. On the right Mary Magdalene, pointing anxiously upward with her right hand.

Panel. H. $10\frac{3}{8}$ in. W. $3\frac{1}{4}$ in.

Wing of a triptych. This composition, inspired by Gerard David, was frequently varied by Isenbrandt. An inscription on the back shows it to have belonged to the Marchese de Salamanca's collection. Mentioned in E. von Bodenhausen: Gerard David und seine Schule, 1905.

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AMBROSIUS BENSON

Born in Northern Italy. Worked in Bruges between 1519 and 1550. Was perhaps for a time in Spain. Follower of Gerard David and influenced by the Spanish and North Italian art. Painter of religious subjects, genre scenes and portraits.

359 TRIPTYCH REPRESENTING ST. JEROME, ST. PETER, AND ST. PAUL. CENTRE: St. Jerome is kneeling to the left before the Crucifix which is affixed to a tree; the lion behind him. He wears a grey-blue cloth and his red mantle hangs to the right over a trunk. Dark green and blue landscape with country houses to the right and a river and rocky mountains in the distance.

LEFT WING: St. Peter, with an open book and a key in his hands, turned to the right, three-quarter length. He wears a dark green costume with light red mantle.

RIGHT WING: Donor in black costume and grey mantle and St. Paul holding

the sword in his right hand. The hands were originally folded, but the position of the right hand has been changed and has been placed on the sword.

Panel: Centre H. $17\frac{1}{2}$ in. W. $13\frac{1}{2}$ in. the upper corners cut off; sides H. $15\frac{3}{8}$ in. W. 5 in.

The donor is, according to Max J. Friedländer (*Jahrbuch der Königl Preuss. Kunstsammlungen*, 1910, p. 140), perhaps Geronimo Diodati, whose portrait by Benson has been in the Odier Collection in Paris.

Exhibited at Bruges (Troison d'or exhibition, No. 235), 1906.

Sale, Paris, 1908, No. 51.

Sale, Berlin, 1910, No. 83.

360 PORTRAIT OF A MAN. Half-length figure of a man twenty-seven years old, half turned to the right. He has a full beard and moustache. He holds an instrument in the right hand and a rose button in the raised left hand. Black costume and black hat; warm red flesh tints; green background. To the left, at the height of the ear, the inscription · A N O S 27; above the head is the date: 1525.

Panel. H. $20\frac{1}{4}$ in. W. 18 in.

361 PORTRAIT OF A LADY. Half figure, slightly turned to the left. She is looking at the spectator. Only the right hand is visible and this she holds against her breast, clasping a prayer string. She wears a dark red shirt waist with yellow sleeves and a black hair cover with red lining over her blond hair. Black background with the monogram AB in the upper left corner.

Panel. H. 18 in. W. $14\frac{1}{2}$ in.

The picture, which came from Italy, was very likely painted there. It is not painted on oak like most of the Flemish pictures and the expression of the face shows the influence of the Leonardo school.

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JEAN BELLEGAMBE

Born at Douai about 1470. First mentioned by documents in 1504, died about 1533. Worked at Douai under the influence of the Bruges School.

362 CHRIST BEFORE CAIAPHAS. The High Priest, robed in brown brocade and holding a staff in his right hand, is seated in a Gothic chapel. Christ, robed in a dark mantle, stands in the foreground, His back partly turned towards the spectator, accompanied by a soldier who grasps His robe. Other marching soldiers, dressed in yellow and red, advance from the left. Two complainants of distinguished appearance on the right, the foremost wearing a long, light blue cloak. In the buildings to right and left of the background other scenes from the Passion. On the left the Scourging, above it Christ before Pilate. On the right the denial of Christ by Peter. Above in a niche a coat-of-arms with the Golden Fleece (said to be the coat-of-arms of the Family Caraman). Evening light. Blue sky with a glow on the horizon. Panel. H. $56\frac{5}{8}$ in. W. $49\frac{1}{4}$ in.

Sale Baur, Lausanne, September, 1906.

Originally attributed to Barend van Orley.

BRUGES ARTIST

ABOUT 1540

363 DONOR KNEELING BEFORE THE CRUCIFIX. He kneels on the right, dressed in black, with a medallion depicting the Road to the Cross suspended from his neck. On the left the obliquely placed Crucifix. In the rear, a hilly, light green landscape with a Romanesque church in the middle, a cliff surmounted by a castle on the left and a town farther in the rear. Two young trees behind the donor on the right. Grey hills in the distance. Cloudy, grey sky.

Panel: H. $27\frac{1}{4}$ in. W. $21\frac{1}{2}$ in.

The picture stands midway in style between the works of Pieter Pourbus the Elder and those of the so-called Lambert Lombard.

B. SCHOOL OF ANTWERP

FLEMISH (ANTWERP?) ARTIST

ABOUT 1500

364 ST. ANNE, THE VIRGIN, AND THE HOLY KINDRED. St. Anne is sitting on a throne with baldachino. She wears a dark blue coat and a wide red mantle. In front of her, on the steps of the throne,

sits the Virgin in a bluish green costume holding the nude Child on her lap. To the right the two sisters of the Virgin holding books and teaching their children. The one to the left Mary Salome with her two children, St. John the Evangelist and St. Jaques major. The one to the right Mary Cleophas with her four children, Joseph, Jacobus minor, Simon, and Judas Thaddeus. To the left, farther back behind a balustrade, Joseph and Joachim, and to the right in front of a hall, behind which some trees are visible, the two husbands of the Marys in front. The Virgin is sitting on a richly coloured Turkish carpet.

Panel. H. 11 in. W. 8 in.

The beautifully coloured panel shows the traditions of the Bruges School, but was more likely executed in Antwerp, where we find similar compositions of the Holy Kindred, especially in the art of wood carving.

FLEMISH (ANTWERP?) ARTIST

ABOUT 1510-20

365 ST. CATHERINE. Wing from a triptych. She stands turned to the left, holding a ring in the right hand, her left loosely grasping the sword. The king, with crown and sceptre, lies at her feet, to the left. Through a Renaissance arch, on the left, a horseman is visible. Hilly landscape with a farm and a high tree, to the right, in the background.

Panel. H. 30 in. W. 11 in.

Formerly attributed to Lucas van Leyden.

QUENTIN MASSYS

Born about 1466 at Louvain. Died at Antwerp in 1530. Worked at Louvain and mostly at Antwerp. Member of the Lucas Guild since 1491. Most important master in Flanders in the beginning of the sixteenth century.

366 MARIA EGYPTIACA. She is kneeling by a brook on the left, nude save for her flowing hair, and wrings her hands while praying fervently. Three loaves lie on the grass in front of her. On the opposite side of the brook a rocky slope with bushes in the foreground.

Panel. H. 12 in. W. 8 in.

Companion piece to the following.

At the Bruges Exhibition, 1902, Max J. Friedländer justly attributed these panels to Quentin Massys.

367 MARY MAGDALENE. She kneels towards the right, nude save for the covering of her long reddish hair, her hands laid prayerfully before her face. The box of ointment lies on the ground beside her. Behind her a pool, and some bushes in front of rocky heights.

Panel. H. 12 in. W. 8 in.

Companion piece to the preceding.

368 SAINT JERONIMUS. Half length figure. He holds the Cross in the left hand and in the right an open prayerbook at which he is looking. He has a long beard, hooked nose and the mouth is slightly open. He wears a red cardinal's costume and the red hat, from which two cords are hanging down over his right arm. Dark brown landscape with a tree to the left and a hill. Dark grey clouds with light sky on the horizon.

Panel. H. 26 $\frac{7}{8}$ in. W. 27 $\frac{1}{2}$ in.

The correct attribution first made by Max J. Friedländer. Described by W. R. Valentiner: *Niederländische Kunst*, 1913.

MASTER OF THE MORRISON TRIPTYCH

The artist is called by Max J. Friedländer after the triptych in the possession of Mr. Morrison of London. He worked very likely at Antwerp in the first part of the sixteenth century and used the compositions of earlier artists for his works. He stands between the Dutch followers of Geertgen and Quentin Massys. He is also related to the Master of the large triptych with the Adoration of the King (attributed to Fyoll) in Antwerp. The triptych owned by Mr. Morrison is copied after Memling. Another picture by him, *The Holy Family in the Forest*, in the National Gallery, attributed to Geertgen tot Saint Jans, is very likely copied after this artist, while our painting and the *Virgin and Child* in the Nuremberg Museum show strongly the relation to Quentin Massys.

369 THE ADORATION OF THE KINGS. The Virgin, in a dark blue robe and a red mantle, is seated in a landscape near a town, holding the Child, while the eldest king, in a furred green mantle shot with red, kisses

His hand. The second king on the left wears a purple robe with violet sleeves and a dark grey mantle faced with white. The Moor stands behind him, arrayed in orange colour, and a number of spectators, among whom are several Moors and pages and a youth dressed in purple seated on a camel, are ranged near by. St. Joseph, dressed in a dark bluish grey garment, stands behind the Virgin. Trees to the right and left in the rear of the groups, with a view of a town, probably Antwerp, with a river encircling the base of its walls. On the near bank a meadow with flocks of sheep. Blue sky with white clouds.

Panel: H. 66½ in. W. 42½ in.

Painted at Antwerp (?) about 1510. One of the most important works by the artist.

THE MASTER FROM HOOGSTRATEN

The artist received his title from some panels from the Hoogstraten Convent, now in the Antwerp Museum, one of them representing the Presentation in the Temple in a conception similar to our picture. Worked very likely at Antwerp about 1500-1530.

370 THE PRESENTATION IN THE TEMPLE. The High Priest stands in the chancel of a Gothic church, near the Communion Table, waiting to receive the Child whom the Virgin is presenting to him. Behind them Joseph is placing a basket containing two doves on the Communion Table. Three women and a man are witnessing the ceremony. The Virgin is robed in dark blue, the Priest in golden-brown vestments and a shimmering robe. The remaining costumes in tones of red and violet. A carved wooden shrine stands on the altar. A dark screen separates the figures from the body of the church.

Panel. H. 26 in. W. 12¾ in.

371 VIRGIN WITH CHILD AND ST. CATHERINE. The Virgin is seated on a grassy bench in the centre under an arbour with the Child on her knees. She wears a dark blue costume and a red mantle. The Child holds a pear and reaches His hand out to St. Catherine who kneels to the left and gives Him some fruit. She holds the sword in her right hand and her symbol — the broken wheel — lies at her feet. Her costume consists of a dark, purple-brown mantle with pink sleeves over a brown brocade petticoat,

and a gold headdress. An angel, in light blue skirt, stands to the right and offers to the Virgin a dish of fruit. To the left, behind St. Catherine, another female saint, in scarlet costume and green mantle, with a book on her lap and a flower in the right hand. In the background a castle and to the right a hilly landscape with a brook in the foreground, on the bank of which Joseph, dressed in light purple, stands holding a basket of fruit in his hand.

Panel. H. $31\frac{1}{4}$ in. W. $27\frac{1}{2}$ in.

Under the influence of Memling. The right attribution was made by Max J. Friedländer.

FLEMISH (ANTWERP?) ARTIST

ABOUT 1520

372 PORTRAIT OF A LADY. Half length figure, slightly turned to the left. She wears a black cap and a black costume trimmed with fur on the shoulders. The lower part of the sleeves is of red silk with white cuffs. A fur around her neck. She holds a small staff decorated with flowers in the left and a rosary in the right hand. Green background.

Panel. H. $13\frac{1}{8}$ in. W. $10\frac{1}{2}$ in.

Max J. Friedländer is reminded somewhat of the works by the Master from Hoogstraten who uses a similar pale complexion in his figures, the same thin, transparent technique and paints the hands in the same uncertain way.

THE MASTER OF THE DEATH OF THE VIRGIN

Lived in Antwerp during the years 1507-40, possibly occasionally in Cologne. He formed his style under the influence of Quentin Massys and Patinir. Justi and others identify this artist with Joos van der Beke, called Van Cleve the Elder, who became a member of the Antwerp Guild in 1511, and died in 1540.

373 THE DESCENT FROM THE CROSS. This composition is taken from Rogier van der Weyden's painting in the Escorial. The landscape, with a view of Jerusalem on the right hand side and trees with a background of rocks on the left, has been added. A warm red and blue pre-

dominate in the costumes. The garment of the woman supporting the Virgin supplies a note of green, and Joseph of Arimathea of brown.

Panel. H. $44\frac{1}{2}$ in. W. $49\frac{3}{4}$ in.

The correct attribution made by Waagen: *Treasures of Art in Great Britain*, IV, p. 386.

Collection Lord Heytesbury, Wiltshire.

374 CHRIST ON THE CROSS. The Crucifix stands in a rocky landscape through which a river bed winds its way towards the mountains in the distance. St. John, his red mantle billowing, stands on the right wringing his hands. On the left the Virgin, in a blue mantle and white coif, with quietly folded hands. Mary Magdalene, in a brownish robe and white mantle, kneels behind the Cross, encircling it with her left arm, her right hand raised to her eyes.

Panel. H. $12\frac{3}{8}$ in. W. $10\frac{1}{4}$ in.

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375 PORTRAIT OF A YOUNG MAN. Bust. The hands not visible. A young, beardless man with sleek, straight cut hair. He wears a dark costume and white shirt. Red cap. Light blue background.

Panel. H. 10 in. W. $8\frac{5}{8}$ in.

First rightly attributed by Max J. Friedländer.

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ANTWERP ARTIST

ABOUT 1530

376 PORTRAIT OF A MAN. Half length figure seated behind a green table, with his hands upon an open book. He faces the spectator, with the head slightly turned to the right. He wears a black hat and black costume trimmed with fur. Dark blue background.

Panel. H. $19\frac{1}{8}$ in. W. 17 in.

In the opinion of Max J. Friedländer our picture is closely related to the Master of the Death of the Virgin.

From the Leuchtenberg Collection, St. Petersburg, where it was under the name of Holbein.

JOACHIM PATINIR

Born at Dinant. In 1515 member of the Guild in Antwerp. Died before 1524. Worked at Antwerp. Painter of landscapes and religious subjects.

377 REPOSE ON THE FLIGHT TO EGYPT. In the centre sits the Virgin with the Child on a grassy bench near the road. She is dressed in a dark blue costume and long blue cloak. The Child wears a grey mantle. Before the Virgin, to the left, a large tree with dark green leaves. The road terminates at the right at a pool with a spring, and leads down to the meadows on the left from whence Joseph is approaching with a jug in his hands. A broken column with the statue of a pagan god to the left of the road. To the right are corn fields and peasant houses around which the soldiers are coming in search of the Holy Family. Behind are high rocks rising from wooded hills. In the left distance a river between blue mountains. Blue sky lighted up at the horizon.

Panel. H. $17\frac{1}{2}$ in. W. $22\frac{3}{4}$ in.

One of the finest works of the artist. The figures are by his own hand.

378 THE ASSUMPTION OF THE VIRGIN. In the foreground of a hilly landscape, with a river on the right, the twelve apostles are in distress over the disappearance of the Virgin. Five of them are kneeling and praying under the stone cave where the Virgin was buried; a group is standing in conversation outside to the left, and two are mourning on the right, one of them in the act of drying his eyes. In the sky the Virgin, in light blue dress and dark blue mantle, is carried by angels to the heavens where Christ and God the Father are seated on a bench waiting to receive her. Wooded hills in the middle distance. To the left the apostles carry the dead Virgin through a group of soldiers who are attacking them. Farther back a town with a castle stretched out to the river which forms an harbour. Blue mountains in the distance. A coat-of-arms in the right foreground with an ox on a gold ground and a ribbon bearing the inscription: ISTZ GVOT SO GEDS GO. The top of the panel is arched and the two corners are filled with round fields. The left contains the Adoration of the Child by night and the right the Resurrection of Christ. In the squares between, in grisaille: The Adoration of the Kings and the Assumption of Christ; in the end corners, St. Matthew to the left and St. Luke to the right.

Panel. H. 23 in. W. 22 in.

From the Charles T. Yerkes Collection, New York, sold in 1909.
The figures are in the style of one of the artists of the Henri met de Bles group.

FLEMISH (ANTWERP?) ARTIST

ABOUT 1510

379 PORTRAIT OF A WOMAN. Bust. Head and eyes turned to the left. She wears a white headdress and a blue costume which is trimmed in front with black velvet. Behind her a hilly landscape with a road leading to some houses on the right side. High rocks, partly hidden by trees, to the left. A cow is lying in the meadow in the left foreground.

Panel. H. 10 in. W. 8 in.

Formerly attributed to Gerard David.

Very likely part of the wing of a triptych.

FLEMISH (ANTWERP?) ARTIST

ABOUT 1510

380 THE ADORATION OF THE CHILD. The Child reclines in an open hall on a corner of the kneeling Virgin's cloak. The Virgin's red-gold hair flows down over her white robe. Three angels, robed in bright colours, kneel beside the Child, while two others in lilac and in green hover overhead. Joseph, wearing a pointed cap and a red cloak over his green robe, comes from the left carrying a light. On the right two shepherds carrying pitchforks are advancing eagerly between the pillars. Two more men farther in the rear. In the landscape on the left the angels bringing the glad tidings to the shepherds. In the right background Joachim and Anna with the ass.

Panel. H. 57½ in. W. 70¼ in.

The types of several of the angels, especially the hovering angels, the motive of the bundle of hay in the foreground, the outline of the landscape and the light, clear colours are reminiscent of Hugo van der Goes. Other parts are related to works of the so-called Henri met de Bles group.

FLEMISH (ANTWERP?) ARTIST

ABOUT 1510

381 SAINT CATHERINE AND SAINT BARBARA. Two wings of a triptych. Saint Catherine, holding the ring in her left hand, offers it to the Virgin and Christ Child who presumably occupied the centre panel. Her right hand rests on the hilt of her sword. A broken wheel lies beside her. She stands in a landscape through which a road leads past a hut and some trees to a castle on a hill.

Saint Barbara holds a dove in her right hand, showing it to the Christ Child, and a palm branch in her left. Her symbolic tower, surrounded by water, stands behind her. Mountains in the background.

Panel. H. 12½ in. W. 5 in.

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ANTWERP ARTIST

ABOUT 1510-20

382 CHRIST ON THE MOUNT OF OLIVES. Christ, with hands outstretched heavenward, kneels in a rocky landscape. The Cup, in which the Crucifix and Crown of Thorns appear, stands in front of Him. Overhead an angel holding the Crown of Thorns. Death, in fluttering garments, approaches Christ from the left. The disciples around a fire in the left background. Night scene. Only Christ's face and hands and the figure of the angel brightly illumined. Glancing lights on the other figures and on the landscape. Christ is robed in deep blue.

Panel. H. 11⅛ in. W. 7⅞ in.

The picture is by one of the best masters of the Henri met de Bles group and also related to some early works by Mabuse.

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ANTWERP ARTIST

ABOUT 1520

383 THE ADORATION OF THE KINGS. The Virgin, holding the Child on her knee, is seated amid the ruins of a Renaissance castle, from which the surrounding country is visible, receiving the three kings. The eldest king kneels in the right foreground offering a vase to the Child, who seeks to remove the cover. The second king, holding a vase in his left hand, his

right outstretched in greeting, comes hurrying forward. In the left foreground the Moor holds a cap in his right hand and a vase in his left. St. Joseph stands behind the Virgin on the left, holding his hat to his breast. Near by an ox and an ass. Two shepherds approach on the right. Hilly country with blue cliffs and a town surrounded with trees in the middle distance. Farther in the background the Kings' baggage and camels.

Panel. H. $27\frac{1}{8}$ in. W. $21\frac{1}{8}$ in.

There is a similar composition in the museum at Karlsruhe, belonging to the group of paintings usually erroneously ascribed to Henri met de Bles.

ANTWERP ARTIST

ABOUT 1520

384 THE WAY TO THE CROSS. A crowded procession, headed by two Captains on horseback and a trumpeter, emerges from a city gate wending its way towards Golgotha in the right background. In the foreground Christ, succumbing from exhaustion, is pulled along by one scoffer and jostled in the rear by another. Veronica, richly robed and carrying the napkin, kneels in the right foreground. Behind her, on the other side of the procession, the Virgin has succumbed and is supported by St. John, while a weeping woman beside her raises her hands to Heaven. The town walls extend into the distance on the left. A light carmine predominates in the costumes, balanced by blue and yellow (the robes of Christ's tormentors). Christ is robed in dark lilac. Here and there touches of shimmering colour.

Panel. H. 39 in. W. $31\frac{3}{4}$ in.

The picture is reminiscent of some paintings of the Henri met de Bles group and in some parts of the early works of Orley.

ANTWERP (?) ARTIST

ABOUT 1520

384^(A) THE MASS OF SAINT GREGORY. The Saint is standing in front of the altar holding up his hands in astonishment. A soldier has placed a cord around his neck and is pulling him backward. Behind him, to the left, other soldiers with spears. A kneeling clerk to the right holds the mitre and crozier of the Saint. In the foreground, to the right, kneels the donor, a Dominican monk. A dog stands to the left. A shield, with the

coat-of-arms of the donor, is held at the top of the picture by two putti which are surrounded by scrolls painted in gold. On the altar a painting representing the Crucifixion.

Panel. H. $10\frac{1}{2}$ in. W. 8 in.

By one of the artists of the Henri met de Bles group. The style of the picture resembles somewhat the triptych representing Solomon kneeling before the idols, in the Museum at The Hague, and is possibly Dutch.

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ANTWERP ARTIST

ABOUT 1520

385 THE ADORATION OF THE KINGS. The Virgin, in a dark blue mantle, is seated in front of some columns in the centre of the picture, holding the Child, who stands upon her lap and turns towards the left to the eldest king who is robed in a red brocaded mantle with shaded sleeves. Near by on the left the Moor in a white mantle, and the third king on the right robed in yellowish green. Five men of their suite in the farther background. Horsemen are emerging from a city gate in the foreground of the hilly landscape.

Panel. H. $29\frac{5}{8}$ in. W. $21\frac{7}{8}$ in.

By one of the artists of the Henri met de Bles group.

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ANTWERP ARTIST

ABOUT 1520

386 THE LAST JUDGMENT. A number of palely lighted figures stand out against a dark landscape background, on the left side the Just and on the right the Unjust. Three angels, robed in blue and yellow, are combating the demons and leading the Just towards a meadow on one side where they are congregated around a spring. The mouth of hell with mounting flames on the right behind a huge grotesque head, from whose jaws demons issue. Christ, garbed in a wine-red mantle and surrounded with a cloud of glory, is enthroned in the Heavens, with Mary and the holy Virgins on one side and St. John and the Apostles on the other. On the extreme right and left angels blowing trumpets.

Panel. H. $29\frac{1}{2}$ in. W. $36\frac{3}{4}$ in.

The artist is one of the most exaggerated of the Henri met de Bles group. The little triptych in Antwerp with The Adoration of the Kings and the Virgin Mourning over Christ, at Karlsruhe, are from his hand. In this picture he is influenced by Hieronymus Bosch.

ANTWERP ARTIST

ABOUT 1530

387 SAINT HIERONYMUS IN HIS CELL. He is seated behind a table supporting his head with his right hand and pointing towards a skull with his left. An open book lies on a desk before him, with a Crucifix, an inkstand, a pair of nippers, a candlestick, a candlesnuffer and a book beside it. A basin, jug and towelrack on the wall on the right. Books and a box are lying on the bed. A richly decorated bronze clock in the background, and a vase of flowers stands on the sill of a small paned window on the left, with the Saint's Cardinal's hat opposite it.

Panel. H. 28 in. W. 23 $\frac{5}{8}$ in.

A partial copy of Dürer's St. Hieronymus, now in Lisbon, which Dürer painted in Antwerp in 1521. A number of Flemish versions of this picture are in existence, some of them characteristic of the Henri met de Bles group, to which our example belongs, others nearer to the Master of the Death of the Virgin.

FLEMISH (ANTWERP?) ARTIST

ABOUT 1530

388 CHRIST STANDING IN A LANDSCAPE. He holds the globe, surmounted by a metal cross, in His left hand and raises the right in benediction. His naked feet are visible under a pearl embroidered mantle. Three sheep graze beside Him on the right. Two cliffs, one on either side of Christ, stand out clearly from the rugged landscape, that on the right hand surmounted by a castle, with houses on the downward slope. In front of it a wood, with a bridge leading over a pond with swans in the foreground.

Beside the left hand cliff a wooded valley in which a couple of rabbits are seated between two bullocks. Near by an owl is perched on a withered tree. Christ's brownish violet mantle tones into the landscape which is brown in the foreground, warm green in the middle distance and a bluish grey-green in the background. Little white clouds stand out clearly in the blue-green sky.

Panel. H. 28 in. W. 21 in.

Originally attributed to Henri met de Bles on account of the owl on the tree which has been his signature, according to K. van Mander, but it appears on many pictures, mostly from Antwerp, which are not from his hand. The type of Christ, and parts of the landscape, are reminiscent of Quentin Massys, while the warm, brownish colour of the picture is related to early Dutch paintings. The right part of the landscape is copied after Dürer's print of St. Hubertus, as Firmenich-Richartz and Friedländer rightly observed. Perhaps Bodenhäusen, Cohen, and others, are correct in attributing it to an archaistic master of the Bruges School in the middle of the sixteenth century.

MASTER OF THE HALF LENGTH FEMALE FIGURES

Antwerp artist of the first half of the sixteenth century.

389 HALT ON THE FLIGHT. The Virgin is seated on the grass holding in her lap the nude Christ Child who seeks to grasp a pear lying in a basket which Joseph, kneeling to the left, is holding towards Him. The ass is grazing above the group on the right. Two cliffs crowned with castles in the rocky landscape. A road, on which some travellers are approaching, leads towards some huts standing before a wood in the right foreground. Both the Virgin and St. Joseph wear red cloaks. The Virgin a violet-brown robe, St. Joseph a dark blue robe. Sharp green tones in the landscape and streaks of yellow in the sky.

Panel. H. 33 in. W. 23¼ in. Rounded at top.

A similar composition in the National Gallery, London.

Reproduced by Max J. Friedländer: *Meisterwerke der Niederländischen Malerei auf der Ausstellung in Brügge, 1902.*

From the Rath Collection, Budapest.

Bruges Exhibition, 1902, No. 264.

JAN GOSSART, CALLED MABUSE

Born about 1470 at Maubeuge. 1503 member of the Guild in Antwerp. Died at Antwerp in 1541. Lived for eleven years in Italy. Worked also in Middelburg, Utrecht, and in the castles of Philip of Burgundy.

390 VIRGIN AND CHILD. The Virgin is seated in a stone niche, three-quarter length. The Child stands on her right knee and on a book which she holds in her lap. He has the left arm around her neck and holds an apple in the right. The Virgin has placed her left hand between the leaves of the book. She wears a brown-violet dress and a white shawl covering her breast and shoulder. A red mantle covers her knees, and she wears a white cap with red ribbon with pearls covering her hair.

Panel. $21\frac{1}{2}$ in. W. $16\frac{1}{8}$ in.

About 1520. The composition has been copied by Hans Baldung Grien in the painting in the Germanische Museum at Nuremberg, dated 1530. A similar work with different architectural background in the Prado Gallery in Madrid. Our example, or one similar to it of slightly larger size, formed the companion piece to the portrait of a man holding a rosary by Mabuse in the National Gallery in London, which shows the same architecture behind the figure.

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IMITATOR OF JAN GOSSART

391 ECCE HOMO. Christ is sitting on a stone, turned to the left, His folded hands between the knees and head upraised. Two men with hideous faces, visible to the left, are mocking Christ. A man wearing a turban to the right. On the step in the foreground signed: IOANNES MALBODIVS INVENIT.

Panel. H. $9\frac{3}{4}$ in. W. $7\frac{1}{2}$ in.

Early copy of a lost original by Jan Gossart. Several copies of the sixteenth century are in existence. Ten of them are mentioned by E. Weisz: Jan Gossart, 1912. He considers the example in Castle Gaussig (Saxony) the best.

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FLEMISH (ANTWERP?) ARTIST

OF 1534

392 PORTRAIT OF A COUPLE. Three-quarter length. On the left a man in black costume, fur mantle, and black cap. In the right hand he holds a mandolin and in the left gloves. On the right his wife in grey velvet coat with pomegranate pattern, black bodice, and brown fur sleeves. She has reddish blond hair combed straight, and a black bonnet, wide cuffs,

and wide girdle with a rosary which she is holding with the left hand. With the right hand she is reaching for a mandolin. On the wall a painted consol with a sand glass and Bible on it. On the Bible the inscription: "Verbum Dñi (Domini) manet in eternum." Above is the date 1534. On the left side of the head of the man is given the age forty, which has been changed by the painter from thirty-five. On the right the coat-of-arms of the woman and her age, twenty-four.

Panel. H. 34 in. W. $44\frac{1}{8}$ in.

FLEMISH ARTIST

ABOUT 1540

393 LEDA. She is nude and stands in a landscape holding both arms about the neck of a swan to her left. She inclines her head slightly to the right while the swan looks up to her. Four children which have come out of the eggs of the swan are lying in the grass to the left. Lilies and other flowers in the foreground. A withered tree to the right behind Leda. Mountains with a castle in the background.

Panel. H. $51\frac{1}{2}$ in. W. 30 in.

Executed by a Flemish (perhaps Antwerpian) artist after the lost composition by Leonardo da Vinci which exists in several versions. The landscape is an addition of the Northern artist (compare for instance the different background in the picture in the Villa Borghese).

JAN VAN HEMESSEN (?)

Born about 1500 at Hemixen near Antwerp. Worked mostly at Antwerp. In Haarlem in 1551, where he died about 1563.

394 SAINT HIERONYMUS. He leans from right to left over a table spread with a green cloth, gazing at a Crucifix which lies beside a folio opened at a page depicting the Last Judgment. His right hand rests on a skull, his left is pressed to his breast. He is dressed in red and his Cardinal's hat hangs on the wall on the right. An open door behind him. Folios on a table and on a shelf on the wall. A candelabra and other accessories.

Panel. H. $38\frac{3}{4}$ in. W. $49\frac{1}{8}$ in.

The picture is one of the many representations of the Saint Hieronymus which have been made mostly in Antwerp under the influence of Quentin Massys and his school. Paintings by Hemessen, to whom our picture is related in technique, are at Modena, Genoa (Palazzo Rosso), and St. Petersburg.

MARCELLUS COFFERMANS

Lived at Antwerp about 1540-70 and imitated the earlier Flemish and Dutch masters. Some of his pictures are signed and dated.

395 THE CRUCIFIXION. Christ on the Cross, His head inclined on the right shoulder. To the left St. John supports the weeping Virgin. He wears a red costume. The Virgin wears a dark brown coat. To the right Mary Magdalene, in a green costume and purple coat, is kneeling and holding up her clasped hands in despair. Farther back to the right three soldiers in conversation. Mountainous landscape, with Jerusalem in the foreground and three hills in the distance.

Panel. H. $11\frac{1}{2}$ in. W. 7 in.

The landscape has a certain similarity to the works of the Brunswick Monogramist who has been identified with Jan van Hemessen. This proves that Coffermans worked in the same direction and in the same city as this artist.

396 ASSUMPTION OF THE VIRGIN. Mary is flying heavenward, standing on the moon, crowned by two angels, and surrounded by other angels who are playing musical instruments. Underneath a river landscape with houses among trees. On the left a peasant and a woman with a goose under her arms. In the centre a hunter with a dog.

Panel. H. $14\frac{3}{8}$ in. W. $10\frac{1}{4}$ in.

The two figures in the left foreground are copied from the engraving by Albrecht Dürer.

NICOLAES NEUFCHATEL, CALLED LUCIDEL

Born about 1527 at Bergen (Hennegau). Died after 1590. In 1539 pupil of Pieter Coecke van Aelst in Antwerp. After 1561 in Nuremberg.

397 PORTRAIT OF A MAN. Bust. He is turned to the left. Black cap and costume. White collar with tassels. He wears a thin moustache. Panel. H. $19\frac{1}{2}$ in. W. $6\frac{1}{4}$ in.

C. SCHOOL OF BRUSSELS AND OTHER CITIES

FLEMISH (BRUSSELS?) ARTIST

ABOUT 1500

398 THE ANNUNCIATION. In two panels. On the left, Mary, robed in red with a blue mantle lined with violet, kneels beside a reading desk. White lilies in an Italian majolica vase on the floor on the right. A green hung bed and a window behind her. On the right panel, an angel robed in red-gold brocade turned towards the left, extending his right hand in benediction and holding a metal staff, which rests over his shoulder, in his left. A long Gothic bench with green cushions in front of a window in the rear. Each panel. H. $23\frac{1}{2}$ in. W. $13\frac{1}{2}$ in. Circular at the top.

BRUSSELS ARTIST

ABOUT 1510

399 THE MOCKING OF CHRIST. On the left Christ, wearing a loin cloth and a red mantle, stands with bound hands on the steps of a Gothic palace, held by two scoffers, one of them robed in green. The High Priest, dressed in blue with a brocaded mantle, stands before Christ holding a staff in his hands. A group of men mocking Christ on the right. In the foreground a man in green with a high red cap with flowing streamers. A couple of houses with wooden gables and a church tower in the background. OUTER SIDE. St. Christopher, in a red mantle and bluish white cap, carrying the Christ Child on his shoulder, steps out of the water on the left. On the other side of a pillar on the right the Virgin, robed in white with a blue mantle and flowing red-gold hair, stands holding the Child, who turns towards an unseen person on the right.

Panel. H. 24 in. W. $15\frac{3}{4}$ in.

The attribution to the Brussels School made by Max J. Friedländer. The picture seems to be also related to the Master of Alkmaar.

BAREND VAN ORLEY

Born at Brussels in 1490. Died there in 1542. Pupil of his father, Valentyn. His style was formed under the influence of the Italian masters, especially of the Rafael School. Court Painter of the Governess of Netherlands, Margareta. Most important artist of the Brussels School during the sixteenth century.

400 ADORATION OF THE KINGS. The Virgin, holding the nude Child on her knee, is seated in front of a Roman building, turning towards the eldest King, who kneels before her kissing the Child's feet. The Moorish King advances from the right holding a golden cup in his outstretched left hand. The third King leans over the stone steps in the left foreground, his left hand outstretched to receive a gold vessel which an attendant hands to him. St. Joseph leans over a stone parapet behind the Virgin. Spectators among the buildings to right and left. Ruins and a fallen column in the right background. The buildings in stone colour, the costumes chiefly in dark blue and light red.

Panel. H. $12\frac{3}{4}$ in. W. $17\frac{3}{8}$ in.

Early work of the artist.

FOLLOWER OF BAREND VAN ORLEY

ABOUT 1540

401 THE CRUCIFIXION. Christ and the two thieves are sharply defined against the blue sky, which opens to reveal God the Father with the Dove gazing downward. The Virgin, lying unconscious beneath the Cross, is supported by two women, while a third and Mary Magdalene, who clings to the Cross, are gazing upward. In the left foreground St. John with outstretched hands, looks up at the Cross. A group of riders and dice-playing soldiers on the right. The Captain, mounted on a white horse, points towards Christ. The brightly lit horizon illumines the light green landscape and the groups in the foreground. Various shades of red, brown, and deep blue prevail in the costumes.

Panel. H. 45 in. W. $32\frac{3}{8}$ in. Arched at the top.

The picture, which is remarkable in the rich colouristic effect, is a replica of the centre panel of the triptych in Notre Dame in Bruges, by Barend van Orley (executed about 1530) which he left unfinished and which was completed by Marcus Geeraerts.

MASTER OF THE MAGDALEN LEGEND

Brussels (?) artist of the first half of the sixteenth century.

402 ST. MARY MAGDALENE PREACHING. In the foreground stands St. Magdalene between two trees preaching to the peasants. She wears a dress of brown-gold brocade, a white mantle, and a white head cover. In the background a scene representing the miracle of the mother and child. A nude child is running along the beach in the direction of a boat which is entering the harbour. The dead mother lies in a cave near to it. To the right a kneeling hermit in the woods.

Panel. H. 40 in. W. 25 in.

The companion picture, representing St. Magdalene hunting, was sold together with ours in Amsterdam, Fr. Muller, April, 1909. Two other paintings belonging to the same series in the Museum at Schwerin. The artist received his name through Max J. Friedländer from these four panels representing scenes from the life of St. Magdalene. (Compare Max J. Friedländer: *Meisterwerke der Niederländischen Malerei*, Brügge, 1902, and *Repertorium für Kunstwissenschaft*, 1900, p. 256).

Exhibited in the New Gallery, London, 1900, and in Bruges, 1902.

From the Meazza Collection in Milan, 1884.

Sold in Amsterdam, Fr. Muller, April, 1909.

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THE SO-CALLED LAMBERT LOMBARD

Lombard was born at Lüttich in 1505 and died there in 1566. His style was formed under the influence of Jan Gossart, of the Master of the Death of the Virgin, and, during a stay in Italy, more particularly by Rafael. He lived in Lüttich. The group of pictures to which the following belongs have been ascribed to Lombard without very certain grounds.

403 MADONNA AND CHILD. The Virgin, seen in three-quarter length, stands behind a balustrade, leaning over the nude Child whom she holds in her arms. The Child has laid His head caressingly against her cheek, and strokes her chin with His right hand, grasping with His left a veil which lies across His mother's shoulders. The Virgin wears a dark blue

mantle which reveals red sleeves at her wrists. A light blue drapery lies on the balustrade.

Panel. H. $14\frac{1}{8}$ in. W. $9\frac{1}{4}$ in.

There are several versions of this picture in existence.

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FLEMISH ARTIST

ABOUT 1510

404 PORTRAIT OF A MAN. Bust. Turned halfway towards the left. He wears a black costume with a design of pomegranates and a dark cap. He is beardless, with dark hair hanging low over his eyes. Dark bluish green background.

Panel. Rounded at the top. H. 9 in. W. $6\frac{1}{4}$ in.

A remarkable portrait, and difficult to place; possibly by a Dutch artist.

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FLEMISH ARTIST

ABOUT 1560

405 CAVALIER, DEATH, AND THE DEVIL. Copy after the engraving by Albrecht Dürer.

The horse of the cavalier is brown, with red reins. The horse of Death is white.

Panel. H. $10\frac{1}{8}$ in. W. $7\frac{5}{8}$ in.

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FLEMISH ARTIST

ABOUT 1560

406 THE PIETÀ. Copy after the engraving by Albrecht Dürer. Christ is supported by Joseph of Arimathea, who wears a grey costume and yellow turban. St. Magdalene, in blue with yellow mantle, kisses Christ's feet. To the left the Virgin, in a red costume and blue mantle, is supported by St. John. A weeping woman with upraised hands in the background, and a man with a jar to the right. Black background.

Panel. H. 9 in. W. $7\frac{1}{2}$ in.

Similar in style to the preceding picture.

FLEMISH ARTIST

ABOUT 1570

407 THE LAST JUDGMENT. In the centre Christ, robed in a red mantle, stands on the globe in a cloud of glory, while angels, holding the emblems of the Passion, hover over Him. Scores of Saints on the wide cloud banks on either side. In the foreground the Resurrection of the Dead, the Just ascending to Heaven on the left, while the Unjust are driven towards Hell on the right.

Panel. H. $11\frac{1}{8}$ in. W. $31\frac{1}{4}$ in.

Very likely by one of the artists who migrated to Italy and there lost their individuality. The influence of the late Venetian school is especially noticeable.

II

DUTCH PAINTERS

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DUTCH ARTIST

ABOUT 1510

408 TWO WINGS. 1. LEFT WING. THE SCOURGING OF CHRIST. Christ is bound to a column with cords about His arm, held by a soldier in light purple costume. Another man in green, to the right behind Christ, is swinging a whip over Him. Two soldiers to the right, the first one in blue costume with red shield mocks at Christ, who is looking down to the right. The group is standing in an arch with gold background; the lower part of the figures is hidden by a stone wall before which the donor, in white costume of the Augustin Cannonibus. On the top in front of the grey wall an angel is flying, holding a shield with coat-of-arms.

2. RIGHT WING. CHRIST BEARING THE CROSS. Christ, in a blue costume, is walking to the right, His face turned to the spectator. Joseph of Arimathea to the left helps Christ carry the Cross. A soldier to the right whips Christ with a cord. Five other men are visible behind the group. In the foreground kneels Veronica, in a gold dress with green silk sleeves and light purple mantle, holding the kerchief with the Christ head to the spectator.

Panel. H. $41\frac{1}{4}$ in. W. $12\frac{1}{2}$ in.

The artist has been influenced by Hieronymus Bosch.

JACOB CORNELISZ VAN OOSTSANEN

Born at Oostsanen before 1470. Died in 1533 at Amsterdam. The first important painter and designer for woodcuts at Amsterdam; developed under the influence of Geertgen tot Saint Jans.

409 CALVARY. Christ hangs on a high cross, His loin-cloth fluttering in the breeze, while Longinus, seated on a white horse and surrounded by other mounted men, thrusts a spear into His side from the left, being instantly smitten with blindness to the horror of a youth seen from the rear. The Virgin, in a dark blue mantle and white coif, kneels in the foreground, while the childish looking St. John, whose red mantle blows about him, seeks to comfort her. Behind them two women mourning. The Magdalene with long golden-brown hair, and dressed in a garment of brown brocade with long undersleeves of shimmering greenish blue and a dark red mantle, kneels at the foot of the Cross. The Captain and other riders with a numerous following and several pages on the right. The road to the Cross is depicted before the town wall in the background. In the farther background blue mountains sharply defined against the streaks of yellow on the horizon. Blue, lightly clouded, sky.

Panel. H. $38\frac{5}{8}$ in. W. 31 in.

About 1515. A rather similar composition in the Rijksmuseum at Amsterdam; another in the Archbishop Museum at Utrecht. Described by W. R. Valentiner: *Niederländische Kunst*, 1913.

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JAN MOSTAERT

Born at Haarlem about 1470. Died there in 1556. Court painter of the Governess of Netherlands, Margareta of Parma. Developed under the influence of Geertgen tot Saint Jans. Worked in Haarlem from 1500–1549.

410 PORTRAIT OF A MAN. Half length, slightly turned to the left, with folded hands. He wears a costume of yellow brocade on the one side, and red on the other; over the shoulder are stripes of black velvet hanging down. The white shirt is visible around the neck. Dark blue-green background.

Panel. H. 12 in. W. 8 in.

411 THE CRUCIFIXION. The Crucifix stands obliquely in the background, with two mourning angels, robed in shimmering green and violet, hovering over it. In the left foreground the unconscious Virgin is supported by St. John and a woman. St. John is robed in red and the Virgin in grey-blue and blue. Behind them a man mounted on a brown horse, and a negro carrying a lance. On the right the Captain, mounted on a white horse caparisoned in red, points towards the Cross. Near by another rider on a black horse and several men on foot, and two half naked children. Bluish landscape with snowclad hills in the background. God the Father, robed in a red mantle, is gazing down from a yellow rimmed opening in the clouds. Rich, bright colours, blue and vermilions predominating.

Panel. H. $44\frac{3}{4}$ in. W. $29\frac{1}{4}$ in.

Centre panel of a triptych, originally arched at the top, the corner subsequently filled in. About 1525. Influenced by the Master of the Death of the Virgin. First rightly ascribed to Mostaert by Max J. Friedländer: *Repertorium für Kunstwissenschaft*, 1902.

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CORNELIS ENGELBRECHTSEN

Born at Leiden in 1468 (?). Died there in 1533. Founder of the School of Leiden and master of Lucas von Leyden. His two most important triptychs in the Museum at Leiden. Other works in Amsterdam, Berlin, Utrecht, and elsewhere.

412 THE RESURRECTION OF CHRIST. Christ is rising to the left in front of a rock. He holds the Cross in His left hand and blesses with the right. He wears a dark red mantle which flows from His shoulders. In the foreground two of the soldiers, one to the right sleeping with lowered head, the other leaning backward is awakening and raises his hands in astonishment. Behind him the tomb in a cave under the rock; on the cover of it the third soldier leans in a sleeping attitude. A barking dog in the left corner. Through the opening in the rocks the sunset is visible. A town and blue mountains in the right distance.

Wing of a triptych.

Panel. H. $7\frac{1}{4}$ in. W. $2\frac{1}{2}$ in.

LUCAS VAN LEYDEN

(LUCAS HUYGHENSZ)

Born at Leiden in 1494. Died there in 1533. A pupil of Cornelis Engelbrechtsen. Painter, engraver, designer and chief master of the early Leiden School.

413 THE BEHEADING OF ST. JOHN THE BAPTIST. Salome, dressed in light blue with reddish yellow sleeves, stands in front of Herod's palace on the left receiving from the headsman the charger on which the head of John the Baptist is laid. The headsman wears blue and yellow striped trousers and a white shirt with uprolled sleeves. The body of John the Baptist, shrouded in a brown robe and light red cloak, lies on the ground. Part of the palace in the left background, and hills with bluish green trees behind which a cliff crowned by a castle appears. Centre panel of a triptych. On the inner side of the wings a subsequent inscription in gold on a black background.

On the left wing: "Praemia sallatrixpōseit funebria virgo, Johannes caput absicum quid lance reportat."

On the right wing: "Cestae ad gremium matris fert regia donum Psaltria respersis manibus de sanguine icesto."

Panel. H. 11½ in. W. 9 in. Painted about 1512.

Described by Max J. Friedländer: *Repertorium für Kunstwissenschaft*, 1902. Somzée Collection at Brussels.

Bruges Exhibition, 1902.

JAN VAN SCOOREL

Born at Scoorel (now Schoorl) near Alkmaar in 1495. Died at Utrecht in 1562. Studied under Willem Cornelisz in Haarlem, and under Jacob Cornelisz in Amsterdam. Influenced by Jan Gossart, and, on a journey through Italy, particularly by the Roman School. Lived principally in Utrecht. He excelled especially in portraiture which Antonis Mor studied under him.

414 BAPTISM OF CHRIST. A group, comprising Christ, St. John and two angels, stands out against a dark wall of trees. Christ, turned towards the left with hands crossed upon His breast, is standing ankle deep in the water, while St. John pours water from a shell over His head. The

angel, motioning towards Christ, is robed in rose colour, the second, with folded hands, in dark blue. The Dove, in a cloud of glory, hovers overhead, and God the Father looks down from the Heavens. On the left a landscape with high, jagged cliffs partly concealed by a few thin trees in the foreground. Farther in the foreground three men bathing.

Panel. H. $49\frac{1}{4}$ in. W. $31\frac{5}{8}$ in.

About 1525. The bathing figures show the influence of Michelangelo's cartoon of the Battle of Cascina. The angels are reminiscent of Jacopo de Barbari types. Very likely the picture described by Karel van Mander which Scoorel painted for Simon Saen, Commander of the order of Saint John in Haarlem.

415 PORTRAIT OF A YOUNG WOMAN. Bust. Turned partly towards the left. She wears a white cap with streamers and a black dress with brown undersleeves. Her right hand laid beneath her left in which she holds a few flowers. Dark background.

Panel. H. $18\frac{1}{4}$ in. W. $12\frac{3}{4}$ in.

About 1520.

From the Huldshinsky Collection, Berlin.

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MAERTEN VAN HEEMSKERCK (?)

Born at Heemskerck near Alkmaar, 1498, died at Haarlem in 1574. Developed under influence of Jan van Scoorel, later in Italy (since 1532) influenced by Michelangelo. Worked at Haarlem.

416 PORTRAIT OF A YOUNG GIRL. Half length. Turned slightly towards the left. She wears a brown bodice with black facings and dark red undersleeves and a white cap with flowing strings. She holds in her right hand a rosary which hangs from her girdle. Her left hand lies in her lap. Greenish background. Dated 1548. The age of the girl is given as 19.

Panel. H. $27\frac{1}{2}$ in. W. $19\frac{3}{4}$ in.

There is a portrait of a young girl by the same hand in the Berlin Museum which is attributed to Heemskerck with a question mark. The Berlin catalogue suggests that the picture is possibly an early work of A. Mor. The relationship with Van Heemskerck seems to be clearer in our example. The

artist is, in any event, a pupil of Van Scoorel, which would apply equally to both Heemskerck and Mor.

417 PORTRAIT OF AN ELDERLY LADY. Turned halfway towards the right with slightly bent head. She holds a chain with a cross attached to it in her folded hands. Dressed in a black bodice with furred sleeves and a cap with flowing bands. Light brown background.

Wood. H. $24\frac{1}{2}$ in. W. $21\frac{1}{8}$ in.

This excellent portrait is very near to Heemskerck. Max J. Friedländer finds resemblances to the artist who painted the portraits of a couple at Antwerp and the female portrait in the Kaufmann Collection at Berlin, attributed to Pieter Pourbus the Elder.

JOHANNES STEPHAN VON CALCAR (?)

Born at Calcar about 1499. At Naples in 1546. Pupil of Titian. Worked mostly in Venice. There are only two paintings known by the artist, portraits of men, one at the Louvre and one at the Berlin Museum.

418 PORTRAIT OF A GENTLEMAN. Three-quarter length. Standing. Dressed in black with a black cap. He is turned slightly towards the right, looking towards the spectator. He holds a pair of grey gloves in his left hand which rests on his sword, and a ring on his right. Grey background. A little globe on the upper right hand.

Canvas. H. $36\frac{1}{2}$ in. W. $26\frac{7}{8}$ in.

Max J. Friedländer thinks the portrait may possibly be by Maerten van Heemskerck.

PIETER BRUEGEL THE ELDER

Born at Bruegel, near Breda in 1525. Died at Brussels in 1569. Pupil and son-in-law of Pieter Coeck van Aalst of Antwerp. Became a member of the Antwerp Guild in 1551. Settled in Brussels in 1563. His work is of the greatest importance in the history of Dutch Art. Founder of genre painting.

419 SHEPHERD FLEEING FROM THE WOLF. (The Wicked Shepherd of the Gospels.) The shepherd, wearing red trousers and a tattered coat and carrying a pitchfork, comes running down a path which leads

straight across the fields towards the farm. His flock of sheep, attacked by two wolves, are scattered widely over the fields; each wolf having slain a sheep. Two birch trees on the left hand side of the road. On the right a hoopoe sitting on a branch of a tree which is cut off by the frame. Rising ground on the horizon with narrow strip of sky. The shepherd's red trousers stand out sharply against the prevailing brown tones.

Panel. H. 24 in. W. $33\frac{1}{2}$ in.

Between 1566 and 1569.

R. v. Bastelaar and G. H. de Loo: Pieter Bruegel l'ancien, Brussels, 1907. p. 307, A. 29.

Imperial Collection in Prague, inventory of 1621 and 1647.

Pallavicino Collection, sold at auction in Rome in 1899.

420 VILLAGE MARRIAGE. To the right, from the centre of the room, the bride is sitting on a table. Before her a plate in which the guests are placing money as marriage gifts. Peasants are standing around the table, counting the money which others present. In the foreground three dancing couples. On the right a peasant with a woman on his knees giving her a beer jug. Behind the table, near a staircase, several peasants caressing and embracing women, and some bagpipers.

Panel. H. $31\frac{1}{2}$ in. W. 42 in.

The details regarding the prominence of the painting, etc., are taken from the publication by R. van Bastelaer and G. H. de Loo: Pieter Bruegel, 1907, in which the picture is described as No. A 31 and accepted as an original by Pieter Bruegel the Elder.

Copies by Pieter Bruegel the Younger in the collection of Alexander Tritsch, Vienna, and at the Coster sale, Brussels, 1907.

The picture is described in the book of Karel van Mander (1604) in the possession of Willem Jacobsz at Amsterdam. In 1682, it was in the possession of Diego Duarte, Antwerp. In 1892 in Collection of M. Roeck, Brussels.

Collection of M. E. De Coninck, Brussels.

Collection of M. Menke, Antwerp.

PIETER BRUEGEL THE YOUNGER

Born at Brussels in 1564. Died at Antwerp in 1638. Eldest son of Pieter Bruegel the Elder. Pupil of Gillis van Coninxloo at Antwerp. Since 1585 in the Guild. Imitator of his father.

421 THE MARRIAGE DANCE. Nine couples are dancing and embracing in the foreground. On the left a man in black is laughing at a peasant who empties a jug. Two men playing the bagpipes under a tree on the right. The bride is seated between two old women at a table in the rear where a plate in which the guests deposit a thaler is laid. Near by on the right a man drinking. A cottage on the left. Trees in the background. Brick red, pale yellow, and grey-blue tones predominate in the costumes.

Panel. H. 15 in. W. 21 in.

The picture is after a composition of Pieter Bruegel the Elder, which has been lost and is only known by an engraving.

422 FIGHTING PEASANTS. A group of four peasants and two women are fighting in the foreground after a game of cards. One of them, in a blue-green costume, uses a flail; another, in a red coat, tries to get a pitchfork from a woman who is crouching to the right. A little farther back to the left a fifth man is approaching from behind a tree. The village is seen in the back with peasants dancing in the street. In a warm brown tone with bright colours in the costumes.

Panel. H. $13\frac{3}{4}$ in. W. $21\frac{1}{2}$ in.

The composition is after a lost original by Pieter Bruegel the Elder, of which several replicas exist, but is changed considerably in detail and colours.

423 CHRIST AND THE WOMAN TAKEN IN ADULTERY. After the composition of Pieter Bruegel the Elder dated 1565, which is preserved in P. Perret's engraving of 1579. Christ is robed in pale blue, the adulteress in dark blue. Red, yellow and blue predominate in the costumes of the remaining figures.

Signed on the left: P. B R E V G H E L

Panel. H. $10\frac{1}{2}$ in. W. $15\frac{5}{8}$ in.

HENDRIK VAN CLEVE (?)

Born in 1525 at Antwerp. Died there in 1589. Pupil of his father, Willem van Cleve and Frans Floris. 1568 mentioned in the Guild of Utrecht. Painter of landscapes and genre scenes.

424 THE FORMAL VISIT. A nurse, seated in a basket chair, holds a child in her arms. An aristocratic lady kneels before her to embrace the child. Behind them stands a man holding a jug from which he appears to be dropping water on the child's head. The child's father is seated in the left foreground, with a jug in his hand, contemplating the scene. A woman, holding a spool, is standing outside leaning over the door. On the right a gentleman presenting money to a shepherd lad. The grandfather is seated by the fire on the left with a little child between his knees, near a woman who is holding a kettle over the fire. In the foreground a cradle with a cat sleeping in it, a dog gnawing a bone, several hens and some domestic utensils. A church standing among trees is visible through the door. Light red, lilac, grey, a cool grey-blue and brown predominate in the costumes. A blue and yellow coverlet on the cradle. A spurious date, Ao 1624, is inscribed on a roof seen through a second door.

Panel. H. $29\frac{1}{4}$ in. W. $41\frac{5}{8}$ in.

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MARTEN VAN CLEVE

Born in 1527 at Antwerp, died there in 1581. Pupil of his father Willem van Cleve and Frans Floris. Painter of genre scenes in imitation of Pieter Bruegel the Elder. He also painted figures in landscapes of Jacob Grimmer and Gillis van Coninxloo.

425 PEASANT WOMAN HOLDING A BEER MUG. Bust. She wears a white jacket and cap and gazes with a grin into the earthenware beer jug which she holds with both hands. Placed diagonally in the frame, the head in the upper right hand corner, the hands in the lower left. Black background.

Panel. H. $12\frac{1}{4}$ in. W. $9\frac{1}{4}$ in.

Attributed to the artist by G. Hulin.

426 PORTRAIT OF A MAN. Bust. Turned to the left. He has grey hair falling over the ears and wears a red cap. His costume consists of a red waistcoat and a brown fur coat covering his shoulders. A medallion hangs around his neck. Grey background.

Panel. H. $12\frac{1}{2}$ in. W. $9\frac{1}{2}$ in.

ANTONIS MOR (MOOR OR MORO)

Born at Utrecht in 1512. Died at Antwerp before 1582. Between 1526-28 pupil of Jan van Scoreel at Utrecht; later under Italian influence. Worked at Utrecht, Antwerp, and for some time in the courts of Madrid, Lisbon, London, and Brussels. Portrait painter.

427 PORTRAIT OF A LADY. Facing spectator, the head turned slightly towards the right, the hands folded. Dressed in black with a white cap with flowing streamer.

The date, 1558, inscribed on the grey background on the left.

Panel. H. 25½ in. W. 19 in.

This picture and our No. 429 are listed by H. Hymans (*Antonio Moro, son oeuvre et son temps, Brussels 1910*) but put down with a question mark. I do not think, that the late Mr. Hymans would have doubted the attribution if he could have seen the originals as they show all characteristics of the technique of Moro.

428 MARGARETTA, DUCHESS OF PARMA. Three-quarter length slightly turned to the right, the left hand resting on a table, the right holding on to a chain of amber hanging from her waist. She is dressed in white satin costume, gold embroidered, and wears over her dress a black sleeveless coat with jewelry.

In the left corner is her coat-of-arms with a crown above it.

Canvas. H. 38½ in. W. 28⅓ in.

As Margaret of Parma was born in 1522 the portrait must have been painted about 1560.

Another portrait of the duchess, made about ten years later, is in the Berlin Museum.

429 PORTRAIT OF A GENTLEMAN. Half length. Facing the spectator, turned slightly towards the left. Bearded face. Dressed in black with a black cap. Red undersleeves. He carries a glove in his right hand, his left outstretched before him.

Panel. H. 26½ in. W. 19¼ in.

About 1665.

In technique this painting resembles the portrait of a goldsmith at The

Hague Museum. The tradition which declares this to be a portrait of Sir Thomas Gresham's son is somewhat unfounded.

ADRIAEN THOMASZ KEY

Born about 1535 at Antwerp. Mentioned as a pupil of Jan Hack in 1558. The last mention of him at Antwerp in 1589. Nephew of Willem Key. Excellent painter of portraits. Influenced by Antonio Moro.

430 HOLY FAMILY. The figures are three-quarter length. The Virgin is sitting to the left holding the nude Child on her right arm and showing Him an apple which she holds in her left hand. She wears a thin veil over her braided hair, a pink dress, and dark blue mantle which covers her right shoulder and her knees. Joseph, leaning on a stick, gazes at the Child from the right, his head bent forward. He is dressed in a yellow mantle; a red undercoat is visible at the neck and below the arms. To the left behind the Virgin the lower portion of stone pillars. Signed to the left of the head of the Virgin with the monogram ATK (combined).

Panel. H. $32\frac{1}{8}$ in. W. $24\frac{1}{2}$ in.

The signature is the same as in the portrait by Adriaen Key in the Vienna and Antwerp museums. This painting is the only religious composition known by the artist, except the outsides of the two wings with portraits in Antwerp which represent the Last Supper.

DUTCH ARTIST

ABOUT 1560

431 PORTRAIT OF A MAN. Bust. Seen from the front, the head slightly turned to the right. He wears a black cap, black costume and brown fur coat. The shirt is visible in front. Black background. Coat-of-arms in the upper left corner.

Panel. H. 25 in. W. 20 in.

XVII CENTURY
DUTCH PAINTERS

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A. FRANS HALS PERIOD
1610-1640

I
FRANS HALS AND HIS PUPILS

FRANS HALS

Born at Antwerp in 1584. Died at Haarlem in 1666. Pupil of Karel van Mander. Worked mostly in Haarlem. Painter of portraits and genre pictures.

432 PORTRAIT OF A BOY. Turned in profile towards the right. Only the head and part of the bust visible. He has fair hair and wears a yellowish green jacket which opens in front to display his shirt. Grey background.

Signed on the right with the monogram.

Panel. H. $4\frac{1}{8}$ in. W. $5\frac{1}{2}$ in.

E. W. Moes: Frans Hals, 1909, No. 249.

Hofstede de Groot: Catalogue Raisonné, No. 43.

Companion piece to the following.

This picture and the one following are obviously pictures of the artist's children whom he frequently painted. Painted about 1625.

433 PORTRAIT OF A BOY. In profile, turned towards the left. Dark brown hair and dressed in a brownish violet jacket. Eyes slightly raised. His face is somewhat thinner and his expression less happy than that of the other boy.

Signed on the left with the monogram.

Panel. H. $4\frac{1}{8}$ in. W. $5\frac{1}{2}$ in.

E. W. Moes: Frans Hals, 1909, No. 251.

Hofstede de Groot: Catalogue Raisonné, No. 44.

Companion piece to the preceding.

DIRK HALS

Born at Haarlem in 1591. Died there in 1656. Pupil of his elder brother, Frans Hals. Lived in Haarlem. He painted genre pictures of small dimensions.

434 YOUNG WOMAN SEATED IN A CHAMBER. She sits facing the spectator, resting her right foot on a footwarmer and holding a sheet of paper in her left hand. Her light blue blouse with a white collar, yellow skirt and golden-brown shoes furnish the principal notes of colour. A grey-toned marine, in the manner of Simon de Vlieger, hangs on the greyish brown wall. A window on the left.

Signed on the footwarmer: D. HALS (D and H intertwined) 1633 (the last figure indistinct).

Panel. H. $13\frac{1}{4}$ in. W. 11 in.

435 LADY AND GENTLEMAN DINING IN THE OPEN AIR. A lady, wearing a blue satin gown with a violet overdress and holding a glass of red wine in her hand, is seated with a cavalier before a white covered table on the right. The cavalier, seated with crossed legs, dressed in a yellow doublet and dark blue breeches and cloak, is talking to his companion while a page removes a pasty from the table. Two bottles of wine stand in a cooler in the left foreground. The brightly dressed figures stand out sharply against a dark background of trees extending towards a castle on the left.

Panel. H. 7 in. W. $9\frac{3}{8}$ in.

FRANS HALS THE YOUNGER

Born at Haarlem in 1615, where, from the dates on his pictures, he must have painted as early as 1632. Still alive there in 1669. Pupil of his father, Frans Hals. Genre and still life painter.

436 THE MISER. An old woman, in a red smock with kerchief over her head, is seated beside a table on which some documents and a money bag are lying. A man, with reluctant expression, places a coin in the earthenware jar in her right hand. The old woman holds a heavy stick in her left hand. A laughing youth, wearing a felt hat, stands behind her on the right, his hand resting on a skull which lies beside the miser.

On the upper left hand a spurious Terborch signature.

Canvas. H. $55\frac{7}{8}$ in. W. $52\frac{1}{2}$ in.

Formerly attributed to Terborch.

Castle Heeswyck Collection, Holland.

The old woman and the laughing man prove that this picture belongs to the Frans Hals School. The still life reminds one of the still life paintings by Frans Hals, the younger.

NICOLAES HALS

Born in 1628 at Haarlem. Died there in 1683. Youngest son of Frans Hals the Elder. Member of the Lucas Guild. Worked in Haarlem. Painter of genre and landscape pictures.

437 THE HAPPY LOVERS. A serving maid is seated at a table on the left, holding a pipe in one hand and a beer glass in the other, joking with a country lad, who is seated beside her holding his cap in his left hand. A beer jug, pipe, and brazier on the table. A bed in the rear. Three-quarter length. The white, blue and red dress worn by the girl stands out sharply against the prevailing grey and brown tones.

Panel. H. $22\frac{5}{8}$ in. W. $19\frac{1}{8}$ in.

The picture was originally attributed to Metsu, but is closely related to the Frans Hals studio, and the suggestion of Hofstede de Groot that it may be by Nicolaes Hals is very likely correct.

JAN MIENSE MOLENAER

Born at Haarlem about 1610. Died there in 1668. Pupil of Frans Hals. Married Judith Leyster in 1636 in Heemstede. 1636–1649 at Amsterdam, where he became influenced by Rembrandt. He then lived at Heemstede and Haarlem. The works of his first period belong to the best works of the Frans Hals School.

438 QUARRELING CHILDREN. Three children shown in half length. A boy, in a blue jacket on the left, has slapped his younger brother, causing the latter's nose to bleed. He holds a spoon in his right hand running over with porridge, which he has taken from an earthenware bowl in the centre of the table. The smaller boy has taken refuge with his sister

on the right, who points a mocking finger at the elder boy. She wears a dark brown dress with red facings on the bodice and a white collar and apron. A tin can stands on the table and a brown stoneware jug on a barrel on the right.

Canvas. H. $18\frac{1}{4}$ in. W. $25\frac{1}{8}$ in.

Of the first period of the artist, about 1630. The companion piece to the picture, also depicting children, is in the Widener Collection.

439 TWO CHILDREN FEEDING A BIRD. Half length figures. To the right a boy, in a brown coat and wearing a red cap, holds a tame bird on his right hand and talks eagerly to the small girl standing to the left. With laughing face, she holds a piece of bread to the bird which pecks at it. On her blond hair a wreath of laurel leaves.

Panel. H. 22 in. W. $19\frac{1}{2}$ in.

JUDITH LEYSTER

Born at Haarlem or Zaandam in 1605. Died at Heemstede in 1660. Pupil of Frans Hals to whom her pictures were occasionally attributed. Wife of the genre painter, Jan Miense Molenaer. Lived in Haarlem and Amsterdam. Holland's most distinguished woman artist of the seventeenth century. Painted genre pictures and portraits.

440 THE GAY CAVALIERS. A youth, drinking out of a mug, is seated on the left beside a little table on which a light is burning. He wears light blue trousers and a dark brown coat. His companion stands on the right singing, holding his pipe aloft in his right hand, and a beer jug upside down in the left. He is dressed from head to foot in brilliant red. One catches a glimpse of blue waistcoat and white shirt beneath his coat. Grey-brown background.

Signed with the monogram on the beer jug.

Canvas. H. $34\frac{1}{8}$ in. W. $28\frac{1}{8}$ in.

Hoogendyck Collection, The Hague.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 60.

PIETER CODDE

Born at Amsterdam in 1599 or 1600. Died there in 1678. He probably studied in Haarlem under the influence of Frans Hals. Lived in Amsterdam. Portrait and genre painter.

441 COMPANY OF ACTORS. A cavalier, dressed in black with blue stockings, sits in the centre of the picture singing, accompanying himself on a lute. A second man, wearing brown and red striped clothes, sits to the right on a table heaped with costumes, making grimaces. In the left foreground a third figure in a dancing attitude, wearing a mask and dressed in grey with slashed sleeves. Between the last two, farther in the background, the fourth member of the company, wearing a Spanish cloak and a large slouch hat. Some costumes are lying on a chair on the left.

Panel. H. 14½ in. W. 19 in.

Replicas in the Berlin Museum and in the A. Kay Collection, Glasgow, Scotland.

442 THE LUTE PLAYER. A young lady is seated on the left playing the lute. A lady and two gentlemen, one of whom is dressed in black and turns his back to the spectator, stand near a table listening. A dish of oysters, a loaf of bread, a high glass filled with wine, and table utensils stand on the table which is covered with Smyrna cloth. A chair stands against the grey wall on the left. The greenish yellow satin of the lute player's dress, the light blue of the other lady and the red table cover stand out sharply against the prevailing cool grey tones.

Panel. H. 13¾ in. W. 17⅜ in.

An almost identical picture showing a different still life on the table composed in an oval, was sold in Amsterdam, Fr. Muller in May, 1912, under the name of Hendrik Pot.

443 THE LOVERS. A girl, in a satin gown, stands on the right near a cavalier who turns his back to the spectator. He is seated beside a table on the left, and the girl, supported by an old woman, is addressing him. A bed in the right background. The green of the girl's skirt, repeated in the bed hangings, supplies the chief note of colour. The cavalier is dressed in harmonizing tones of brown and grey.

Panel. H. 11¾ in. W. 10¾ in.

SYMON KICK

Born at Delft in 1603. Died at Amsterdam in 1652. Formed his style under the influence of Dirk Hals and Jacob Duck. Lived in Amsterdam. Genre painter of the Frans Hals School.

444 LADY AND CAVALIER. A cavalier, dressed in grey with a large slouch hat, stands beside a yellow covered table on the left in conversation with a young lady seated near by wearing a green silk skirt and reddish bodice with white collar. A grey and a wine-red cloak are thrown over a chair standing near the table. A second cavalier, with a serving maid kneeling beside him, stands near a fireplace on the left. A third, who originally stood behind the table, has been painted out.

Panel. H. 15 in. W. $20\frac{3}{8}$ in.

WILLEM CORNELISZ DUYSER

Born about 1600, probably at Amsterdam. Died there in 1635. Pupil of Pieter Codde. Painter of genre pictures in the manner of the Frans Hals School.

445 GROUP AROUND THE FIREPLACE. A group of men by the fireplace on the left, two seated and one standing, partly illumined by the fire. The light falls most strongly on the man on the left, dressed in a reddish violet costume and blue stockings, who is talking with a youth seated in profile in the shadow on the left. One of the others is filling his pipe. On the right, towards the background, two more men playing cards by candle-light. A high window in the wall behind them.

Panel. H. $16\frac{1}{8}$ in. W. 18 in.

Replicas of this painting in the Imperial Academy at St. Petersburg and formerly in the Werner Dahl Collection, Düsseldorf.

Sold at Christies, 1907.

JAN OLIS

Born at Gorinchem in 1610. Died about 1655, probably in Amsterdam. Lived also in Dordrecht. Genre painter of the Frans Hals School.

446 CAVALIER AND LADIES MERRYMAKING. A cavalier, dressed in black, is seated near a table, making a declaration of love to a lady dressed in green silk with a yellow satin skirt. The cavalier has

seized her left hand, and a page, with uplifted arm, pours wine into a goblet which she holds in her right. A cavalier behind the pair. A second couple are seated beside the table on the right, the lady playing the mandolin; behind them a third pair standing, the man seen in profile, the lady turning her back to the spectator. In prevailing grey-brown and yellow tones.

Signed on the back of the chair on the right: J. Olis fe. . . (J and O intertwined) 1637.

Panel. H. $15\frac{1}{4}$ in. W. $22\frac{1}{4}$ in.

Strongly resembling the work of Palamedes, to whom it was formerly ascribed.

447 SOLDIERS PLAYING DRAUGHTS. Two soldiers are seated in a guardhouse playing draughts, using a cask for a table. The one on the left, dressed in light brown, is throwing the dice, holding a drinking cup in his left hand. The second soldier, in grey-blue, is making a move on the board. A third stands near by smoking. Two more soldiers on the right by the fire, one with his back to the spectator. On the left a soldier, holding a wine jug, is walking towards the door. Prevailing golden-brown tones. Signed on the right: Olis fecit, Ao 1646.

Wood. H. $22\frac{3}{4}$ in. W. $26\frac{5}{8}$ in.

448 CARD PLAYERS. Two cavaliers are seated at a table playing cards; the one on the left conversing with a third cavalier standing behind the table enveloped in a Spanish cloak. A footstool, with a can and glass on it, stands in front of the table. Brown tones prevail in the costumes and general colour scheme. The cavalier on the left wears a yellow coat and dark cuirass. Light greyish brown background.

Signed on the table: J. O. (intertwined) *911. 447*

Panel. H. 13 in. W. 11 in.

II_v

PORTRAIT PAINTERS

—

MICHIEL MIEREVELT

Born at Delft in 1567. Died there in 1641. Studied in Utrecht under Anthony van Montfort. Lived principally in Delft, and occasionally at The Hague, where he painted portraits of the Princes of the House of Orange.

One of the most prolific of the Dutch portrait painters. He was also an engraver.

449 PORTRAIT OF A GENTLEMAN OF THE HOUSE OF ORANGE. Bust. The hands not visible. Turned halfway towards the right. Wearing an orange coloured breastplate and broad lace collar. Grey background.

Copper. H. $3\frac{1}{2}$ in. W. $2\frac{5}{8}$ in. Oval.

—

PAULUS MOREELSE

Born at Utrecht in 1571. Died there in 1638. Pupil of M. J. Mierevelt. Travelled in Italy. Lived in Utrecht where he filled honourable public positions. He was an architect as well as a painter of portraits and genre pictures in the Italian manner. Excelled in portraiture.

450 PORTRAIT OF A MAN. Three-quarter length standing in front of a grey wall. He has blue eyes and a reddish moustache and beard. Dressed in black with a white stock. His left hand is laid on his breast, his right rests on a table of which only a corner is visible.

A subsequent inscription in regard to the age of the subject and date of the portrait (1656) has been added in the upper left hand corner.

Canvas. H. $41\frac{3}{8}$ in. W. 32 in.

Judging by the costume, the painting dates from 1620-30.

—

JAN ANTONISZ VAN RAVESTEYN

Born at The Hague about 1572. Died there in 1657. Developed under the influence of M. J. Mierevelt and Jacob Delff the elder. Lived at The Hague. Especially in his earlier time (until 1635), one of the best Dutch portrait painters.

451 PORTRAIT OF A LADY AND CHILD. She stands on the right, seen in three-quarter length, beside a red covered table, on which the child, whose hand she holds, is standing. She wears a black dress with lace

trimmed sleeves, a stiff neckruff and cap, and a chain around her waist. The child wears a lace trimmed overgarment over a dark green dress, a lace hood with a red plume and a cross suspended from a red ribbon around its neck. Dark grey background.

On the upper right hand dated 1625.

Panel. H. $37\frac{5}{8}$ in. W. $30\frac{1}{2}$ in.

452 PORTRAIT OF A LADY. Half length portrait of a middle-aged lady. She is turned slightly to the left and looks at the spectator. She wears a black costume with white brocaded shirtwaist and a white lace collar and pearl chain around the neck. Grey background.

A coat-of-arms in the upper right corner. In the left corner: Aetatis suae A° 1634 (?)

Panel. H. $26\frac{1}{8}$ in. W. $21\frac{1}{2}$ in.

JORIS VAN SCHOTEN

Born at Leiden in 1587. Died there in 1651. Pupil of Koenraad van der Maas. Some of his best paintings in the Museum at Leiden. Painter of portraits.

453 PORTRAIT OF A CLERGYMAN. Bust. The hands not visible. Turned partly towards the right. He wears a black robe with a stiff white neckruff and a black skull cap. Grey background. Coat-of-arms in upper right hand, beneath the following inscription:

SCIENTIA ET CONSCIENTIA
ANNO SALUTIS 1635
AETATIS 70.

The latter part of the inscription has subsequently been repeated in the upper left hand.

Panel. H. $26\frac{1}{4}$ in. W. $21\frac{3}{4}$ in.

Originally attributed to H. G. Pot. There is much likeness in the technique to the signed painting by Von Schoten in the possession of G. von Mahlmann, Berlin.

DUTCH PAINTER

OF 1631

454 PORTRAIT OF A YOUNG GIRL. Half length. Standing. She holds an embroidered kerchief in her left hand and toys with the chain suspended around her waist. Her right arm hangs loosely at her side, the hand concealed by the frame. White cap and stiff white neckruff. Black dress. Grey background.

In the upper left hand: . . . T I S S V A E 18
1631

Panel. H. $28\frac{3}{8}$ in. W. $23\frac{1}{8}$ in.

Originally attributed to Jan Verspronck, to whom it has very little resemblance.

—

DAVID BAILLY

Born at Leiden in 1584. Died there in 1657. Pupil of Jacques de Gheyn in Leiden and of Cornelis van der Voort in Amsterdam. Portrait painter and designer.

455 PORTRAIT OF A YOUNG MAN. Bust. Turned partly towards the right. Dressed in grey with a flat white collar and large grey slouch hat. Light yellowish background. A Latin inscription, of which only the following letters are legible, encircles the top of the canvas: N O L
A L T . . . E N D E R E.

Canvas. $5\frac{5}{8}$ in. Circular.

The correct attribution first made by Hofstede de Groot.

—

THOMAS DE KEYSER

Born at Amsterdam in 1596 or 1597. Died there in 1667. Son of the sculptor and architect Hendrik de Keyser. Influenced by Cornelis van der Voort. Important portrait painter in Amsterdam, before Rembrandt arrived (1631), who came under the influence of de Keyser in the first years.

456 PORTRAIT OF A GENTLEMAN. Bust. The hands not visible. Turned towards the right. Dressed in black with a small white collar. His hair is long and he wears a heavy moustache and imperial.

Signed in the upper left corner: T. D. KEYSER F. (T D K intertwined)
ÆTA 59.

Copper. H. $12\frac{3}{4}$ in. W. $10\frac{1}{2}$ in.

Described and reproduced in R. Oldenbourg, Thomas de Keyser, 1911.

457 PORTRAIT OF A YOUNG MAN. Holding a goblet of wine in his right hand, and a pair of yellow gloves in his left. Brownish violet sleeves. Black cloak and high black hat. Grey background.

Signed on the upper right hand: 1623 AETATIS SVE

Panel. H. 19 in. W. $14\frac{1}{2}$ in. 19

Originally attributed to Judith Leyster. The right attribution due to Wilhelm Bode.

THOMAS DE KEYSER (?)

458 PORTRAIT OF A GENTLEMAN. Bust. The hands not visible. Turned towards the right, the head facing the spectator. He wears a moustache and chin tuft. Dressed in grey with a white outstanding collar. Grey-green background.

Panel. H. $18\frac{1}{4}$ in. W. $14\frac{3}{8}$ in.

ABRAHAM DE VRIES (?)

Born at Rotterdam at the end of the sixteenth century. Died in 1648 (?) at The Hague. Worked in Amsterdam, Paris, and The Hague.

459 PORTRAIT OF AN OLD MAN. Three-quarter length. Standing beside a table on which his right hand rests, and holding a sheet of manuscript in his left. Dressed in black with a soft white collar. White hair and pointed beard.

Canvas. H. $39\frac{3}{4}$ in. W. $29\frac{7}{8}$ in.

The painting, made about 1630, resembles especially the portrait of the artist in the Villa Borghese, Rome.

JACOB GERRITS CUYP

Born at Dordrecht in 1594. Died there in 1651 or 1652. Pupil of Abraham Bloemaert in Utrecht, later under the influence of Rembrandt.

460 PORTRAIT OF A LADY. She is seated in a basket chair on the left, in a dark dress with white cap and collar, holding a pair of spectacles in her left hand. The chair stands on a podium beside a Renaissance table, on which an open Bible is lying on a reading desk. A memorial tablet on the grey wall with a skull lying on a console in front of it, and large landscape paintings on either side. Black and red tiles. The yellow wicker-work, the grey wall and a couple of red-brown touches here and there contrasted with the black of the sitter's costume.

Signed indistinctly on the wall in the right background: G. Cuyp.

Panel. H. $19\frac{1}{4}$ in. W. $14\frac{1}{4}$ in.

An unusual work of the artist, done about 1630-40 and standing midway between Maes and Brekelenkam in technique and composition.

III LANDSCAPE PAINTERS

HERCULES SEGHERS

Born at Amsterdam in 1589. Died there about 1645. In 1607 at Amsterdam and pupil of Gillis van Coninxloo. Worked for a short time in The Hague, about 1633; later in Amsterdam. Painter and etcher of landscapes.

461 FLAT LANDSCAPE. On a hill on the right the ruins of a castle, and lower down a picket fence. On the left, on the plain among dark trees, is a house. Dark foreground in the left. Hills in the distance. Pale blue sky with white clouds.

Panel. H. $10\frac{1}{2}$ in. W. $15\frac{3}{8}$ in.

There are seven pictures known by this remarkable artist. Two are in Berlin, one in the Uffizi at Florence, one in the collection of C. Hofstede de Groot, one in the Cavens Collection at Brussels, one in the Gigoux Collection at Paris, and one in the possession of Count Fürstenberg of Herdringen Castle.

JAN VAN GOYEN

Born at Leiden in 1596. Died at The Hague in 1656. Pupil of Coenraet van Schilperoort and Isaack van Swanenburgh in Leiden, and subsequently of

Willem Gerritsz in Hoorn. He formed his style principally under E. van de Velde in The Hague. After travelling in France and Belgium, he lived in Leiden until about 1632, after that at The Hague. Together with E. van de Velde and Pieter Molyn the founder of the Dutch school of landscape painting.

462 PEASANTS NEAR A POOL. In the foreground a little pool to the right and a yellow-brown hill, with an old willow tree inclining to the left. A fence with a closed gate beside the tree, and four peasants, one of them sitting, near it in conversation. In the dark left foreground a man talking to a sitting woman. A church spire in the left background. Grey clouded sky.

Signed in the left foreground: J v G 1633.

Panel. H. $12\frac{1}{2}$ in. W. 21 in.

463 UTRECHT CATHEDRAL. A canal in the foreground, bounded by a stone bridge and the city wall behind which the cathedral rises in side aspect. Two church towers behind some trees and a city gate on the left. Two boats carrying passengers on the canal. Grey, cloudy sky. Signed at the end of the bridge: v G 1646 (the last figure indistinct).

Panel. H. $13\frac{7}{8}$ in. W. $12\frac{1}{8}$ in.

464 LANDSCAPE WITH CANAL. In the foreground a boat with six passengers, one of whom endeavours to make fast to the bank. Two fishermen towards the left. A church and tree-shaded houses on the opposite bank of the canal where a sailboat is lying. Several sailboats on the water. Signed on the boat: v G 1653.

Panel. H. $9\frac{1}{2}$ in. W. $12\frac{1}{8}$ in.

Described Gazette des Beaux Arts, 1873. Engraved by Max Lalanne. Sale, Marquis de la Rochelambert, Paris. Collection Baroness N. de Rothschild.

—
FOLLOWER OF JAN VAN GOYEN

465 LANDSCAPE WITH CANAL. A canal in the foreground. An old oak tree, with a dovecote among its branches, stands on the farther bank on the right. Near by two straw-thatched cottages and a

hayrick. Two peasants are seated beneath the oak tree, a third standing beside them. In front of them a man carrying a basket is disembarking from a boat. A herd of cows on a little promontory on the left. The sunshine piercing through the cloudy sky lights up the oak tree and its surroundings.

Spurious signature on the boat I V G 1644.

Panel. H. $16\frac{5}{8}$ in. W. $25\frac{5}{8}$ in.

It is impossible to make out how the signature, which is beneath the false one, read originally.

SALOMON VAN RUYSDAEL

Born at Haarlem in 1600. Died there in 1670. His teacher is unknown, but he was probably influenced by E. van de Velde and P. Modyn. In his early period, like Van Goyen, his canvases were pitched in silvery tones; after the forties they became warmer and more colourful. The pictures of his last period are in tones of greyish brown with black shadows. Chief of the Haarlem landscape painters prior to his nephew, Jacob van Ruisdael.

466 VIEW OF A CANAL. The canal extends diagonally across the picture, edged by a narrow strip of land with a village and a church. A second strip of land with a cottage on it juts forward on the left, with a couple of cows grazing near the end of it, darkly defined against the surface of the water. A fishing boat with four passengers in the shade in the left foreground. On the right a boat, whose high sails cut into the sky. Other sailboats lie along the shore. A grey sky with strips of clouds occupies the greater part of the canvas. A red dressed figure in the foremost boat stands out against the prevailing tones of grey and brown.

Signed on the boat on the left: S v R 1642 (the last figure indistinct).

Panel. H. 24 in. W. $17\frac{1}{4}$ in.

467 THE BEACH AT SCHEVENINGEN. Scheveningen Church, in side aspect, stands on rising dunes behind the dark foreground. The sunlight falls on a hill behind it, with the blue-grey sea on the right. The beach, with horsemen, carts, carriages and boats, presents an animated scene. A group of fish vendors in the foreground. Near by a lady in blue, accompanied by a gentleman in red, both mounted on white horses, and a third

rider. The sky overcast with thick, white and grey clouds occupies the larger part of the canvas. Lines of yellow on the horizon.

Signed in the foreground in the shade: S v Ruysdael 1665.

Canvas. H. $33\frac{1}{2}$ in. W. $43\frac{3}{8}$ in.

468 EVENING ON THE CANAL. A canal, with four sailboats and a rowboat, extends towards the horizon on the right. On the left bank, in the shadow, several grazing cows are dimly visible. A Gothic village church, in side aspect, stands out against the left horizon. A sky of uniform grey, breaking at the horizon into a warm, golden glow, which is reflected in the water, occupies the greater part of the canvas.

Dated in the shadow on the left: 1669 (the last figure questionable).

Panel. H. $21\frac{5}{8}$ in. W. $12\frac{7}{8}$ in.

—

SIMON DE VLIENER

Born at Rotterdam in 1601. Died at Weesp in 1653. Worked at Delft (1634-40), then (until about 1650) at Amsterdam. The best sea painter in Holland before W. v. Velde and J. v. Capelle. Also painter of genre and an engraver.

469 BOATS ON THE BEACH. Several baskets of fish lie beside two boats which have been drawn up on the beach. Two men are seated in one of the boats. A fisherman in the left foreground is hauling one of the baskets of fish with a stick. A dog in the right foreground. Evening sky.

False signature AB on the boat.

Panel. H. $8\frac{7}{8}$ in. W. $14\frac{1}{4}$ in.

Originally attributed to A. Brouwer. The painting which has, in technique, some resemblance with Van Goyen, is especially related to some of the drawings by S. de Vliener.

—

JAN PORCELLIS

Born at Ghent before 1585. Died near Leiden in 1632. Worked at Haarlem, Amsterdam and in Soeterwoude near Leiden. One of the earliest and most important of the Dutch sea painters of the seventeenth century.

470 ROUGH SEA. The lower part of the picture is occupied by the sea, on which two stripes of shadow are thrown by the grey clouds. A number of sailboats grouped together in the middle. Another one near a boat to the left. A fisherman fishing from a boat in the right foreground. The land extends from the right middle distance to the left background. A castle, some windmills, and a church are to be seen.

Signed in the right foreground: I.P.

Canvas. H. $13\frac{1}{2}$ in. W. 23 in.

Formerly attributed to Jacob van Ruysdael and reproduced as such in Charles Blanc: *L'histoire de l'art*.

IV

GENRE AND HISTORICAL PAINTERS

JAN PYNAS

Born at Amsterdam in 1583. Died there in 1631. Visited Italy with Lastman, who was Rembrandt's master. Predecessor of Rembrandt, bridging the transition between the latter's art and the Italian manner of the sixteenth century.

471 THE RAISING OF LAZARUS. Lazarus is seated, with folded hands, on the floor of the tomb on the left, gazing up at Christ who stands on the steps before him, robed in bluish violet with a scarlet mantle. Lazarus is surrounded by three men and two women, one of the latter kneeling in the left foreground in the shadow, while one of the men is loosening the cere-cloths from his hands. Above the tomb on the right a brightly lighted ruin near which several Pharisees are passing. Green-blue sky overhead.

Panel. H. $22\frac{1}{2}$ in. W. $19\frac{3}{4}$ in.

Published in the *Burlington Magazine*.

Lastman has treated the same subject in similar fashion in the picture in the museum at The Hague. These paintings possibly inspired Rembrandt's early versions of the Raising of Lazarus.

DAVID VINCKBOONS

Born at Mecheln in 1578. Died at Amsterdam in 1629. Pupil of his father. Worked at Amsterdam. One of the Flemish painters who went to

Holland and helped to revive the art of realistic painting there in the beginning of the seventeenth century.

472 THE PARABLE OF THE BLIND LEADING THE BLIND. (St. Matthew, Chap. 15:14). Four men and a woman, all blind, are crossing a footbridge. The leader has fallen into the ditch, partly dragging the second with him. The third, to whom the two last are holding fast, gropes anxiously in front of him. A dog, who has been carried down in the fall, is still clinging to the bridge. Trees fringe the water on either side; a meadow on the right. Grey, cloudy sky. Blue-green landscape background. The figures dressed in bright blues, reds and browns.

Panel. H. 16½ in. W. 12½ in.

The composition is under influence of Pieter Bruegel the Elder.

XVII CENTURY
DUTCH PAINTERS

—

B. REMBRANDT PERIOD
1640-1670

I
REMBRANDT AND HIS PUPILS

REMBRANDT HARMENSZ VAN RIJN

Born at Leiden on July 15, 1606. Died at Amsterdam on October 4, 1669. Studied under Jacob van Swanenburgh in Leiden, and under Pieter Lastman in Amsterdam. Lived in Leiden till 1631, then in Amsterdam. In 1634 he married Saskia van Uilenburgh, who died in 1642. His second wife was Hendrickje Stoffels, who left his house in 1661. Painter and etcher of portraits and religious subjects; of genre pictures, mythological, allegorical, and historical scenes.

473 PORTRAIT OF A TURK. Profile to the left. He wears a drooping moustache and short black beard, fur collar and a chain, with a medallion, around the neck and a turban with an aigrette. Strong light from the left.

Panel. H. $6\frac{7}{8}$ in. W. $5\frac{1}{8}$ in.

Early picture by the master; painted about 1629.

From the Lanz Collection, Amsterdam.

474 THE FINDING OF MOSES. A landscape representing a secluded creek on the Nile shut in by lofty trees, and approached on the left by two or three steps with a low balustrade; on the lower step stands a basket with the infant Moses. The daughter of Pharaoh has emerged from her bath and a negress attendant wraps a white drapery about the nude form of her mistress. At the extreme right a bather in the pool. Four companions kneel about the infant Moses. The garments of the bathers, draperies in green, blue and brown tones, are spread out on the balustrade, under a large Oriental umbrella. Large water-plants in the foreground on the left. The golden evening light from the left falls on the group of figures.

Canvas. Oval. H. $17\frac{1}{2}$ in. W. $23\frac{1}{4}$ in.

Painted about 1635; the signatures on the wall to the left (now illegible) and the date 1656 are additions by a later hand.

A study (pen drawing) for the central figures in the possession of Dr. Hofstede de Groot, The Hague.

W. Bode: *The Complete Work of Rembrandt*, No. 195.

Klassiker der Kunst, p. 167.

Exhibited at the Hudson-Fulton Celebration, New York, 1909.

Collection of Crozat, Paris, 1751.

Collection of Duc de Choiseul, Paris, 1772.

Collection of Prince de Conti, Paris, 1779.

Collection of Boileau, Paris, 1787.

Collection of Robert de Saint-Victor, Paris, 1822.

Collection of Sir Robert Peel, Drayton Manor, England.

475 SLAUGHTERED OX. In the foreground of a cellar a slaughtered and disemboweled ox hanging by cords from a pole. On the floor a flat dish and other utensils. In the background to the left, a window. The light comes into the picture from above on the left.

Signed below on the right: R. 1637.

Panel. H. $18\frac{7}{8}$ in. W. 15 in.

W. Bode: *The Complete Work of Rembrandt*, No. 575.

Klassiker der Kunst, p. 230.

Exhibited at the Hudson-Fulton Celebration, New York, 1909.

Collection of Duchteren, Holland.

Collection of Van der Kellen, Utrecht.

476 OLD MAN, STUDY OF THE HEAD. Turned halfway towards the right with short whiskers and grey, curly hair. Dressed in brown. Grey-green background.

Panel. H. $8\frac{1}{2}$ in. W. $6\frac{7}{8}$ in.

About 1643.

Similar in type to the head in Cassel (Bode No. 309 and *Klass. d. K.* p. 356 right) not yet published, but genuine, also in the opinion of Wilhelm Bode.

477 OLD JEW, STUDY OF THE HEAD. (A man with disordered dark hair and beard). Facing the spectator. With tangled black hair and short whiskers. Reddish shadows in the face. Red and brown tones in the costume. Greenish brown background.

Panel. H. 8 in. W. $6\frac{3}{8}$ in.

About 1643-45.

Replica of the picture in the collection of Mr. Semenoff of St. Petersburg.

W. Bode: The Complete Work of Rembrandt, No. 579.

Klassiker der Kunst, p. 356.

Marquis d'Aligre's Collection, Paris.

Mr. John W. Wilson's Collection, Paris, 1881.

478 CHRIST ON THE CROSS. Christ is seen in profile to the left. The Cross stands obliquely in the desolate, hilly country, which is covered with a gloomy evening. Sketch.

Panel. H. $22\frac{1}{4}$ in. W. $29\frac{1}{2}$ in.

Painted about 1646. Similar arrangement of the Crucifix in the etching B 79 and 80.

W. Bode: The Complete Work of Rembrandt, No. 518.

Exhibited at Berlin, 1890.

Collection of King Augustus of Poland, Warsaw.

Mr. John W. Wilson's Collection, Paris, 1881.

479 STUDY OF AN OLD JEW. (Head of a bearded Jew in a red cap looking down). Seen en face, slightly turned to the left. An unkempt black beard enframes the pale, sunken face. He wears a dark coat and a cap shaped like a pot.

Panel. H. $9\frac{7}{8}$ in. W. $7\frac{3}{4}$ in.

*In Bredius + Kronig say:-
"Barel Fabritius"*

Painted about 1655.

W. Bode: The Complete Work of Rembrandt, No. 473.

Klassiker der Kunst p. 431.

Ravaillon-Mollien Collection, Paris.

Levy Cardon Collection, Brussels.

480 HEAD OF CHRIST. (Small head of Christ inclined to the right). Bust. Almost full face. With long, dark, curling hair and a scanty beard. He wears a reddish brown mantle.

Panel. H. $13\frac{1}{4}$ in. W. $11\frac{3}{8}$ in.

Painted about 1656-58.

W. Bode: The Complete Work of Rembrandt, No. 412.

Klassiker der Kunst p. 390.

Madame de Sauley's Collection, Paris.

481 ST. FRANCIS PRAYING. The Saint, bare-headed and bare-footed, dressed in the dark brown habit of his order, kneels in a cave, in profile to the right. He holds a crucifix against his breast with both hands, and fixes his eyes on a large open book, on a knoll in front of him. To the right of the book is a skull. Behind the Saint is a straw mat. A strong light falls from the left on his head.

Dr. Bredius & Kroonig say:--
Panel. H. $23\frac{3}{4}$ in. W. $18\frac{3}{4}$ in. *"Best picture. Certainly much better"*

Smith: Catalogue Raisonné, No. 133.

Duc d'Orleans Collection, Paris. Sold in London in 1795.

An almost identical painting in the possession of Mr. Otto Beit in London, which is signed and dated 1637 (Bode No. 218). Our composition differs slightly in detail and is undoubtedly the picture which was under the name of Rembrandt in the Orleans Collection.

REMBRANDT (?)

482 THE BLIND TOBIAS AND HIS WIFE. The old Tobias is sitting near an open window, wearing a long purple-gray mantle, the head bent down, the hands folded over a stick which he holds between his knees. To the left his wife sits on a basket and spins. She is seen in profile almost from the back and wears a mantle of fur and a gray skirt. A monkey at the feet of Tobias. Vine leaves are seen through the window, through which the light is streaming, falling upon the head and hands of Tobias and on the back and hands of his wife. A fire and a still life of pots in the right foreground. The beams of the ceiling can be discerned in the half shadow.

A spurious monogram R. in the upper right corner. *Dr. Bredius & Kroonig say:--*
Canvas. H. $25\frac{1}{2}$ in. W. 20 in. *"Certainly Rembrandt 1628"*

*As says Sedelmeyer "*The composition has been engraved by W. de Leeuw in the time of Rembrandt, and is most likely an invention of Rembrandt. The execution does not seem quite vigorous enough for Rembrandt himself, even if one considers that it would be an early work of his done about 1630. Perhaps the picture is an unusually good work by Gerard Dou.

UNKNOWN PUPIL OF REMBRANDT

483 MAN READING. Turned partly towards the right, reading a book, his right hand placed between its pages. Bearded. Wearing a slouch hat. His figure stands out darkly against a light wall.

Canvas. H. $28\frac{1}{2}$ in. W. $22\frac{3}{4}$ in.

There are several repetitions of this subject, some of them attributed to Rembrandt, others to Karel Fabritius, with whose works the composition of light and shadow has a certain resemblance.

FERDINAND BOL

Born at Dordrecht in 1616. Died at Amsterdam in 1680. Pupil of Rembrandt between 1635 and 1640. Worked at Amsterdam. His early works are very close to Rembrandt, later he came under the influence of the French School. Painter of portraits, religious and historical pictures.

484 PORTRAIT OF A LADY. Three-quarter length. She stands beside a table covered with a green cloth on which her right hand rests. She holds a pair of yellow gloves in her left hand which is pressed to her breast. She is dressed in black with a white cap and small outstanding neckruff.

Canvas. H. $51\frac{1}{8}$ in. W. $39\frac{1}{2}$ in.

Painted about 1640-50.

Formerly ascribed to N. Maes.

*Dr. Braduist's review says:-
"Early Jacob Backer"*

NICOLAES MAES

Born at Dordrecht in 1632. Died at Amsterdam in 1693. Studied under Rembrandt in Amsterdam between 1648 and 1652, returning to Dordrecht and finally settling in Amsterdam in 1673. After a visit to Antwerp in 1665 changed his technique. One of Rembrandt's best pupils. Painted mostly genre pictures in his early period, later mostly portraits in the manner of the French School.

485 THE LOVERS. A peasant girl leans over a garden gate under some trees, while a youth on the opposite side of the gate embraces her. His dog on the left behind a dead tree, the girl's little dog on the right. The animals seem in sympathy with the lovers for the dog is eagerly regarding the bitch who calmly awaits him. On the left a cornfield and a church among the trees. A canal, spanned by a bridge, and a farmyard on the right. Ver-

milion, white and blue tones prevail in the group, the red of the girl's dress being repeated in the roofs in the background.

Spurious signature on the gate.

Panel. H. $26\frac{1}{2}$ in. W. $32\frac{3}{4}$ in.

Early work of the artist, about 1650.

486 KITCHEN WITH SLAUGHTERED PIG. A disemboweled pig hangs on a ladder in an inner room, with a fire on the right hand and a window overlooking a house on the left. A table stands in front of the window. A maid peeling apples is seated on the right looking at the spectator. A brass bucket and a Chinese plate lie on the ground beside her. The red and white of the animal's flesh, contrasted sharply with the dark grey background, is balanced by the green jacket and green table cover on the left.

Panel. H. $17\frac{1}{4}$ in. W. $25\frac{7}{8}$ in.

Of the artist's early period.

487 OLD WOMAN. Half-length, the figure turned slightly to the left. An old woman with eye-glasses, seated at a table upon which her arm rests, reads from an open book. She wears a red bodice and a black cap and has a cape of ermine wrapped about her shoulders. The table is covered with an Oriental carpet and on it are three books, two bound in black leather and one in vellum. Gray background.

Panel. H. $27\frac{1}{4}$ in. W. $25\frac{3}{4}$ in.

On the book a rather suspicious looking signature I L. Formerly attributed to Jan Lievens.

Exhibited at the Hudson-Fulton Celebration, New York, 1909.

NICOLAES MAES (?)

488 PORTRAIT OF A GENTLEMAN. Bust. The hands not visible. His hair is long and he wears a brownish violet coat with yellow facings, which opens to reveal a white shirt. Dark grey background.

Copper. H. $2\frac{3}{8}$ in. W. 2 in. Oval.

About 1670.

LEONARD BRAMER

Born at Delft about 1595. Died there in 1674. He travelled in France and Italy between 1614 and 1625. In 1629 member of the Guild in Delft. Influenced by Italian painters in the style of Salvator Rosa and by Rembrandt.

489 THE PRESENTATION OF CHRIST IN THE TEMPLE. In a temple, built in classical style and lighted through an invisible window from the right, kneels the high priest with the Christ Child in his arms in front of the altar and opens his hands in prayer. The Virgin and Joseph near him. Two Pharisees with open books are sitting to the left surrounded by praying people. The Ark of the Covenant is carried through the rooms in the left background. Another ceremony is held by priests in a balcony to the left. An attendant places two large silver dishes upon the altar to the right, in front of which other silver and goldsmith works are standing. Signed to the right: L. Bramer.

Panel. H. 21 $\frac{1}{8}$ in. W. 28 in.

From the collection of C. Naumann, Berlin.

AART DE GELDER (?)

Born at Dordrecht in 1645. Died there in 1727. Worked at Dordrecht. Best pupil of Rembrandt's later period.

490 PRESENTATION IN THE TEMPLE. Simeon, holding the Child in his arms, is seated in a high hall, on the right at the top of some steps beside the altar, gazing in amazement at a company of angels floating overhead in a cloud of glory. A priest holding a banner, and an old man, stand beside him gazing upon the Child. St. Joseph kneels on the altar steps, while the Virgin places a cage of doves on the altar. A number of spectators on the left. On the right a young couple kneeling on cushions, with their backs to the spectator. The cool wine-red of the altar cloth and the Virgin's scarf, and a touch of blue, are contrasted with the prevailing warm, golden-brown tones. Here and there a touch of vermilion red.

Wood. H. 23 $\frac{1}{8}$ in. W. 17 $\frac{1}{8}$ in.

The picture has also some resemblance to Leonard Bramer and to Jacob de Wet. The latter name has been suggested by Wilhelm Bode.

SCHOOL OF REMBRANDT

ABOUT 1650

491 PORTRAIT OF A GENTLEMAN. Half length. Strongly illuminated by a light burning on the table beside him. Seated, holding a roll of paper in both hands. His curly hair shows under a little cap.

Panel. H. $32\frac{1}{8}$ in. W. $34\frac{3}{8}$ in.

Originally attributed to Willem van Vliet.

FOLLOWER OF REMBRANDT

LATE SEVENTEENTH CENTURY

492 PORTRAIT OF A GENTLEMAN. Bust. The hands not visible. A full, rather flushed, face with a small moustache. He wears a fur cap and a dark costume with a short, loose cape. Turned slightly towards the right.

Spurious Rembrandt signature on the right.

Canvas. H. $29\frac{1}{4}$ in. W. $25\frac{5}{8}$ in.

II

PORTRAIT PAINTERS

PAULUS BOR

Born about 1600. Worked in 1631 at Utrecht, in 1638 at Castle Honselaarsdyck, in 1655 at Amersfort where he died in 1658. Painter of portraits and historical subjects.

493 PORTRAIT OF A GENTLEMAN. Three-quarter length. With fair hair and pointed beard. He stands before a grey background, dressed in black and holding his gloves in his left hand.

Signed.

Panel. H. $10\frac{3}{8}$ in. W. $8\frac{1}{4}$ in.

HENDRIK BLOEMAERT

Born at Utrecht in 1601. Died there in 1672. Son and pupil of Abraham Bloemaert. Master of the Utrecht Guild between the years 1630 and 1632. Portrait and genre painter.

494 PORTRAIT OF AN ELDERLY LADY. Three-quarter length. Standing turned towards the left, the head facing the spectator. She is dressed in black with a lace collar, pearl bracelets and a band of pearls at her throat. She wears a black cap and flowing curls, holding a fan in her right hand and lifting her dress with the left. A dark blue curtain looped up on the right hangs behind her.

Signed on the lower left hand: *Henr. Bloemaert*

Ao 1663.

Canvas. H. $42\frac{1}{4}$ in. W. $33\frac{1}{2}$ in.

The artist seems influenced in this portrait by the works of Bartholomeus van der Helst and Abraham van den Tempel.

BARTHOLOMEUS VAN DER HELST

Born at Haarlem in 1613. Died there in 1670. Established himself in Amsterdam in early life, where, under the influence of Nicolaes Elias, he became, after Rembrandt, the most important portrait painter in the city.

495 PORTRAIT OF MICHIEL HEUSCH. Three-quarter length. He stands in front of a grey building dressed in black, his right hand hanging beside him, and holding in his left a letter with the superscription: *Al. sig (al signore) Michiel Heusch, in Flamborgh.* He wears a beard and moustache, and his smoothly brushed hair stands out thickly around his ears. Behind him on the left a door, through which one catches a glimpse of a room with gilded leather on the wall and a table covered with a violet cloth beneath an oval window. Two marble columns on the left. The building is reminiscent of the Amsterdam Town Hall.

Signed on the lower right hand: *B van der Helst, 1653.*

Canvas. H. $49\frac{7}{8}$ in. W. $43\frac{1}{4}$ in.

JACOB WILLEMSZ DELFF

Born at Delft in 1619. Died there in 1661. Grandson of the earlier painter of that name, and son and pupil of the engraver Willem Jacobs Delff. Lived in Delft. His excellent portraits are infrequent.

496 PORTRAIT OF A YOUNG MAN. Bust. The hands not visible. Turned half way towards the right. He has long black hair and is dressed in yellow brocade with a gold embroidered sash and lace collar. Grey background.

Signed on the left: Aetatis 25

J.Delff (J. and D intertwined) 1655.

Canvas. H. 27 in. W. 24 $\frac{1}{4}$ in.

III
GENRE PAINTERS

—
JOHANNES VERMEER VAN DELFT

Born at Delft in 1632. Died about 1675. Pupil of Karel Fabritius. His early works show the influence of Rembrandt's school. Later his colouring became cooler, yellow and blue predominating. There are at the present time thirty-six authenticated paintings by him, of which seven are in America. Painter of genre pictures, generally with one or two figures, occasionally of landscapes, religious and mythological scenes.

497 LADY WITH GUITAR. Three-quarter length. A young lady with rosy cheeks is seated near a grey wall on the left. She wears a white silk skirt and a yellow jacket trimmed with ermine, and sits facing the spectator, looking smilingly to the left. Behind her on the right, a table with a blue cover, on which three books are lying. A landscape hangs on the wall. The light comes from the right through a window hung with dark blue curtains.

Canvas. H. 20 $\frac{1}{4}$ in. W. 17 in.

Of the artist's later period.

Burger, No. 28; Hofstede de Groot, No. 26; Havard, No. 31; Plietsch, No. 34.

After Vermeer's death his widow redeemed a debt of 617 florins with this painting and *The Love Letter*, now in possession of O. Beit, London.

Exhibited at the Royal Academy in London, 1892.

Exhibited at the Hudson-Fulton Celebration, New York, 1909.

Sale, Amsterdam, 1696.

Sale Philip v. d. Schley and D. du Pré, Amsterdam, 1817.

Collection of T. H. C. Cremer, Brussels.

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PIETER DE HOOCH

Born at Rotterdam in 1629. Died at Amsterdam after 1684. First valet to a certain Mr. de la Grange, in whose service he lived successively in Delft, Leiden, and The Hague. Lived principally at Delft (1654–65), and at Amsterdam from 1665 until his death. Reputedly a pupil of Nicholas Berchem. More influenced, however, by Karel Fabritius, and later by Rembrandt. His early works are mostly soldier scenes, those of his middle and best period, domestic scenes, those of his late period society pictures showing the influence of the French School.

498 SCENE IN THE BARN. A cavalier, turned in profile towards the left, is seated in a barn, holding a sheet of paper in his right hand and talking to a girl who stands beside him. She holds a long-stemmed glass in the air and carries a jug of beer in her right hand. A groom, seated on a bundle of straw near by on the left, is about to play the flute. A youth with a stick in his hand descends a couple of steps on the right. A chair with a paper of tobacco and a brazier stands beside the cavalier, and a hunting dog lies at his feet. The light falls most strongly on the cavalier's yellow coat, breastplate, reddish sash, and red breeches, and on the girl who wears a white collar and apron. Another ray of light falls on the boy in the background.

Panel. H. $21\frac{3}{4}$ in. W. $27\frac{1}{4}$ in.

Early work. About the middle of the fifties.

Originally attributed to Govert Camphuysen. The correct attribution first made by Hofstede de Groot.

499 CAVALIER WITH PIPE. Three-quarter length. He sits, holding a pipe in his left hand, beside a table on which a brazier is lying, and looks at the spectator. He wears a yellow jacket, grey breeches, a breastplate,

and a red cloak. A second cavalier, jesting with a girl and offering her a glass of wine, is faintly outlined behind the table on the left.

Signed on the edge of the table: P. d. Hooch.

Panel. H. $13\frac{1}{2}$ in. W. $10\frac{1}{2}$ in.

An early work. About the middle fifties.

Hofstede de Groot: Catalogue Raisonné, No. 282.

M. Wolf auction, Berlin, 1857.

Merlo auction, Cologne, 1891.

Bock Collection, Quedlinburg.

Wyl von Wymetal auction, Cologne, 1895.

500 VIEW OF DELFT AFTER THE EXPLOSION OF 1654. Behind some shattered houses rises the Nieuwe Kerk, with its broad side towards the spectator. To the left are two tall trees, whose foliage is excessively brown. Beyond them, along a wooden fence, are other trees and houses. To the left are walking a well-dressed citizen and his wife both dressed in black and white, with a touch of red in the costume. The lady points to a boy, wearing a yellow jacket and a red cap, who sits by the roadside on the right, with his arm in a sling. Near the boy, and with his back to the spectator, is a little girl, dressed in green and dark lilac, with a hoop. In the background to the right among the ruins are two gentlemen, respectively dressed in black and in yellowish brown.

Traces of a signature in the right hand corner.

Canvas: H. 26 in. W. $27\frac{1}{2}$ in.

Painted in 1654.

Hofstede de Groot: Catalogue Raisonné, No. 317.

Exhibited at the Royal Academy Winter Exhibition, London, 1902. No. 221.

Collection of L. Nicholson, London, 1899.

501 LADY WITH CHILD AND SERVING MAID. A lady, in a light blue satin skirt and a red bodice, is seated beside the fire feeding her child, who is seated on her knee wrapped in swaddling clothes. She is interrupted by a serving maid in a brown bodice and a blue apron, who shows her a flounder lying on a plate. In the foreground a cradle with grey and brown covers. Behind the women a cupboard and a picture on the wall, with a curtain partially drawn across it. The fishwife stands in the sunlight in a door on the right, which leads into the open air, carrying a basket on her arm. Paintings hang over the door and fireplace.

Canvas. H. $33\frac{7}{8}$ in. W. $31\frac{1}{4}$ in.

Of the end of the artist's middle period, about 1665.

Sale, W. Valcknier-Hooft at Amsterdam, 1796, No. 14.

Smith: Catalogue Raisonné, No. 39.

In Hofstede de Groot's Catalogue Raisonné, No. 28 is by mistake our picture and a similar but later one at Copenhagen described under one number.

Artis Collection, London.

502 DINNER PARTY ON A TERRACE. A richly decked table stands on the left in a columned hall before a dark red uplooped curtain. A cavalier, in a yellow doublet and red cloak, is receiving two young ladies in the foreground, the foremost, who has black hair wearing a light blue dress with red bows, the latter in golden-brown holding a tuft of ostrich feathers as a fan. A strong light falls on the figures, especially on the cavalier's red cloak. The ladies are followed by a page. On the farther side of the table, towards the left, two young people are seated in conversation, the girl dressed in golden-brown. A cook, carrying a tart, followed by two servants, emerges from the dark background behind the table. Two girls, with baskets of fruit and flowers on their heads, follow a servant bearing a swan pasty. Brightly coloured still life group on the table consisting of oranges, lemons, grapes, platter with lobster, etc. A chair and two stools with velvet cushions stand in front of the table. On the right a garden laid out in the French manner, with long avenues of trees and a gate. Rosy clouds in the sky.

Canvas. H. $31\frac{3}{8}$ in. W. $29\frac{1}{4}$ in.

Signed: P D Hoog.

Good example of the artist's later period. About 1670.

Hofstede de Groot: Catalogue Raisonné, No. 174.

503 HOUSES BESIDE A CANAL. A canal in the foreground, bordered with houses, extending towards the left. On the right a tree-shaded road leads towards a church. A stone bridge on the left, its arches mirrored darkly in the water against the golden reflection of the eveningsky. The sun illuminates the row of houses on the left and the wooden fence sloping down towards the canal. Two boats carrying passengers on the canal, and a peasant with a couple of horses on the road.

Canvas. H. $39\frac{1}{2}$ in. W. $69\frac{1}{2}$ in.

It is impossible to give a more satisfactory attribution than the one of P. de Hooch until now to this unusual and interesting landscape, which was

executed about 1660-70, most likely in Delft. Wilhelm Bode also thinks that it may well be by de Hooch.

—

GERARD TERBORCH

Born at Zwolle in 1617. Died at Deventer in 1681. Pupil of his father and P. Molyn; influenced by Frans Hals, Rembrandt, and Velasquez. Travelled in Germany, Italy, Spain, England, and France. Worked mostly at Deventer. Painter of genre and portraits.

504 THE GUARD ROOM. A group of three cavaliers seated about a cask which serves as a table; one, seated at the right, wearing a yellow costume with a steel cuirass and a red sash, drains a large wineglass; his plumed hat rests on his knee. On the left, a second, wearing a blue, silver-embroidered coat, sits with his back to the spectator, blowing a trumpet from which hangs a banner. Behind the cask stands a third; he wears a fur cap, has a pipe in his left hand and talks with a girl who looks over his shoulder. A dog lies on the floor.

Signed on the cask with the monogram G. T. 1658.

Canvas. H. $38\frac{1}{4}$ in. W. $31\frac{1}{2}$ in.

Exhibited at the Royal Academy, London, 1878.

Exhibited at the Hudson-Fulton Celebration, New York, 1909.

Collection of Onley Savill-Onley, London.

505 VIEW OF THE ZUIDER ZEE. In the foreground a boat with two figures in it, one standing and pushing the boat towards the land with a stick; the other, in a red coat, is seated. Two sailboats, not far from the land, to the right and left in the middle distance. Other sailboats farther back. A strip of land is seen on both sides in the distance; on the one on the right a tower. Blue sky with grey and white clouds. Sketch.

Painted on the back of a copper plate which is the original plate of Terborch's etching of 1625 representing the drunken Lot and his two daughters.

Copper. H. $5\frac{1}{2}$ in. W. 8 in.

The charming sketch is quite in the style of some of Terborch's drawings and painted very likely not much later than the time the engraving was made.

GEZINA TERBORCH (?)

Sister and pupil of Gerard Terborch. Worked at Deventer about the second half of the 17th century.

506 GIRL DRAWING. Almost full length. Turned towards the left. She is seated beside a table, on which some sketches are lying, drawing in crayon. A bed stands behind her and a lute hangs on the wall. In prevailing grey tones. The rose coloured ribbons in her hair and on her sleeves are harmonized with her grey dress and white apron.

Canvas. H. $11\frac{3}{4}$ in. W. $9\frac{5}{8}$ in.

There are only some drawings known to be by Gezina Terborch and they do not resemble our painting in style.

GABRIEL METSU

Born at Leiden in 1629 or 1630. Died at Amsterdam in 1667. Probably a pupil of Gerard Dou, later influenced by Rembrandt, and at the end of his career by the French School and Van Dyck. Lived first in Leiden, where he was known as an artist from the age of thirteen, settling in Amsterdam in the middle fifties. He occasionally painted portraits, mythological and religious subjects.

507 YOUNG LADY SEWING. She sits turned half way towards the left, with a sewing cushion on her knee, watching a parrot who is perched on top of his cage on the left. She wears a grey skirt and a dark green jacket trimmed with white fur. A basket with sewing materials lies beside her on the right. In the background an oaken wardrobe inlaid with ebony. Signed on the wall overhead: G. Metsu.

Canvas. On panel. H. $13\frac{1}{4}$ in. W. $10\frac{3}{4}$ in.

Of the artist's middle period, about 1660.

Smith: Catalogue Raisonné, Suppl. No. 13.

Hofstede de Groot: Catalogue Raisonné, No. 80.

Huybert Ketelaar auction, 1777.

GABRIEL METSU (?)

508 TWELFTH NIGHT. Twelfth night is being celebrated in a cottage. The "king," in a brown costume, is seated in an armchair at one end of the table and is draining his tall glass. Two women sit facing him at the other end, the woman in front wears a red bodice with yellow sleeves and a blue-green skirt. In front is a child in an infant's chair. At the other side of the table are a boy and a fiddler wearing a fool's cap. The table has a red cover over which is a white linen cloth. On it a dish with meat, bread, glasses and other things. A girl with a pan in her hands stands at the hearth. In the background a woman enters carrying a dish and a candlestick; with her a boy who raises his hands. To the right a man is carrying a heavy basket down the staircase.

Canvas. H. 27 in. W. 30½ in.

Somewhat larger replica of the picture in the Munich Pinakothek with different details.

 JAN STEEN

Born at Leiden about 1626. Died there in 1679. Studied at the University. Pupil of Nicolaes Knüpfer. Worked at Leiden, The Hague, and at Haarlem. Painter of genre, religious, and mythological subjects and portraits.

509 MOSES STRIKING WATER FROM THE ROCK. Moses, surrounded by numerous people, stands in the shadow in the centre of the canvas beside the tree-covered rock, his right hand is outstretched and he holds a staff in his left. He wears a yellowish robe and a red-brown cloak. A boy in a yellow jacket and blue trousers, who scoops up water from the spring, stands out prominently in the foreground. Near by a soldier, standing beside a white horse, is offering water to a woman dressed in orange silk who lies exhausted on the ground. A boy dressed in greyish violet, with a lemon-yellow overdress, holding a vessel of water stands in front of them. Other figures advance joyously from the background. In the left foreground a lame soldier and a man offering water to a child held in its mother's arms. A dog drinks from the stream in the foreground. Soldiers and people with camels in the middle distance. A couple of trees with brownish foliage on the left. A flat chain of hills in the background. Grey-white clouds in the sky.

Signed at foot of canvas in the centre: Steen.

Canvas. H. $36\frac{7}{8}$ in. W. $28\frac{5}{8}$ in.

Smith: Catalogue Raisonné, No. 38. Westrheene, Jan Steen, No. 201.

Hofstede de Groot: Catalogue Raisonné, No. 9.

Sale, Seger Tierens, The Hague, 1743, No. 176.

Sale, J. Tak, Soeterwoude, 1781, No. 18.

Sale, P. N. Quarles van Ufford, Amsterdam, 1813, No. 50.

Sale, Roothaan, Amsterdam, 1826, No. 103.

Sale, Count F. de Robiano, Brussels, 1837, No. 615.

Sale, Prince Demidoff, San Donato, Paris, 1868.

Sale, A. Hulot, Paris, 1872.

Collection Baron Koenigswarter, Vienna, 1893.

510 THE DOCTOR'S VISIT. A young girl is seated, leaning her elbows on a table covered with a Smyrna cloth, and looking up at the doctor who stands behind her feeling her pulse. Near by a second girl is seated at the piano playing. A laughing youth (his features resembling Jan Steen) stands behind the lovesick patient holding up a herring and some onions. In the background a maid is showing the lover out of the door, shaking a finger at him. A footstove, a brazier and a love-letter are lying on the ground in the foreground. A landscape painting hangs on the wall. The doctor is dressed in black, the girls in bright-orange and grey-blue silk dresses with red ribbons in their hair and around their arms.

Signed on the right foreground: J. Steen (J. and S intertwined).

Panel. H. $17\frac{3}{4}$ in. W. $14\frac{3}{8}$ in.

Smith, 76; Westrheene, 362; Hofstede de Groot, 172 and 164.

Winter Exhibition, London, 1878, No. 113.

Sale, J. H. Heemskerck, The Hague, 1770, No. 109.

Sale, C. Van Heemskerck, The Hague, 1783, No. 2.

Sale, Crawford, London, 1806, No. 13.

Albert Levy Collection, London, 1876.

J. Louis Mieville Collection, London.

Sale, Mieville, London, 1899, No. 83.

511 THE VILLAGE SURGEON. The surgeon removes a plaster from a peasant's foot, who sits to the left on an upturned basket and watches the operation with drawn face as if in pain. The surgeon wears top boots and a cap trimmed with fur. A woman stands near with a cloth in

readiness. A puppy crouches on the ground near a footwarmer. Near it are divers vessels, a basket of eggs, a pair of scissors and the peasant's slipper and stocking. In the right background a boy and a girl seem to be admiring the surgeon's instruments.

Signed in the left hand corner: J. Steen.

Panel. H. 23 in. W. 19 in.

Hofstede de Groot, 185.

Sale, Baron de Hirsch, London, 1897, No. 51.

Collection of M. de Pret de Rose van Calesberg, Antwerp.

512 THE RHETORICIANS. Six figures, three on either side, are seen through a vine encircled window. On the left an old baldheaded man with spectacles is reading out loud from a paper on which the words "Lof Lyft" are visible. Another old man in a fur cap is looking over his shoulder. Behind them in the half-shadow, a woman emptying a glass of wine. A youth, in a high, grey felt hat, leaning his head on his left hand, and holding a tin can in his right, leans on the right side of the window. A second man, standing behind him and wearing a red cap, rests one hand against the window frame and grimaces at the spectator. The head of an old man with a cross face is visible in the background. A signboard with the inscription I V C H T N E M T I M and a wineglass and two clay pipes as device hangers on the wall beneath the window. The blue sleeves of the man reading and the red cap of the youth on the right supply the most vivid touches of colour, to which the prevailing brownish violet and yellowish tones of the other costumes are harmonized.

Canvas. H. 28 $\frac{3}{4}$ in. W. 23 $\frac{3}{8}$ in.

Paintings by Jan Steen representing the same subject in the Museum at Brussels and at Augsburg. Compare Hofstede de Groot: Catalogue Raisonné, 233-236.

513 PEONY BLOSSOMS. A troop of children, accompanying a little girl adorned with a wreath of flowers, have come to a halt in front of a cottage. Two bigger girls hold the little one's white dress, while a laughing boy behind them holds a long wand crowned with a bunch of flowers over the group. A peasant family with several children stand behind the garden gate, watching the child, who looks shyly down into a cup which she holds. A girl is seated on the ground in front of the children.

Panel. H. 30 in. W. 24 in. Oval.

Smith Suppl. 19. Westrheene, 275 and 479. Hofstede de Groot, 311 and 305c. Very likely identical with the picture on the sale at Amsterdam, Sept. 16, 1739 (Hoet I, 601 No. 39).

Sale, Dubois, in Paris, 1840.

514 GRACE BEFORE MEAT. A family seated under an arbour before a house; on a barrel, which serves as a table, stands a large basin of food; at the right, the father, holding his hat before his face, offers grace; opposite him sits the mother with a child on her lap; at her left stands a boy with hat in hand and head devoutly raised; in the foreground a dog licks an overturned pot.

Signed on a stone at the left of the foreground: J. Steen.

Canvas. H. $23\frac{3}{4}$ in. W. 30 in.

Copies in the Glitza Collection, Hamburg, in the gallery at Lützschena, and in the sale at Amsterdam, Dec. 9, 1902.

Hofstede de Groot, 377.

Exhibited at the Royal Academy, London, 1885.

Collection of W. A. Hankey, Beaulieu, Hastings.

515 THE MERRY COMPANY (THE ARTIST'S FAMILY). The artist is negligently seated on a bench beside the fireplace on the right, smoking his pipe. A child in a little yellow dress, held by a woman dressed in blue-grey, is standing on a table near by trying to grasp the clouds of smoke. The laughing wife of the artist leans back in a chair in the foreground. She wears a silver-grey jacket trimmed with fur and a greyish brown skirt which reveals a glimpse of red stockings. She holds a blue painted Delft mug in her left hand. The grandparents are seated on the left, the grandmother singing, the old man smilingly raising his goblet. A youth is looking over the old woman's music book, while a second stands by the open window playing the flute. A second married pair are seated by the fireplace in somewhat rigid attitudes, and a serving maid in an orange coloured bodice advances through the doorway holding a cake in her uplifted hands. An owl, seated in the crevice of a wall, is visible through the open door (Jan Steen often introduced an owl into his compositions, referring to the old Dutch proverb: "Wat baeter Kaers of Bril, als den Uil niet zien en wil").

Signed in the left foreground: J. Steen (J. and S. intertwined)

Canvas. H. $21\frac{1}{4}$ in. W. $17\frac{5}{8}$ in.

Smith, 147, Suppl. 64; Westrheene, 298; Hofstedé de Groot, 523.

*Dr Bredius & Co
"Certainly Steen as"*

Replica of the painting in the Rijksmuseum at Amsterdam, Catalogue 1905, No. 2226. Hofstede de Groot mentions our picture as a copy, but everything seems to indicate that it is an original, of equal importance, and differing from the Amsterdam picture in certain details. There is, for instance, a change in the dress and position of the child standing on the table, in the loosely hanging arm of the woman in the foreground, in the grapevine overhead, in the eggshells in the foreground, and in the still life group on the table. The birdcage in the window is missing in the Amsterdam picture, and a footstove and overturned jug are introduced into the foreground. Certain changes too have been made in the colour scheme. In the Amsterdam picture the artist's wife wears a blue jacket and red skirt. It is painted on panel and is a little smaller.

J. Goll van Frankenstein auction, Amsterdam, 1833, No. 72.

H. A. J. Munro auction, London, 1878.

J. Nieuwenhuys Collection, London, 1886.

G. Salting Collection, London.

516 DOMESTIC SCENE BY CANDLELIGHT. A woman is seated beside a low table in the centre of the picture opening oysters. Near by a little boy and girl are watching her curiously. On the right two men and a woman playing cards at a second table, while two men, one of them smoking, watch the progress of the game. In the right background a boy carrying a candle comes through the doorway, over which, on a balcony, a man is teasing a maidservant. Three elderly women are seated talking around the fireplace in the right background. Near by a maid busies herself at the sideboard. The only bright touches of colour in the picture are the red bodice, blue skirt and white coif of the woman opening the oysters.

Signed on the fireplace: J. Steen (J and S intertwined).

Panel. H. $16\frac{3}{4}$ in. W. $21\frac{5}{8}$ in.

In sympathy with the Leiden masters, Dou and Schalcken, who frequently painted candlelight scenes, never attaining, however, the vivacity displayed by Jan Steen in this picture.

Waagen, Suppl. 155; Smith, 86; Westrheene, 70; Hofstede de Groot, 728.

Jan Jacob Brants auction, Amsterdam, 1813, No. 29.

Sale J. Meynders, 1838, No. 40.

Collection Baron J. G. Verstolk van Soelen, The Hague, 1842.

Collection A. Baring, London.

Sale, Mildmay, London, 1893, No. 71.

517 THE GAME OF BOWLS. Landscape with numerous figures in front of an inn. A woman holding a wineglass in her hand is seated in the centre, listening to an old man in a tall hat who is jesting with her. On the left several guests are gathered around a table under an arbour. A man smoking and an old bald-headed man who is paying the innkeeper are seated in front of them. A man, with his back to the spectator, appears to be inquiring as to the road from a woman holding a child in her arms. On the right, slightly farther back, a group of five men playing bowls. Some dogs and hens near the bowling alley in the foreground. Figures are advancing on the several roads leading towards a village whose church peeps forth among trees in the background. Grey, cloudy sky. Rather subdued in colour. The woman on the bench wears a yellow bodice and white apron, and two of the men are dressed in a warm red-brown.

Signed in the right foreground: Jan Steen (J and S intertwined).

Canvas. H. 24 $\frac{3}{8}$ in. W. 20 $\frac{3}{8}$ in.

Smith, 91; Westrheene, 368; Hofstede de Groot, 738.

Neuilly Collection.

Walsh Porter auction, London, 1810.

Michael Zachary auction, London, 1828.

Fr. Perkins Collection, London.

518 THE HAPPY LOVERS. A young man (probably the artist) is seated beside a table on the left, laughingly lifting his glass, while a young girl, dressed in blue-green, offers him some of the pasty which stands before him. The artist wears a red cap.

Panel. H. 9 $\frac{1}{8}$ in. W. 7 $\frac{5}{8}$ in.

Hofstede de Groot, 808.

Sale, J. Stinstra and others, Amsterdam, 1822, No. 165.

Giltmour Collection, Baltimore.

519 "SOO DE OUDEN SONGEN, SO PÏPEN DE JONGEN." (The Family of the Artist). The grandfather, playing a guitar, is seated at a table near the open window on the left. The grandmother opposite on the right is singing, while a youth looking over her music beats time with his flute. The artist's wife, with a laughing child in her lap, is seated on the farther side of the table holding a goblet in the air and singing. A second woman beside her is offering a little boy a drink out of a wine jug. Farther back, an older boy, playing the flute, and Jan Steen who is laughing uproar-

iously. A kettle hangs over the fire in the background and a ladder leads up to the loft. A blackberry tart and other objects lying on the table. In the foreground on the left a couple of books and a sheet of paper on which the following words are inscribed: "Soo de ouden songen, so pypen de jongen." In warm brown tones, against which the grandmother's red shawl, the grandfather's red sleeves, the oranges and lemons on the table, and the red wine in the young wife's glass stand out sharply. The light falls on the wife's dark blue sleeves.

Signed in the right foreground: J. Steen (J and S intertwined).

Canvas. H. 37 in. W. 41½ in.

Paintings by Jan Steen representing the same subject in the museums at Amsterdam, The Hague, Oldenburg, Montpellier, and in several private collections. Compare Hofstede de Groot, 88, 99.

520 SCENE IN A TAVERN. Three persons in a room. To the left the hostess, in a light brown dress with blue-grey sleeves and a white shawl around her hat, holds a wineglass in the left hand and a tin ewer in the right. In the foreground is seated a man, evidently her lover, turning his back to the spectator, the left leg, with light blue stocking, on the bench. On the opposite side a lute player with a red bonnet is smiling — evidently Jan Steen himself. A man approaches the mantelpiece to the right and looks at the spectator, making a significant gesture. An old man with sharp profile is seated at the right end of the table; he wears a dark blue coat and a large soft yellow hat. He is filling his pipe.

Canvas. H. 16 in. W. 21 in.

ADRIAEN VAN OSTADE

Born at Haarlem in 1610. Died there in 1685. Pupil of Frans Hals and influenced by Brouwer and later by Rembrandt. Worked at Haarlem. Painter and etcher of genre scenes.

521 PEASANTS MERRYMAKING. On the left a peasant tuning his fiddle. Two others apparently singing, one standing, the other sitting and holding a mug of beer in his hand.

Signed: A V Ostade.

Panel. Diameter 6 in. Circular.

Early work under influence of Adriaen Brouwer, about 1630-40.
Companion piece of the painting, No. 141 in the Sale Raedt van Oldenbarneveldt, in Amsterdam, 1902, representing three peasants smoking.
Hofstede de Groot: Catalogue Raisonné, No. 330.
Sale, Raedt van Oldenbarneveldt, in Amsterdam, 1900, No. 101.

522 PEASANT DRINKING AT A WINDOW. He raises his hat with his left hand, and holds a glass of beer in his right, presumably toasting a neighbour. A laughing woman behind him on the left. A vine twines around the upper right side of the window. The man's greenish smock, and the woman's deep red dress provide the chief notes of colour.
Signed beneath the window: A V Ostade.

Panel. H. 10¼ in. W. 8¼ in.

Of the middle period of the artist, about 1650.
Hofstede de Groot: Catalogue Raisonné, No. 45.

523 A PAINTER IN HIS STUDIO. The painter, wearing green-blue trousers and a brown coat, is seated before his easel in a high room, in which a winding staircase is leading up to the right. The light falls through a high window on the left. Two boys stand near the staircase and are rubbing colours on a table. To the right of the painter is a stool on which a box and a book are lying. Beside it, on the floor, some other books and a jug. Some plaster figures on a shelf on the wall in the background and several utensils on the wall and floor. Warm brown colour.

Panel. H. 18 in. W. 14½ in.

The picture corresponds in detail with Ostade's etching, B32.
Accepted by Hofstede de Groot: Catalogue Raisonné, No. 99.

ISAAK VAN OSTADE

Born at Haarlem in 1621. Died there in 1649. Pupil of his brother Adriaen. Influenced by Rembrandt. Worked at Haarlem. One of the best genre painters in Holland.

524 PEASANTS IN A BARN. In the centre an old woman is seated at a table dressing a little girl's hair, with a boy playing on the ground beside her. On the right, beside a well, the father holding a pail in his hand.

A dog and some hens in the foreground. Brown tones prevail, with the exception of the little girl's red and blue dress and a glimpse of blue sky through a window on the left.

Signed in the foreground: Isaak van Ostade.

Panel. H. 14 in. W. 13½ in.

Hofstede de Groot: Catalogue Raisonné, No. 173.

Winter exhibition in London, 1887, No. 98.

Collection Miss Ettel Mortlock in London.

525 THE FERRY. The ferry is nearing the right-hand shore which is overhung with trees and bushes. A mounted cavalier, with his servant; a countryman with his dog; a woman with a milkpail beside her; three men and two cows are aboard. Warm, golden afternoon light. The sun shines through the trees on the shore, falling strongly on a red-brown cow and on the woman's blue bodice and red skirt, the latter reflected in the water.

Panel. H. 10 in. W. 12¼ in.

Hofstede de Groot: Catalogue Raisonné, No. 126.

Collection Gaignat in Paris, sold in 1768.

Collection Duke of Choiseul in Paris, sold in 1787.

Sale, Baron de Varange in Paris, 1852, No. 32.

Sale, Goecke in Cologne, 1893, No. 165.

Sale, Werner Dahl from Düsseldorf in Amsterdam, 1905, No. 111.

526 HALT AT THE COTTAGE. An old cottage with smoking chimney and a couple of dead trees beside it on the right. On the road near by a man attending to his horse which is seen from the rear. His saddle lies on the ground with a little white dog extended beside it. A man and woman are seated by the roadside on the left. She holds a distaff in her hand and gazes into the distance, while the man watches the horse. A light red in the costume and the yellowish, slightly clouded evening sky give the strongest notes of colour.

Canvas. H. 24¾ in. W. 28 in.

CORNELIS PIETERSZ BEGA

Born at Haarlem in 1620. Died there in 1664. Pupil of Adriaen van Ostade. Lived in Haarlem. Travelled in Germany, and possibly in Italy. Painter of peasant pictures, and etcher.

527 PEASANT FAMILY. The mother is seated in the centre, turned towards the left and looking at her child which the grandmother has just lifted from its cradle. The father leans behind her. Three peasants are gathered around the hearth on the right.

Panel. H. $15\frac{1}{2}$ in. W. $13\frac{5}{8}$ in.

RICHARD BRAKENBURGH

Born at Haarlem in 1650. Died there in 1702. Pupil of Adriaen van Ostade and Hendrick Mommers, and influenced by Jan Steen. Lived in Haarlem, visiting Leeuwarden. Painter of genre scenes and portraits. Was also an engraver.

528 THE DICEPLAYERS. A young girl, dressed in dark red, with her back to the spectator, and a young man are seated at a table playing dice. The young man, who seems to be losing, is meditatively scratching his ear. A girl standing on the right, an old man advancing from the left, and a man behind the table with a glass in his hand are criticising the play. A pair of lovers are seated beside the fireplace on the right. A serving maid on the left. The dark red dress of the girl playing dice, and the apron and red collar of the second girl beside the table stand out against the prevailing grey and brown tones.

Signed on the right: R. Brakenburgh (the last letters indistinct).

Panel. H. $14\frac{5}{8}$ in. W. $11\frac{1}{2}$ in.

CORNELIS DUSART

Born in 1660 at Haarlem. Died there in 1704. Pupil of Adriaen van Ostade. 1679 member of the Lucas Guild. He was also influenced by Jan Steen. Painter and engraver of genre scenes.

529 OLD WOMAN DRINKING. She is seated beside a table and gazes into her glass which she holds in her left hand. A jug of beer stands on the table in front of her. A grey wall behind her with a window on the left. Her white coif, red-brown sleeves and beer jug, and the yellowish brown of her apron supply the chief notes of colour. Three-quarter length.

Signed at the edge of the table on the left: Cor. Dusart.

Panel H. $12\frac{1}{2}$ in. W. $9\frac{3}{4}$ in.

JOB BERCKHEYDE

Born at Haarlem in 1630. Died there in 1693. Pupil of Jacob Willemsz de Wet and teacher of his brother, Gerrit Berckheyde. Painter of genre scenes, architectures and portraits.

530 AT THE INN. A youth with a slouch hat and a bare-footed girl are seated on the ground in the shade in front of an inn. The girl is laughingly watching her companion who gazes into his wooden beer mug. She wears an orange coloured skirt and open throated bodice; he a yellow jacket and green trousers. A girl behind them holding a pail is sharply silhouetted against the warm, golden sky, and points towards the inn where a man holding a glass looks out of the window. A second man with a pipe in his hand is seated near the door. Warm tones with rich local colour. Signed on the right: J. Berckheyde.

Panel. H. $13\frac{1}{8}$ in. W. $11\frac{1}{8}$ in.

HENDRIK MAERTENSZ SORGH

Born about 1611 at Rotterdam. Died there in 1670. Pupil of Willem Buytewech, influenced by Brouwer. In 1669 he was one of the chiefs of the Lucas Guild in Rotterdam. Painter of still life and genre paintings.

531 INTERIOR OF A KITCHEN. A pile of pots, kettles and jugs in the foreground of a dimly lit barn. Near by two cabbages and an earthenware basin containing shellfish. A woman is kneeling on the hearth in the rear, poking the fire. A bird cage hangs on the wall. The green cabbages and a dark blue cloth lying on the table stand out against the prevailing greyish brown tones.

Signed on the fireplace: HM (intertwined) Sorgh, 1648 (the last figure indistinct).

Panel. H. $10\frac{3}{4}$ in. W. $11\frac{1}{2}$ in.

In the manner of the Leiden still life painters, such as Pieter van den Bosch.

532 PEASANT SCENE. Two countrymen are seated beside a table, on which one of them is replacing his beer mug, while the second, who is turned in profile towards the left, and wears a high cap adorned with a

XVII CENTURY DUTCH PAINTERS, 1640-1670

feather and grey jacket with yellow sleeves, fills his pipe. Three-quarter length. Light background.

Signed on the edge of the table: M S

Panel. H. $9\frac{1}{2}$ in. W. $7\frac{1}{8}$ in.

ARENT DIEPRAEM

Born at Rotterdam in 1622. Died there in 1670. Studied in Rotterdam under H. M. Sorgh. His style was formed under the influence of Brouwer. Lived in Dordrecht. One of Brouwer's most talented disciples.

533 THE FIDDLER. A black-haired fiddler, wearing a blue-green jacket and a red cap, is singing as he plays. Background of light grey wall.

Panel. H. $14\frac{1}{2}$ in. W. $12\frac{1}{4}$ in.

Formerly attributed to Brouwer. Rightly ascribed to Diepraem by C. Hofstede de Groot.

QUIERINGH GERRITSZ VAN BREKELENKAM

Born at Zwammerdam in 1620. Died at Leiden in 1668. Influenced by Gerard Dou and Rembrandt. He became a member of the Guild in Leiden in 1648. One of the best Dutch genre painters.

534 THE TAILOR. The tailor and his two apprentices are seated on the table in the workshop, into which the light falls through a window on the left. The tailor, who wears a red cap, sits on the right sewing a greenish blue coat, one apprentice on the left, seen from the rear, wears a large slouch hat, the second, seated between the others and facing the spectator, warms his hands over a brazier. Tailors' implements of all sorts on the table, walls, and floor. Dashes of red against a prevailing tone of warm brown.

Signed on the lower left hand: Q B.

Panel. H. $22\frac{1}{2}$ in. W. $32\frac{3}{8}$ in.

There are several replicas by the artist in existence, with some little variations in private collections, and one of the best in the Rijksmuseum at Amsterdam, dated 1661.

535 THE WOOLSPINNER AND HIS WIFE. An old man, wearing a fur cap, is seated on the right in a room with winding stairs on the right and a door on the left, winding wool from a windle on to a spool, turning the wheel of the machine with his right hand. His wife kneels on the ground on the left, peeling a turnip on to a cask. A cabbage lies on a pump near by. A map, and a little cupboard with household utensils on the wall. Grey and brown tones predominate.

Signed at the foot of the windle: Q V B.

Panel. H. $22\frac{3}{4}$ in. W. $30\frac{1}{8}$ in.

536 MAID SCOURING A KETTLE. A maid stands in a high chamber beside a barrel with a brightly coloured striped cover scouring a kettle, which stands on a footstool on the barrel. She wears a white bodice with yellowish green sleeves trimmed with red-brown, a dark blue apron and a white cap. A still life group, near by on the right, of various domestic utensils — a warming pan, a vat, tin plates, a tin can on a footstool, a baby's basket, etc. A fire on the hearth. A wooden partition in the rear to which a printed sheet is nailed.

Signed on the footstool in the right foreground: Q B

Panel. H. 22 in. W. $25\frac{1}{2}$ in.

537 INTERIOR WITH OLD WOMAN AND GIRL. An old woman, with spectacles on her nose, is seated at a spinning wheel on the left. She wears a white cap and collar, red sleeves, and a blue-grey apron. A young girl, with a sewing cushion on her knee is seated near her on the right, stitching some linen. A bed stands behind them, with a brass warming pan hung on the wainscoting. A red earthenware pot and a red upholstered chair near the fireplace on the left. On the right a still life group consisting of a tin can and a vessel containing meat standing on a chest, with an earthenware jar and a pan near by on the floor.

Panel. H. 21 in. W. $25\frac{1}{2}$ in.

538 INTERIOR WITH MAN AND WIFE. An old woman, seated beside a spinning wheel by a window on the left, is swallowing some liquid through a tube out of an earthenware jug. Her right foot rests on a footstool. An old man advances towards the hearth on the right in which a fire is burning. He wears a fur cap and leans upon his stick. The old

woman's red sleeves and white cap and collar stand out sharply against the prevailing warm brown tones.

Panel. H. 15 in. W. $21\frac{1}{2}$ in.

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ESAIAS BOURSSE

Born in 1631 at Amsterdam, died on the sea in 1672. Worked mostly at Amsterdam from 1656 until 1672. Influenced by Rembrandt.

539 GRACE BEFORE MEAT. Behind a table, which is covered with a white cloth, sits an elderly man listening to his boy who is praying. The boy stands to the right before the table, holding his hat before him and wearing a dark blue apron. The father and boy are dressed in a grey-brown costume. On the table a white napkin and some plates. To the right, in the background, a cradle before a chimney-piece inlaid with tiles. To the left, before the table, a chair with a dark red cushion on it and a napkin hanging over the back. Before it a footwarmer.

Signed on the left with the monogram: E.B.

Canvas. H. 23 in. W. 18 in.

Published by W. R. Valentiner in Art in America, I.

540 WORKING WOMAN. She stands to the right in profile washing a white linen. Her skirt is blue, the coat purple, and she has a white kerchief around her head and a white apron. In front of her white linen partly lying over a brown jar and a basket with more linen on her other side. To the left, near an open window, a small brown dog is sleeping on a chair on a blue-grey pillow. A fountain in the left foreground. A staircase is leading up behind the woman and a mantelpiece to the right.

Signed on the left with the monogram: E.B.

Canvas. H. $27\frac{1}{2}$ in. W. $23\frac{1}{2}$ in.

Published by W. R. Valentiner in Art in America, I.

541 STREET SCENE. To the right a brick house with slanting roof with a projection showing three windows. Before it a fence on which a woman with a child is standing. To the right, near a stockade, a man carrying a beam. To the left behind some houses a tower. On the street, which is paved with rough stones, is a dark shadow in the foreground. A little

farther back two men in conversation, one in a red costume. Light blue sky with grey clouds.

Signed on the left: E.B.

Canvas. H. $11\frac{1}{2}$ in. W. $10\frac{1}{4}$ in.

C. Hofstede de Groot thinks that the picture may be by J. van Ekels, an imitator of Jan van der Heyde (first half of 18th century). Compare W. R. Valentiner in *Art in America*, I.

J. VREL

The name of the artist, about whom we have no documents, is only known by the signature of his pictures. There are only a few of his paintings in existence and among them are some street scenes and several interiors, the latter resembling somewhat Q. Brekelenkam. He must have worked about 1650-70.

542 STREET SCENE. One looks along a street terminated by a church, only the lower part of its tower visible. On the right side of the street, a row of brick houses of unequal size and alignment. A couple of white painted window frames and red roofs stand out from the brown of the walls. A glimpse of blue sky above. A man and woman are standing talking in front of a barber's shop; another woman is on her way to church. A man in a fur cap and black coat advances towards the foreground. A woman wearing a white cap, her hands concealed beneath her apron, stands near a well house in front of two gabled houses on the right. Stone pavement.

Panel. H. $19\frac{1}{8}$ in. W. $15\frac{3}{4}$ in.

Similar pictures by this artist, whom Burger has confused with Vermeer, in Hamburg, Amsterdam, Oldenburg and elsewhere.

Sale, Fr. Muller, Amsterdam, 1908.

FRANS VAN MIERIS, THE ELDER.

Born at Leiden in 1635. Died there in 1681. Pupil of Abraham Torenvliet, Gerard Dou and Abraham van den Tempel. He had numerous pupils, among them his sons Willem and Jan van Mieris, Arie de Vois, and Karel de Moor, and executed commissions for the Archduke Leopold William of Austria, and the Grand Duke of Tuscany. After Gerard Dou, Leiden's most finished genre painter.

543 YOUNG WOMAN AT THE WINDOW. She leans her right arm on the window sill, which is covered with a cloth, and gazes into the street. The white kerchief on her head, her white sleeve and red-brown bodice are strongly lit from the left. A bird cage hangs above the window. A spurious signature of G. Metsu on the left shutter.

Panel. H. $18\frac{3}{4}$ in. W. $6\frac{3}{8}$ in.

The correct attribution first made by C. Hofstede de Groot.

Compositions with a figure leaning at a window are characteristic of the Leiden School. Dou seems to have been their originator, inspired, perhaps, by Rembrandt. Metsu, Mieris, Jan Steen and others followed in his footsteps.

CASPAR NETSCHER

Born at Heidelberg in 1639. Died at The Hague in 1684. Pupil of Terborch. He travelled in France and married in Bordeaux. Master in the Guild in The Hague in 1662. He was influenced by Terborch, Metsu and the French School. Portrait and genre painter.

544 THE CHAFF-CUTTER WITH HIS WIFE AND CHILD. A peasant, dressed in grey, with a blue scarf around his throat, stands in a barn on the left cutting with a machine which he works with his foot. On the right an elderly woman, in a grey skirt, green jacket and blue apron, is seated holding a distaff on her knee. Between them, in the background, an open door leads into the open air. A boy dressed in grey, with a grey cap and red uprolled sleeves, displaying his bare arms, stands near a barrel on the right holding a wine jug in his hand. A copper kettle and some cabbage lie beside the barrel. Cribs of hay on the walls to the left and right. Cool grey and blue tones with a touch of metallic red.

Signed at the foot of the cutting machine: C. Netsch . . . (changed to Metsu) 1649 (The third figure was probably originally a six).

Canvas. H. 31 in. W. $25\frac{3}{4}$ in.

Originally attributed to Metsu, and, as his work, was published in the Burlington Magazine in 1907. Then attributed to Esaias Boursse. One of the finest works by Caspar Netscher.

In Berlin, Karlsruhe, and Turin (dated 1662) similar compositions by the artist showing the same old woman.

Hofstede de Groot: Catalogue Raisonné, No. 83.
Sale, Amsterdam, August 23, 1808, No. 119 (1155 florins).

GERARD DOU

(OLD COPY AFTER HIM)

Dou was born at Leiden in 1613. Died there in 1675. Pupil of Bart. Dolendo and Rembrandt. He had a great many pupils in Leiden who followed mostly his finished miniature-like style.

545 THE VIOLINIST. Dressed in red-brown, he stands behind an alcove, in which a brightly coloured curtain is hung, playing the violin. A music book with a rapier beside it lies on the shelf of the window. A bed with green curtains, an easel picture and a globe on a table in the background. Canvas. H. $12\frac{5}{8}$ in. W. $6\frac{1}{2}$ in.

The original of the picture is in the Dresden Gallery.

PIETER VERELST

Dates of birth and death unknown. Mentioned in Dordrecht in 1638, and at The Hague between 1643 and 1668. His style was obviously formed under the influence of Gerard Dou.

546 PORTRAIT OF THE ARTIST. Dressed in grey, he sits beside an easel with his dog at his side, looking upward towards the right, taking colour from his palette with his right hand. A peasant scene stands on the easel. Framework of stone with a bird cage in the upper right hand.

Panel. H. $16\frac{7}{8}$ in. W. $13\frac{7}{8}$ in.

Formerly attributed to Brouwer.

An old copy under the name of Brouwer, from the Schloss Collection in Paris, was exhibited in Brussels, 1910.

Exhibition at the Boston Athenaeum, 1891.

Collection Mrs. Thomas R. Gould, Boston.

DOMINICUS VAN TOL

Born at Bodegraven between 1631 and 1642. Died at Leiden in 1676. Pupil of Gerard Dou. Worked at Leiden and Amsterdam.

547 OLD WOMAN READING A LETTER. Three-quarter length. She is sitting at the left and holds a letter in her two hands reading it, with eyeglasses on her nose. She wears a red coat, blue shirt, and white shawl around the neck and head. In the left foreground a stone jug and a tall glass on a chair. Black background.

Panel. H. $13\frac{1}{2}$ in. W. $11\frac{1}{2}$ in.

Collection Baron Nagell van Ampsen, The Hague.

Collection Count M. de Camondo, Paris.

548 THE FISHWIFE. A fishwife has arranged her wares — a cabbage, a tub of fish, turnips, onions, etc., — in an arched stone window, and is offering a herring to a boy. Behind them two women are bargaining. Hams, poppy heads, scales, and a basket of eggs are hanging on the wall around the window. The woman's blue dress and the boy's blue cap furnish the most striking notes of colour. A brightly striped cover on the sill.

Canvas. H. $18\frac{1}{8}$ in. W. 14 in.

The picture is very likely an old copy after the painting by Gerard Dou in the collection of the Duke of Devonshire.

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SALOMON ROMBOUTS

Worked at Haarlem about the middle of the 17th century. In his landscapes he was influenced by Jacob van Ruisdael. Painter of landscapes and genre scenes.

549 THE WEAVER. The weaver and his wife are warming themselves beside the fire on the right. A pale shaft of light falls in patches on the loom on the left. Brown tones predominate, broken by the woman's red sleeves and the man's red cap.

Panel. H. $16\frac{1}{2}$ in. W. $12\frac{3}{8}$ in.

Originally attributed to Thomas Wyck.

A picture of the same character, representing a shoemaker's shop, in the Schubarb sale at Munich, 1899, has the signature of S. Rombouts.

MICHAEL SWEERTS (?)

Worked in Holland and at Rome about the middle of the seventeenth century.

550 FOUR YOUTHS AROUND A FIRE. The first is seated on a bench in the foreground, seen in profile and holding a can in his right hand. The second, who is removing his cap, stands facing him on the left. Still farther on the left, the third, a curly headed lad, smoking a long pipe. The fourth, who is smoking, is only partly visible on the right. The whole composition is pitched in tones of grey, with the exception of the red-brown costume of the boy on the right.

Canvas. H. 20 in. W. $19\frac{3}{8}$ in.

Smaller replica of the picture in the Pinakothek at Munich.

EGBERT VAN DER POEL

Born at Delft in 1621. Died at Rotterdam in 1664. In 1650 a member of the Lucas Guild at Delft. Painter of still life, genre scenes, and landscapes. In his earlier works he painted very fine interiors with still life and beach scenes. Later he painted mostly night scenes with burning houses.

551 THE BARN. A peasant lad endeavours to embrace a serving maid who is seated in a high barn, near a board covered well in the foreground. Two children have seized the opportunity to steal some potatoes out of a basket lying on the ground beside the youth. A cabbage, some apples, some fish and a basket are lying on top of the well, with a copper kettle, a dead duck and a cat on the floor near by. A bed in the background and two horses on the left. Straw and farm utensils in a loft overhead. In prevailing tones of warm gold, with little local colouring.

Signed on a barrel in the right foreground: E. V. Poel, 1648.

Panel. H. $22\frac{1}{4}$ in. W. 20 in.

IV
LANDSCAPE PAINTERS

—
PIETER DE BLOOT

Born at Rotterdam in 1601. Died in 1658. Worked at Rotterdam. Painter of genre scenes and occasionally of landscapes.

552 COTTAGE BY THE WATERSIDE. A thatched cottage stands near some tall trees on the right, with a couple of sheep lying in front of the fence surrounding it. A kettlemender with his dog stands by the garden door. A fisherman is seated on the bridge leading over the canal. Afternoon light. Warm brown tones.

Signed on the right: P D B.

Panel. H. 14 in. W. $13\frac{3}{8}$ in.

Painted in the manner of Gillis Rombouts.

—
AERT VAN DER NEER

Born at Gorkum in 1603. Died at Amsterdam in 1677. Pupil of Govert Camphuysen. Steward for a nobleman in his early youth. Settled in Amsterdam in the thirties where he became an inn-keeper in 1659. He died in poverty. His early works were daylight scenes after the manner of E. van de Velde. Later he painted chiefly moonlight and winter scenes. One of the most noted of the Dutch landscape painters.

553 MOONLIGHT ON THE CANAL. A broad canal extends into the distance, bordered on the left by tree-shaded houses. Two men near a boat in the shadow of the foreground and a woman speaking to a boy. A church tower rises among trees on the right bank. The moon, shining down between clouds, is reflected in the water. A sail stands out darkly in the background. Rushes, bushes and a fisherman's outspread net in the foreground.

In the left foreground the monogram AVDN

Canvas. H. $24\frac{3}{4}$ in. W. $32\frac{3}{4}$ in.

554 FIRE AT NIGHT. The walls and houses of a town standing on either side of a stone bridge are wrapped in flames, lighting the dark heavens and reflecting in the canal in the foreground which flows under the bridge through the town. The glare lights up some people in boats and others standing on the banks of the canal in the foreground with their rescued possessions.

Signed in the centre of the foreground with the monogram AVDN

Canvas. H. $24\frac{3}{8}$ in. W. $21\frac{1}{2}$ in.

555 MOONLIGHT ON THE CANAL. A narrow strip of water extends from the centre of the picture towards the right, reflecting the moon shining down above the houses on the farther bank, which, surrounded by trees, spread out towards the right. Two men, seen from the rear, and a dog stand on a path leading towards the foreground, along which a man and boy are advancing. Tall trees on the left behind a hedge. Grey, misty sky.

Signed in the right foreground with the monogram AVDN

Panel. H. $12\frac{1}{2}$ in. W. $15\frac{5}{8}$ in.

JOACHIM CAMPHUYSEN

Born in 1602 at Gorkum. Died in 1659 at Amsterdam. Brother of Govert and Rafael Camphuysen. Landscape painter. Only few works are known by him.

556 WOODS BESIDE THE CANAL. A canal with a castle on its right bank extends towards the background on the left. A couple of cows grazing by the waterside in the foreground, where on the right two roofs are visible through the oak trees. Two men stand talking on a path. Reddish evening clouds with a light mist above the canal.

Signed in the right foreground.

Panel. H. $15\frac{3}{4}$ in. W. $24\frac{1}{2}$ in.

Reproduced by A. Bredius, in *Oud Holland*, 1895.

Werner Dahl Collection, Düsseldorf.

GOVERT CAMPHUYSEN

Born at Gorkum in 1623 or 1624. Died at Amsterdam in 1672. In 1647 married at Amsterdam. In 1652 at Stockholm, where he became court painter in 1655. After 1663 he returned to Amsterdam.

557 HALT AT THE INN. A serving maid in a red blouse is handing a glass of beer to a man mounted on a white horse who has halted in front of a tree-shaded inn. A wagon full of merry-makers near by on the left. A groom is feeding the horses and a fiddler is seated on the box. Two country couples in the wagon, from which a third woman, assisted by a peasant, is descending. A man looking out of the inn window is toasting the merry-makers in the wagon. A second wagon is disappearing among the trees on the left. Signed on the lower right hand: G. Camphuysen.

Panel. H. 25½ in. W. 35½ in.

The types are reminiscent of Paulus Potter, the warm golden light of Isaak van Ostade.

558 FARM NEAR THE VILLAGE. A peasant is feeding his horse in the shade of three solitary trees on the right of the thatched farm buildings which occupy the centre of the picture. A sailboat on the canal behind is hidden by a wooden-trellised dam. Other houses surrounded by trees to the left of the farm, and farther on a village with a windmill. The meadow in the foreground is crossed by two ditches with footbridges. A couple of cows grazing on the left. A woman stands in the doorway of the farmhouse. Misty sky with white clouds. In prevailing soft yellow tones. A spurious signature of P. Potter in the foreground.

Panel. H. 25½ in. W. 41⅞ in.

C. Hofstede de Groot ascribed it first rightly to G. Camphuysen. Strongly influenced by Potter.

559 WOMAN AND MAID IN A BARN. On the right a serving maid in a red skirt and a blue apron carrying a milkpail. A woman peeling turnips is seated on the left. Through the open door beside her the light falls on a still life group of pots and a cabbage lying beside the wall. Through the door one sees a landscape with a man leading a cow. A cat lies beside the fire in the foreground. Two cows in the right background. Afternoon light.

Panel. H. 13⅞ in. W. 16⅜ in.

Originally attributed to Gabriel Metsu.

Collection of John Hare Powel.

560 SITTING HEN AND CAT. A white hen with red comb is seated on a basket in a barn, looking around at a cat whose head appears in an opening of the wall on the left. An earthenware pot stands in front of

the basket and a stable lantern with a cask behind it on the right. A young chicken is standing in front of the hen looking in the same direction.

Signed on a board on the left: G. Camphuysen.

Panel. H. $28\frac{3}{4}$ in. W. $42\frac{1}{4}$ in.

561 CATTLE NEAR A CASTLE. Four standing cows, three reposing, and a horse are seen in the clear afternoon light in a meadow beside a road leading alongside of a garden wall. A high-roofed castle with a tower appear behind the wall on the right. On the left a hayrick and a smaller tower among the trees. A man, woman, and a girl on the road. Two youths seated on the grass.

Canvas. H. $20\frac{1}{2}$ in. W. $26\frac{3}{8}$ in.

Tentatively ascribed by Wilhelm Bode to Hendrik van Oever (Amsterdam, second half of the 17th century).

The figures and the arrangement of the cattle, with the accentuation of horizontal and vertical lines, are influenced by Pieter de Hooch. Colours and light effect are reminiscent of the picture by Govert Camphuysen in the Wallace Collection in London.

GUILLIAM DU BOIS

Born about 1625, very likely at Haarlem. Died there in 1680. Member of the Lucas Guild in 1646. Influenced by Ruisdael, but landscape painter of great originality.

562 RIVER SCENE. The river bank, sloping down towards the left, traverses the picture diagonally, crowned by a couple of tree-shaded cottages. A dark bank of clouds follows the same direction, the upper edge brightly illumined, mirroring itself in the water. A man with a fishbasket in a boat in the left foreground. A shepherd with his flock advances along the bank, preceded by a couple of horsemen. Three boats lie in the shadow of the bank. The landscape in tones of deep brownish green, with a couple of dashes of red in the costumes.

Signed on the boat on the left; G. D. Bois, 1652.

Panel. H. $15\frac{1}{2}$ in. W. $23\frac{5}{8}$ in.

Werner Dahl Collection, Düsseldorf.

JACOB VAN RUISDAEL

Born at Haarlem in 1628 or 29. Died there in 1682. Son of Isack van Ruisdael and nephew of Salomon van Ruysdael, whose pupil he in all probability was. At the same time he owed something to the works of the other Haarlem landscapists, Cornelis Vroom, Guiliam du Bois and Allart van Everdingen. His earliest known pictures are dated 1646. In the middle of the fifties he seems to have moved to Amsterdam where he remained until 1681. While there he had a number of pupils — Hobbema, Jan van Kessel, Jan Looten, Adriaen Verboom, Cornelis Decker, and Roelof van Vries, among them. Painted landscapes, marines, town scenes. The greatest Dutch landscape painter.

563 VIEW OF THE DUNES. In the centre of the picture a path, on which a man in a red coat with a dog ascends from the hollow, leads over the hilly dune land into the distance. The path is bordered on either side with broom and low bushes in the foreground. A wooden fence on the left. Light early morning clouds, through which the light falls in patches on the scene. The hilly ground in the foreground lies in the shade. Signed with a monogram in the left foreground.

Panel. H. $13\frac{1}{2}$ in. W. $19\frac{1}{8}$ in.

Very remarkable example of the artist's earlier period, painted in the early fifties. Smith says about it: "There is no example from the pencil of the master in which nature is more faithfully portrayed than in this little picture; simple in its composition, but executed with a zest and spirit, and a rich impasto of colour." Hofstede de Groot remarks: "It reminds one of the picture in the Haarlem Museum. It is very well painted, strong, firm and bright with good tones in the shadow. It is of exceptionally good quality for the early period and is very well preserved."

Smith: *Catalogue Raisonné*, Suppl. No. 53.

Hofstede de Groot: *Catalogue Raisonné*, No. 897 and 914.

Bought in Paris, 1835, by Smith and sold to Charles Brind.

Sale, Charles Brind, London, 1849 (to Rutley).

Sale, Lyne Stephens, London, 1895.

564 RUINED GATEWAY. A square tower with an arched doorway on the right, from which a path leads towards the small lake on the left surrounded by trees. Two men conversing on the path. White clouds gathering behind the tower.

Signed with monogram in the right foreground.

Panel. H. $11\frac{3}{8}$ in. W. $14\frac{1}{8}$ in.

Smith: Catalogue Raisonné, No. 49.

Hofstede de Groot: Catalogue Raisonné, No. 766.

Sale, Clesne, Paris, 1786 (1000 frcs).

Collection Bishop Wilberforce.

565 WOODLAND SCENE. Tall oaks on the hilly ground on the left. A fallen oak tree with white bark in the foreground. A few sunlit patches among the trees. A path leads from the left towards the centre of the canvas, winding over a hill towards a church and windmill in the right distance. A wayfarer on the path on the left, and in the centre a man, woman, and child conversing.

A spurious Hobbema signature in the right foreground.

Canvas. H. $39\frac{3}{4}$ in. W. $52\frac{1}{4}$ in.

Hofstede de Groot: Catalogue Raisonné, No. 624.

566 THE SLOPING FIELD. A tree-shaded cottage stands at the top of a slope which extends from the left towards a lake on the right. Farther back two roofs are visible among the sunlit trees. A man and woman in the foreground binding sheaves in a strongly illumined field surrounded by a fence. Farther down the slope a broken wooden fence and a spring. A man with a dog on the right.

Canvas. H. $25\frac{1}{2}$ in. W. $30\frac{1}{8}$ in.

Painted in the late sixties.

Hofstede de Groot: Catalogue Raisonné, No. 123.

567 STORM ON THE DUNES. An oak wood on the right, separated from the footpath by a board fence. The path leads over the dunes into the distance, where a wayfarer is approaching. Reedy pool in the right foreground. On the left side of the path two men are leaning against a fallen tree from which the bark has been stripped. The sky is covered with dark clouds save for a clear glimpse on the right, where the sun's rays breaking through fall on the two figures by the roadside and on the fallen tree. Cool, deep grey and dark green tones predominate.

Signed in the right foreground: J v Ruisdael (J and R intertwined).

Canvas. H. $26\frac{1}{2}$ in. W. 32 in.

Painted in the sixties. Prudhon probably painted in the two figures in the foreground.

Smith: *Catalogue Raisonné*, Suppl. No. 89.

Hofstede de Groot: *Catalogue Raisonné*, No. 515.

Sale, Baron Delessert, Paris, 1869, No. 79.

568 COTTAGE BY THE WATERSIDE. Near a partially thatched cottage on the left two figures gathering reeds. A meadow near by. In the foreground two ducks swimming in a little pond. On the other side brightly illumined dunes on which three figures are visible. Grey, cloudy sky. Signed on the lower right hand: Ruisdael ft. 16 (the last two figures indistinct, possibly 58).

Canvas. H. 10 $\frac{1}{4}$ in. W. 13 in.

Hofstede de Groot: *Catalogue Raisonné*, No. 818a.

Collection of Abraham Hume.

569 WINTER LANDSCAPE. On the right a frozen canal turns to the left, and leads to the distance. From the left a road follows the canal over a stone bridge at the right. On the bridge a woman, wearing a white hood and a red skirt, is seen from the back. On the left in the middle distance two windmills near a cottage, and on the opposite side of the canal a village. In the foreground a wooden framework, against which a man with two bundles of rushes is leaning. Standing near him is a man with a long hook. The ground is snow-covered and a frosty atmosphere pervades the scene. Dark clouded winter sky.

Signed at the right: J v Ruisdael.

Canvas. H. 20 in. W. 25 in.

The finest winter landscape by the artist, unsurpassed by any painting of similar motive in Dutch art.

Smith: *Catalogue Raisonné*, No. 210.

Waagen: *Art Treasures*, I, 409.

Hofstede de Groot: *Catalogue Raisonné*, No. 1005.

Exhibited at the Hudson-Fulton Celebration, New York, 1909.

Sale, Lapeyrière, Paris, 1825.

Collection of Sir Robert Peel, London.

570 STONE BRIDGE. To the right a bridge of red brick leading over a canal which occupies the foreground of the picture. The sunlight, breaking through the dark grey clouds which cover the sky, falls on the

bridge and the dunes which are seen in the middle distance behind a farm surrounded by trees. To the left in the background a church spire. A man and a boy are walking over the bridge and some washerwomen on the steps leading down from the bridge to the water.

Signed with the monogram I v R. in the right lower corner.

Canvas. H. $13\frac{3}{4}$ in. W. 20 in.

Hofstede de Groot: Catalogue Raisonné, No. 675c.

Sale, London, June 23, 1873.

Sale, F. Muller in Amsterdam, 1911.

MEINDERT HOBBERMA

Born at Amsterdam in 1638. Died there in 1709. Educated under the influence of Jacob van Ruisdael. Worked at Amsterdam (seldom after 1668). Painter of wooded landscapes.

571 THE SHEAFBINDERS. A number of figures binding sheaves on a sunlit meadow, with an old oak tree beside a cottage in the rear. On the left a road leads towards a village whose church tower peeps out among trees. A wayfarer with a bundle under his arm on the road. White clouds in the blue sky. Silvery noon light.

Panel. H. $16\frac{7}{8}$ in. W. $26\frac{3}{8}$ in.

Early period.

Sale, F. Muller, Amsterdam, 1907.

Accepted by C. Hofstede de Groot after the publication of his Catalogue Raisonné.

572 VIEW OF A CANAL. The canal flows through a lock on the right to the front and fills the foreground. A small wooden bridge leads over it and a brick house, a hut, and a high oak tree on the left of it. A sandy road leads along the canal on both sides; on the right side a man and a boy; on the left a man advancing to the front where a boat lies to the left with two men standing in it, one in dark red, the other in black. Behind them a haystack with straw-thatched cover. To the right a view over a meadow and a low house among trees behind it. White clouds in a grey-blue sky.

Panel. H. $16\frac{1}{8}$ in. W. 23 in.

Early period.

Hofstede de Groot: Catalogue Raisonné, No. 64.

Sale, F. Muller, Amsterdam, 1909.

573 LANDSCAPE WITH RIVER. A wood on the right with a lake in front of it extending towards the left. Bushes, a fence and some broken tree trunks in the foreground. A boat with three passengers on the lake. A church tower and two roofs peep out among the trees in the left background.

Panel. H. 12 in. W. $15\frac{3}{8}$ in.

Early sixties. A painting representing a similar motive in the Liechtenstein Gallery.

Hofstede de Groot: Catalogue Raisonné, No. 262.

Sale, Amsterdam, 1809, No. 58.

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JORIS VAN DER HAGEN

Born about 1620. Died at The Hague in 1669. Worked in The Hague and at Amsterdam and Rotterdam. Painter of landscapes under influence of Jacob van Ruisdael and Philips Koninck.

574 VIEW OF ARNHEIM. On the left the city with several church towers and the "Great Church" in the centre. Tree-bordered fields extend in front of it. Hilly ground in the left foreground, and a large meadow on the right, with two cows, a bleaching yard, and a couple of houses in the rear. Widespreading, level horizon. Grey, cloudy sky.

Canvas. H. $19\frac{1}{2}$ in. W. $32\frac{1}{4}$ in.

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ADRIAEN VERBOOM

Born at Amsterdam in 1628. Worked there between 1640 and 1670 under influence of Jacob van Ruisdael.

575 WOODS NEAR A VILLAGE. An aristocratic couple, accompanied by a page and a dog, are passing a couple of beggars on a tree-bordered road leading towards the foreground. A horseman advances from the left. A church tower and a couple of roofs are visible among the trees, which partly conceal the evening sky.

On the left a spurious signature of A. v. Velde.

Canvas. H. $20\frac{1}{8}$ in. W. $22\frac{1}{4}$ in.

The figures are probably by Lingelbach. The picture was originally attributed to Jan Hackaert.

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KLAAS MOLENAER

Probably born at Haarlem before 1630. Died there in 1676. Became a member of the Lucas Guild in 1651. Influenced by Jan van Goyen in the earlier part of his career. Later influenced by Jacob van Ruisdael. Prolific painter of landscapes. Also a painter of genre.

576 CASTLE NEAR A CANAL. The castle stands on the left bank of the canal, the high watch tower, two turrets with pointed roofs and the roofs of some adjoining buildings being visible. Three boats on the water, the foremost containing four passengers and the ferryman, the two others each two persons. A church tower appears among the trees in the rear. Grey, cloudy sky. In prevailing brown and yellowish tones.

Signed on the ground on the left: K. Molenaer.

Panel. H. $15\frac{1}{2}$ in. W. 13 in.

Obviously an early work, with colouring reminiscent of works of the Van Goyen school.

577 WINDMILL ON THE DUNES. A windmill and a cottage stand on the left side of a road. Two more houses stand behind them and a church tower appears among the trees in the right background. A peasant is seated by the roadside on the right, a second is talking to a woman at the cottage door, while a third, accompanied by a boy, goes towards the background. Gathering clouds. Bright light on the trees and here and there on the brown earth. The dull red of the roofs stands out against the prevailing brown and light green tones.

Panel. H. 19 in. W. $26\frac{3}{4}$ in.

Formerly attributed to A. Brouwer. Correct attribution made by C. Hofstede de Groot.

Demidoff Collection, San Donato.

PHILIPS KONINCK

Born at Amsterdam in 1619. Died there in 1688. Pupil of Rembrandt. Worked at Amsterdam, sometimes at Rotterdam. Painter and etcher of landscapes, portraits and genre.

578 SCENE ON THE DUNES. A brook, its banks steep on the left side, flows towards the foreground. A road follows the bank on the left, past a sunlit strip of turf on which a couple of deer are grazing. A shepherd with a flock of sheep appears around the corner behind them. On the right a couple of roofs, two turrets, a church tower and a windmill peep out among the trees. Meadows extend into the far distance, broken by rows of trees and patches of sunlight. The dunes rise in a flat swell on the right. Grey clouds float over the lowlands. In warm, golden tones.

Canvas. H. $31\frac{7}{8}$ in. W. 40 in.

JAN VERMEER OF HAARLEM THE ELDER

Born in 1628 at Haarlem. Died there in 1691. Pupil of Jacob de Wet. Worked at Haarlem. Influenced by Jacob Ruisdael. Landscape painter.

579 LANDSCAPE WITH WINDMILL. In the foreground a windmill, the light falling strongly on its sails, stands on hilly ground in the shadow. A brick building near by in a slight hollow, and a church tower on the right. Dark trees stand out on the left against the dark, cloudy sky. A town in the middle distance, beyond a brightly lit meadow.

Canvas. H. $10\frac{5}{8}$ in. W. $14\frac{5}{8}$ in.

ROELOF VAN VRIES

Born at Haarlem in 1631. Died after 1669 at Amsterdam (?). Worked first in Haarlem under the influence of Ruisdael. Before 1659 he went to Amsterdam, where Lingelbach sometimes painted figures in his landscapes.

580 SCENE ON THE DUNES. A path leads into the distance through the centre of the picture, dividing in the foreground. On the right two straw-thatched cottages beside a tall oak tree. On the other side, somewhat farther back, other cottages among the trees. A plow, a horseman and two peasants on the road in the distance. A man and a woman in the foreground.

An undecipherable signature in the right foreground and the date, 1664.

Panel. H. $16\frac{1}{8}$ in. W. $23\frac{5}{8}$ in.

581 SCENE ON THE CANAL. A canal extends diagonally across the canvas. On the farther bank a path leads over a brick bridge, past a thatched cottage and a hayrick. A peasant with a dog and a seated woman on the path. The masonry of the bridge stands out clearly against a dark background of oak trees, surrounding a village church. A house wall juts into the picture in the right foreground. A boat lies beside the bridge and a second farther back. Vista of meadows on the left. A couple of sheep on the near bank. Grey, cloudy sky.

Signed in the left foreground: R Vries 1652.

Canvas. H. $29\frac{5}{8}$ in. W. 43 in.

JAN VAN KESSEL

Born in 1641 or 42 at Amsterdam. Died there in 1680. Friend of Hobbema; influenced by him and Jacob van Ruisdael.

582 THE DUNES NEAR HAARLEM. Fields traversed by ditches in the foreground. Farther back a couple of cottages on the edge of a wood and sunlit dunes extending into the distance. Clouds are massing on the right. Three sportsmen with dogs in the shadow in the left foreground.

Canvas. H. $20\frac{3}{4}$ in. W. $25\frac{1}{4}$ in.

Influenced by Jacob van Ruisdael's paintings representing views of Haarlem from the dunes.

CORNELIS DECKER

After 1643 member of the Lucas Guild at Haarlem. Died there in 1678. Very likely pupil of Salomon Ruysdael and influenced by Jacob van Ruisdael. Painter of landscapes.

583 WINDMILLS AND HOUSES BY THE WATERSIDE. A windmill, the sun shining down brightly on it, stands on rising ground on the right, sharply defined against the dark, cloudy sky. Two more windmills behind it on the left. Several wooden houses in the shadow by the waterside in the foreground. A man wearing a red-brown jacket in a boat. Deep brown and grey predominate in the colour scheme.

Panel. H. $14\frac{3}{8}$ in. W. $12\frac{7}{8}$ in.

JAN WYNANTS

Born at Haarlem. Died in 1682, very likely at Amsterdam. Worked under influence of Jacob van Ruisdael at Haarlem and Amsterdam, where he is mentioned after 1660. The figures in his landscapes are often painted by A. v. Velde.

584 SCENE ON THE DUNES. Hilly dune on the left with a couple of barren fields and a board fence; a road, on which a horseman with a dog is advancing, leads alongside. In the right middle distance tree-shaded houses, and a bleaching ground in the foreground.

Signed on the lower left hand: J. Wynants.

Panel. H. $18\frac{3}{4}$ in. W. $16\frac{1}{8}$ in.

HENDRIK DUBBELS

Born in 1620 or 1621 at Amsterdam. Died there in 1676. Influenced by Simon de Vlieter. One of the best Dutch sea painters, whose pictures are rare.

585 CALM SEA. A number of boats, their brown and cream coloured sails standing out against the cloudy sky. A man-of-war farther back. Two men, one carrying a basket, and a fishing boat on the strip of beach in the right foreground. A band of yellow on the horizon.

Canvas. H. $21\frac{3}{8}$ in. W. $26\frac{5}{8}$ in.

586 VIEW OF THE BEACH. A pier juts out into the sea on the right. A small boat in the left foreground, farther back two men-of-war and a number of vessels in the background. A fisherman wades into the water in the foreground. Dunes in the right background. A bank of grey clouds in the blue-grey sky throw dark shadows on the water.

Signed in the right hand corner: D V B B E L S

Canvas. H. 27 in. W. 34 in.

ALLART VAN EVERDINGEN

Born at Alkmaar in 1621. Died at Amsterdam in 1675. Pupil of Roeland Savery and Pieter Molyn. About 1640 travelled in Scandinavia. Worked at Haarlem in 1645-52, and later at Amsterdam. Painter and engraver of landscapes and sea pictures.

587 ROUGH SEA. Grey clouds are gathering in the sky, casting a shadow in the middle distance where a sailboat with a red flag is sailing towards the right, and a second boat towards the left. Farther back, in a zone of light, a man-of-war and a palely illumined sailboat on the right, with a rowboat containing several passengers in front of it. The upper part of the sky has cleared, lighting the waves in the foreground. In prevailing silvery grey tones.

Signed in the right foreground: A V E

Canvas. H. $24\frac{1}{2}$ in. W. $30\frac{1}{2}$ in.

JACOB BELLEVOIS

Born in 1621 at Rotterdam. Died there in 1675. Worked at Rotterdam, Gouda, Hamburg. Perhaps a pupil of S. de Vlieger. Painter of sea pictures.

588 HARBOUR SCENE. On the right a gateway with a belfry and a pier to which several sailboats have made fast. A number of people standing on the wall. A man-of-war on the left, with several sailboats behind it. A boat with five passengers in the dark foreground. Cloudy sky.

Signed on the wall on the right: J. Bellevois 1658 (last figure may be a 6).

Panel. H. 29 in. W. $42\frac{3}{8}$ in.

REYNIER NOOMS (CALLED ZEEMAN)

Born about 1623 at Amsterdam. Died about 1668. Travelled in Germany (court painter in Berlin), England and France. Worked mostly in Amsterdam. Painter and etcher of sea pictures.

589 CALM SEA. In the left foreground a man-of-war flying the Dutch flag, surrounded by several smaller sail and rowboats. Between the boats a view of distant sea with two sails faintly silhouetted against the sky.

A rowboat with one passenger and a little piece of shore in the right foreground.

Canvas. H. $20\frac{7}{8}$ in. W. $20\frac{1}{2}$ in.

WILLEM VAN DE VELDE

Born at Amsterdam in 1633. Died at Greenwich in 1707. Pupil of his father, Willem van de Velde the Elder, and of Simon de Vlieger. Lived in Amsterdam. He was commissioned by the government to accompany the Dutch fleet in the war with England and France. In 1677, Charles II of England made him courtpainter. Collaborated occasionally with his brother Adriaen. He is most happy in depicting the sea in her quiet moods, and, with Jan van de Capelle, is reckoned the greatest of the Dutch marine painters.

590 CALM SEA. Several fishermen are busying themselves in two boats near the shore in the right foreground. A man-of-war is firing off a cannon. Two large sailing boats farther back, and others in the distance behind a promontory. Thick, reddish white clouds in the blue sky. Yellowish and red-brown tones in the foreground.

Signed on a plank on the beach: W. V. Velde.

Canvas. H. $15\frac{3}{4}$ in. W. $23\frac{1}{2}$ in.

Seymour Collection.

591 ROUGH SEA. The sun, breaking through dark clouds, shines on two sailboats on the right of the canvas, the one with cream coloured, the other with red-brown, sails. Two other boats with reefed sails in the middle distance on the left. Dark foreground.

Signed in the right foreground: W. v. d. Velde, 1692.

Canvas. H. $17\frac{1}{4}$ in. W. $21\frac{3}{4}$ in.

Smith: Catalogue Raisonné, No. 149.

Collection of Mr. J. Maitland, London, 1831.

Collection of Adrian Hope, London, sold in 1894.

592 MARINE. To the left, a man-of-war, with a Dutch flag, surrounded by a number of sailboats. A boat with six men moves towards the man-of-war from the left foreground. A view of Amsterdam is seen in the background, partly concealed by the sailboats. In the dark

foreground to the right another sailboat. Strong breeze from the left. Choppy sea and clouded sky.

Signed on the left: W. V. V.

Canvas. H. $24\frac{7}{8}$ in. W. 37 in.

Possibly by Ludolf Bakhuysen. —

JAN VAN DE CAPELLE

Born at Amsterdam in 1624 or 1625. Died there in 1679. Influenced by Simon de Vlieger. His marines brought fame and riches to him. He lived in Amsterdam and had friendly relations with Rembrandt and Eeckhout. Painter of marines and winter landscapes.

593 MARINE. Broad expanse of water and sky. On the right a pier and sailboats; at the end of the pier the figures of three men are outlined against the horizon. On the left a large sailboat with reddish-brown sails and beyond it two war-vessels, the larger under full sail. In the centre of the foreground a rowboat with two fishermen, one drawing a net. From the left a neck of land extends along the horizon.

Signed on the right: J. v. C.

Panel. H. 23 in. W. 33 in.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 5.

Rothan Sale, Paris. —

LIEVE VERSCHUIER

Born about 1630 at Rotterdam (?). Died there in 1686. Probably pupil of Simon de Vlieger. Travelled in Italy. Worked at Rotterdam and sometimes at Amsterdam. Painter of sea pictures and sculptor.

594 MARINE. A large man-of-war, flying the Dutch flag, lies by the shore on the left surrounded by numerous boats. In the left foreground a boat containing an aristocratic couple approaches the shore. Some fisherfolk are drawing up their nets in a boat in the right foreground. Numerous workmen busied at a furnace on the shore on the left. Sailboats on the canal extending into the distance on the right, a man-of-war among them in the background, where one catches a glimpse of a windmill on the shore. Misty afternoon sky which diffuses a warm golden light on the figures in the foreground.

Canvas. H. $34\frac{1}{2}$ in. W. 44 in.

JAN VAN DER HEYDE

Born at Gorkum in 1637. Died at Amsterdam in 1712. Travelled in Germany, Belgium, and England. He was an engineer and introduced street lamps. Painter of landscapes with architecture and still life.

595 LANDSCAPE WITH ROMANESQUE CHURCH. The ruins of a Renaissance palace and a town wall occupy the centre of the picture, with a Romanesque church behind them. A distant view to the right with a village and a church seen between trees. A shepherd playing on his pipe and a flock of sheep among the ruins in the foreground. To the right farther back several figures — a horseman, a beggar, and two countrymen. Signed on a block of stone in the foreground: J V Heyde.

Panel. H. $15\frac{3}{4}$ in. W. 18 in.

The figures were probably painted by the artist himself.

From the Montcalm Gallery.

Collection of C. T. Braine, 1857.

Collection of Adrian Hope, London, sold 1894, at Christies.

596 VIEW OF VEERE (ZEELAND). The Gothic cathedral of Veere in the centre behind an open square which occupies the foreground. To the right the town wall with a stone door built in the Renaissance style. Brick houses with gables and a tree to the left. Groups of beggars, travellers and monks in the square. Blue sky with white clouds.

Canvas. H. $16\frac{1}{2}$ in. W. 21 in.

The figures are painted by Adrian van de Velde.

Engraved by Teyssonnières.

Exhibited in the Royal Academy Winter exhibition, London, 1885, No. 123.

Collection of David P. Sellar, London, sold in Paris, 1889, No. 41.

597 STILL LIFE WITH BOOKS AND GLOBE. A globe of the world stands on the right hand side of a table covered with a green cloth. A couple of folios and a Bible opened at the beginning of the Song of Solomon lie near by. An inkstand and candelabra in the rear. Dark background. Signed on the lower left hand: J V Heyde.

Panel. H. $8\frac{7}{8}$ in. W. $16\frac{3}{4}$ in.

Similar pictures at The Hague, Budapest, Hamburg, Innsbruck, and in the Vienna Academy. The Hague picture is dated 1664, that in Budapest was

painted between 1710 and 1712. Houbraken mentions a "still life with an open Bible of the size of the palm of your hand with clearly legible printing."

—
GERRIT BERCKHEYDE

Born at Haarlem in 1638. Died there in 1698. Pupil of Frans Hals. Worked at Haarlem, where he became a member of the Guild in 1660, and sometimes at Amsterdam. Travelled to Heidelberg. Painter of architectural views.

598 MILL ON THE TOWN WALL. A windmill, sharply defined against the sky, stands on a corner of the town wall, which extends left and right into the distance, only a few roofs being visible above it. In the foreground a stone bridge leads into the country over a canal surrounding the town. A shepherd with cows advances across the bridge, two of the cows emerging from a high trellised gate. A woman is washing beside the canal. The afternoon sunlight falls from the right, illuminating part of the wall and the bridge, casting deep shadows in the foreground and on the other side of the wall.

Panel. H. 16 in. W. 24 $\frac{1}{4}$ in. —

PIETER JANSZ SAENREDAM

Born at Assendelft in 1597. Died at Haarlem in 1665. Pupil of Frans de Grebber at Haarlem. Greatest architectural painter in Holland.

599 ST. BAVO CHURCH IN HAARLEM. View towards the choir. Five columns on each side of the nave are visible. Wooden ceiling. To the left a small chapel, to the right a door. Above it on the wall the view of the church from the outside. A number of distinguished ladies and gentlemen are coming to the front. Two dogs playing near a column to the right. Signed on the floor to the right: P. Saenredam.

Panel. H. 32 $\frac{1}{4}$ in. W. 43 $\frac{1}{4}$ in.

The view of the church which hangs on the wall to the right is the work by Geertgen tot Saint Jans, a picture which is still in the church.

—
EMANUEL DE WITTE

Born in 1607 at Alkmaar. Died in 1692 at Amsterdam. Pupil of E. van Aelst. Worked at Alkmaar, Delft, and Amsterdam. Influenced by Rembrandt. Next to Saenredam the most important Dutch architectural painter.

600 INTERIOR OF A CHURCH. From one of the side aisles one looks towards the choir which is shut off by a screen. The incoming light strikes the columns leaving the figures in the foreground in the shadow. Several people are seated in the pews listening to the sermon, while a couple of children with dogs, and two men, one in a red cloak, stand in the foreground. A woman with her back to the spectator holds a Bible on her knee. A child stands beside her.

Panel. H. 18 in. W. $13\frac{3}{4}$ in.

E. DE GRUYTER

Worked at Rotterdam during the third quarter of the 17th century. The following picture is the only painting known by him. Very likely a relative of the painter of beach scenes, J. de Gruyter, who worked in Rotterdam at the same time.

601 INTERIOR OF THE GREAT CHURCH, ROTTERDAM. View of the side aisle, and a portion of the centre aisle looking towards the organ. A smaller organ against the brightly illuminated wall of the side aisle. Several memorial tablets, bearing coats-of-arms on the pillars. Some cavaliers are visiting the church. A woman with a child at the entrance on the left, and three girls seated near the principal column. Two boys are spinning tops in the centre.

A spurious Cuyp signature on the first pillar in the right foreground. On a choir stall behind, the genuine signature: E. de Gruyter.

Panel. H. $26\frac{3}{8}$ in. W. 31 in.

Formerly attributed to Aelbert Cuyp.

V

PAINTERS UNDER ITALIAN INFLUENCE

ADRIAEN VAN DE VELDE

Born at Amsterdam in 1635 or 36. Died there in 1672. Pupil of his father, Willem van de Velde the Elder, then of Jan Wynants and reputedly of Philips Wouwerman. He introduced cattle into numerous pictures by Hackaert, Hobbema, Moucheron, Wynants, Van der Heyden, Ruisdael, and others, and was perhaps the most noted painter of landscapes with cattle.

602 CATTLE IN A WOOD. A thick forest, with massive oaks in the foreground and lighter timber towards the rear, spreads over the canvas. A couple of deer are grazing in a clearing. A red-brown ox, a ram and a sheep are grazing near an oak tree towards the foreground. Signed in the foreground: A v Velde f 1656.

Canvas. H. 14 in. W. 16 in.

One of the artist's earliest works.

603 WINTER SCENE. A couple of cottages surrounded by leafless trees on the right. A village lies on the farther shore of the canal in the foreground. Near by a man and a woman pushing a sled, a man putting on his skates, and a dog. A couple of figures gathering wood near the cottage. Signed in the right foreground: A v Velde.

Panel. H. $11\frac{3}{4}$ in. W. $14\frac{1}{4}$ in.

604 CATTLE GRAZING IN THE WOOD. One white and several reddish brown cows and a couple of sheep are grazing in an opening of the wood on which the sunlight falls in patches. A shepherd lad, in a blue jacket, is bathing his feet in a brook, which flows from the right towards the foreground.

Signed in the left foreground: A v Velde 1659 (last figure doubtful).

Canvas. H. $8\frac{7}{8}$ in. W. $17\frac{7}{8}$ in.

The figure of the bathing shepherd has been introduced several times by the artist in his pictures. The studies from the model in red chalk in the Fodor Museum at Amsterdam.

605 LANDSCAPE WITH CATTLE. At the left in the shadow of a hill, three cows and a sheep stand in a pool near a trough; a brown and white cow in the foreground is turned to the right; behind them on the shore a brindle cow, and near by a horsewoman, in a blue dress with yellow sleeves and cap, speaks with a herdsman. In the foreground on the right, two cows and a sheep lie on the bank of the pool. In the distance a group of shepherds and a small flock of sheep. In the middle distance a castle on a hill and blue mountains along the horizon.

Signed at the left on the trough: A v Velde f. 1666.

Canvas. H. $21\frac{3}{4}$ in. W. $23\frac{3}{4}$ in.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 132.

Smith: Catalogue Raisonné, No. 137.

Collection of Philip Henry Hope, London, 1834.

Collection of Adrian Hope, sold in London, 1894.

606 SHEPHERD AND SHEPHERDESS WITH FLOCK OF SHEEP. Four sheep, a ram and a goat are grazing in the strong light of the foreground. Two of the sheep and the ram extended, the others standing. A shepherd and shepherdess are conversing by an old well on the left, the girl leaning on the edge and pointing into the distance with her right hand. She wears a blue-grey dress with golden-brown sleeves. A woman milking a goat is seated near a cottage in the middle distance. Hilly ground on the left and trees on the right. Cloudy sky.

Signed on the left A. v. Velde.

Canvas. H. $22\frac{1}{4}$ in. W. $16\frac{3}{4}$ in.

Hofstede de Groot: Catalogue Raisonné, No. 328.

Collection of Adrian Hope, London, sold in 1894, No. 66.

KAREL DU JARDIN

Born at Amsterdam in 1622. Died at Venice in 1678. Pupil of Nicolaes Berchem. Travelled in Italy in his youth. Followed his profession in The Hague, then in Amsterdam, from 1659-74. Willem Schellinks, Jan Lingelbach and Willem Romeyn were among his pupils. He painted landscapes of Italian character, frequently with cattle, genre scenes, portraits and very occasionally historical scenes. He was also an etcher.

607 THE CONCERT. A cavalier, with flowing curls, is seated near a table, behind which a reddish curtain is draped, playing the mandolin. A girl in a low cut dark blue dress is seated near him on the left singing. A second cavalier, wearing a breastplate and a reddish sash, stands in front of the table turned in profile towards the left, his right foot resting on a footstool. A second girl is seated at the table. In the left background a man turning his back to the spectator. The light comes through a window on the left, and falls most strongly on the standing cavalier.

Signed on the footstool: KDJ. (intertwined).

Copper. H. $8\frac{1}{2}$ in. W. $11\frac{1}{8}$ in.

608 ITALIAN SCENE, TWO SHEPHERDS IN A RAVINE. Two oxen, four sheep, and a goat are grazing on a patch of turf near a pool surrounded by tall cliffs. Two shepherds are talking near by, the one seated, the other standing. A boat approaches one of the caves which open in the side of the cliff. An old stone wall on the upper left hand, and an aqueduct in the right background. Only a small strip of blue sky is visible. The cliffs in tones of brownish violet with blue shadows. Touches of yellow and red-brown in the shepherds' costumes and in the cattle.

Canvas. H. $17\frac{3}{4}$ in. W. $21\frac{1}{2}$ in.

609 PORTRAIT OF THE ARTIST (?). The artist is seated beside a table on the left, his right hand resting on his thigh. He holds a pipe in his left. Dressed in a brown doublet with slashed sleeves and a slouch hat. A goblet, a brazier, and a paper of tobacco are lying on the table on the right. Three-quarter length.

Panel. H. $15\frac{7}{8}$ in. W. $13\frac{1}{4}$ in.

NICOLAES BERCHEM

Born at Haarlem in 1620. Died at Amsterdam in 1683. Pupil of his father, of Jan Baptiste Weenix, and others. He probably travelled in Italy. Painter and etcher of landscapes and animals, mostly in the Italian manner.

610 SHEPHERD AND SHEPHERDESS. The light falls strongly on two oxen, one white, the other golden-brown, standing in a shallow pool on the right. Near by a sheep. A shepherdess, seated on a mule, accompanied by a shepherd and his dog approach from the left. Farther back, a second shepherd, his back to the spectator. Only a strip of the cloudy sky is visible.

Signed on the lower left hand: Berchem.

Panel. H. $12\frac{1}{4}$ in. W. $9\frac{5}{8}$ in.

Wellington Collection.

THOMAS WYCK

Born at Beverwyck near Haarlem. Died at Haarlem in 1679. Travelled in Italy. Worked mostly at Haarlem and for some time at London. He

painted mostly harbour and street genre scenes from Italy in his earlier period. Later interiors with alchemists.

611 BEGGARS RECEIVING FOOD IN A CLOISTER. A company of men and women are encamped near the steps leading to a monastery chapel, while two monks leaning over the balustrade hand food to them. A woman, holding a child in her arms, is seated in the foreground, with a boy kneeling beside a pot in front of her. Near by a dog lies beside a basket with red and white covers. One of the beggars stands behind the woman eating soup out of a bowl. Warm Italian light. Touches of bright colour in the woman's red dress and a couple of red cloths.

Signed on the wall on the left: T. Wyck.

Panel. H. $15\frac{3}{4}$ in. W. $12\frac{1}{4}$ in.

612 ITALIANS IN A CLOISTER COURT. A girl, wearing a brownish violet dress with white sleeves, is seated near some steps on the left playing the mandolin. Near by a man, dressed in golden-brown, is offering a glass of wine to a cavalier standing in front of him. A second girl clashes the cymbals. A dog lies on the ground. The figures stand out against an encircling grey wall, above which a glimpse of blue sky is visible. A mule driver ascending the path on the left.

Signed on the lower left hand: T. Wyck.

Canvas. H. $18\frac{1}{2}$ in. W. $16\frac{1}{2}$ in.

WILLEM SCHELLINKS

Born at Amsterdam in 1627. Died there in 1678. Travelled in Italy, middle Europe, and England. Painted figures in some of the pictures by Heusch and Wynants.

613 ITALIAN LANDSCAPE. A pond on the left, with a road beside it leading towards the right. A man, mounted on a white horse and accompanied by two dogs, has halted on the road to inquire the way from a traveller. A tall tree towers by the wayside, concealing part of the rosily clouded sky. A chain of hills rises on the right.

Signed on the lower right hand: W. S. (a spurious Ruisdael signature on the left).

Panel. H. $18\frac{7}{8}$ in. W. $24\frac{3}{4}$ in.

Originally attributed to Jacob van Ruisdael.
Nieuwenhuys Sale, London, 1834.

ANDRIES BOTH

Born about 1609 at Utrecht. Died in 1650 at Venice. Pupil of Abraham Bloemaert. Brother of Jan Both. Possibly influenced by Brouwer.

614 ITALIAN LANDSCAPE WITH CATTLE. A road leads towards a river with mountains rising behind it. On it a shepherdess on horseback, dressed in blue and red, is disappearing into the distance accompanied by a shepherd who walks beside her. They are preceded by three cows. A wayfarer with a dog is seated beside the road in the right foreground gazing out of the picture. A couple of tall trees on the left. Signed in the left foreground: A Both.

Panel. H. $9\frac{1}{8}$ in. W. 14 in.

Without the monogram, which shows clearly an A, one would ascribe the picture to Jan Both, as Andries Both usually painted figures.

VI
ANIMAL PAINTERS

PHILIPS WOUWERMANN

Born at Haarlem in 1619. Died there in 1669. Pupil of his father, of Pieter Verbeeck, Jan Wynants, and more especially influenced by the work of Pieter van Laer. He lived in Haarlem, making visits to Hamburg. His brothers, Pieter and Jan, Barend Gael, Johannes Lingelbach and others were among his pupils. He frequently painted cattle into the landscapes of brother artists — Jan Wynants, Jacob van Ruisdael, Cornelis Decker, etc. Painter of landscapes, horses, occasionally of marines and Biblical scenes.

615 WINTER SCENE WITH STONE BRIDGE. A roadway leads along the banks of a frozen canal, over a stone bridge towards a tower on the right. A cottage on the left near a dead tree. Two peasants feeding a horse, and a boy with a sledge on the canal. A woman with a child,

a man fastening on his skates, and a wayfarer on the road. Black clouds behind the snowy dunes. In prevailing grey tones with a touch of red-brown in the costumes.

Signed in the right foreground: P H L S (intertwined) W.

Panel. H. $16\frac{3}{8}$ in. W. $12\frac{3}{8}$ in.

About 1650.

Hofstede de Groot: Catalogue Raisonné, No. 1148 (and also very likely identical with No. 1143a and 1144).

Sale, J. F. Wolschot, Antwerp, 1817, No. 65.

Sale, P. J. de Marneffe, Brussels, 1830, No. 362.

Sale, Hérés (Collection Biré) from Brussels, Paris, 1841, No. 14.

Sale, H. de Kat from Dordrecht, Paris, 1866, No. 95.

Sale, Baron de Beurnonville, Paris, 1881, No. 556.

616 THE IMPORTUNATE GROOM. A white horse, seen from the rear, stands in the centre of the canvas with several hens beside it. On the right a peasant lad is importuning a girl, who stands beside a well with a bucket in her hand. The youth, who wears a blue smock and grey breeches, has the horse's reins thrown over his right arm. Two loaded mules are disappearing on the left, the driver of the foremost animal seated astride him. Blue sky with white clouds.

Signed in the right foreground with the monogram: PHLS (intertwined) W.

Panel. H. $15\frac{7}{8}$ in. W. $13\frac{5}{8}$ in.

About 1660. Companion piece to the picture in the collection of the Duke of Devonshire, Chatsworth (Smith, No. 141).

Smith: Catalogue Raisonné, No. 140 and Suppl. 131.

Hofstede de Groot: Catalogue Raisonné, No. 296.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, I 395.

617 HORSES AND CATTLE IN THE DUNES. To the left of the centre stands a white horse turned to the right. Near him a red-brown cow lies browsing. Behind her two brown cows, one seen from behind, the other turned to the right and grazing. On a slight elevation to the right stands a brown horse, partly seen from behind, with its head turned and inclined. Spots of dark brown grass in the foreground with the dunes to the left. Afternoon sky with yellow and reddish clouds on the horizon and blue colours with grey clouds above it.

Panel. H. 21 in. W. $15\frac{1}{2}$ in.

PAULUS POTTER

Born at Enkhuizen in 1625. Died at Amsterdam in 1654. Pupil of his father, Pieter Potter, and Jacob de Wet. Worked at Delft, The Hague, and from 1652 at Amsterdam. Painter and etcher of landscapes and animals.

618 CAT PLAYING WITH TWO DOGS. A grey cat climbs over an overturned chair, looking down at a brown and white spotted Bolognese dog who is barking at her. A similar dog is seated quietly near by on a yellowish green cushion. The dogs wear red collars and are sharply defined against the blue velvet chair covering. The room has a yellowish floor and grey walls.

Signed on the chair leg on the right: Paulus Potter, 1652.

Canvas. H. $35\frac{1}{2}$ in. W. $41\frac{1}{2}$ in.

One of the few pictures by Potter with life size animals. A Dutch poem of the year 1782 seems to describe our picture.

Hofstede de Groot: Catalogue Raisonné, No. 135.

Westrheene, No. 21.

Exhibited in Amsterdam, 1867, No. 156.

Sale, Van den Berch van Heemstede, Amsterdam, 1903, No. 103.

PAULUS POTTER (?)

619 BELLOWING BULL. The head and neck of a white and black bull, turned towards the left, stand out against a grey, cloudy sky. The back of another bull in the right foreground, and in the lower left corner part of the head of a third. Possibly a detail from a larger picture.

Canvas. H. $35\frac{5}{8}$ in. W. $44\frac{7}{8}$ in.

The very powerful picture differs somewhat in technique from P. Potter, and reminds us of the large paintings by Jan Baptiste Weenix. Hofstede de Groot considers it a possible Beeldemaker, to whom it is ascribed in the catalogue of the Demidoff collection.

Sale, Demidoff, San Donato, 1880.

Collection of M. E. Secrétan, Paris.

PETER VAN BLOEMEN

Born at Antwerp in 1657. Died there in 1720. Pupil of Simon van Douw. Lived in Rome for twenty years, where he received the name of "Standaard." Later settled in Antwerp. Painter of horses and Italian landscapes.

620 WHITE HORSE. Turned towards the left, drinking from a pail.

Panel. H. $5\frac{5}{8}$ in. W. $7\frac{7}{8}$ in.

The right attribution due to C. Hofstede de Groot.

AELBERT CUYP

Born at Dordrecht in 1620. Died in 1691. Pupil of his father, Jacob Gerrits Cuyp. Primarily influenced by Jan van Goyen and Pieter Molyn, later by Rembrandt. Painter of landscapes, portraits, animals, and still life.

621 LANDSCAPE WITH COWS AND SHEEP. Four standing cows, mostly seen from the rear, and three sheep lying down on a strongly illumined patch of ground at the end of an avenue. The avenue curves around towards a village lying in the middle distance on the left, with a Gothic church seen in side aspect. Grey sky. The landscape in light yellow and brown tones.

Signed in the shade on the left: A Cuyp.

Panel. H. $12\frac{1}{8}$ in. W. $17\frac{1}{2}$ in.

Early work, about 1640-50.

622 KICKING HORSE. A white horse, standing in a flat landscape with a tall tree on the left, is kicking out at a dog. A youth, leading a second horse, and swinging his whip, is advancing behind the dog. A cow is extended in the shade in the foreground. Five cows, one being milked, in the meadow behind. The yellowish, clouded sky occupies the larger part of the composition. In soft, light tones.

Signed on the right: A Cuyp.

Panel. H. $26\frac{1}{8}$ in. W. $36\frac{1}{2}$ in.

A transition work between the artist's first and middle period. The A of the monogram is already that of his later works, but the characteristics of the picture itself are still those of the early period.

About 1650.

Sale, Thélusson, Paris, 1777.

Sale, Tronchin des Délices, Paris, 1778.

Sale, Delessert, Paris, 1869, No. 108.

Collection Count P. Pourtalès, Paris.

623 COCK AND HENS. A cock, surrounded by a group of hens, stands by a wooden trellis near the trunk of a large tree. A milkpail in the right foreground, thistles on the left. Hills against the evening sky in the left background. Warm, yellow and brown tones predominate, against which the fowls' white feathers and red combs stand out sharply.

Panel. H. 33 in. W. $44\frac{1}{8}$ in.

About 1650-60.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 15.

624 HILLY LANDSCAPE WITH CATTLE. Two cows lying down, and three standing turned towards the left, on rising ground on the right. A brown cow grazing on some young shrubs in the centre of the picture. A woman with a milkpail talking to a shepherd on the right. The ground slopes down towards the left, the dunes extending far into the distance. Evening sky.

Panel. H. 17 in. W. $23\frac{3}{4}$ in.

Of the best period of the artist, about 1660.

625 BULL IN THE BARN. A man in a slouch hat, talking to a youth, is holding a brown and white bull on a rope. The bull faces the right. Grey background.

Panel. H. $13\frac{3}{8}$ in. W. $17\frac{1}{8}$ in.

About 1660-70.

626 HALT AT THE INN. A tree-shaded inn on the right. A serving maid, in a red skirt and a blue apron, is standing in front of the door, looking laughingly towards the spectator. She has just poured out wine for a cavalier seated near by, who holds his glass in the air. A dog lies beside him

and a groom holds his brown horse. A duck is lying on a barrel. A cart drawn by three horses approaches on the roadway. Cows and a milkmaid in the meadow on the left, behind which a Gothic church tower rises. In warm, golden tones, broken only by the serving maid's brightly coloured dress.

Panel. H. 19 in. W. 25 $\frac{1}{4}$ in.

Middle period.

627 FISHERBOATS ON THE MAAS. Near the foreground two large sailing boats moving forward, the one to the left with a Dutch flag. Other sailing boats in the distance. To the left a landing place on which three figures are standing; a rowboat with three passengers is putting off. The distant shore to the right is bordered with trees. The water is slightly disturbed by a fresh breeze. Dark shadow in the foreground and to the right of the boats. Light blue sky with grey and white clouds.

Signed to the right: A Cuyp.

Panel. H. 18 in. W. 28 in.

Beginning of the middle period. One of the finest marines of the artist.

Hofstede de Groot: *Catalogue Raisonné*, No. 661, and perhaps also No. 653 e.

Exhibited at the Exposition des Orphelins d'Alsace-Lorraine, in the Louvre, 1885, No. 96.

Sale, Macalester Loup, The Hague, August 20, 1806, No. 64.

Sale, Van Saceghem of Ghent, Brussels, June 2, 1851, No. 17.

Sale, J. A. Tardieu, Paris, May 11, 1867, No. 11.

Sale, Joan Dollfus, May 20, 1912, No. 42.

628 PEACHES. A dish of blue and white Chinese porcelain, holding peaches, stands on the right-hand side of a table. On one of the peaches a beetle and on the leaves a caterpillar. Behind the dish, a bunch of grapes.

Signed on the left edge of the table: A. C.

Panel. H. 17 in. W. 25 in.

Hofstede de Groot: *Catalogue Raisonné*, Nos. 836, 837.

Exhibited at the Hudson Fulton Celebration, New York, 1909, Cat. No. 16.

Sale, H. de Kat, Paris, 1875.

Sale, Prince Paul Galitzin, Paris, 1875.

VII
STILL LIFE PAINTERS

MELCHIOR VAN HONDECOETER

Born at Utrecht in 1636. Died at Amsterdam in 1695. Pupil of his father Gysbert van Hondecoeter, and Jan Weecoix. Greatest Dutch painter of living birds.

629 ROOSTER AND HEN FIGHTING. To the right a rooster, with many coloured feathers, walking excitedly towards a white hen coming from the left. Another hen accompanies her. A dark chicken, of which only the head is visible, in the background. A bird flying down to the left above the white hen; another is sitting on a stone balustrade to the right near a tree. View of a yard in the background.

Canvas. H. 42 in. W. 51 in.

630 STILL LIFE WITH BIRDS. A partridge, with left wing extended, is suspended by one foot in front of a niche. At the base of the niche are some figures in relief. To the left a couple of dead birds, one with a large beak. On the right a game bag and powder horn. Near the top of the picture, on the string on which the partridge hangs, a horn and other implements of the chase.

Signed on the upper right hand corner: M. d. Hondecoeter.

Canvas. H. 29 in. W. 24 $\frac{1}{4}$ in.

JAN DAVIDSZ DE HEEM

Born at Utrecht in 1606. Died at Antwerp in 1683 or 1684. Pupil of his father, David de Heem. Worked in Utrecht and after 1672 in Antwerp. One of the greatest painters of still life.

631 STILL LIFE, WITH PEACHES, GRAPES, AND OTHER FRUITS. On a table, to the left, stands a Chinese dish filled with peaches, grapes, pears, and plums. In front of it a silver plate upon which is a half-peeled lemon, an orange and a branch with cherries. To the right, on another plate, raspberries and a Rhine wine glass. A velvet curtain in the left background.

Canvas. H. 39 in. W. 30 in.

PIETER DE RING

Born at Leiden in 1615. Died there in 1660. Pupil of Jan Davidsz de Heem. Since 1648 member of the Lucas Guild. Painter of still life.

632 STILL LIFE WITH GRAPES. A partly cut melon, some peaches and red and white grapes lie in a basket on a table. Other white grapes, two lemons and some currants lie near by. A golden cup stands behind the fruit. A crab on a silver dish, an overturned high silver bowl and a goblet on the left. A light blue drapery hangs down on the right. A pillar in the left background.

On the drapery the artist's monogram in the shape of a ring.

Canvas. H. $40\frac{1}{8}$ in. W. $32\frac{1}{8}$ in.

JAN WEENIX

Born at Amsterdam in 1640. Died there in 1719. Son and pupil of Jan Baptist Weenix; influenced probably by Elias Vonck. Worked mostly in Amsterdam, some years at Utrecht and at Düsseldorf at the court of the dukes of Jülich Cleve. Painter of still life and game.

633 STILL LIFE WITH HARES AND BIRDS. A dead hare, two partridges, a gun, and other implements of the chase are lying beside an old tree on a branch of which a dead bird is hanging. A castle with a sculptured group in front of it in the left background.

Canvas. H. 50 in. W. $40\frac{7}{8}$ in.

Edmund Foster Collection, Clewes Manor.

Waagen: Art Treasures, IV, 288.

WILLEM KALF

Born at Amsterdam in 1621 or 1622. Died about 1693. Pupil of Hendrick Pot. At times under the influence of Rembrandt. Painter of interiors on a small scale and of still life.

634 STILL LIFE. A blue and white Chinese dish containing a half-peeled lemon, a peach, a melon, and some grapes stands on a Dutch silver tray on the right of a marble table covered with a Smyrna cloth. Be-

hind it a dish of mussels and a filled Venetian glass. On the left a high golden cup, its cover lying beside it, a small silver box and a second Venetian glass. A watch lies on the corner of the table. The gold and silver vessels are excellent specimens of Dutch and German late Renaissance workmanship. Signed on the lower left hand: Kalf (the K and the Christian name hidden) 1662.

Canvas. H. $46\frac{1}{4}$ in. W. 40 in.

A work of similar character, painted in the same year, in the Berlin Museum. Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 58.

635 STILL LIFE WITH GOBLET. A peach and a pomegranate, with brilliant orange coloured rind, lie in a silver dish on a table covered with a Smyrna cloth. Parts of a cut pomegranate with deep red seeds lie to right and left. A knife and a white cloth lie on the right. Behind them a half-filled goblet and a long stemmed glass. Dark alcove background. Signed on the left: W. Kalf.

Canvas. H. $19\frac{3}{8}$ in. W. $16\frac{1}{2}$ in.

636 INTERIOR OF A KITCHEN. To the right a barrel, on the top of which is a basket containing a plate with eggs. A copper kettle is leaning against the barrel. Near it a jar covered with paper and in the foreground a number of pewter plates. Farther back a bench and a broom. In a niche a candlestick. An open door in the background. Signed on the right W. K. (combined).

Panel. H. 9 in. W. $9\frac{1}{2}$ in.

Regarding similar paintings in small size by Kalf, compare Wilhelm Bode, in *Great Masters of Dutch and Flemish Painting*, 1909, p. 245.

ABRAHAM VAN BEYEREN

Born at The Hague in 1620. Died about 1674, probably at Alkmaar. He seems to have been influenced by the work of his brother-in-law, Pieter de Putter, and that of the Leiden still life painter, Jaques de Claeuw. Lived in Leiden, The Hague, Delft, and finally in Alkmaar. He lived in poverty, his work receiving little recognition during his lifetime. He shares, with Kalf and J. D. de Heem, the title of Holland's most famous still life painter.

637 ROUGH SEA. Several boats are sailing before the wind towards the left. The largest, on the left, carries several passengers and flies the Dutch flag. Two rowboats with fishermen are approaching the sailboats in the foreground. In the background a village on the coast, with the end of a pier on the extreme right. The grey clouds in the light blue sky cast a shadow on the water in the foreground, and in places in the rear. Grey, green, and brown tones predominate, with touches of light red in the figures and the village roofs.

Signed on the sailboat on the left: A. B.

Canvas. H. $31\frac{1}{2}$ in. W. $43\frac{3}{4}$ in.

Similar compositions in Budapest, at the Communal Museum at The Hague, at Rotterdam and elsewhere.

638 STILL LIFE WITH GRAPES AND BEAKER. A table with a greyish violet velvet cover stands in a window niche. A half-filled beaker standing on a silver platter, a couple of crabs, a knife and a lemon are lying on it, with two bunches of white grapes behind them. Oysters and a long stemmed glass on the left. A roll and a Chinese dish on the right. One catches a glimpse of beach and cloudy sky through the window on the left.

Signed on the table on the left: A. B. f.

Panel. H. $25\frac{1}{2}$ in. W. 23 in.

639 STILL LIFE WITH FISH. A basket with shell fish, and a couple of pieces of salmon, lies on a table, with some flounders near by and a great crab lying on its back on the right. Farther back a pair of scales, a small cask and a stoneware jug.

Signed on the edge of the table: A. B. f.

Panel. H. $27\frac{3}{4}$ in. W. 36 in.

PIETER DE PUTTER

Born very likely at Middleburg in the beginning of the 17th century. Died at Beverwyck in 1659. Pupil of his father, Joost de Putter. Brother-in-law of Abraham van Beyeren. Painter of still life.

640 STILL LIFE WITH FISH. A couple of shell fish and some mussels are lying on a table with a knife beside them. The head of a cat emerges from the dark background.

On the right a signature of A. v. Beyeren, and after it P. D. P. Inventor.

Canvas. H. $19\frac{1}{2}$ in. W. $24\frac{1}{4}$ in.

The signature of Van Beyeren is not quite convincing; if it is genuine, it would be an interesting proof that Van Beyeren was a pupil of De Putter and that this picture was composed by De Putter and executed by Van Beyeren.

DUTCH ARTIST

(ABOUT 1660)

641 STILL LIFE WITH HERON. A black and white plumed heron is hung by one foot against a grey wall, its head resting on a red and yellow Oriental cover which is thrown over a stone table on the left. A jay lies on the left side of the table with a gun behind it. A bird cage hangs against the wall above. The white and black of the heron's plumage, the red of the cover and a dash of blue in the jay's feathers give the principal notes of colour.

Canvas. H. $39\frac{1}{2}$ in. W. 29 in.

On the edge of the table on the right, the remains of the signature, which is covered by a spurious signature of J. Fyt. The letters underneath seem to be B. F. . . ., which might indicate Fabritius. This must remain uncertain, however, as B. Fabritius is not known to have painted any still life groups. Formerly ascribed to Karel Fabritius. The author of this most distinguished picture seems, in any event, to belong to that circle of still life painters, who, like Karel Fabritius and Willem Kalf, were strongly influenced by Rembrandt.

WILLEM CLAESZ HEDA

Born in 1594 (?) at Haarlem. Died there about 1678. Perhaps a pupil of Pieter Claesz. Since 1631 a member in the Guild. Painter of still life, mostly of breakfast tables.

642 STILL LIFE WITH GOBLET AND TIN TANKARD. A brown mustard pot lies on a white napkin on the right hand side of a table covered with a green cloth. A partially filled goblet and a tin tankard in the centre of the table. A nut and an overturned silver cup are lying in front of

them on a tin plate. A knife with a white handle near by. In prevailing grey and brown tones.

Panel. H. $16\frac{3}{4}$ in. W. $21\frac{1}{4}$ in.

EVERT KOLLIER

Born at Breda. Died at Leiden or Haarlem about 1702. Worked mostly at Leiden. Painter of still life, especially "vanitas" and portraits.

643 STILL LIFE, WITH EARTHENWARE JAR AND BRAZIER. A grey Rhenish pottery jar, a brazier, a tobacco box, and a clay pipe are lying on the left side of a stone table. A pack of cards and a nut on the right. Dark background.

Signed on the edge of the table on the left: Kollier.

Canvas. H. $24\frac{3}{4}$ in. W. $18\frac{5}{8}$ in.

PIETER CLAESZ

Born about 1590 at Burg-steinfurt (Westfalia). Died at Haarlem in 1661. Painter of still life.

644 STILL LIFE, WITH HAM AND GOBLET. A half-filled mustard pot, and a Venetian glass bowl are standing on the right side of a table covered with a white cloth. An overturned Renaissance silver dish lies beside them. A ham in a platter on the left, with a couple of slices cut from it lying on a plate in front. A partly peeled lemon on a plate near by.

Panel. H. $22\frac{3}{8}$ in. W. $32\frac{1}{4}$ in.

HENDRIK FROMENTIOU

Born at Maastricht in 1633. Died after 1690. Said to be a pupil of Rembrandt. Since 1670 inspector of the picture gallery at the court at Berlin. He was married to the daughter of Ph. Wouwerman. Still life painter.

645 STILL LIFE WITH BIRDS. A partridge suspended by one foot hangs over a marble shelf, beside a second brightly feathered bird and a rolled up bird net. A gold finch and a hunting kit hang above. Dark background.

Signed on the lower left hand: H dF (intertwined) 1670.

Canvas. H. $21\frac{3}{8}$ in. W. 17 in.

ALEXANDER ADRIAENSSEN

Born at Antwerp in 1587. Died there in 1661. Pupil of A. van Laeck. 1610-11 member of the Lucas Guild. Worked at Antwerp. Painter of still life, mostly with fish.

646 STILL LIFE, WITH FISH AND OYSTERS. Remains of shellfish and oysters lie on a table on the left. A carp, some herring and mussels on the right. A flounder and a shellfish are hanging from a hook overhead. A cat peeps out from behind the table.

Signed on the edge of the table on the left: Alex Adriaenssen, fecit Ao 1649.

Panel. H. $16\frac{3}{4}$ in. W. $27\frac{1}{8}$ in.

ALEXANDER ADRIAENSSEN (?)

647 STILL LIFE, WITH FISH AND CRABS. Several perch lie in an earthenware basin. On the right, in front of them, some crayfish on a silver dish, and some crabs and oysters on the left.

On the upper right hand the letters S.I. which do not look like an artist's signature. In front of the table ïï

Canvas. H. $13\frac{3}{4}$ in. W. $18\frac{3}{4}$ in.

The picture is very much in the style of Adriaenssen, although the letters do not seem to indicate his name.

CHRISTOFFEL VAN DEN BERGHE

Born about 1590. 1621 deacon in the Guild of Middleburg. Worked very likely at Middleburg. In an inventory of 1637 is mentioned a flower picture by his hand. The following picture is the only one known by him.

648 BOUQUET OF FLOWERS IN A VASE. Tulips, roses, lilies, and other flowers are arranged in a vase standing in a niche. Beside them on the shelf, two Chinese cups, mussels, a peacock's feather, and a caterpillar.

Signed on the lower right hand: CV (intertwined) BERGHE 1617.

Copper. H. 15 in. W. $11\frac{5}{8}$ in.

MARTEN BOELEMA, CALLED DE STOMME

Lived at Leeuwarden in Friesland. 1642 pupil of W. Claesz Heda at Haarlem. Painter of still life.

649 STILL LIFE WITH GOBLET. A half-filled goblet and a glass pitcher stand on the left side of a table covered with a green cloth, with a crab lying on a tin plate in front of them. Near by a little Chinese dish; a tin plate with a roll and a paper bag are lying on a serviette. Grey background. Silvery grey tones predominate.

Signed on the right: M. B. de Stomme.

Panel. H. $16\frac{1}{8}$ in. W. $20\frac{3}{8}$ in.

Early work reminiscent of Claesz Heda.

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PIETER ROESTRATEN

Born at Haarlem in 1627. Died at London in 1700. Pupil of Frans Hals, whose daughter he married. Visited England and was introduced to Charles II by Sir P. Lely. Painter of portraits and still life.

650 STILL LIFE WITH IVORY CUP. A silver candelabra, its branches supported by a figure of Plenty, stands on the right side of a marble table. Beside it on the left a gold cup mounted in ivory, a wineglass, a large mussel, and a watch. A medal attached to a ribbon hangs down from the table.

Canvas. H. $36\frac{5}{8}$ in. W. 32 in.

Formerly ascribed to W. Kalf. The correct attribution by C. Hofstede de Groot.

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JURIAEN VAN STREEK

Born about 1632 at Amsterdam. Died there in 1678. Worked at Amsterdam. Painter of still life and occasionally portraits.

651 STILL LIFE, WITH METAL CUPS AND OYSTERS. An overturned tin can and a silver Renaissance vessel are lying on a stone table covered with a white cloth. A goblet mounted on a bronze foot stands

XVII CENTURY DUTCH PAINTERS, 1640-1670

behind them. A Chinese dish containing apples and some blackberries stands in the centre of the table behind a silver dish containing oysters and two rolls. Grey background, lightened on the left. In prevailing grey tones.

Panel. H. $21\frac{3}{8}$ in. W. 32 in.

Signed on the right hand: J S (intertwined) 1636.

An early work of the artist, showing the influence of Pieter Claesz.

652 STILL LIFE, WITH FLOUNDER AND GOBLET. A flounder, a metal brazier, a silver box, a Chinese plate with crabs, a clay pipe, nuts, cards, and dice are all disposed on a marble table. Behind them a goblet and a tall glass. Dark background.

Signed in the lower left hand: J.v Streek.

Canvas. H. 25 in. W. 21 in.

XVII CENTURY
FLEMISH PAINTERS

XVII CENTURY FLEMISH PAINTERS

HENDRIK VAN BALEN THE ELDER

Born at Antwerp in 1575. Died there in 1632. Pupil of Adam van Noort. He painted mostly only the figures in landscapes or flower pictures executed by other artists, especially by Jan Bruegel the elder. Worked at Antwerp. Painter of religious and mythological subjects.

653 FOUR MYTHOLOGICAL SCENES. (1) A girl seated by a road with a dog near by taking an arrow from a standing youth who wears armour and a sword. To the right a road leading through a forest. The scene represents possibly Venus and Adonis.

(2) A young man running towards a forest, holding in each hand a piece of bread, while a girl behind him is picking up a piece of bread which he has dropped. On the right, in the background, three men, the one in the centre holding a large shield.

(3) Narcissus reflecting himself in a fountain. He stands to the left his arms resting upon the borders of the stone basin.

(4) Ceres, searching for Proserpine with a torch, meets an old woman with a boy. The boy is laughing at Ceres and she turns him into a frog. The figures are standing to the left in front of the house of the old woman.

The figures in pale rose colour, blue and yellow costumes. The landscapes in the background bluish green and in the foreground brown.

Each panel, H. $2\frac{3}{4}$ in. W. $7\frac{1}{4}$ in.

Formerly attributed to Frans Floris.

ABEL GRIMMER

Born at Antwerp before 1577. Died there before 1619. Pupil of his father, Jacobs. In 1592 a member of the guild. Painter of genre scenes, religious subjects, and landscapes.

654 WINTER LANDSCAPE WITH SCENES FROM THE YOUTH OF CHRIST. On the left the Virgin, holding the Child on her knee, is seated in a stable adjoining a building, while St. Joseph in a dream is warned by the Angel to fly to Egypt.

On the right the Virgin and St. Joseph on the flight into Egypt. In the middleground a village in whose streets the women and children are pursued by Herod's soldiers. The sea in the left background and snow-clad heights on the right between which mounted soldiers are approaching.

Signed on the lower right hand: ABEL GRIMER F. . . .

Panel. H. $9\frac{1}{4}$ in. W. $12\frac{5}{8}$ in.

Influenced by the work of Pieter Bruegel the Elder. There was a "winterje" by Abel Grimmer in Rembrandt's possession.

FLEMISH ARTIST

ABOUT 1620

655 STREET IN AN ITALIAN VILLAGE. A street leading to a church. In the right foreground a pool. Behind it the entrance to a forest. On the street in the foreground, in the shadow, a horseman, several men on foot, and a dog. Farther on a woman with a child near a well. Warm afternoon light.

In the left foreground a spurious signature of Aert van der Neer.

Panel. H. $15\frac{1}{4}$ in. W. $24\frac{7}{8}$ in.

Formerly attributed to Aert van der Neer.

JAN BRUEGEL THE YOUNGER

Born at Antwerp in 1601. Still living there in 1678. Son and pupil of Jan Bruegel the Elder. He travelled in Italy, but worked mostly in Antwerp. Follower of his father.

656 VENUS AND CUPID IN A PICTURE GALLERY. In a high room, which is open to the right in a loggia, and to the left in a second room, are art objects of all kinds spread over the floor and walls.

Venus is standing between two tables looking in a mirror. At her feet Cupid, with a picture in his hands. On a table on the left is lying a Turkish woollen carpet. On the table Venetian glasses, German Renaissance tankards, Chinese plate mounted in bronze, and a globe of the world. Before this, on the floor, a picture, *The Healing of the Blind*, at which a monkey gazes critically through an eye-glass. On a table at the right is a bronze group by Giovanni da Bologna, *The Rape of the Sabines*. On a shelf on the wall four other bronzes by the same artist — two groups of centaurs, a lion fighting with a bull and a lion attacking a horse. There is also a still life by Frans Snyders. Underneath, two shelves on which are principally busts of Roman emperors. On the right the bust of the so-called *Thusnelda*. Above, on the wall, a series of pictures — from right to left: (1) A flower picture, very likely by Daniel Seghers. (2) A male portrait by Van Dyck. (3) Hero crowned by a goddess, very likely by Rubens. (4) A landscape by one of the pupils of Rubens. (5) Portraits of Philip IV and Elizabeth of Bourbon, by Rubens. (6) Underneath, two portraits in the style of Rembrandt and a marine by Bonaventura Peeters. On a chair a monkey who is looking into a mirror. On the floor a shell beaker and an open box with jewelry, shells and other objects. A picture with *Diana and Actaeon*, by one of the pupils of Rubens, and on the right a landscape with different animals, by Jan Bruegel the Elder. Through the loggia one obtains a view of the River Maas with Antwerp on the far side. On the near side, in a meadow, cows and milkmaids.

Signed on the right foreground: J. Bruegel.

Panel. H. 22 in. W. $34\frac{1}{8}$ in.

PETER PAUL RUBENS

Born at Siegen in 1577. Died at Antwerp in 1640. At Antwerp he was a pupil of Adam van Noort and Otto van Veen. Worked from 1600–8 in Italy mostly in the service of the Duke of Mantua. After 1609 he worked mostly in Antwerp, travelling for a short time to Paris, Madrid, London, and Holland. Greatest Flemish master of the 17th century.

657 CHRIST ON THE CROSS. Christ is hanging with outstretched arms on a cross with small cross beam. His head is slightly inclined to the right and is raised heavenward. On the left, in the foreground, a skull. In the flat landscape, which terminates in mountains on the right, are

two crosses. Bluish grey, cloudy sky, lighter on the horizon. On the left the sun obscured by clouds.

Panel. H. 49 in. W. 37 in.

About 1610-12.

Regarding this and the following paintings by Rubens, compare W. R. Valentiner in *Zeitschrift für bildende Kunst*, 1912.

658 PAULUS AND BARNABAS AT LYSTRA. In the left foreground a priest in yellow costume pointing to the statue of a heathen god in a niche. Several bearded men surround him and seem to converse with him. From the right, Paulus and Barnabas are advancing and try to hold the priest back from the adoration of the statue. Columns in the background. A piece of sky is visible. In grey and brown tones.

Panel. H. 19 in. W. 12½ in.

About 1612.

659 EMBLEM OF CHRIST APPEARING TO CONSTANTINE. The emperor is standing with an elderly man on the right near an altar, and opens his arms in astonishment at the appearance of the emblem in the Heavens. On his left seven soldiers with the signs of the legions, all looking heavenward. The bluish armour and thin red of the mantles, and the light blue and yellow of the sky stand out from warm brownish tones.

Panel. H. 17⅝ in. W. 22 in.

This picture belongs to a series of the History of Constantine, which Rubens executed for Louis XIII of France for a series of Gobelin tapestries in 1621-22. Of these twelve sketches, which were, until the 18th century, in the gallery of the Duc d'Orleans, engraved by Nicholas Tardieu, only two, in addition to our picture, have been found, namely: The Baptism of Constantine in the possession of M. Bischofsheim, Paris; and a sketch in the Wallace Collection, London.

A series of the tapestries is in the Garde Meuble, Paris.

Smith: *Catalogue Raisonné*, No. 734.

Max Rooses: *l'oeuvre de P. P. Rubens*, No. 719.

660 ROMULUS AND REMUS. A shepherdess holds the two children on her lap, one boy playing with a wolf, the other grasping an apple which Mars is holding out to him. On the left a shepherd and a satyr. In the foreground the figure of Tiber resting on a large earthen vase. The waving red mantle of Mars and the light blue of the sky are the only colours in the picture. Sketch.

Panel. H. 14½ in. W. 18⅜ in.

About 1625-30.

The same subject has been painted by Rubens in an earlier picture, in about 1606-8 at the Capitol at Rome.

661 MEETING OF ABRAHAM AND MELCHISIDECK. Melchisideck advances hurriedly from the left and is ascending the staircase of a house which is decorated with columns. He brings food to Abraham, which Abraham is accepting with thanks. Soldiers behind the king are distributing the bread to the servants of Abraham. One of the men bringing a basket is repulsed. In the foreground two men are ascending the steps with metal jars. On the left a boy with the horse of Melchisideck. Cherubs hold a curtain and garlands before the columns. The whole in warm, yellow tone.

Panel. H. 24½ in. W. 31½ in.

The picture belongs to a series of the Triumph of the Dogma of the Host, to which series there were originally fifteen paintings. It was ordered by the Archduchess Isabelle in 1626-8 for tapestries which were destined to decorate the Clarisse Convent at Madrid. Rubens ordered his pupils to execute his sketches into pictures after which the tapestries were made. Some of the large paintings are in the possession of the Duke of Westminster and in the Louvre. Some of the sketches are in Madrid; ours is a replica after one of these in Madrid and very likely executed in Rubens' workshop.

662 PORTRAIT OF HIMSELF AND HIS FAMILY. In the middle Rubens' second wife Susanna Fourment in pale green dress, turned to the right, looking to the front. She holds a sleeping, nude baby on her lap. To the left behind her chair stands Niclas, Rubens' youngest son by his first wife. To the right, farther back, sits the artist himself enveloped in a mantle, wearing a high hat. A curtain in the upper left corner.

Panel. H. 14 in. W. 15¼ in.

Painted in 1631 or 1632.

From Lord Darnley's Collection.

663 THE WOUNDED STAG. In the right foreground a kneeling woman holds in her hands the head of a wounded stag which has fallen at her feet. The stag has been pursued by a group of four huntsmen on horseback, who are driven back to the left by several peasants armed with sticks and a woman behind the stag, very likely the owners of the straw-covered house near a large tree on the right. One of the peasants swings his

stick over the dogs of the hunters which are slinking away. Some light blue and pink colours in the costumes, and a pale blue sky in the back to the left.

Panel. H. 13 in. W. $20\frac{3}{4}$ in.

About 1630-35.

A replica from the studio of the artist belongs to Mr. Kleinberger in Paris.

664 THE RAPE OF THE SABINES. From the right the Etruscans on foot and on horseback are advancing against the Romans who are coming from the left. The Sabine women are between them, prostrating themselves before the Roman soldiers and begging for quarter. On the left, in the background, the walls of a city and a road in the centre which leads over a bridge.

Sketch, mostly in brown colour with few blue and reddish spots in the costumes.

Panel. H. $11\frac{3}{8}$ in. W. $25\frac{3}{8}$ in.

About 1620.

Study for the picture in the Collection of Alphonse de Rothschild in Paris.

665 THE DEATH OF ICARIUS. Icarus, whose wings have been melting as he approached the sun, is tumbling down head foremost. His father, flying to the left, looks back at him with frightened expression. Behind them golden sun rays break through the clouds. Low down to the left a rocky coast and the ocean to the right. The pink loin cloth of Icarus is the only vivid colour in the picture. Sketch.

Panel. H. $12\frac{1}{4}$ in. W. 15 in.

About 1636-1638.

From the collection of the Duc de Pastrana, Madrid.

666 LANDSCAPE WITH GOATHERD. In the foreground rocky ground with deep gullies and groups of trees. On one of the hills a farm with walls surrounding a garden. On the left, in the foreground, a river passes through a valley; behind it hills as far as the horizon, which is inclosed by blue mountains. Cloudy sky with yellow lines on the horizon. In the centre mist is rising from the mountains. In the right foreground a goatherd is seated wearing a red costume and holding his hat in his hands. Near him a thick tree and goats in a meadow.

Panel. H. $15\frac{1}{2}$ in. W. $23\frac{3}{8}$ in.

About 1635.

667 LANDSCAPE WITH PHILEMON AND BAUCIS. Hilly country with trees in the right foreground and a wild mountain river to the left. Stormy weather with lightning. To the right Philemon and Baucis sitting besides the road, Jupiter and Mercury standing near them.

Panel. H. $15\frac{1}{2}$ in. W. 25 in.

Brilliant study for the landscape in the Gallery at Vienna (No. 869).
About 1635.

668 STUDY OF COWS. Two cows of red-brown and white colour seen from the front in foreshortening. The one to the right holds the head to the right, the one on the left is half turned to the left. This one is held by a milkmaid who stands to the left. Seen in profile. Suggestion of a hilly landscape in the back.

Cardboard. H. 12 in. W. 16 in.

About 1635-40. Cows in similar positions can be found in several of the large landscapes of the late period.
From Lord Darnley's Collection.

ANTON VAN DYCK

Born at Antwerp in 1590. Died at London in 1641. Pupil of Hendrik van Balen; afterward of Rubens. In 1618 a member of the Lucas Guild. Worked first in Antwerp until 1621, then in Italy until 1626, then again at Antwerp until 1631, and finally at London until his death. In England he was court painter to Charles I.

669 STUDY OF AN OLD MAN. The head is inclined to the right. Grey beard; bald head; white collar and dark costume.

Canvas. H. $19\frac{1}{4}$ in. W. $12\frac{7}{8}$ in.

Study for the St. Peter in the Berlin Museum.

Painted about 1616-18.

Regarding this and the following paintings by Van Dyck, compare W. R. Valentiner in *Zeitschrift Für bildende Kunst*, 1910.

670 THE MOURNING MARY MAGDALENE. Half length, with grey background. She is leaning to the left and wrings her hands. Her hair falls over her bosom, and the eyes are filled with tears. She wears a brilliant red mantle over a white under garment. Warm, brownish shadows.

Panel. H. 28 in. W. $23\frac{1}{4}$ in. (Originally on canvas and transferred. A strip of 4 inches added).

Painted about 1616-18.

Similar studies in the collection of Sir Frederick Cook at Richmond and in the Vienna Museum. The picture might be a study for the Mary Magdalene (whole figure with an angel) in the Museum at Amsterdam.

Collection of the Earl of Clarendon, The Grove, England.

Collection of Sir George Douglas Clerk.

671 PORTRAIT OF A YOUNG LADY. Three-quarter length. She sits in an armchair in front of a dark curtain, turned slightly towards the right and looking at the spectator. Her head is a trifle bent. She wears a black dress with a bodice of yellow brocade, outstanding ruff and little pearl embroidered cap. A painting of the Holy Family, apparently by Rubens, on an altar behind her on the left. In warm golden tones, against which some touches of bright red stand out sharply in the cover on the left and the chair beside the altar.

Signed on the arm of the chair: AET. 30

Ao 1622.

Panel. H. $46\frac{3}{8}$ in. W. $35\frac{3}{4}$ in.

Originally attributed to Rubens, then to Cornelis de Vos with whose works it has much resemblance. Attributed to Van Dyck by Max J. Friedländer.

Hamilton Palace Collection.

672 THE MOURNING MARY. Bust. The hands not visible. Profile to the left, with dark grey background. She is inclining her head and her mouth is half open. Grey veil and dark blue shawl. Above her head a yellowish nimbus.

Canvas. H. $18\frac{3}{8}$ in. W. $16\frac{1}{8}$ in.

Very likely this picture was painted in Italy under the influence of Titian.

673 THE CRUCIFIXION. Christ on the Cross, strongly lighted, and the two thieves stand out clearly against the dark sky. The sky is reddish on the horizon. At the foot of the Cross St. John supporting Mary. St. John wears a green garment and red mantle. Mary is dressed in dark blue. Sketch.

Canvas. H. $14\frac{1}{2}$ in. W. $9\frac{7}{8}$ in.

Painted in the second Antwerpian period.

674 PORTRAIT OF LADY PHILADELPHIA WHARTON. Three-quarter length. She is leaning with the left hand upon the base of a column which occupies the right background. She is holding carelessly a fan of ostrich feathers in the left hand. Her right hand grasps the black costume. She wears a wide lace collar and lace cuffs. Pearl chains around the neck and wrists. Pearls and diamonds in the hair. Cool, grey tones. Signed on the right: *Aetatis suae 22*

Anno 1636 Ao v. Dyck.

(The signature is not quite convincing.)

Canvas. H. $46\frac{7}{8}$ in. W. $37\frac{3}{4}$ in.

CORNELIS SCHUT

Born at Antwerp in 1597. Died there in 1655. About 1618 member of the Guild. Worked in Antwerp. Pupil of Rubens.

675 MARTYRDOM OF A SAINT. The saint is forced by other men to kneel before a statue. On the left a king on a throne, who is rising from his seat in alarm because the statue is falling from the altar. A dragon flies around the altar. The priests are running away. An angel, surrounded by cherubs, is holding a wreath above the saint. In the right foreground a soldier raising his hand. In the left foreground a servant holding a dog, which is struggling to get away.

Panel. H. 25 in. W. $19\frac{3}{8}$ in.

The right attribution is due to Dr. W. Bode and Dr. G. Glück.

ABRAHAM VAN DIEPENBEEK

Born at Hertogenbosch in 1596. Died at Antwerp in 1675. Pupil of Rubens. At first he painted glass windows. In 1623 member of the Guild. Painter of religious subjects.

676 FOUR SAINTS DISTRIBUTING ALMS. St. Stephen, an elderly apostle (Paul?), a diaconus and a female saint are distributing alms among the poor. The saints are standing on a staircase, and the poor advance towards it from the right. On the right some houses with decorated façades. In the sky are Christ and the Father, seated and surrounded by

cherubs. Some of the cherubs hold wreaths of flowers over the saints. Very rich in colour. In the costumes different shades of red, violet, green, and blue, with warm brown shadows. Sketch.

Panel. H. 16 in. W. 11 $\frac{3}{4}$ in.

Originally attributed to Anton van Dyck. The correct attribution made by Dr. W. Bode and Dr. G. Glück.

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ERASMUS QUELLINUS

Born at Antwerp in 1607. Died there in 1678. Pupil of Rubens. In 1630 member of the Guild. After the death of Rubens city painter of Antwerp. Painter of religious and allegorical subjects.

677 THE TRIUMPH OF FAITH. The female figure of Faith stands on three balls, which rest on the shoulders of St. Francis. Several people advance from the right in adoration. First the Great Inquisitor, then Philip IV with a little Don Carlos, then the Arch Duke Ferdinand, followed by several monks. On the left the Devil with open mouth, against whom several monks are fighting with arrows and forks. On the left, above, a carriage drawn by lions in which are seated the female figures of Justice, with the scales, Truth, with a mirror, and Strength, with a column. On the right a carriage drawn by eagles in which are seated three kings; one seems to be Charles V. Grisaille.

Panel. H. 21 $\frac{1}{4}$ in. W. 31 in.

Originally attributed to Rubens. The correct attribution made by Dr. W. Bode and Dr. G. Glück.

Engraved by P. Pontius; etched by Spruyt in 1787.

Smith: Catalogue Raisonné, No 1057.

Max Rooses: l'oeuvre de P. P. Rubens, No. 1231.

—

JUSTUS SUSTERMANS

Born at Antwerp in 1597. Died at Florence in 1681. Pupil of Willem de Vos at Antwerp; then of Frans Pourbus the Younger, in Paris. Worked mostly in Florence as court painter to the Grand Duke of Tuscana. From 1623-24 at Vienna. Portrait painter.

678 PORTRAIT OF CLAUDIA, DAUGHTER OF FERDINAND I, GRAND DUKE OF TUSCANA. Bust. The hands not visible. In a painted oval stone frame, black background. She wears some pearls in her hair and in her ears, and has a pearl chain around her neck. Dark costume decorated with jewelry and a lace collar.

Canvas. H. $24\frac{3}{4}$ in. W. $16\frac{7}{8}$ in.

The model has been identified by Dr. G. Glück.

THEODOR ROMBOUTS

Born at Antwerp in 1597. Died there in 1637. Pupil of Frans Lanckveldt and of Abraham Janssens. Travelled in Italy and worked in Rome and in Pisa. In 1625 member of the Guild at Antwerp.

679 THE LUTE PLAYER. Life size, half figure. Grey background. He is standing behind a table which is covered with a red Smyrna carpet. He wears a dark violet costume and a cap decorated with coloured feathers. On the table two music boxes and an earthenware stein.

On the stein the monogram: T.R.

Canvas. H. $42\frac{5}{8}$ in. W. $37\frac{7}{8}$ in.

The same composition in the Louvre under the name of Gerard Honthorst.

ADRIAEN BROUWER

Born at Oudenaarde about 1606. Died at Haarlem in 1638. Pupil of Frans Hals. Worked at Haarlem, Amsterdam, and since 1631 at Antwerp. Genre, portrait and landscape painter. Together with Jan Steen, the greatest genre painter of the Netherlandish School.

680 WOMAN MAKING PANCAKES. An old woman, in a scarlet jacket, is crouching by the hearth, a knife in one hand, holding a pan over the fire with the other. A man, in a dark green jacket and a red cap, seated beside a table on the left is calling something out to her. A peasant woman, a man with his arm around her, and two children, one of whom is picking its teeth with its fingers, are seated at the table. A second pair on the left. A drunken man is being put out of the door on the right.

A hasty signature: AB on a chair on the left.

Panel. H. $11\frac{1}{8}$ in. W. $15\frac{1}{8}$ in.

An identical picture, which is signed and seems to be superior in some details, in the collection of Hans von der Mühlh at Basle.

In the early style of Brouwer.

Hofstede de Groot: Catalogue Raisonné, No. 52, ("contemporary replica").
Reproduced in Klassischer Bilderschatz, No. 785.

Collection Marcuard, Florence.

Collection C. Hofstede de Groot, The Hague.

Sale, F. Muller, Amsterdam, 1904, No. 64.

681 PANCAKE BAKER. He is sitting to the right holding a pan over a fire, while a girl watches him. Another girl standing on the left near a chair eating meal from a bowl. In the background figures around a table; one seen from the back, another drinking from a stein, and an old woman eating cakes. In the foreground still life of pots. The principal colours are the light red of the coat of the baker, his bright red cap and cuffs, and, in contrast to these, the greenish and grey colours in the costumes of the other figures.

Panel. H. $12\frac{3}{4}$ in. W. $10\frac{7}{8}$ in.

Of the early period of the master. Rembrandt had in his possession a picture of this subject, which might be identical with ours. It is not impossible that he got the idea for his etching of the year 1635, *The Pancake Woman*, through this painting which is composed in a somewhat similar way.

Hofstede de Groot: Catalogue Raisonné, No. 49.

682 OPERATION ON THE LEG. A village doctor is operating on the right leg of a peasant. The doctor is kneeling at the left in profile. Behind him an old woman on a table fixing a plaster. In the right foreground one of the shoes of the peasant. A glass ball is suspended from the ceiling. The peasant in brownish and grey costume. The doctor in green and bluish green coat with blue fur-trimmed cap. The strongest colour is the red cap of the peasant which hangs on the back of the chair.

Panel. H. 14 in. W. 12 in.

Important work of the artist's middle period, for which period the subdued colours, the thin technique and the comparatively large proportions of the figure are typical.

Hofstede de Groot: Catalogue Raisonné, No. 38.

683 THE SMOKER. To the left of a table on the right sits a man seen in full face. He wears a purple doublet, red-brown trousers and blue-green stockings. His left foot is crossed over the right. His right hand, holding a pipe, is in front of him. His left arm rests on a table and his left hand supports his head which is bent back. On a footstool to the right are his hat and a white cloth. On the floor to the left is a jug. In the left background is the hearth, above which hangs a drawing of a head in full face.

Signed with the monogram: AB

Panel. H. $12\frac{1}{2}$ in. W. $9\frac{1}{2}$ in.

Of the end of the middle period.

Hofstede de Groot: Catalogue Raisonné, No. 209c.

Sale, P. Mersch, Paris, May 8, 1908, No. 17.

684 PEASANT'S COTTAGE. A cottage, its front part thatched with straw, stands on hilly ground on the right, with trees on either side. A ray of light breaks through the clouds above the cottage, lighting up the dunes in the foreground. Dark clouds in the left background with rain pouring down on a village. Two peasants with a dog are talking in front of the cottage.

Signed on the slope on the right: AB

Panel. H. $9\frac{3}{8}$ in. W. $13\frac{3}{4}$ in.

Formerly attributed to David Teniers the Younger.

Of the late period of the artist (about 1632-38).

685 ROAD NEAR A HOUSE. On the left the high roof of a hut, beside which the road is leading in curves. On the right the dunes. On the right, in the foreground, two peasants conversing, a man with a bundle under his arm and a couple. Behind the dunes trees and a church tower. In the right foreground a sign-post. Evening sky with dark clouds.

Signed in the right foreground: A.B. (not distinct).

Panel. H. $9\frac{1}{2}$ in. W. $7\frac{1}{8}$ in.

Of the late period (about 1632-38).

Exhibited at the Royal Academy Winter exhibition, London, 1885, No. 142.

Collection of David P. Sellar, London, sold in Paris, 1889, No. 3.

Hofstede de Groot: Catalogue Raisonné, No. 240 and 244.

686 THE DRINKER. An old man with white hair and beard, dressed in a long grey coat, sits at a table facing the right. He holds a beer glass in his left hand. Behind him to the right sits another man, seen in full

face, filling his pipe. He wears a brown costume and black cap. In the left background is a third peasant who turns to the wall.

Panel. H. 12 in. W. $8\frac{1}{2}$ in.

Of the late period. Similar, but slightly larger, picture in the Hermitage, St. Petersburg, which is probably a copy according to Hofstede de Groot, (*Catalogue Raisonné*, No. 131.) Dr. de Groot accepts our picture as an original.

JOOS VAN CRAESBEECK

Born at Neerlinter about 1606. Died at Antwerp before 1661. In 1633-34 member of the Guild in Antwerp. Pupil of Adriaen Brouwer. One of the best Flemish genre painters.

687 PEASANT AND WOMAN DRINKING. In an interior sits a woman on a barrel to the left, and near her a laughing peasant. She wears a blue skirt and yellow jacket and takes, hesitatingly, a glass of beer which the man gives her. He holds a jug in his other hand and looks cheerfully at her. To the right an old woman, who brings a dish with meat and places it on a table which is arranged on the top of a barrel.

Signed on the seat of the woman with the monogram: CB.

Panel. H. 16 in. W. $12\frac{3}{4}$ in.

688 THE SMOKERS. Three soldiers in an inn, two of them sitting, one to the right, in a yellow and green costume, holds a jug of beer upon his left knee and a pipe in his right hand. He tries to blow the smoke in rings. The other, sitting in profile to the right, seems to light his pipe which he holds in his right hand. The third soldier is standing in the shadow in the left foreground, seen from the back, and is counting money. In a niche to the right a still life.

Signed to the left: CB.

Panel. H. $15\frac{1}{2}$ in. W. 13 in.

DAVID TENIERS THE YOUNGER

Born at Antwerp in 1610. Died at Brussels in 1690. Pupil of his father David, influenced by Rubens and especially Brouwer. Worked at Antwerp and Brussels. Painter and engraver.

689 THE ALCHEMIST. He is standing on the left near a mantelpiece in a large laboratory, blowing the fire with the bellows. A boy near by holds a glass bottle. On the right, a little farther back, three men, one seated working with a mortar, the other two holding a glass bottle at which a third is gazing. In the foreground various kinds of instruments, bottles, an animal skull and a screen with an owl resting on it. Mostly grey colours. Signed in the right foreground: D. Teniers, fec. On a drawing which is fixed on the screen the date: An^o 1649.

Canvas. H. 23 in. W. $32\frac{3}{8}$ in.

Smith: Catalogue Raisonné, No. 447.

Collection of Minderhout de Neuville.

Collection of Baroness Thoms, London, 1765.

Collection Chevalier Erard, Paris, 1816.

690 DEPARTURE OF A TROOP OF SOLDIERS. The soldiers are mounting at a signal given by four buglers. One group of cavaliers are on the right before an inn. Several pack mules are being loaded. Other horsemen on the left a little farther back near the stables. Near the buglers in the centre of the picture, on the left, three cavaliers on foot in conversation. Near by a dog. In the background a village church among trees. Grey, cloudy sky. Mostly brownish and greenish colours, from which the red costumes of the four buglers stand out.

In the centre of the foreground signed: D. Teniers, F.

Canvas. H. $22\frac{1}{2}$ in. W. 33 in.

691 THE SLEEPER. In the left foreground a young man is sitting in an inn near a barrel, sleeping. He wears a blue jacket and holds in his left hand a pipe. Before him on the barrel a beer glass and a brazier. The light comes through a little window on the left above him and shines on his head and on the wall behind him. In the background four peasants and a woman in a red jacket near the mantelpiece. One of the peasants embraces a woman.

On the piece of wood, on which the sleeper is sitting, a part of the signature.

Canvas. H. $10\frac{3}{8}$ in. W. $14\frac{5}{8}$ in.

692 THE VIOLIN PLAYER. He is seated on a barrel near a table, and has placed one of his feet on a piece of wood. He wears a grey jacket and greenish blue trousers with a cap of the same colour. A fellow is

seated on the table listening. Farther back, on the right, a group around a mantelpiece. Two peasants are playing cards. Two others, with the host, are watching them. A fourth peasant with a pipe seen from the back. On the mantelpiece a piece of paper on which is drawn an owl, a candlestick and an eyeglass — an illustration of the Dutch motto: "For what use are light and eyeglass if the owl does not want to see." On the floor earthen jars and pots.

In the foreground, on the piece of wood, signed: D. TENIERS, Fec.

Canvas. H. $11\frac{5}{8}$ in. W. $14\frac{1}{2}$ in.

693 MARIA EGYPTIACA IN THE DESERT. Copy of a painting attributed to Palma Giovine.

The saint sits beneath palm trees, poorly clad, in a grey-blue cloak, supporting her grief distorted head in her hand. The Crucifix illumined from above stands on her right.

Panel. H. 9 in. W. $6\frac{7}{8}$ in.

Engraved by P. Lisebetius.

This and the following pictures are copies of Italian paintings which Teniers painted for the gallery of the Archduke Albert at Brussels.

694 POMONA. Copy of the original by Palma Giovine.
A nude female figure, half-length, partly covered by a mantle in which she is holding flowers.

Panel. H. $6\frac{1}{8}$ in. W. $4\frac{1}{2}$ in.

Engraved by J. Troyen.

695 VENUS AND ADONIS. Copy after a picture from the School of Titian.

Adonis, with three dogs, in a court tries to get away from Venus who embraces him. To the left a Cupid is flying away.

Panel. H. $8\frac{3}{4}$ in. W. $6\frac{3}{8}$ in.

The original of the picture is in the gallery at Vienna.

Engraved by Q. Boel.

696 TOILET OF VENUS. Copy after an Italian original (Palma Giovine?).

She is nude, seated on the right before a mirror, surrounded by toilet articles.

XVII CENTURY FLEMISH PAINTERS

On the left, in the window, one sees Adonis departing to the hunt, accompanied by flying cupids.

Panel. H. $8\frac{3}{8}$ in. W. $6\frac{5}{8}$ in.

697 DANIEL IN THE LIONS' DEN. Copy after an original by Palma Giovine.

Daniel is seated on the right in a blue coat and red mantle, surrounded by lions, and is looking up at an angel who descends from the left bringing a basket of food.

Panel. H. $8\frac{5}{8}$ in. W. $6\frac{1}{2}$ in.

DAVID RYCKAERT THE YOUNGER

Born at Antwerp in 1612. Died there in 1661. Pupil of his father. His style was further formed under the influence of Adriaen Brouwer and David Teniers the Younger. Lived in Antwerp where he became a member of the Guild in 1636 or 37.

698 PEASANT SMOKING. He stands, dressed in a light green jacket and red trousers, holding a pipe in his left hand, his right laid on his hip. He is blowing smoke out of his mouth and is half turned towards an old man behind him on the right of whom the head alone is visible.

Panel. H. $9\frac{1}{2}$ in. W. $7\frac{1}{8}$ in.

699 THE ORGAN PLAYER. A bearded man is standing behind an open door playing a hand organ which he holds under his left arm. He wears a fur cap and a ruff. In front of him a boy, holding his hat in front of him, begging for money. Clouded sky behind the figures.

Copper. H. $8\frac{1}{2}$ in. W. 7 in.

Tentative attribution.

FRANS SNYDERS

Born at Antwerp in 1579. Died there in 1657. Pupil of Pieter Bruegel, the Younger, after 1593, and of Hendrik van Balen. Lived in Antwerp after 1602. Travelled in Italy in 1608 and 1609. Painter of animal pictures and still life. Rubens and Van Dyck occasionally painted figures and Jan Wildens and Lucas van Uden landscapes in his pictures.

700 STILL LIFE WITH LOBSTERS. The table, over which a green cloth is thrown, is covered with platters and vessels of all sorts. A lobster on a Chinese dish on the left stands out most prominently. Behind it a couple of gold Renaissance cups, some Venetian glasses and a roasted chicken on a stand. A sliced pike, some smaller fish and some ham on a silver dish on the right. Some rolls and a glazed and coloured stoneware jug stand on the corner. All these objects in different tones of brown, standing out against the grey-green background.

Panel. H. 27 in. W. $41\frac{3}{8}$ in.

—
PAUWEL DE VOS

Born at Hulst in 1590. Died at Antwerp in 1678. Pupil of Frans Snyders. Brother of Cornelis de Vos. Painter of still life and animals.

701 FALCON SEIZING A CHICKEN. In a mountainous landscape, with a lake in the foreground, a falcon descends from the left and attacks a white hen. Two brown roosters and a dog are running away. In the right foreground two rabbits are eating lettuce. A duck is running away at the right. Other ducks and swans on the water. On the left trees and the wall of a house. Dark clouds with reddish horizon.

On the left a spurious signature of A. Cuyp.

Canvas. H. $49\frac{1}{2}$ in. W. $68\frac{3}{8}$ in.

The right attribution is due to C. Hofstede de Groot.

—
JAN FYT

Born at Antwerp in 1611. Died there in 1661. Pupil of Frans Snyders. In 1630 a member of the Guild. Travelled in France and Italy. Together with Snyders, the most important Flemish still life painter.

702 WATCH DOG DRINKING WATER. A brown and white coloured dog with a red collar is chained to a balustrade. He is seated before a trough. Grey and brown tones.

Canvas. H. $37\frac{1}{4}$ in. W. $49\frac{5}{8}$ in.

The similar representation, smaller in size, at Bridgewater House is probably a study for our picture. (In this study the dog is eating a piece of meat).

703 STILL LIFE, WITH HARES AND FRUIT. A basket filled with grapes, cherries, a quince and other fruits stands in front of a grey-green curtain. A Chinese plate with some figs on it lies in the basket and a gourd near by on the left. A dead hare and two partridges lie on a white cloth in the foreground. Tones of grey and brown prevail, broken by the yellow quince and red cherries.

Canvas. H. $36\frac{1}{4}$ in. W. $48\frac{1}{4}$ in.

704 FLOWERS ENFRAMING A RELIEF OF THE VIRGIN. A dark stone relief in Italian style, representing the Virgin and Child in half length, is framed by a large cartouche of grey stone. Above the relief a bunch of anemones and roses is fixed; other bouquets rise from the lower corners of the cartouche; on the left, blue and yellow lilies, purple tulips, and red and white roses; on the right, red, yellow, and white tulips, red roses, and white lilies.

Signed under the relief: Joannes Fyt
1643.

Panel. H. 32 in. W. 22 in.

705 STILL LIFE OF FRUITS AND PARTRIDGES. On a table covered with purple velvet and a white cloth stands a basket filled with grapes, apples, peaches, apricots, and plums. On one of the vine branches sits a grey parrot. In front of the basket a Chinese dish, decorated in blue and white, containing red berries. To the right two dead partridges and a branch of vine leaves. Grey-brown background.

Signed to the right: Joannes Fyt
1646.

Canvas. H. 29 in. W. $42\frac{1}{8}$ in.

—
PIETER BOEL (?)

Born at Antwerp in 1622. Died at Paris in 1674. Son of Jan Boel and brother of the painter Jan Baptiste Boel. Follower of Jan Fyt.

706 STILL LIFE, WITH FISH AND COPPER KETTLE. On a table a dish with two perch and a bunch of onions to the right. Behind is a large copper kettle, showing the inside, turned half to the right; to the left a cauliflower. Brown-grey background.

Signed in the upper right hand corner: Boel.

Panel. H. $20\frac{1}{2}$ in. W. 25 in.

Formerly attributed to F. Bol, which seems impossible from the style and monogram. The monogram of the picture seems to include a J and not a P as the first letter. Perhaps the picture is by the brother, Jan Baptiste Boel, by whom works are not known until now. On the other hand, the style of the picture seems to suggest Dutch rather than a Flemish artist.

JAN SIBERECHTS

Born at Antwerp in 1627. Died at London in 1703. Pupil of Adriaen Denbraye. Became Master of the Guild in 1648. Later he went to England with the Duke of Buckingham. He painted chiefly landscapes with figures, near a ford, and sometimes painted interiors.

707 THE FORD. In shallow water which extends to the foreground of the picture a girl is riding on a white horse to the right driving two cows before her. A little dog accompanies her through the stream. On the right side of the water a number of cows among willow trees.
Signed to the right: J. Siberechts.

Canvas, H. $29\frac{1}{8}$ in. W. $32\frac{5}{8}$ in.

Exhibited in the museum in Budapest in 1911.

Exhibited in Dusseldorf, 1912. Cat. No. 38.

From the collection of M. de Nemes, sold in Paris, 1913. Cat. No. 73.

PETER NEEFS THE YOUNGER

Born at Antwerp in 1620. Still living there in 1675. Son and pupil of his father, Peter Neefs the Elder. Painter of architectural pieces.

708 CHURCH INTERIOR WITH TORCHLIGHT. View in the nave, the choir in the background in the dark. In the side naves dim lights from torch bearers. The lightest part is the entrance in the left foreground, where a monk is entering the church. A distinguished couple are giving alms to a poor woman. Other figures in the right foreground.

Panel. H. $10\frac{3}{8}$ in. W. $15\frac{3}{4}$ in.

The figures are painted by Frans Francken the Third.

DUTCH PAINTERS
XVIII AND EARLY XIX CENTURIES

DUTCH PAINTERS
XVIII AND EARLY XIX CENTURIES

DUTCH ARTIST
OF THE MIDDLE OF THE 18TH CENTURY

709 LADY AND SERVANT. To the right, near a window, a lady in blue silk dress is sitting holding a dog in her lap and a letter in her left hand. A boy in a yellow-green costume and grey hat with red ribbon to her right. Near her a table, upon which she rests her arm, and a chair covered with red velvet. A servant is standing to the left near an open door holding a tea kettle and cups on plate. A cat in front of her. Through the door a view into another room, and farther through a window upon houses.

Canvas. H. 12 in. W. 10 in.

JAN AUGUSTINI

Born at Groningen in 1725. Died at Haarlem in 1773. Pupil of Philip van Dÿk. Painter of flower pieces and portraits.

710 PORTRAIT OF AN ELDERLY LADY. Bust. The hands not visible. Turned partly towards the left. She wears a white cap with blue ribbon and a white dress trimmed with ermine.

Signed on the left: Augustini.

Pastel on paper. H. 15 $\frac{5}{8}$ in. W. 13 $\frac{1}{2}$ in.

ABRAHAM VAN STRIJ

Born at Dordrecht in 1753. Died there in 1826. Pupil of Joris Pouse. Brother of Jacob van Strij.

711 THE SCHOLAR. In a large room, with a window to the left, sits an elderly man in front of his desk reading a foliant. To his left an open iron chest; to his right a table with a cover, upon which are a few books. A painting representing cows in a landscape on the wall.

Canvas. H. 25 in. W. 20½ in.

The painting on the wall of the interior is very likely by the brother of the artist, Jacob van Strij, who was an imitator of Aelbert Cuyp.

JOHANNES KOBELL

Born at Delftshaven in 1778. Died at Amsterdam in 1814. Pupil of W. R. van der Wall. 1806 in the Guild at Utrecht. 1810 and 1812 at Paris. Imitator of Paul Potter. Painter of landscapes with cattle.

712 RETURN FROM THE PASTURE. A shepherd and a shepherdess with five cows and four sheep are approaching on a path which runs diagonally across the picture. A group of trees on the right. A village is visible in the distance across the meadows on the right, and a town on the left. White clouds in the sky.

Panel. H. 21 in. W. 28¼ in.

The attribution is tentative.

CHRISTIAAN VAN POL

Born at Berkenrode near Haarlem in 1752. Died at Paris in 1813. Painter of flowers and still life.

713 LILAC BLOSSOMS. A branch, with two bluish sprays of lilac blossoms stands out against a brown background, which is somewhat lighter on the right.

Signed on the left: V. P.

Canvas. H. 10¾ in. W. 8½ in.

APPENDIX

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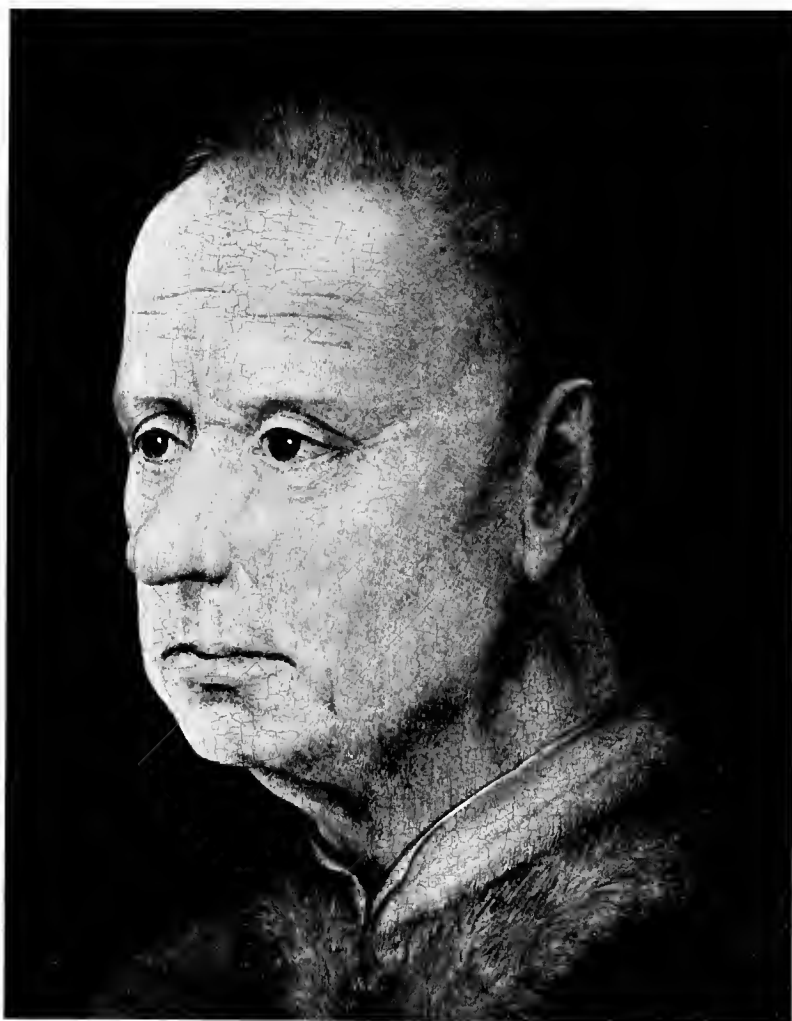
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314 JAN VAN EYCK



315 JAN VAN EYCK



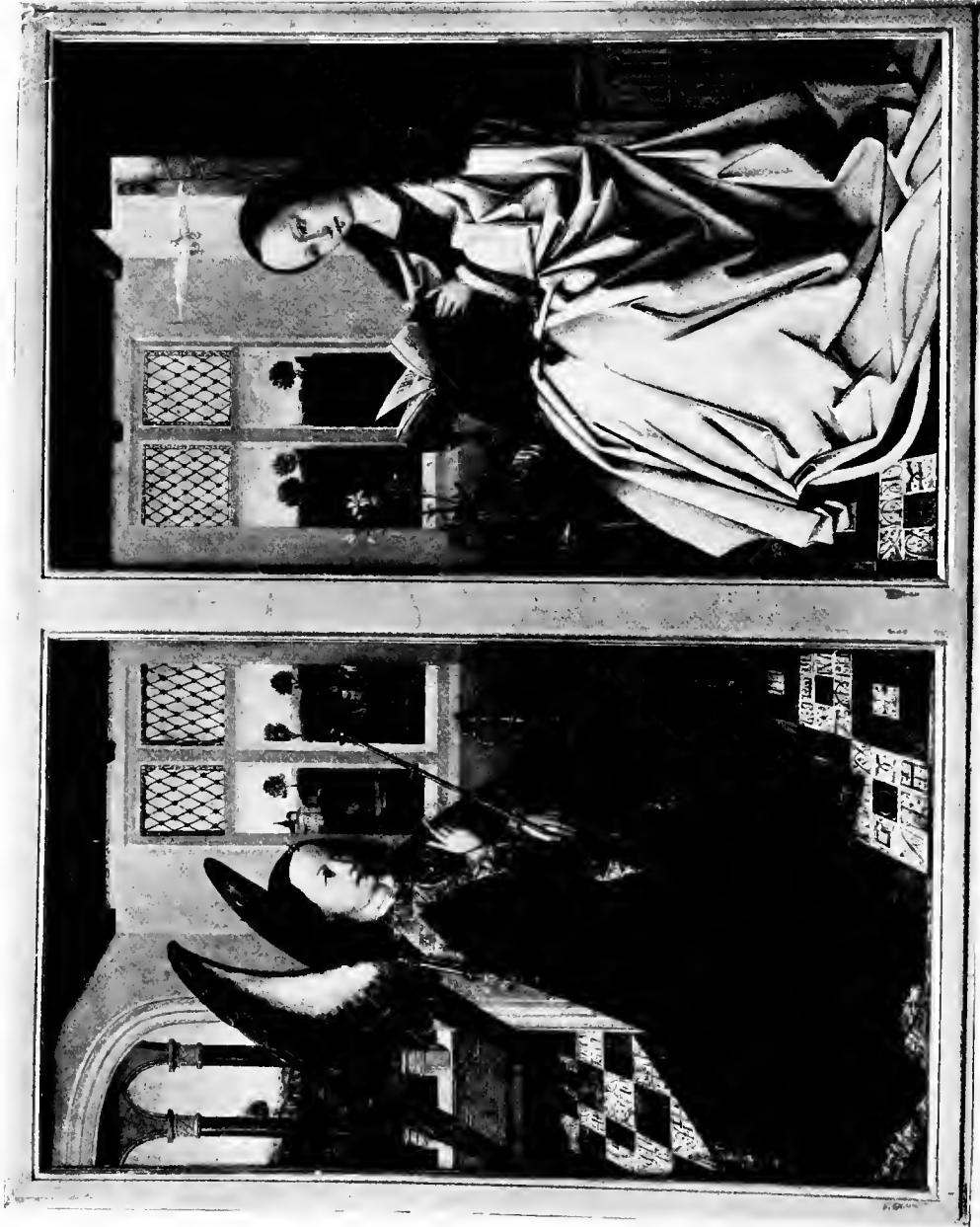
316 FOLLOWER OF JAN VAN EYCK



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319 BRUGES ARTIST ABOUT 1460



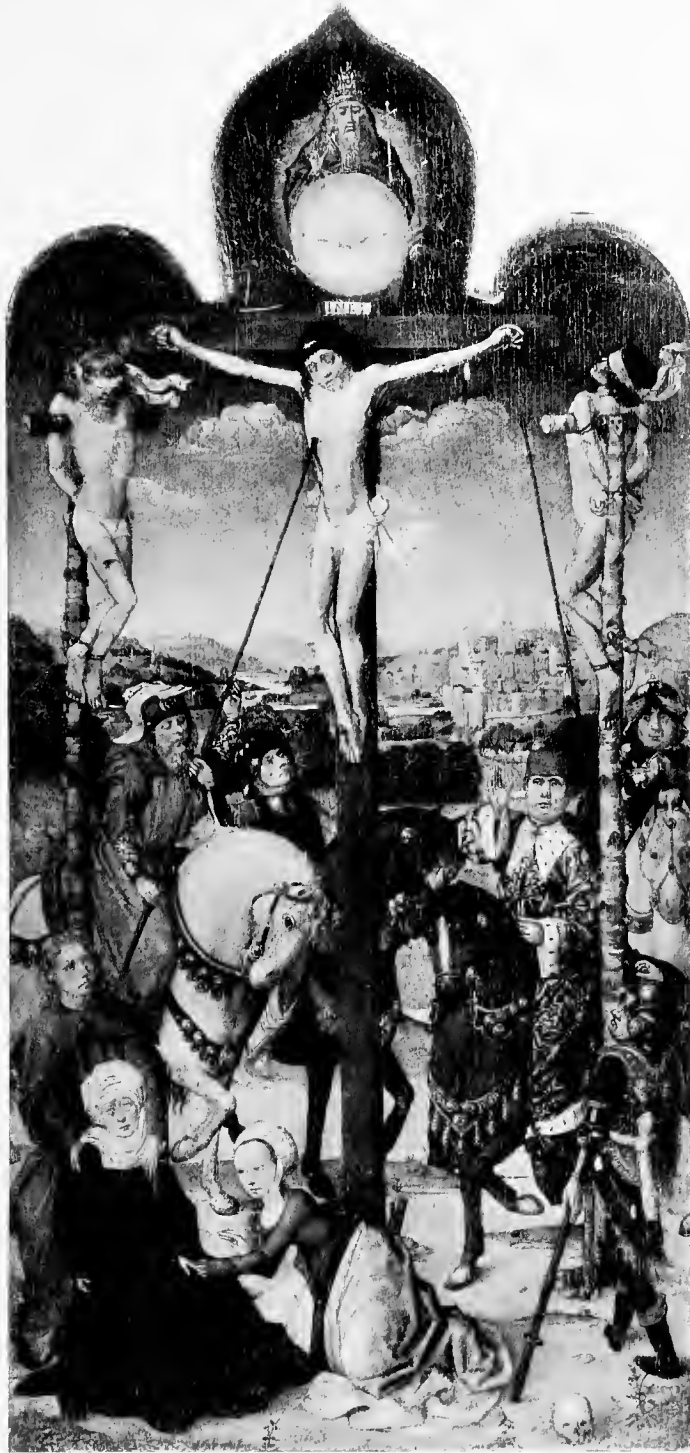
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322 BRUGES ARTIST ABOUT 1480



323 BRUGES ARTIST ABOUT 1480



324 HANS MEMLING



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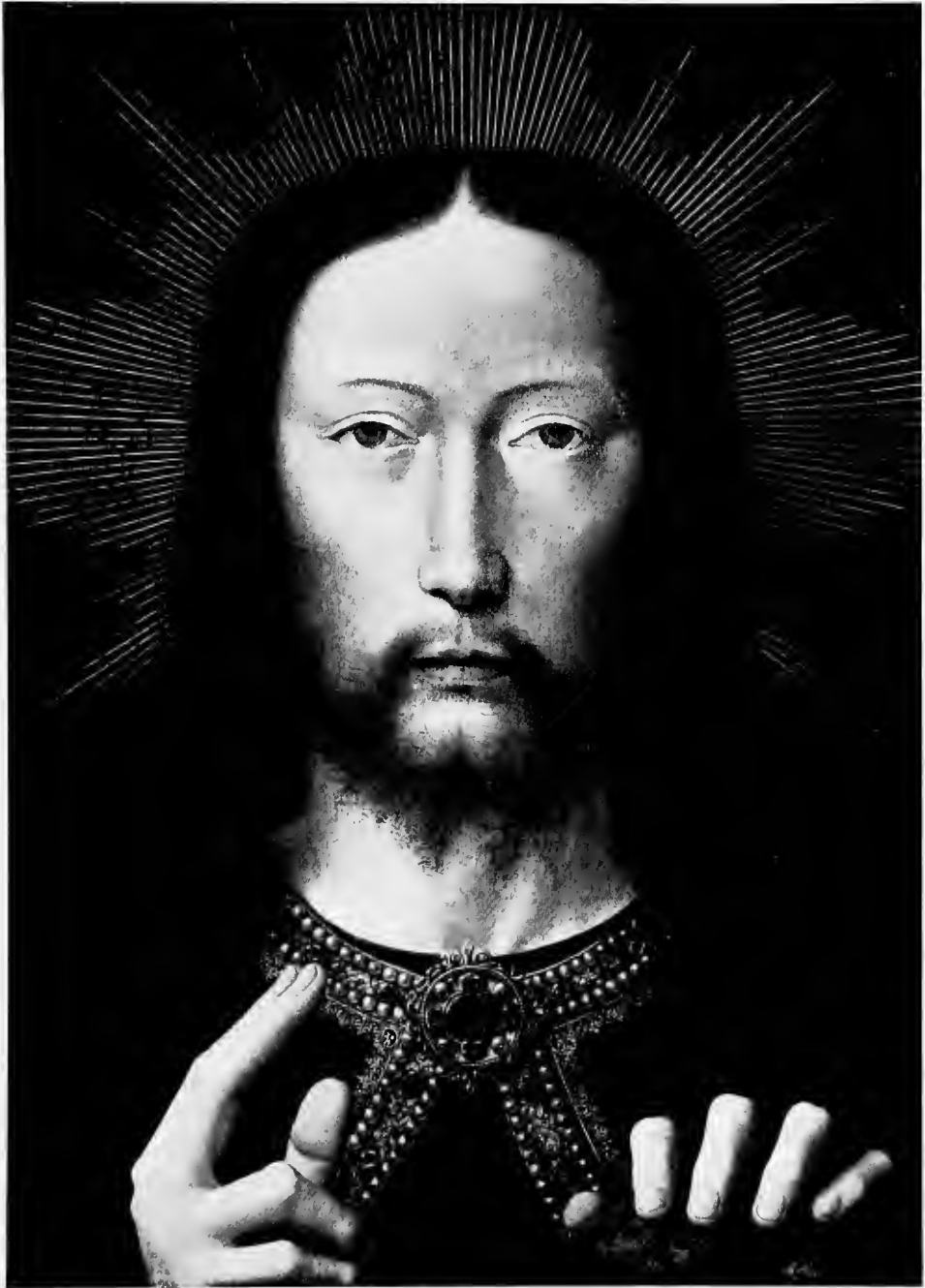
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330 GERARD DAVID



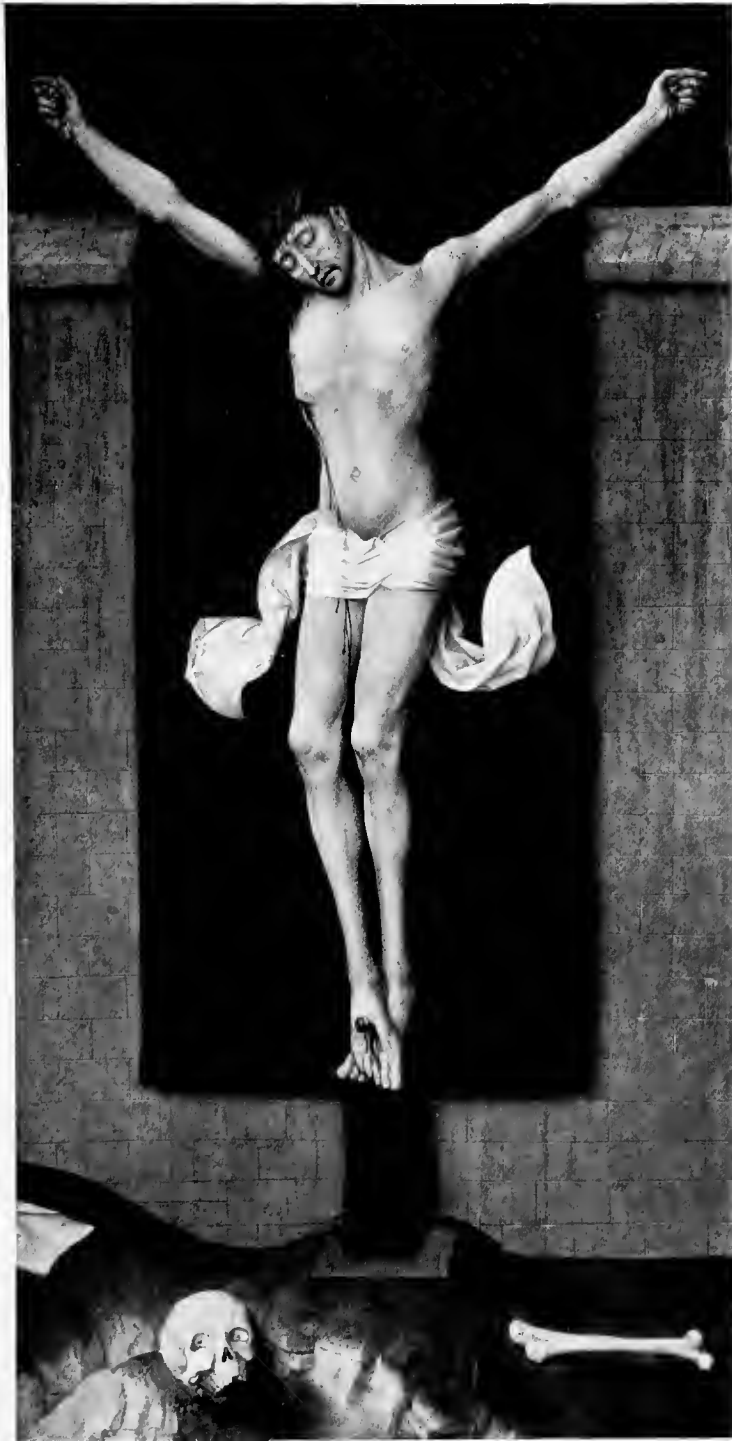
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332 ROBERT CAMPIN (THE MASTER OF FLÉMALLE)



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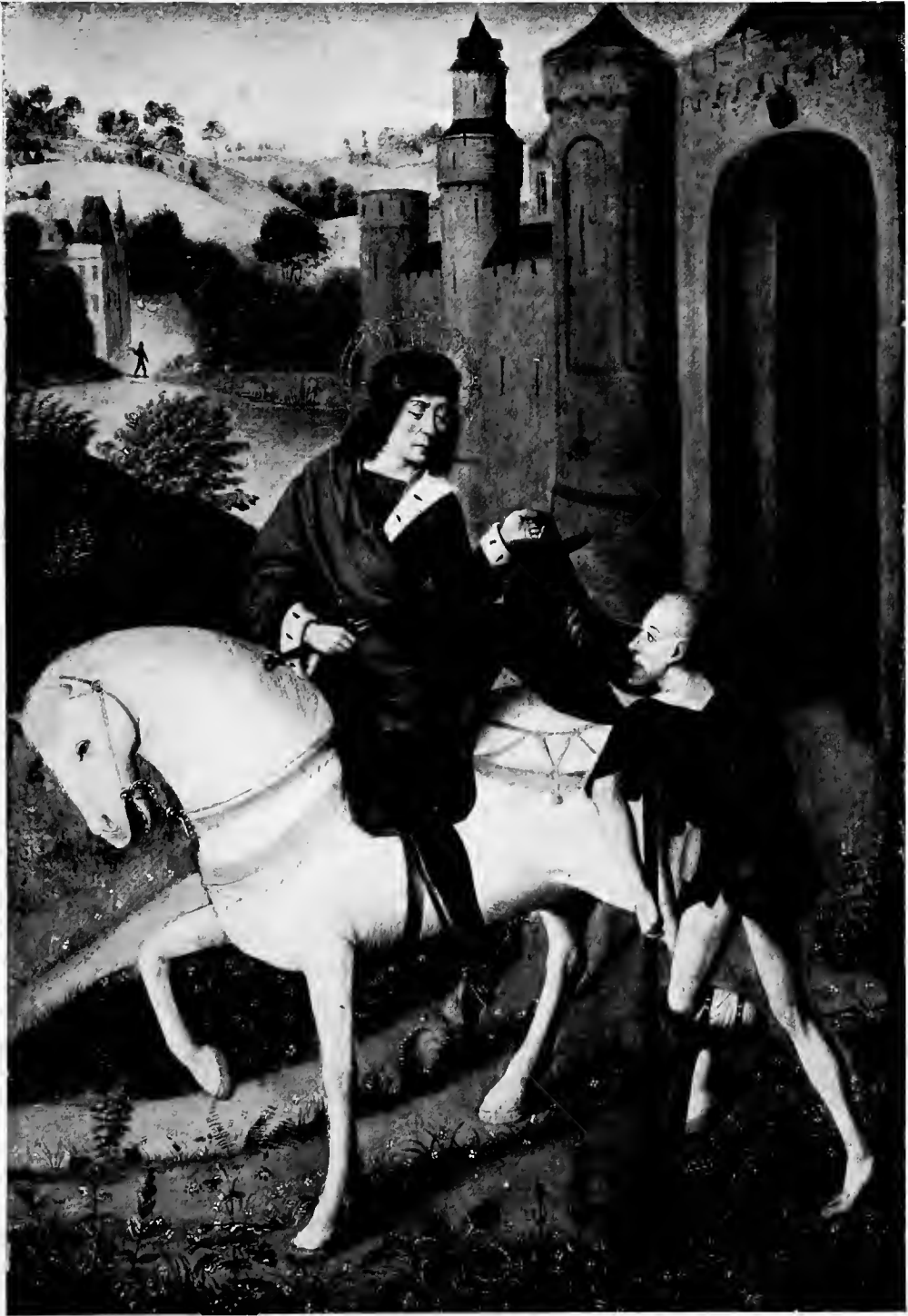
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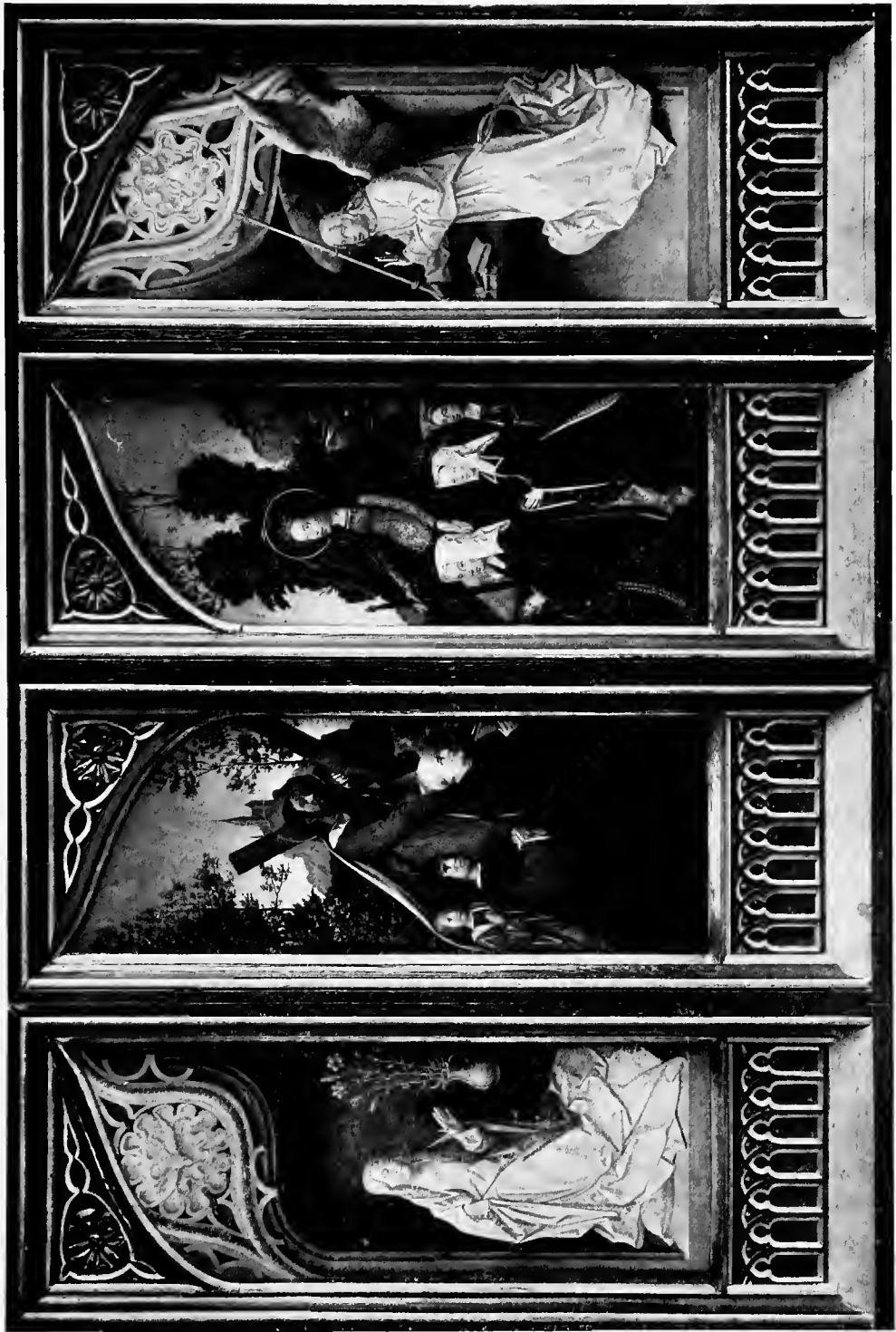


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367 QUENTIN MASSYS



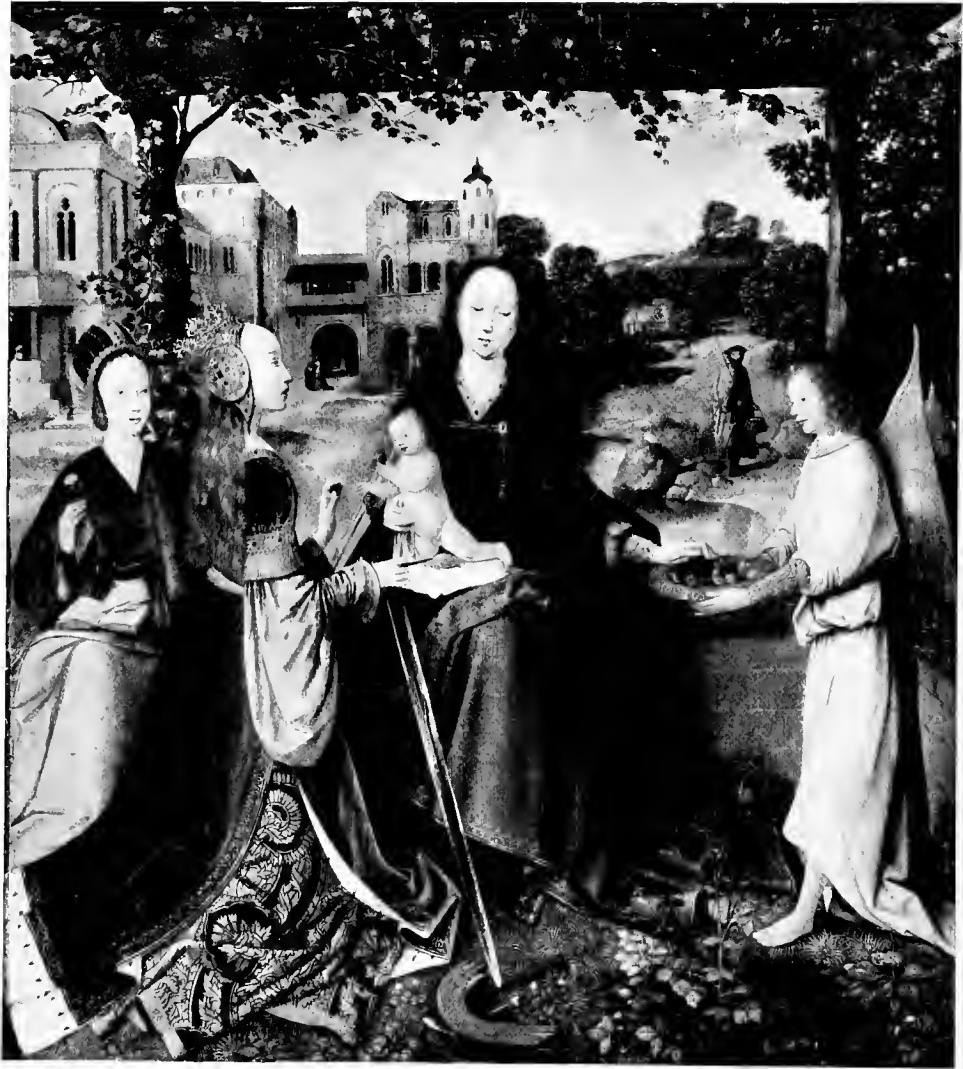
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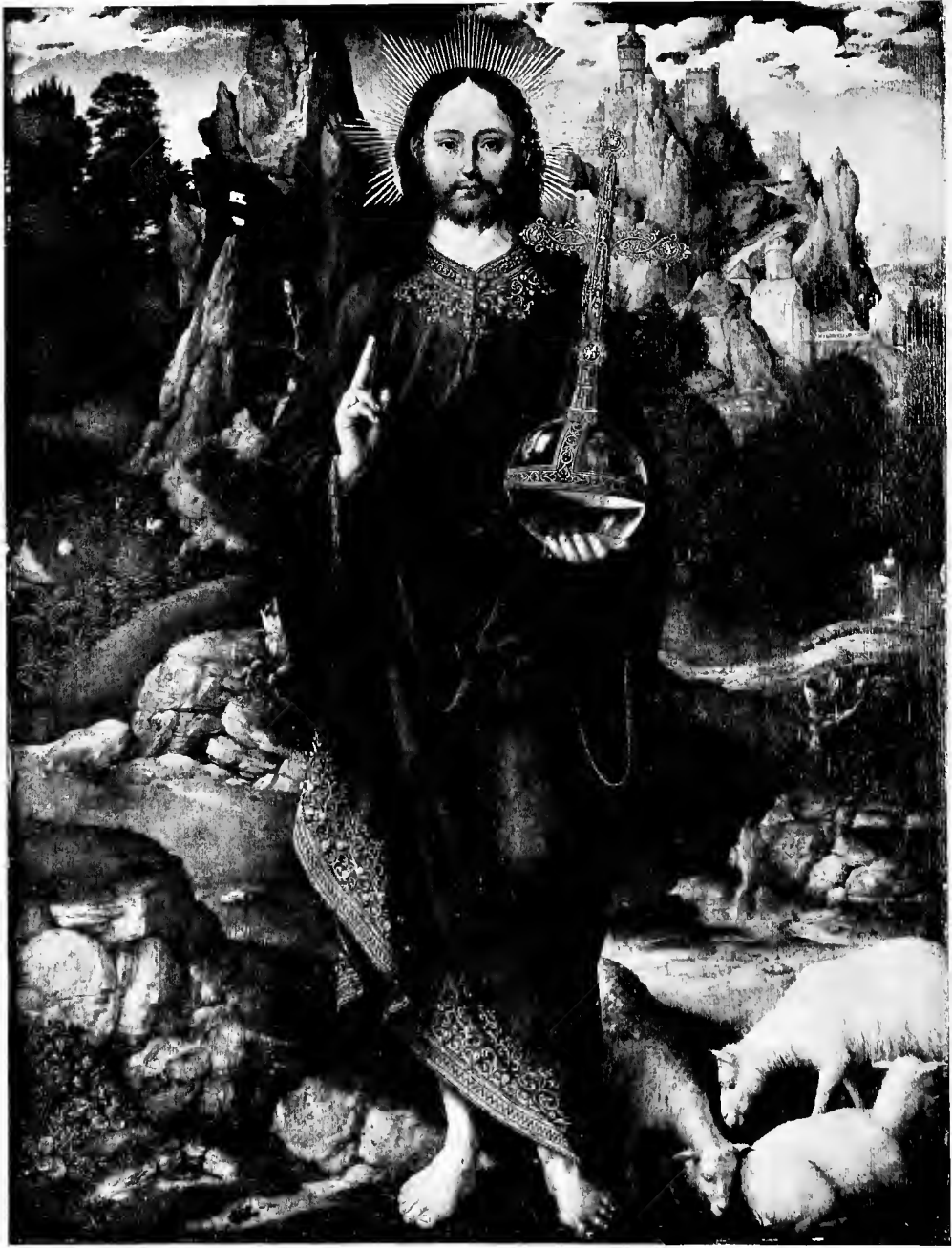
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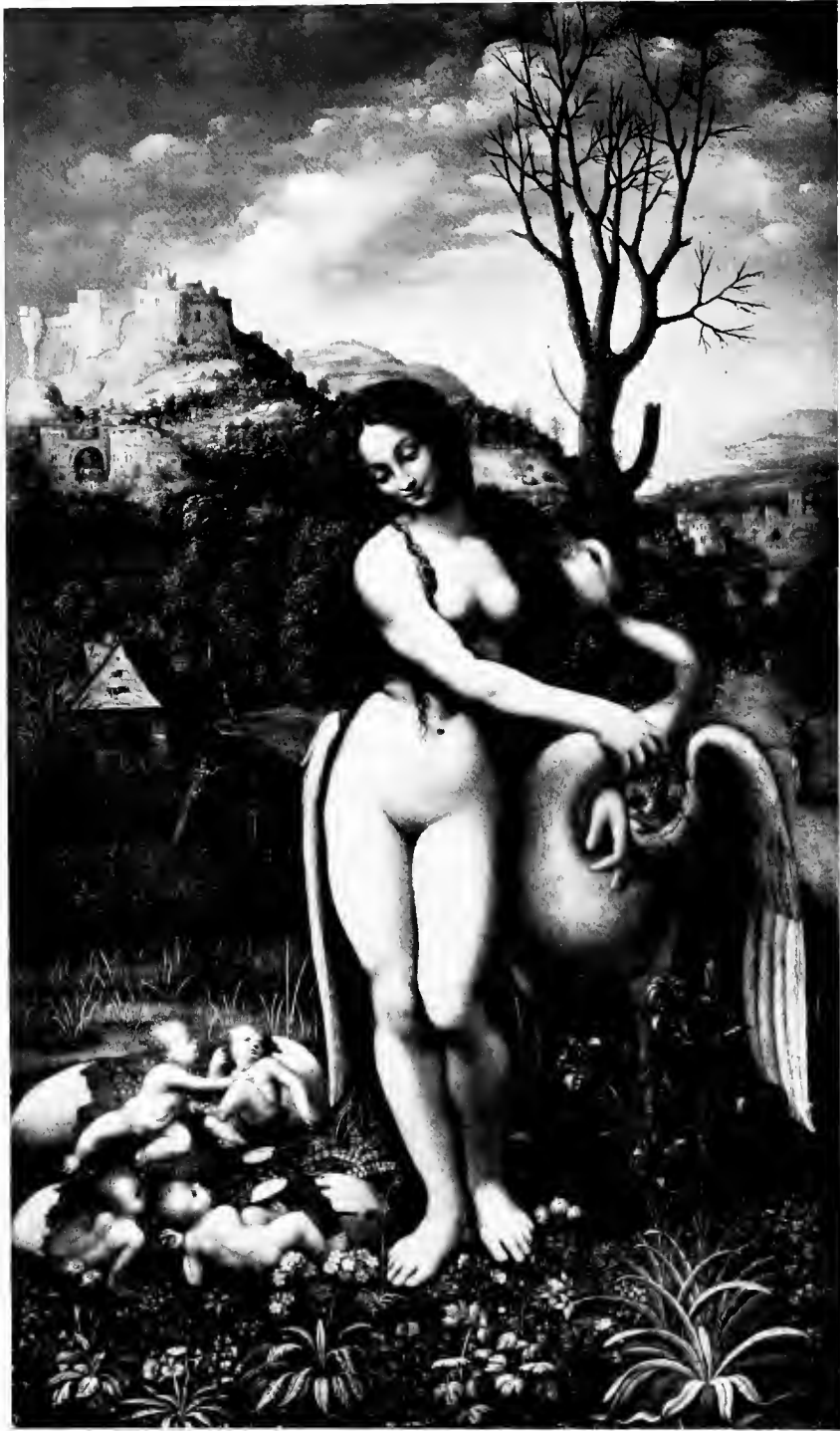
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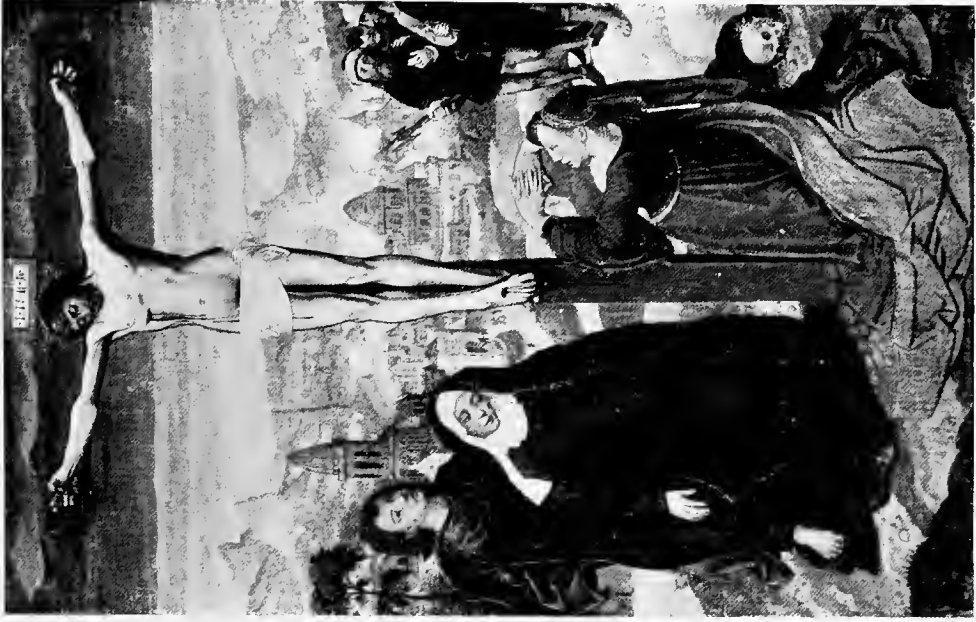
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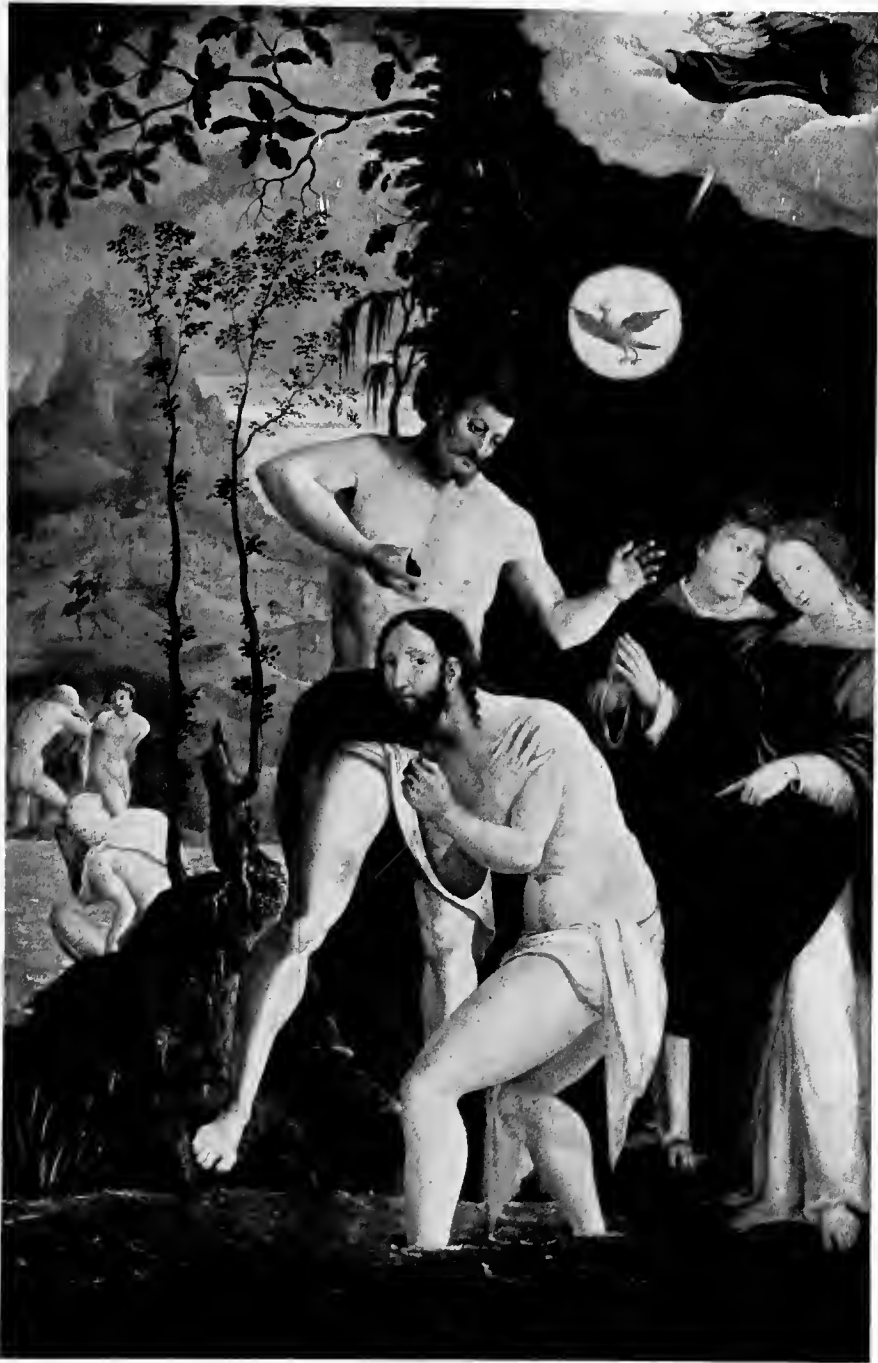
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413 LUCAS VAN LEYDEN



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415 JAN VAN SCOREL



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417 MAERTEN VAN HEEMSKERCK (?)



418 JOHANNES STEPHAN VON CALCAR (?)



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420 PIETER BRUEGEL THE ELDER



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435 DIRK HALS



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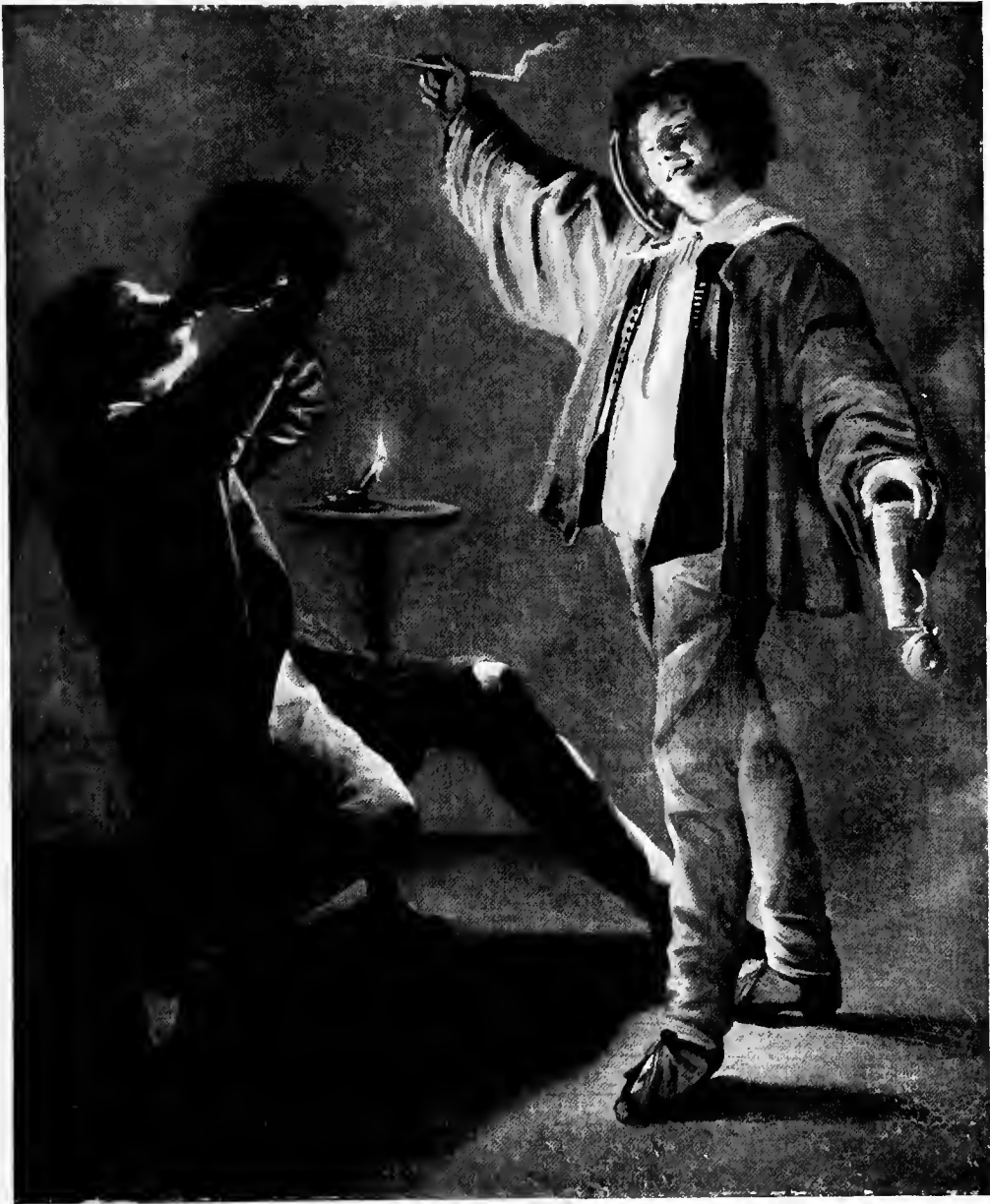
437 NICOLAES HALS



438 JAN MIENSE MOLENAER



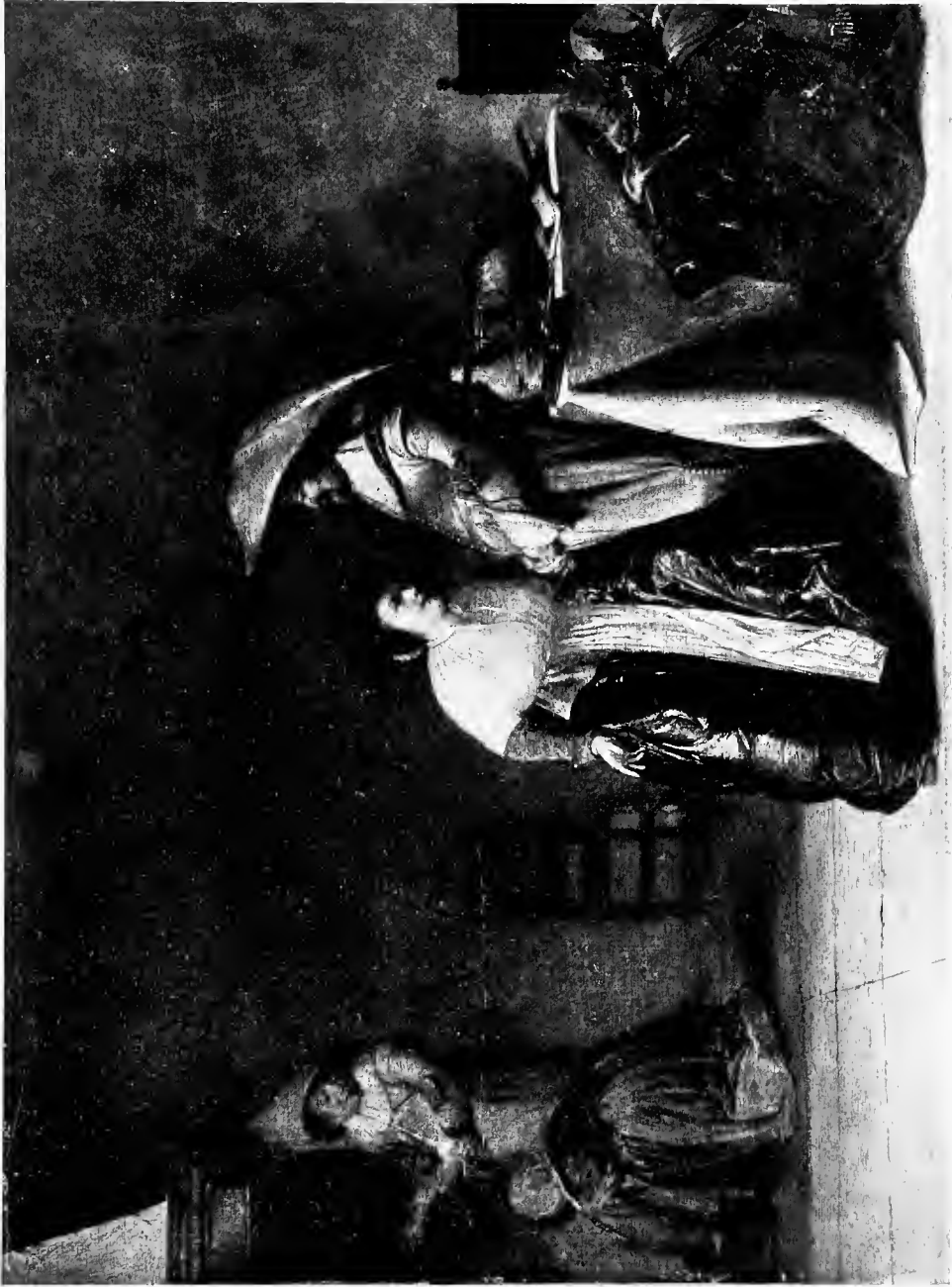
439 JAN MIENSE MOLENAER



440 JUDITH LEYSTER



442 PIETER CODDE



444 SYMON KICK

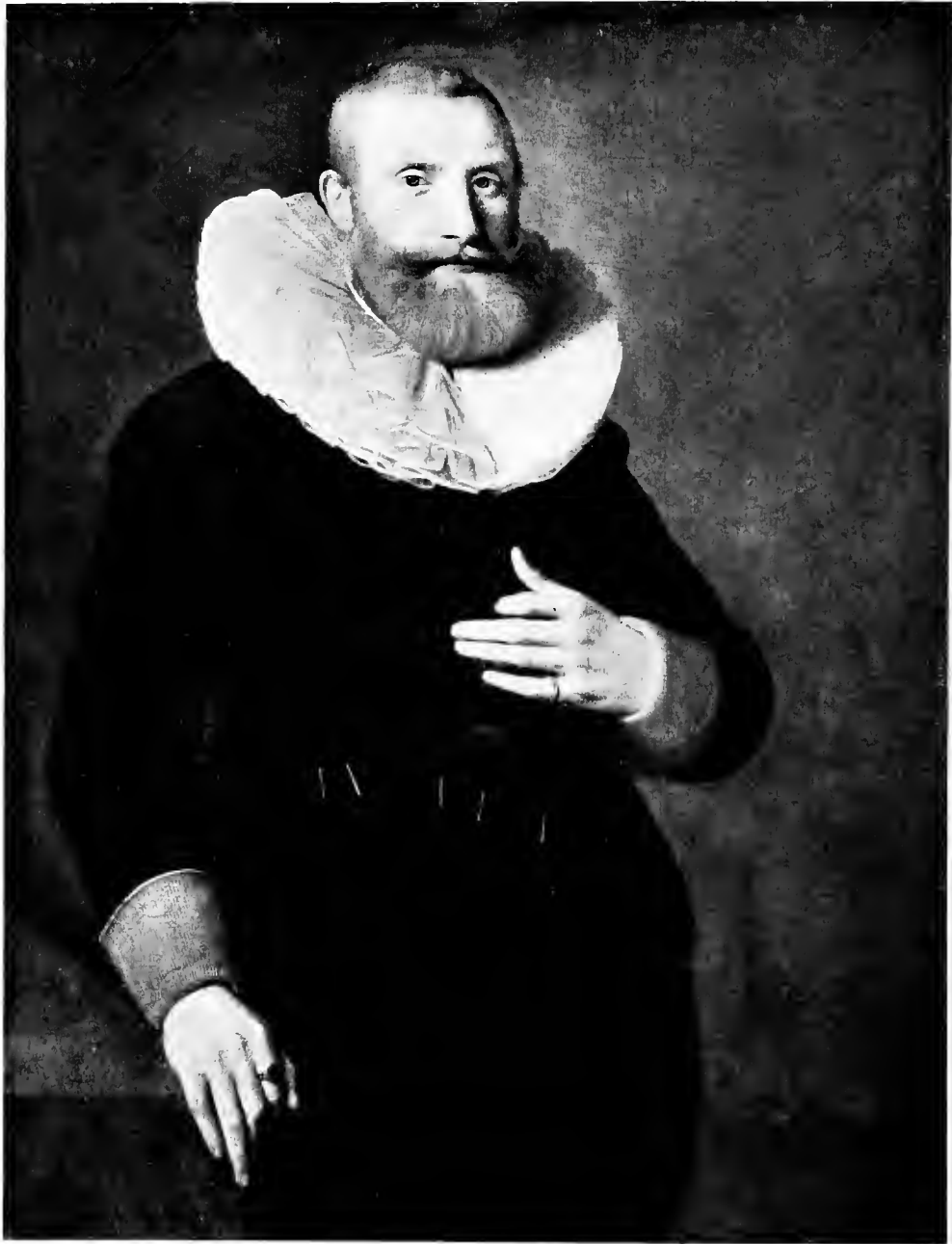


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450 PAULUS MOREELSE



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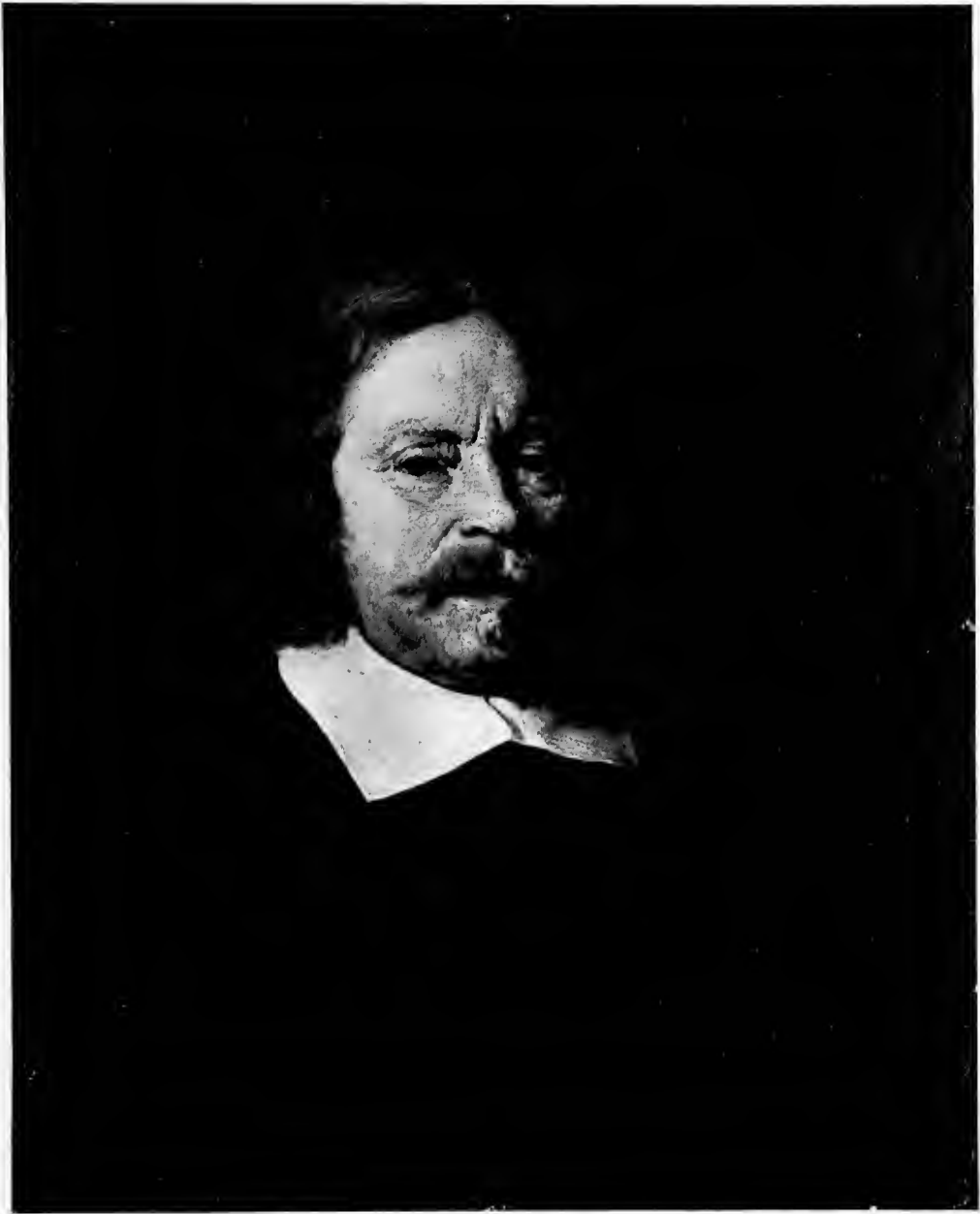
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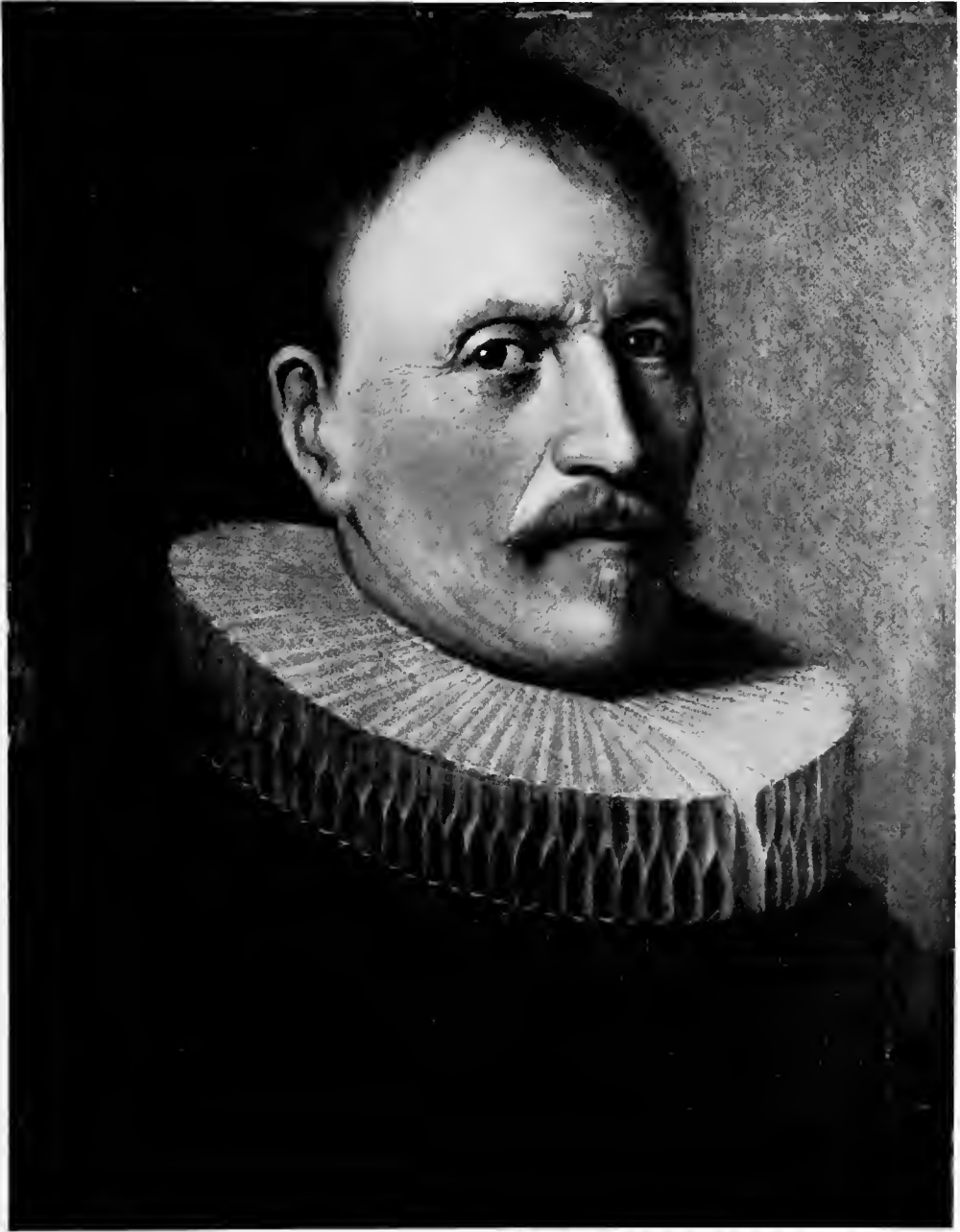
455 DAVID BAILLY



456 THOMAS DE KEYSER



457 THOMAS DE KEYSER



458 THOMAS DE KEYSER (?)



460 JACOB GERRITS CUYPER



401 HERCULES SEGHERS



464 JAN VAN GOYEN



466 SALOMON VAN RUYSDAEL



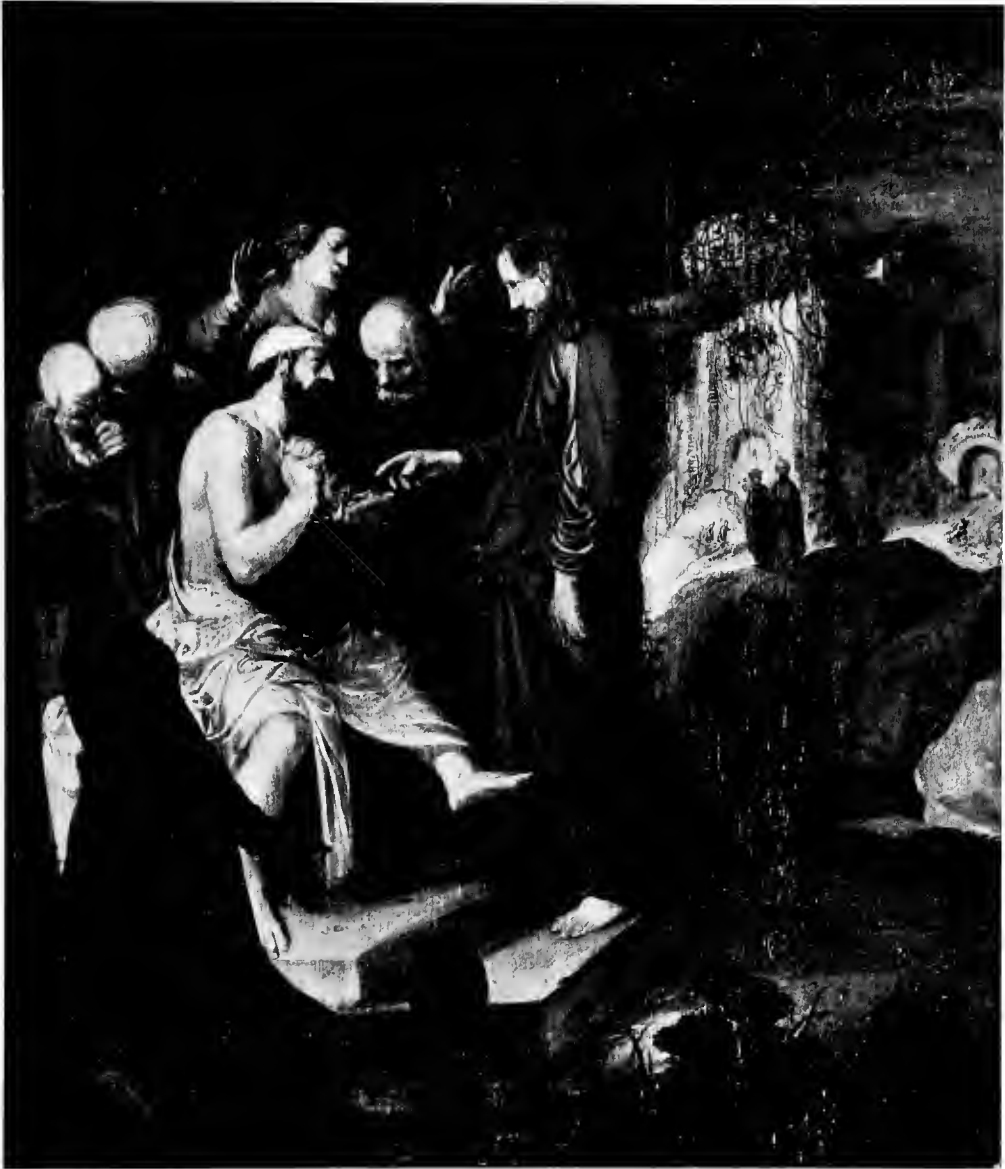
467 SALOMON VAN RUYSDAEL



499 SIMON DE VLEGER



470 JAN PORCELLIS



471 JAN PYNAS

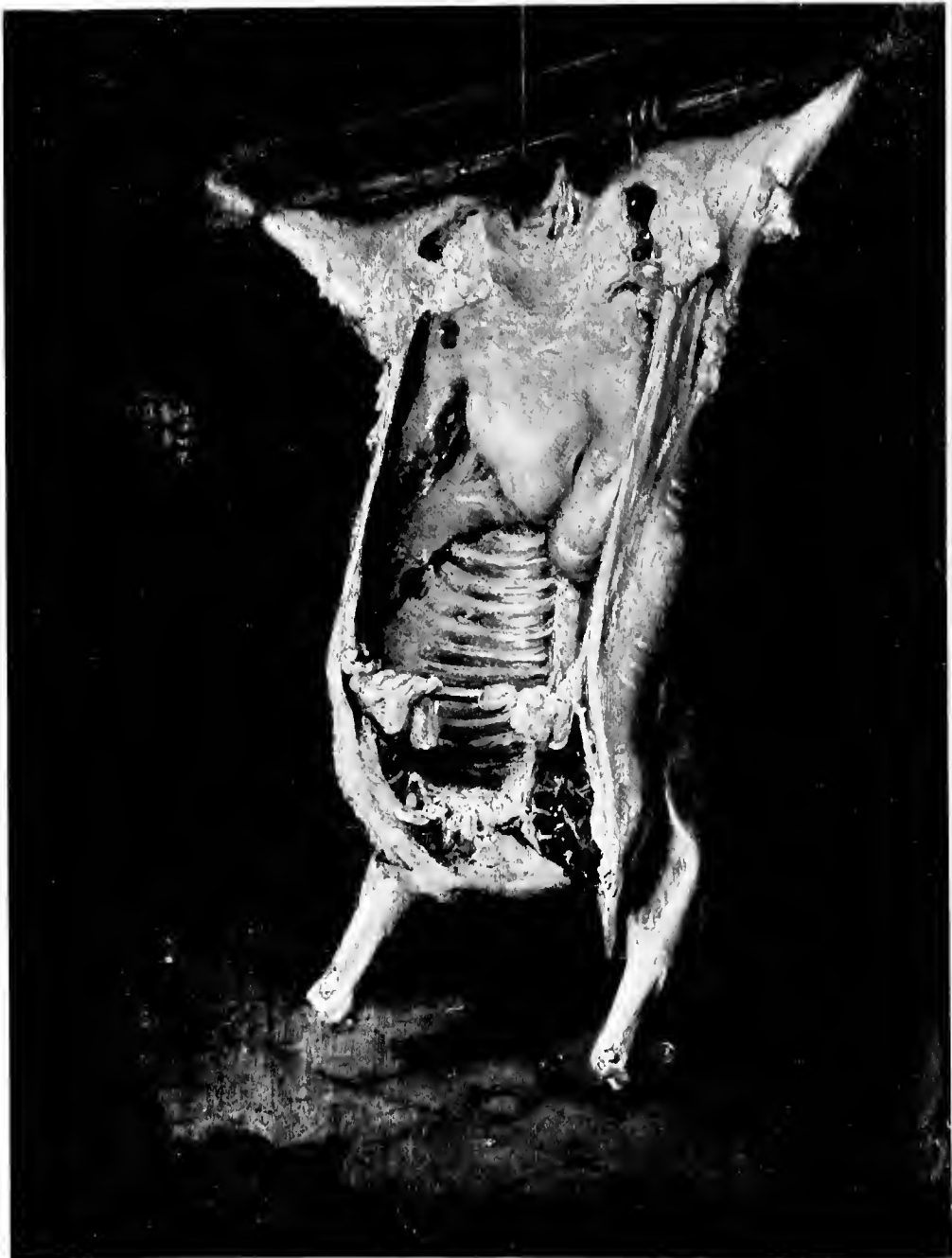
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DUTCH PAINTERS

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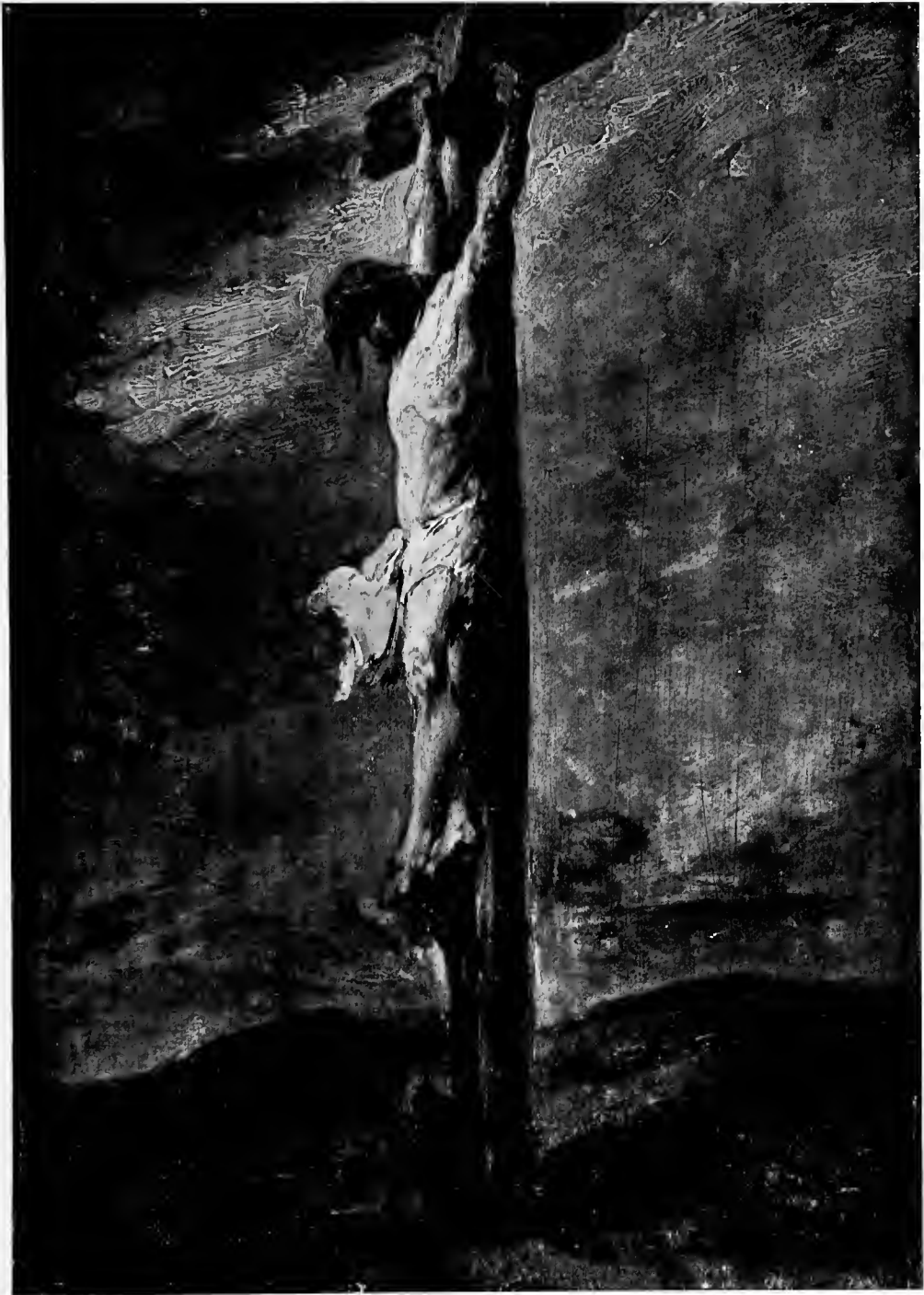
B. REMBRANDT PERIOD
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474 REMBRANDT



475 REMBRANDT



478 REMBRANDT

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479 REMBRANDT



480 REMBRANDT



481 REMBRANDT



482 REMBRANDT (?)



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485 NICOLAËS MAËS



487 NICOLAES MAES



489 LEONARD BRAMER



494 HENDRIK BLOEMAERT



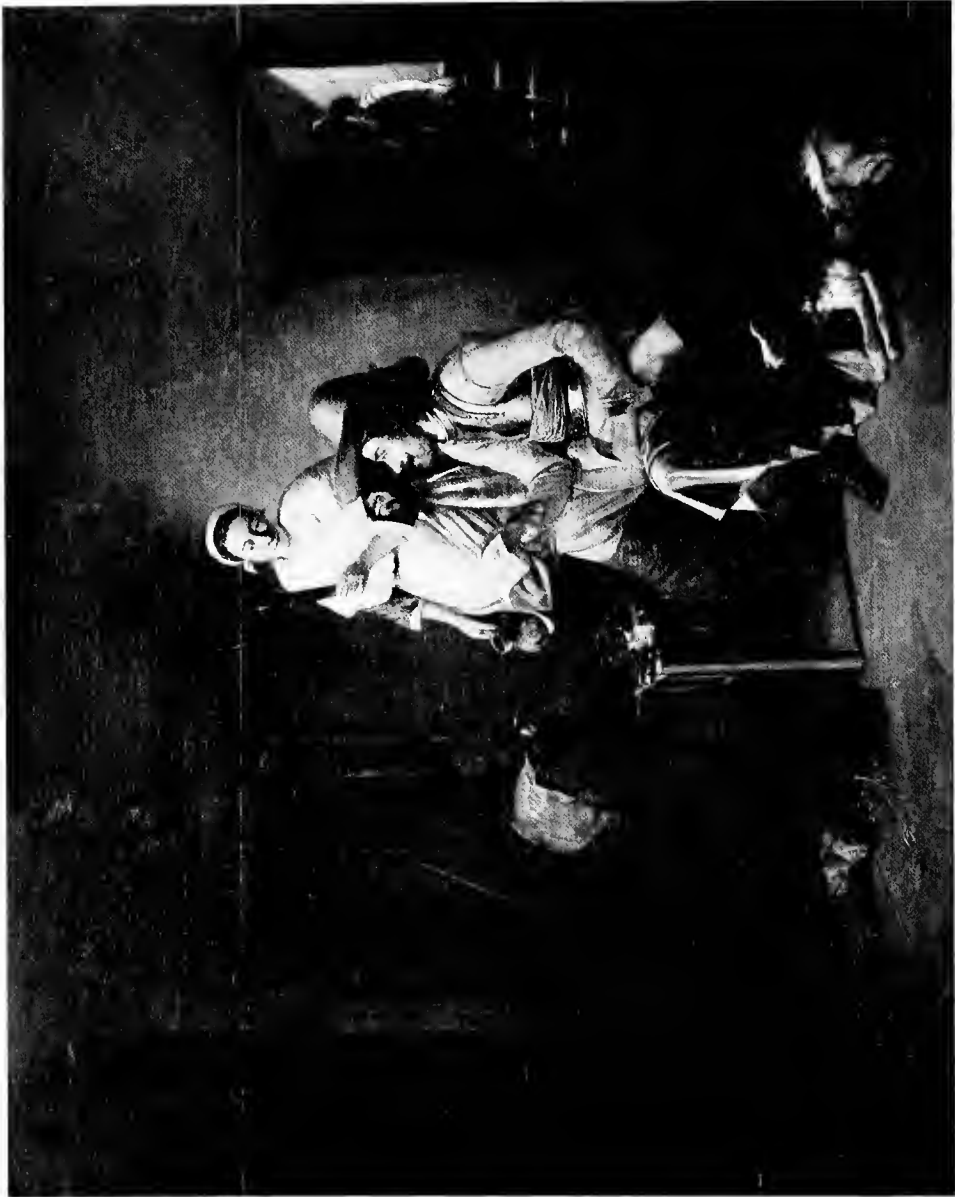
495 BARTHOLOMEUS VAN DER HELST



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497 JOHANNES VERMEER VAN DELFT



498 PIETER DE HOOCH



499 PIETER DE HOOCH



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505 GERARD TERBORCH



506 GEZINA TERBORCH (?)



507 GABRIEL METSU



509 JAN STEEN



510 JAN STEEN



511 JAN STEEN



512 JAN STEEN



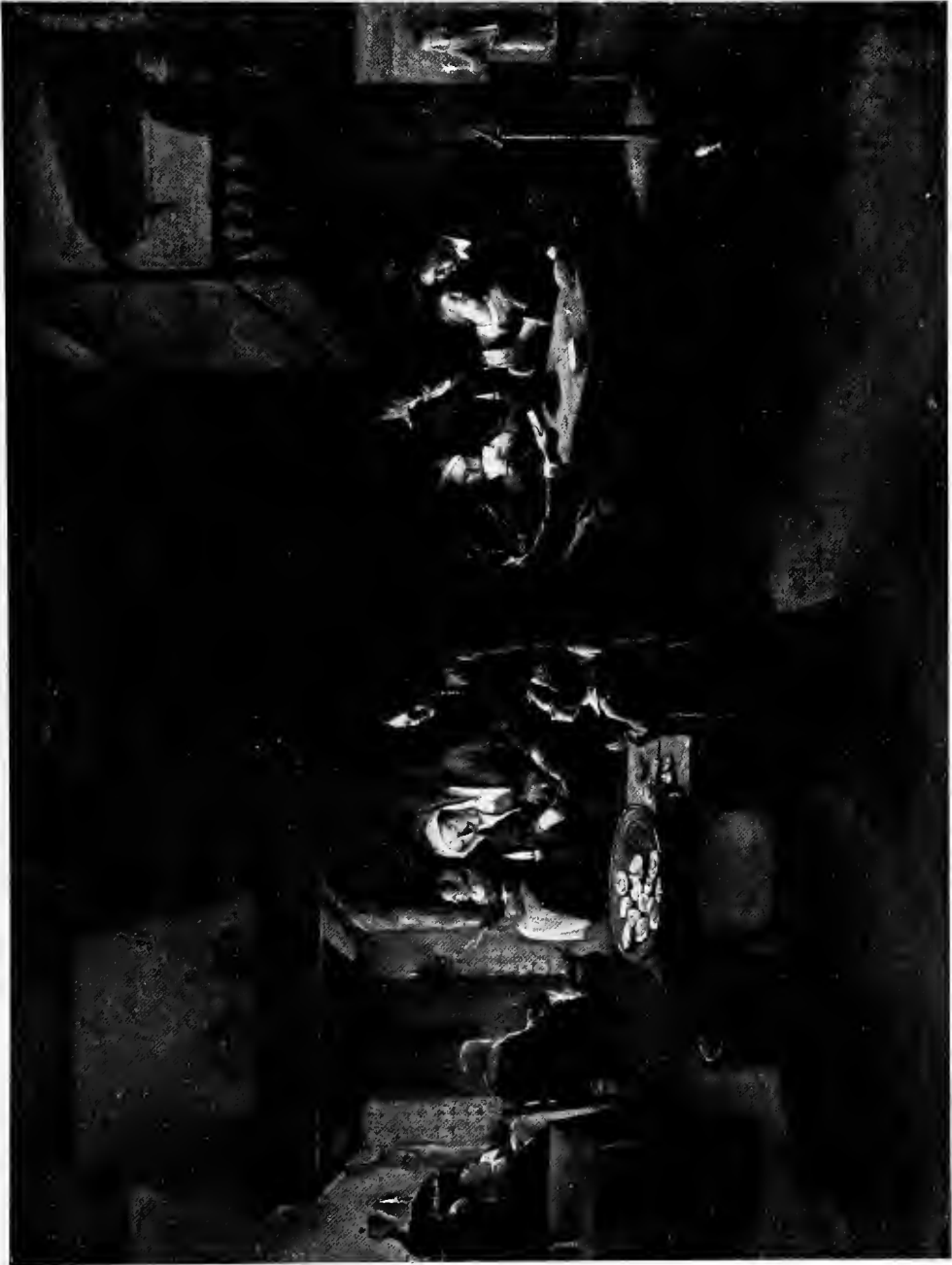
513 JAN STEEN



514 JAN STEEN



515 JAN STEEN



516 JAN STEEN



517 JAN STEEN



519 JAN STEEN



520 JAN STEEN



522 ADRIAEN VAN OSTADE



523 ADRIAEN VAN OSTADE



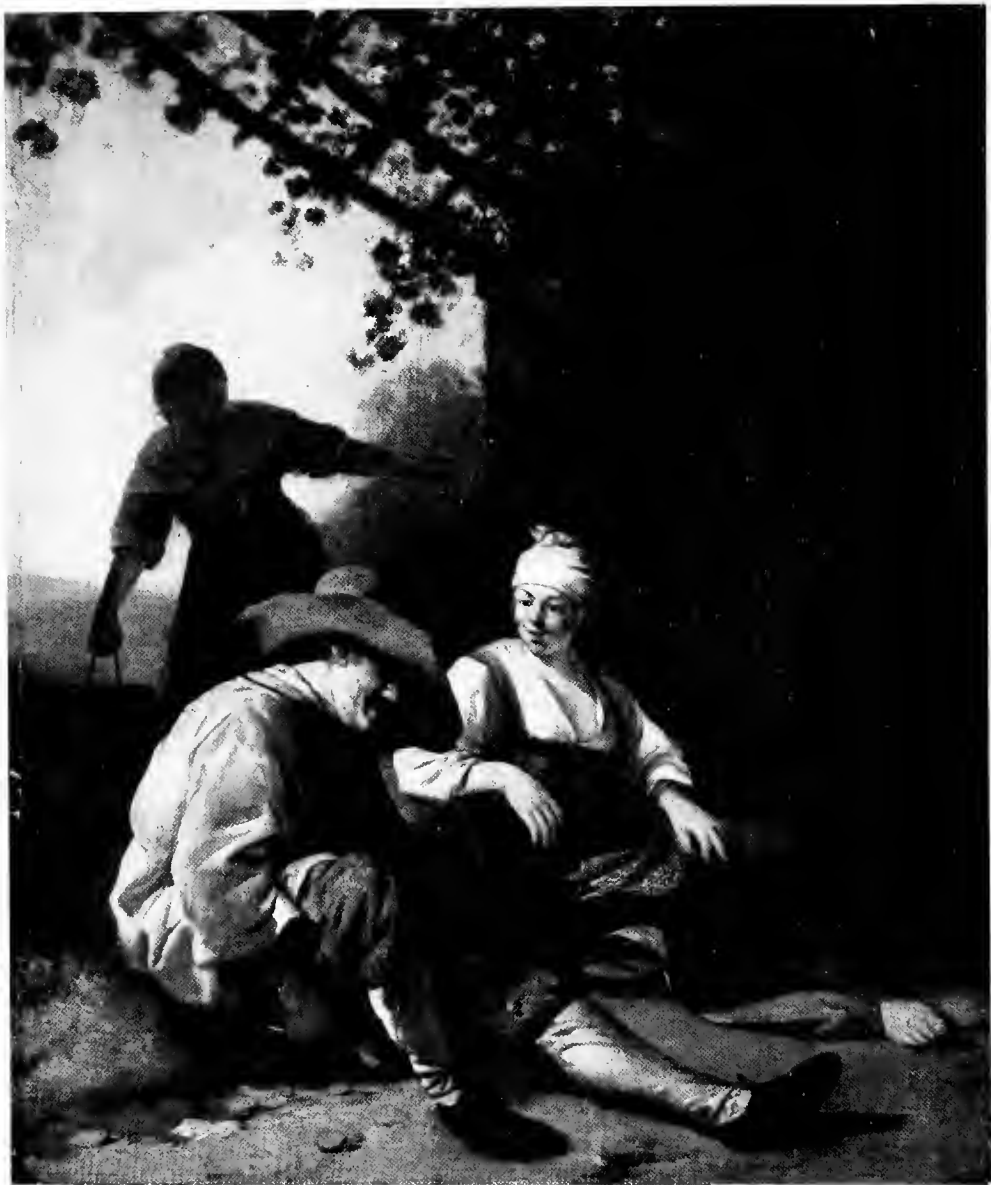
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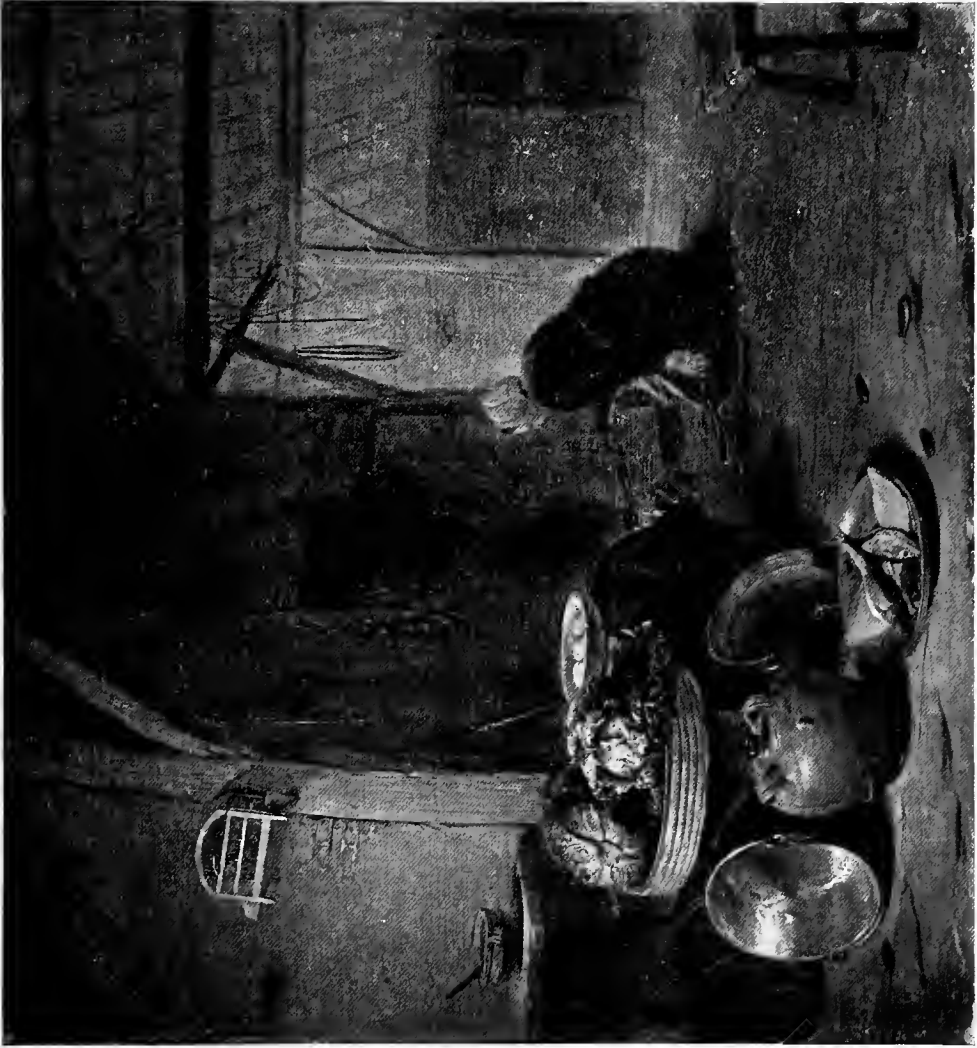
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532 HENDRIK MAERTENSZ SORGH



533 ARENT DIEPRAEM



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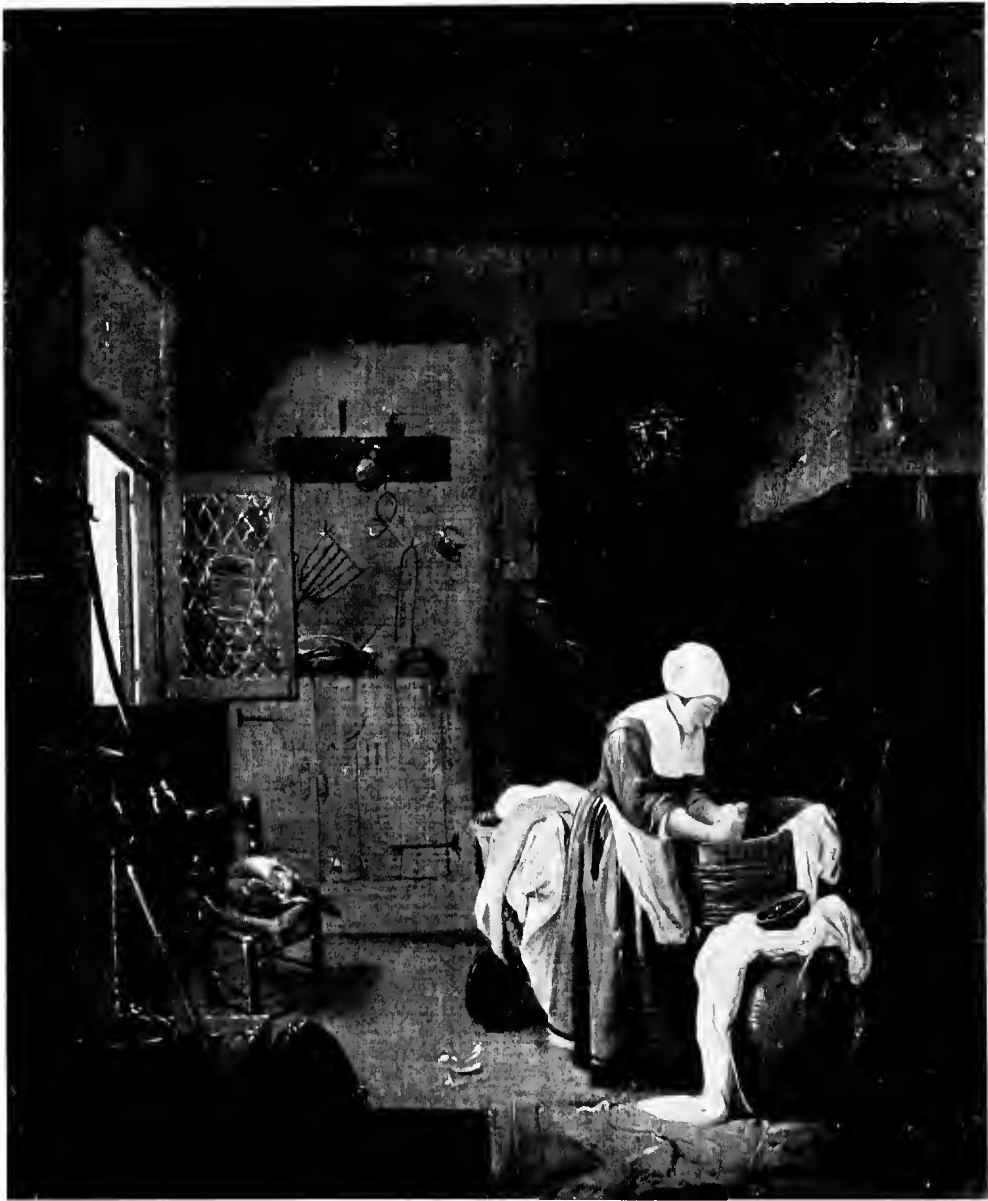
535 QUIERINGH GERRITZ VAN BREKELENKAM



537 QUIERINGH GERRITZ VAN BREKELENKAM



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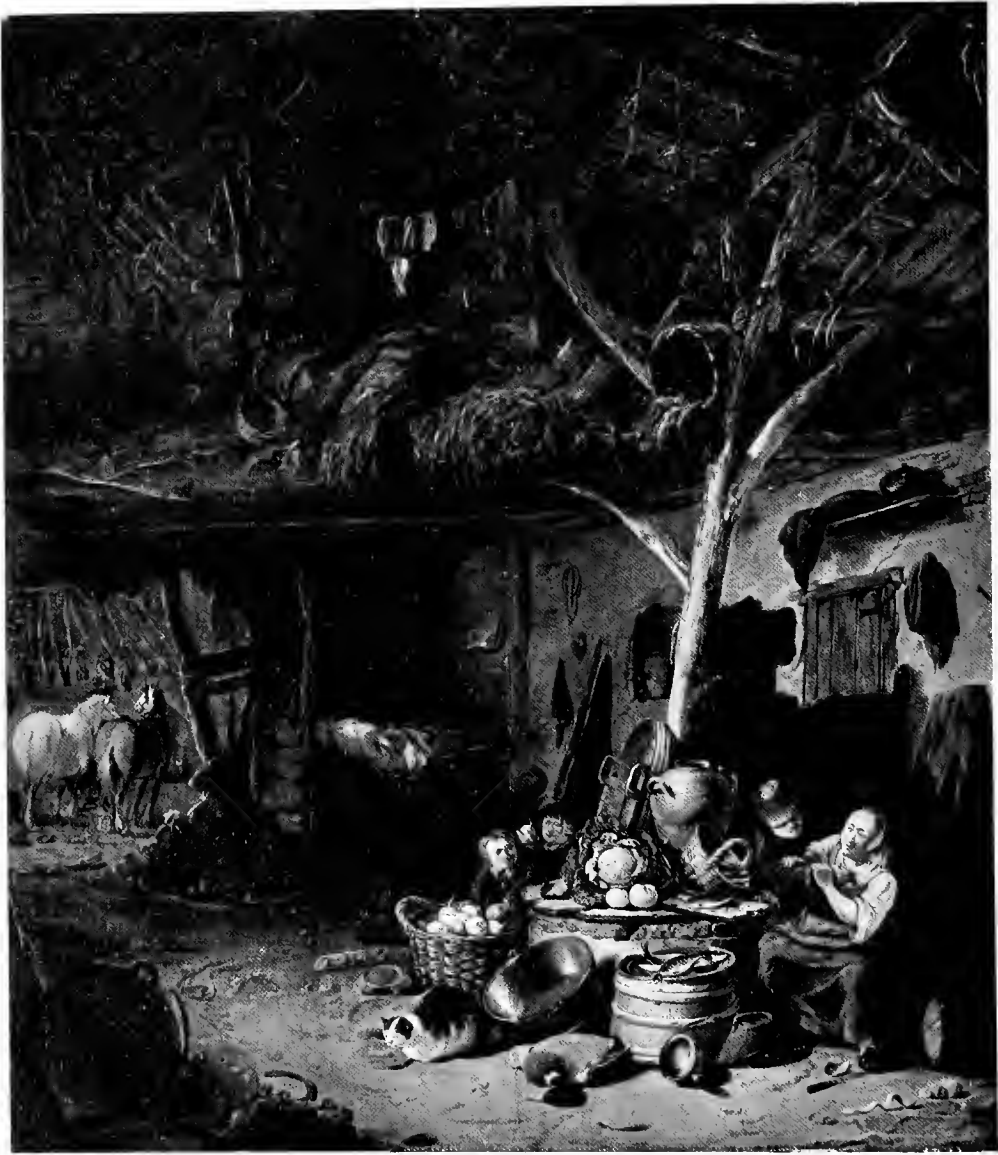
543 FRANS VAN MIERIS, THE ELDER



544 CASPAR NETSCHER



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553 AERT VAN DER NEER



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560 GOVERT CAMPHUYSEN



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562 GULLIAM DU BOIS



563 JACOB VAN RUISDAEL



564 JACOB VAN RUISDAEL



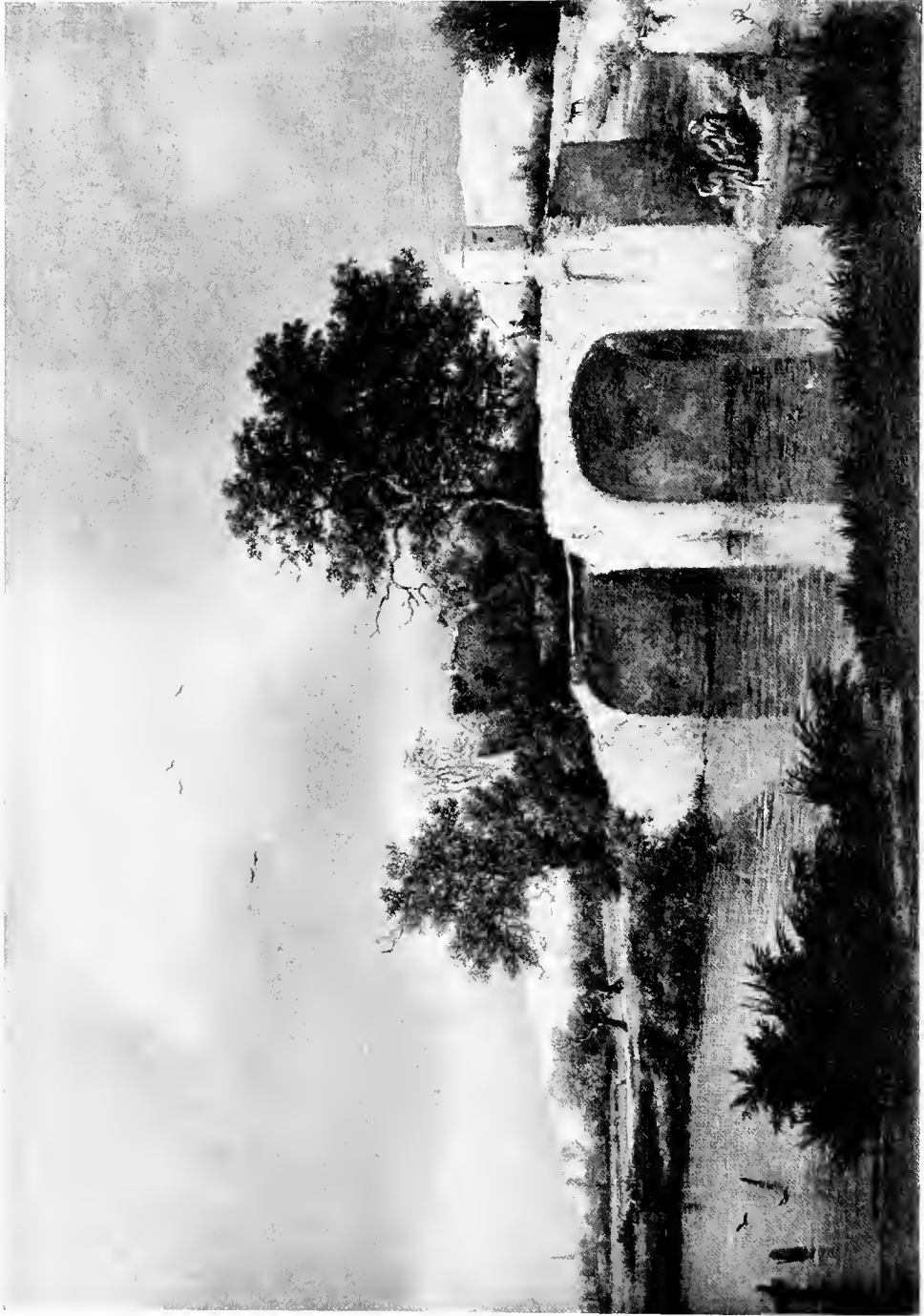
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568 JACOB VAN RUISDAEL



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570 JACOB VAN RUISDAEL



571 MEINDERT HOBBEEMA



572 MEINDERT HOBBEWA



573 MEINDERT HOBBEEMA



578 PHILIPS KONINCK



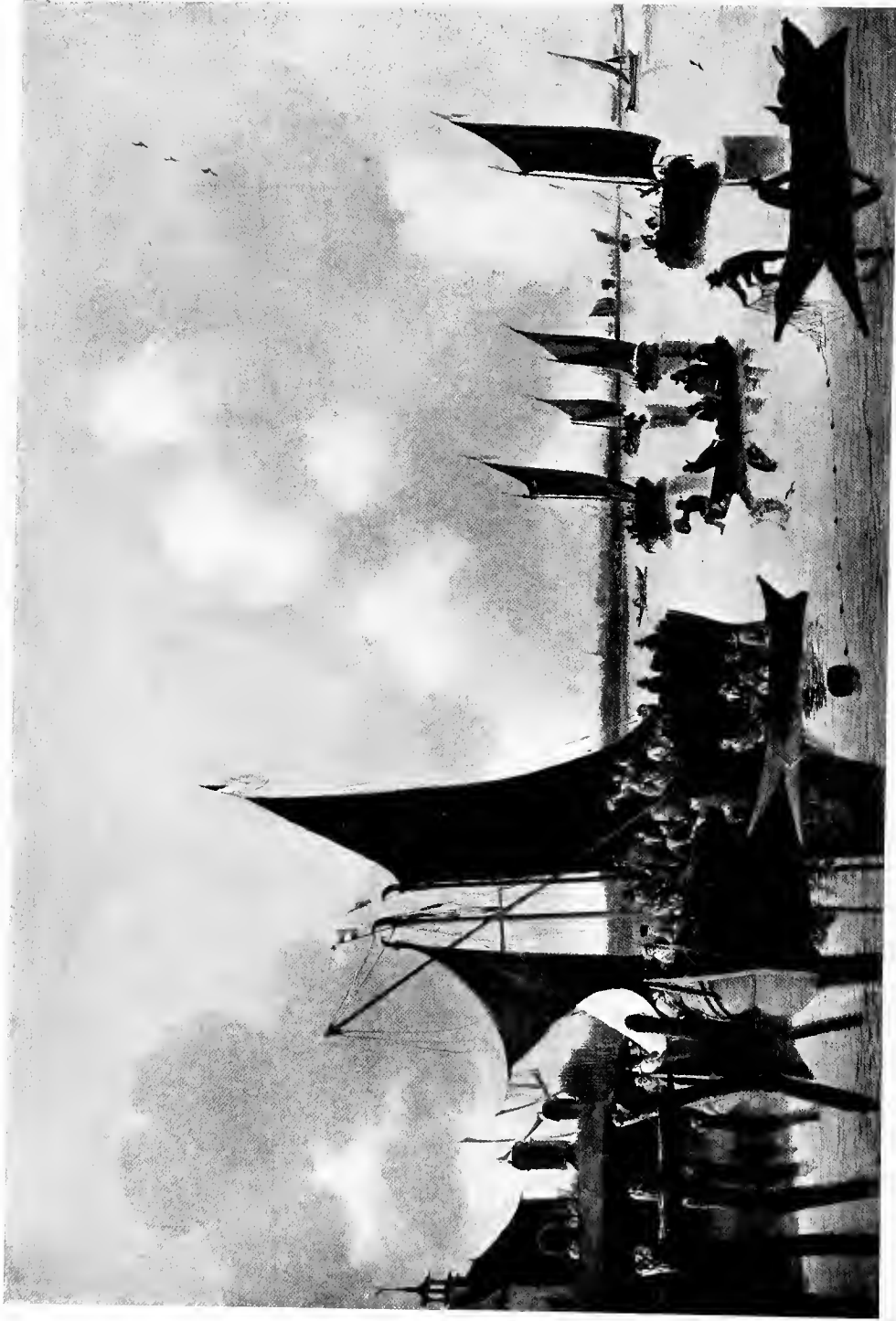
585 HENDRIK DUBBELS



586 HENDRIK DUBBELS



587 ALLART VAN EVERDINGEN



588 JACOB BELLEVOIS



589 REYNIER NOOMS — CALLED ZEEMAN



590 WILLEM VAN DE VELDE



501 WILLEM VAN DE VELDE



593 JAN VAN DE CAPELLE



594 LIEVE VERSCHUIJER



595 JAN VAN DER HEYDE



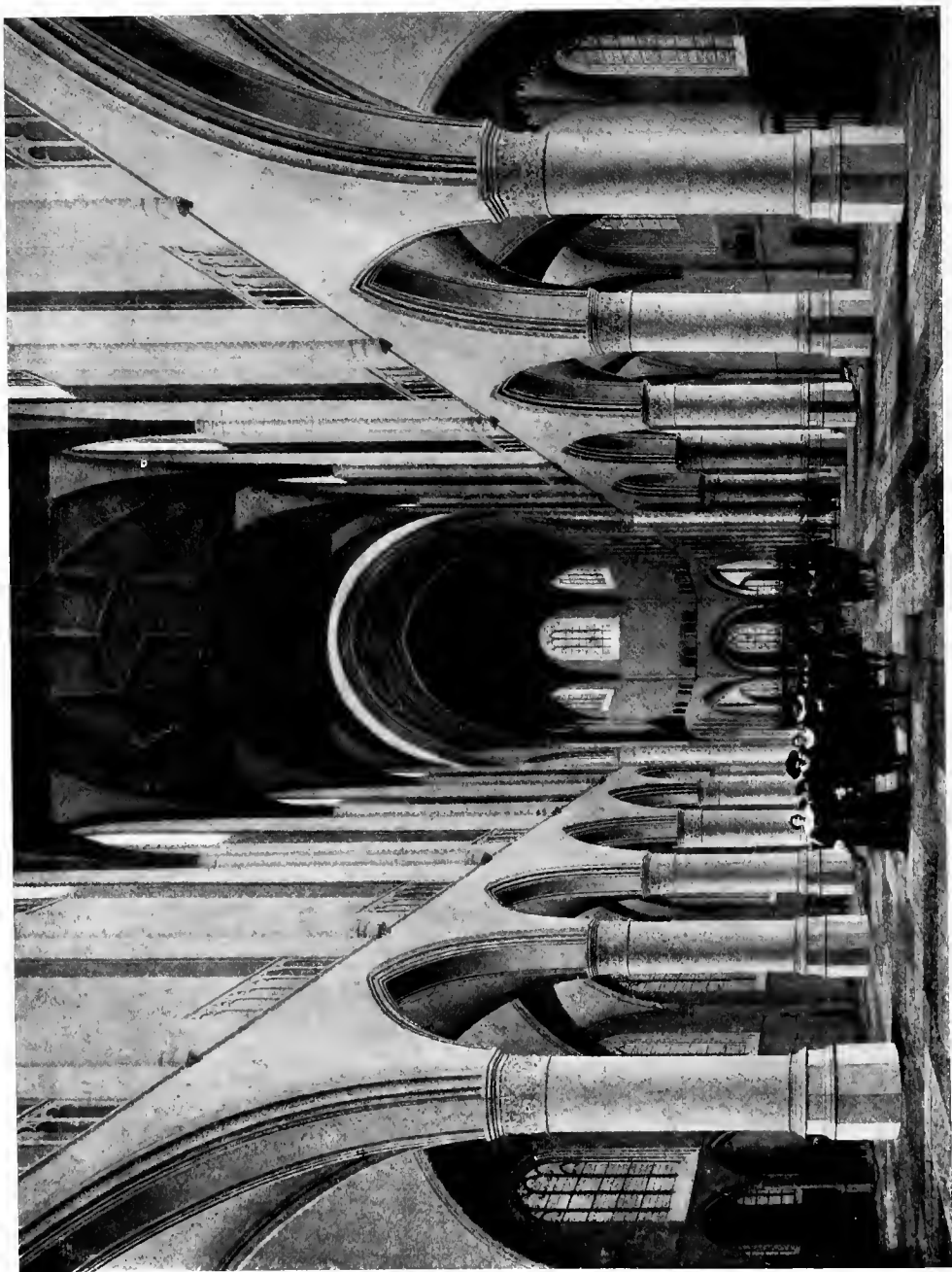
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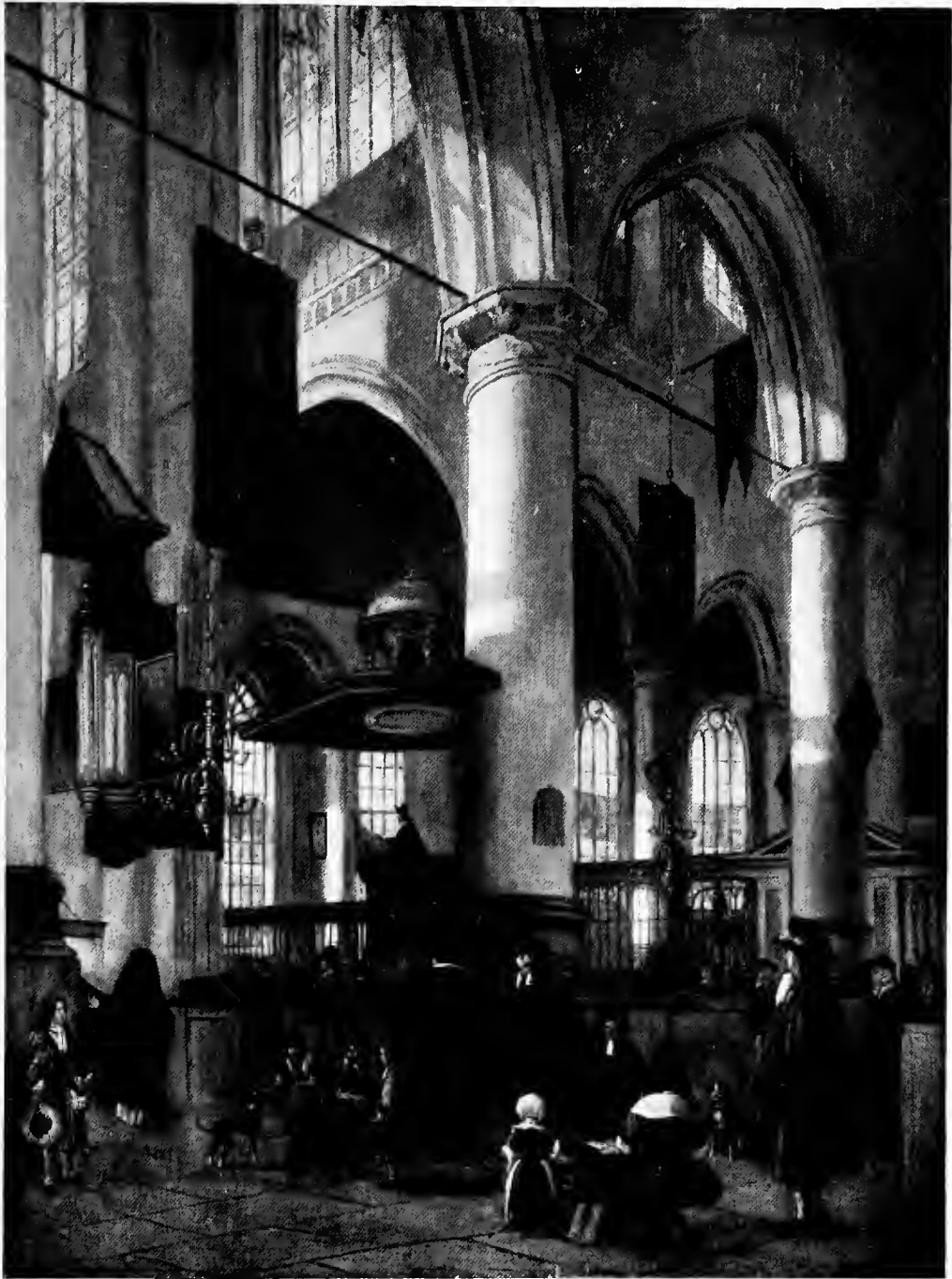
597 JAN VAN DER HEYDE



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602 ADRIAEN VAN DE VELDE



603 ADRIAEN VAN DE VELDE



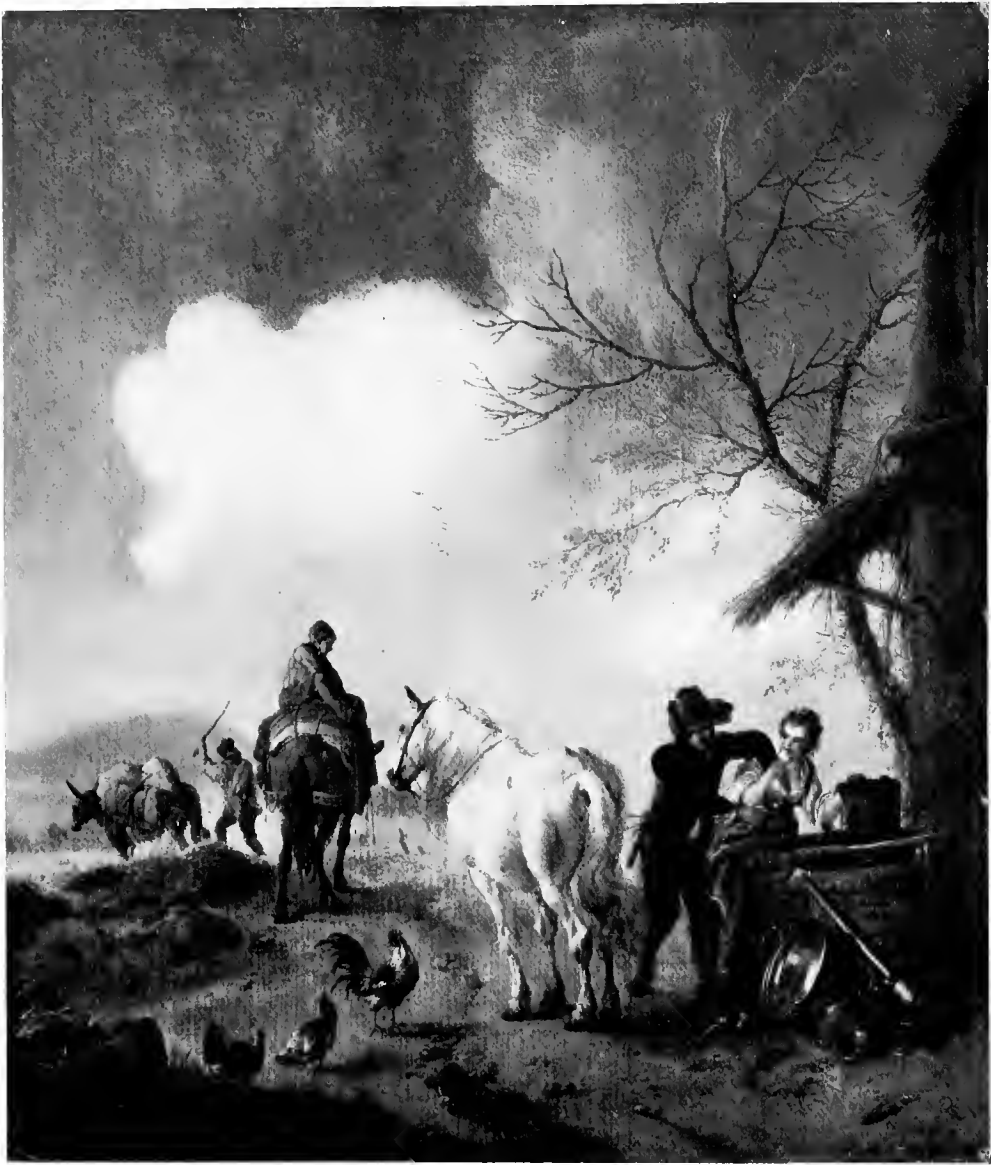
605 ADRIAEN VAN DE VELDE



607 KAREL DU JARDIN



615 PHILIPS WOUWERMAN



616 PHILIPS WOUWERMAN



617 PHILIPS WOUWERMAN



618 PAULUS POTTER



619 PAULUS POTTER (?)



621 AELBERT CUYP



622 AELBERT CUYP



623 ALBERT CUYP



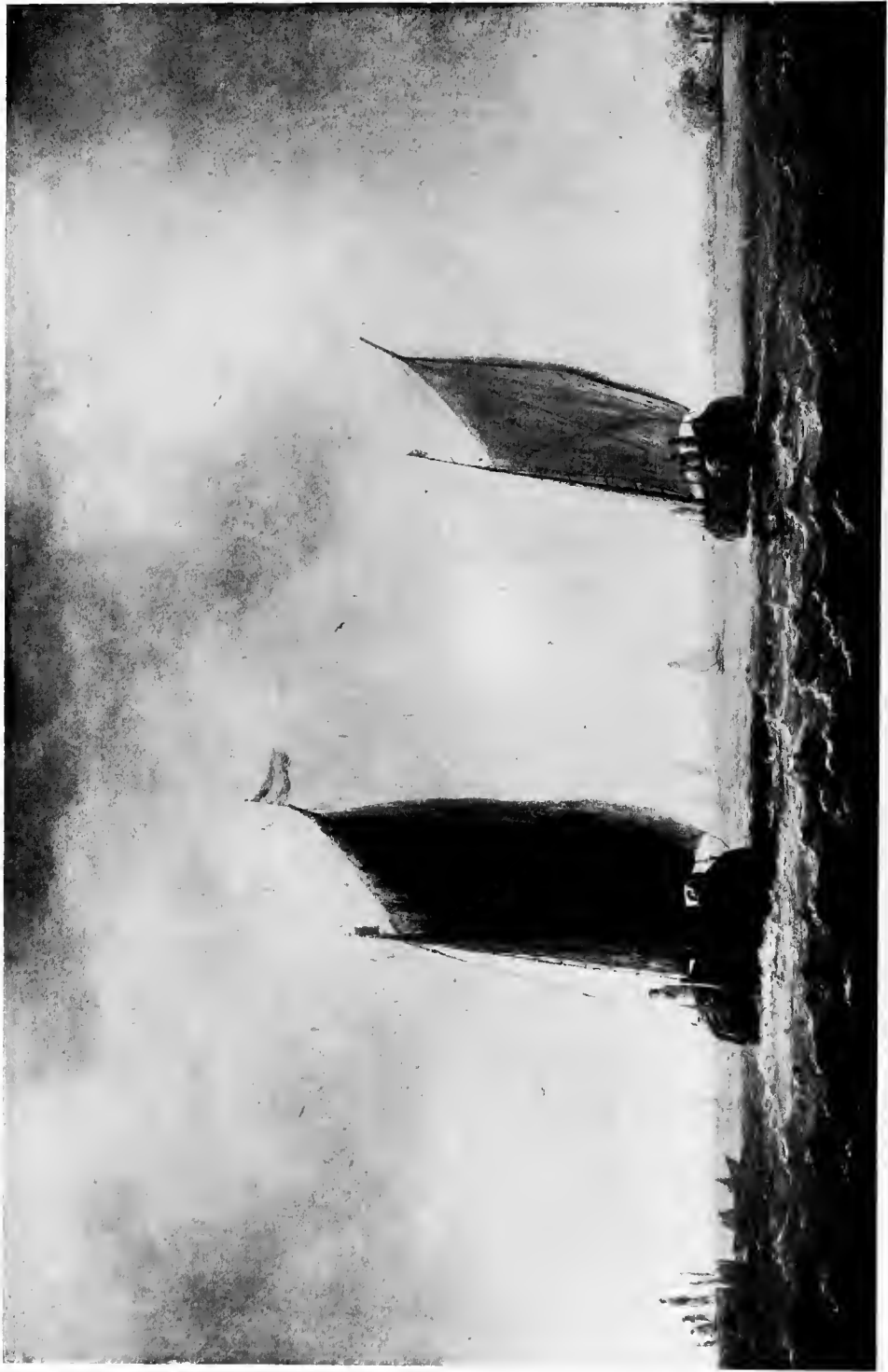
624 AELBERT CUYP



025 AELBERT CUYP



626 AELBERT CUYP



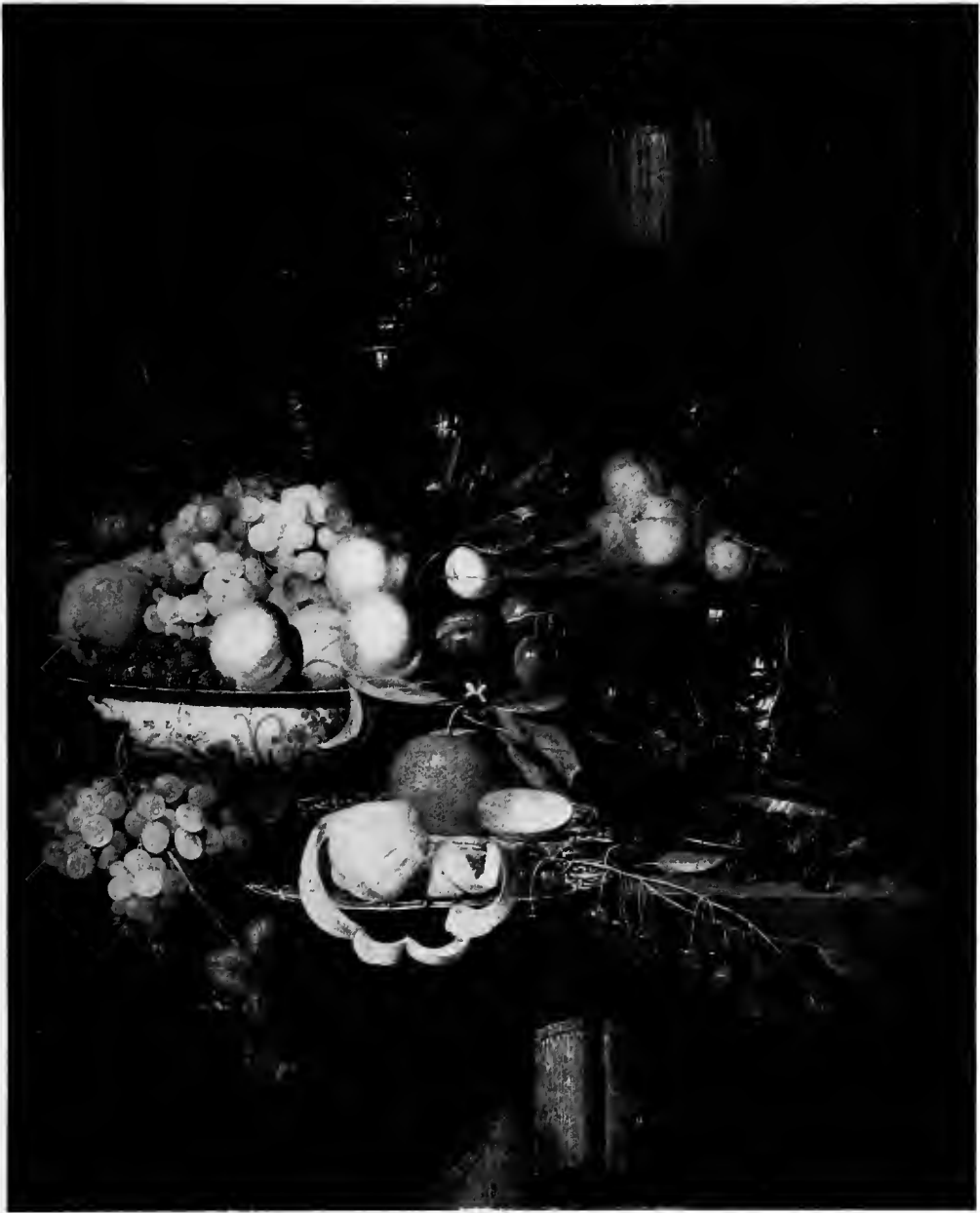
627 AELBERT CUYP



628 AELBERT CUYP



629 MELCHIOR VAN HONDECOETER



631 JAN DAVIDSZ DE HEEM



634 WILLEM KALF



636 WILLEM KALF



637 ABRAHAM VAN BEYEREN



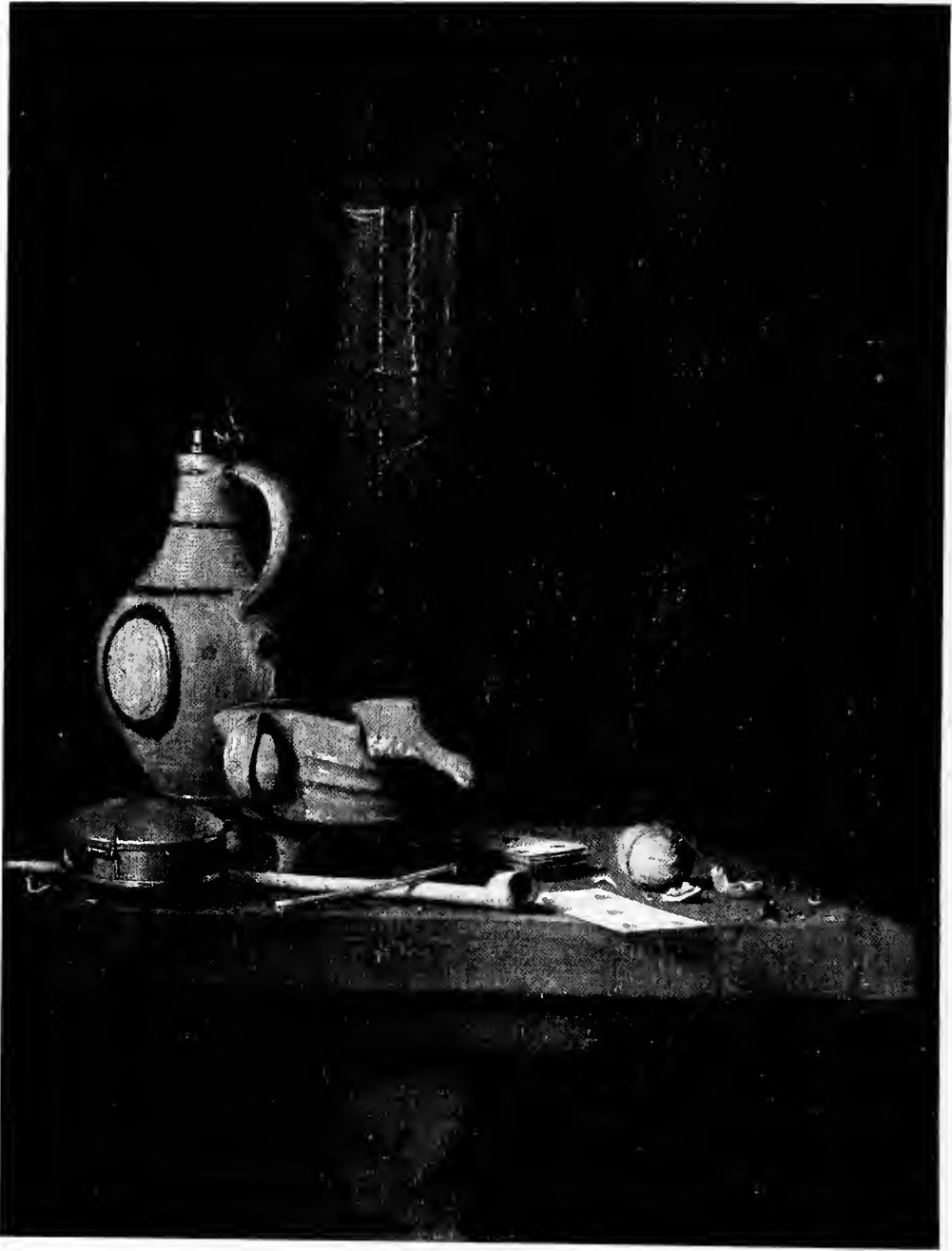
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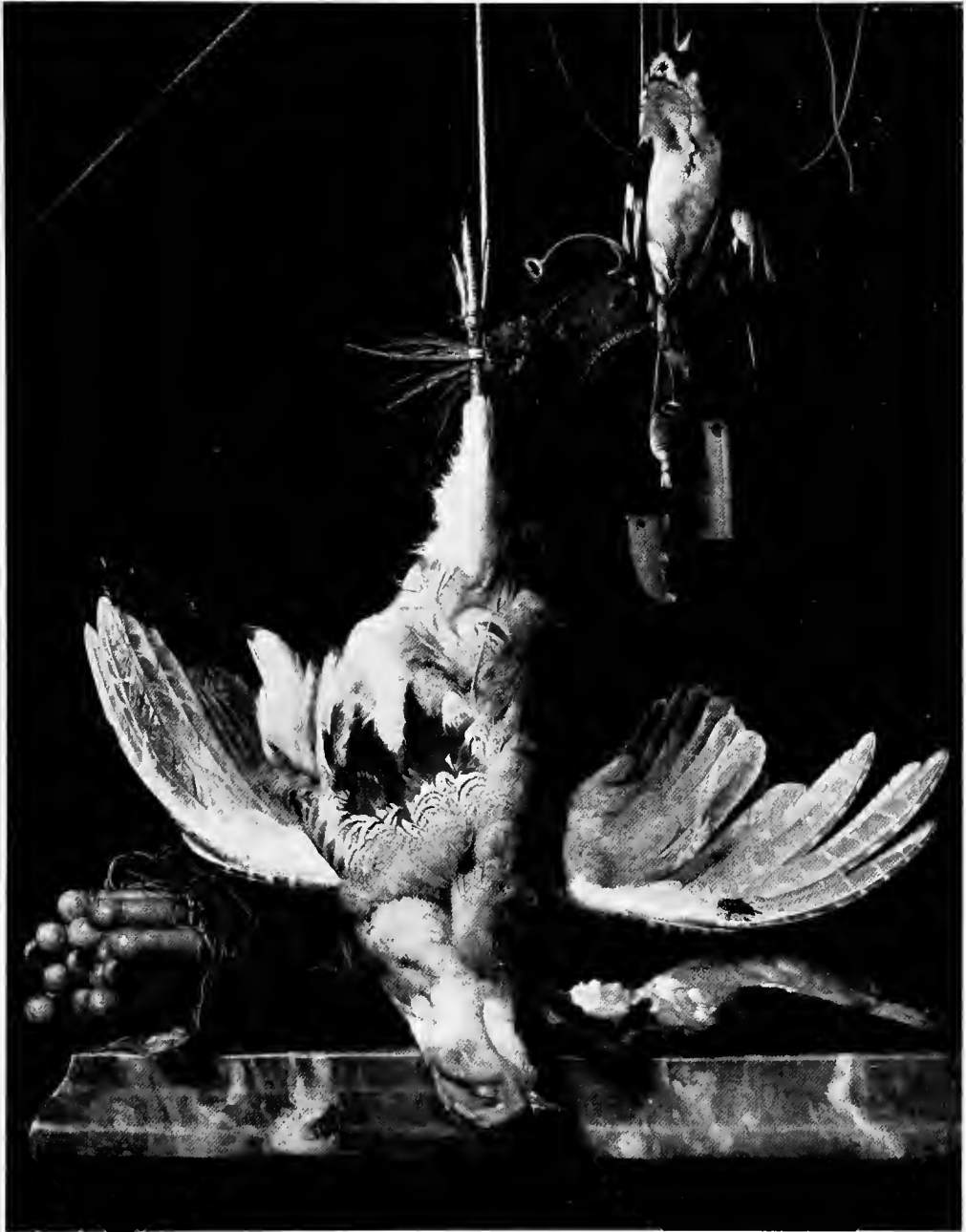
640 PIETER DE PUTTER



641 DUTCH ARTIST ABOUT 1660



643 EVERT KOLLIER



645 HENDRIK FROMENTIOU

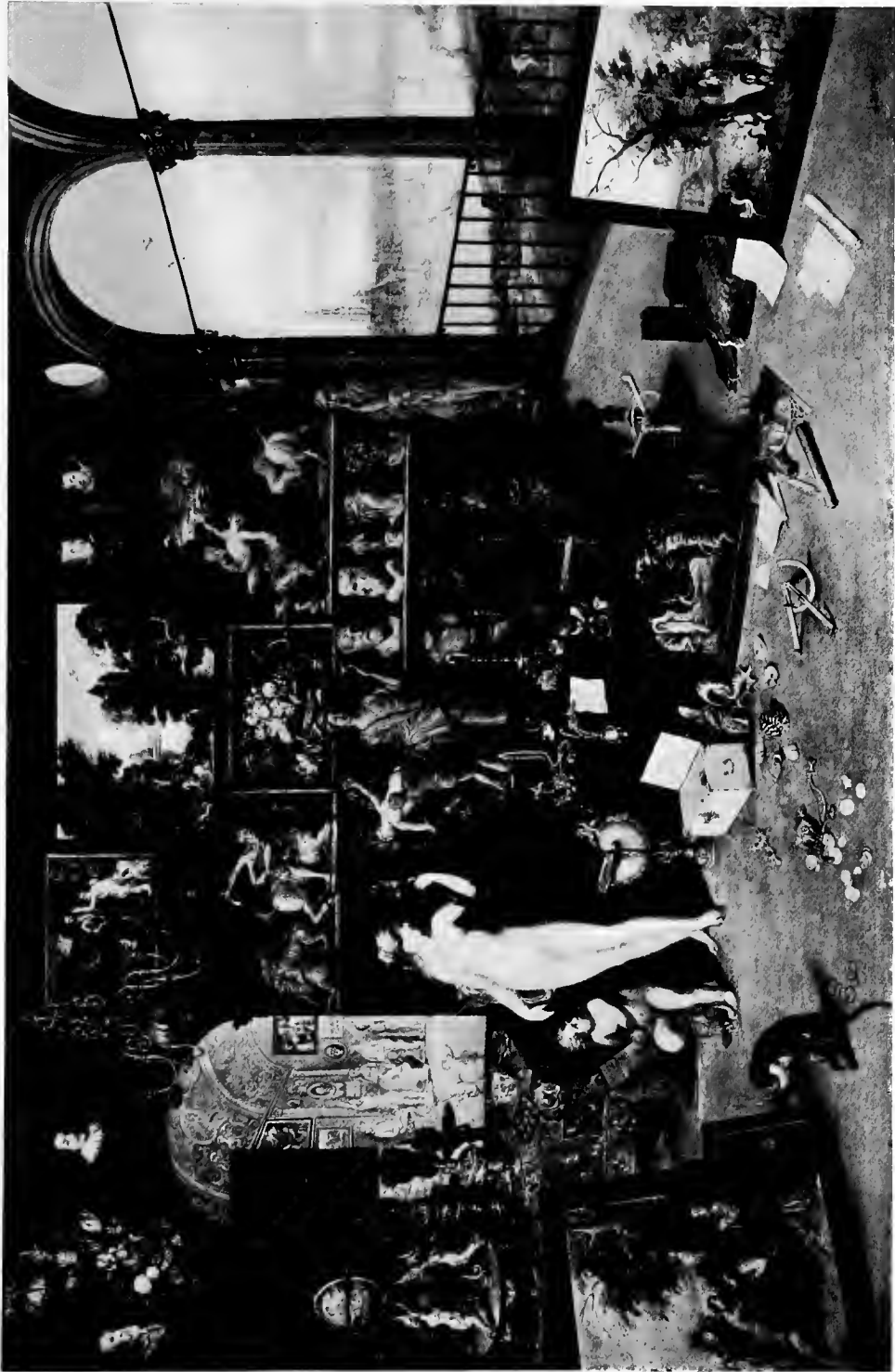


646 ALEXANDER ADRIAENSSEN



649 MARTEN BOELEMA

XVII CENTURY
FLEMISH PAINTERS



656 JAN BRUEGEL, THE YOUNGER



657 PETER PAUL RUBENS



058 PETER PAUL RUBENS



659 PETER PAUL RUBENS



660 PETER PAUL RUBENS



062 PETER PAUL RUBENS



664 PETER PAUL RUBENS



665 PETER PAUL RUBENS



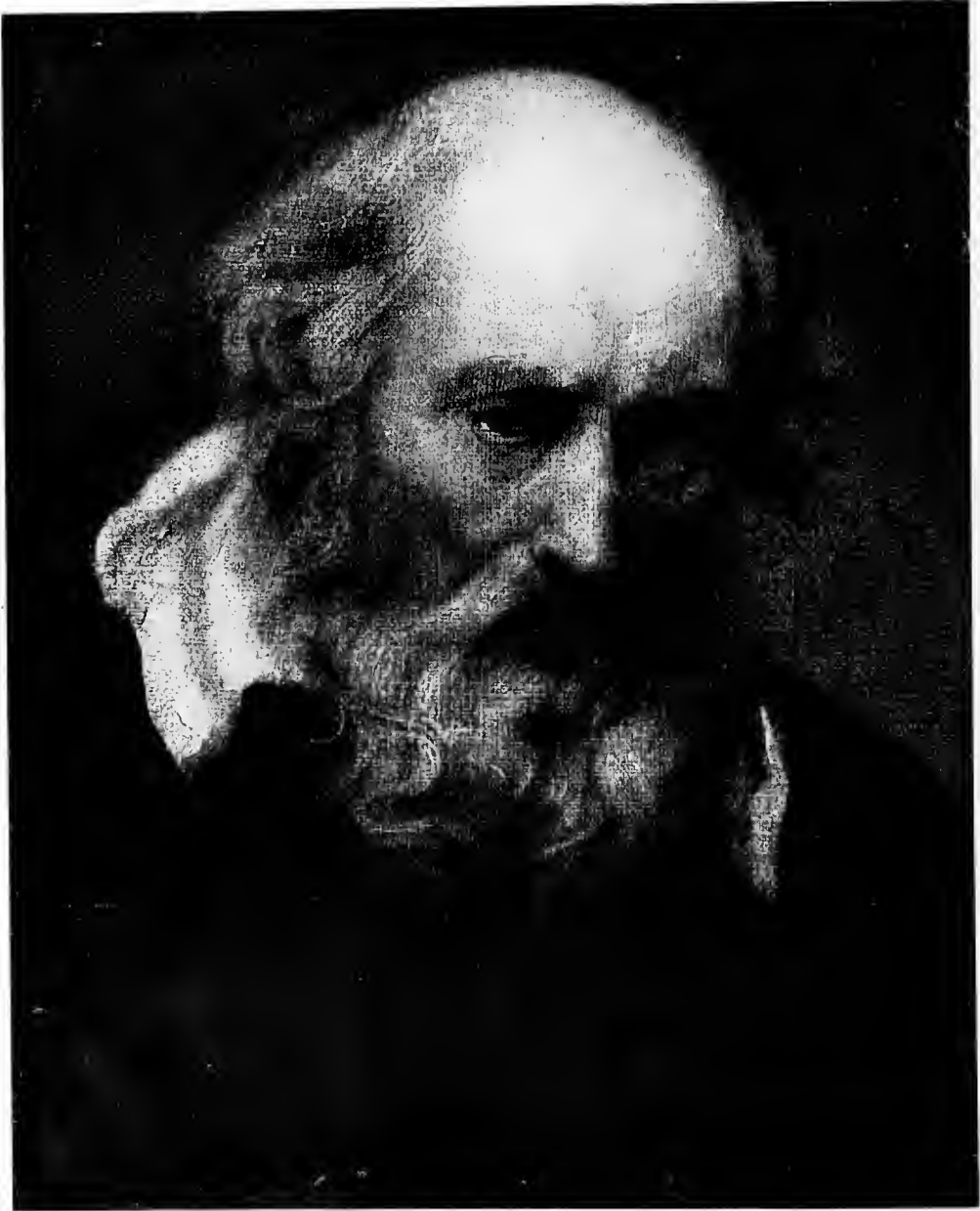
666 PETER PAUL RUBENS



667 PETER PAUL RUBENS



668 PETER PAUL RUBENS



669 ANTON VAN DYCK



670 ANTON VAN DYCK



671 ANTON VAN DYCK



672 ANTON VAN DYCK



673 ANTON VAN DYCK



675 CORNELIS SCHUT



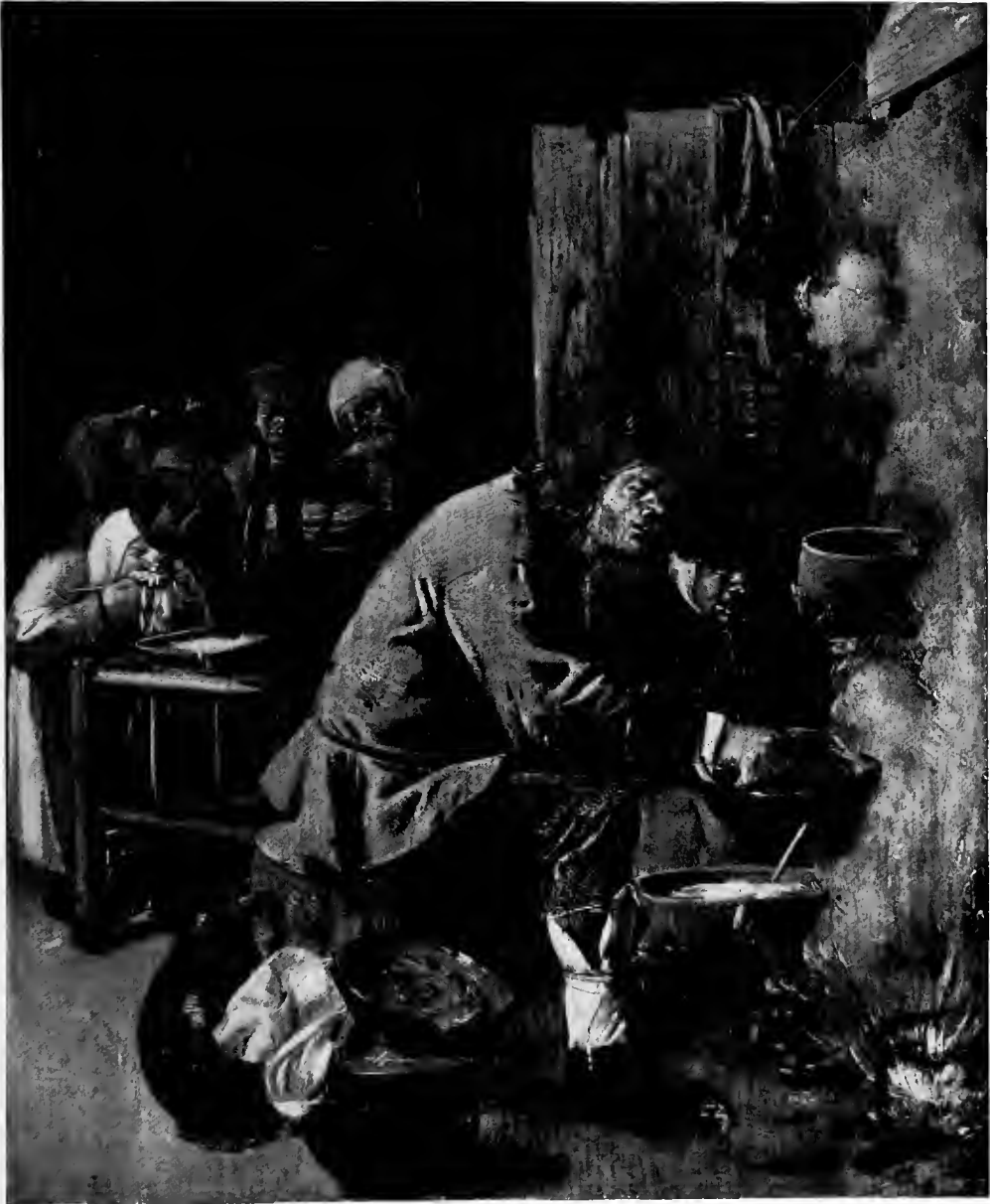
676 ABRAHAM VAN DIEPENBEEK



677 ERASMUS QUELLINUS



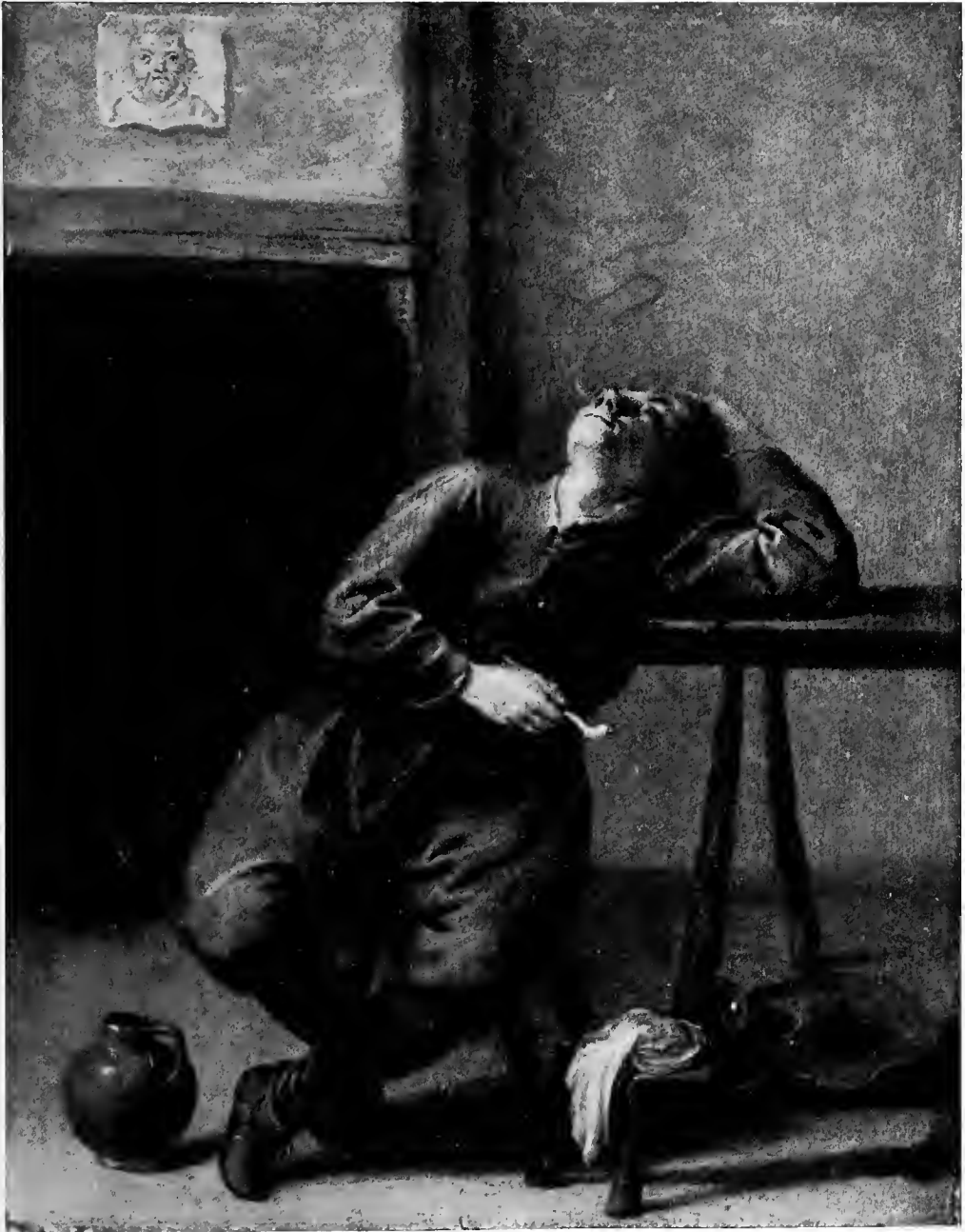
678 JUSTUS SUSTERMAUS



681 ADRIAEN BROUWER



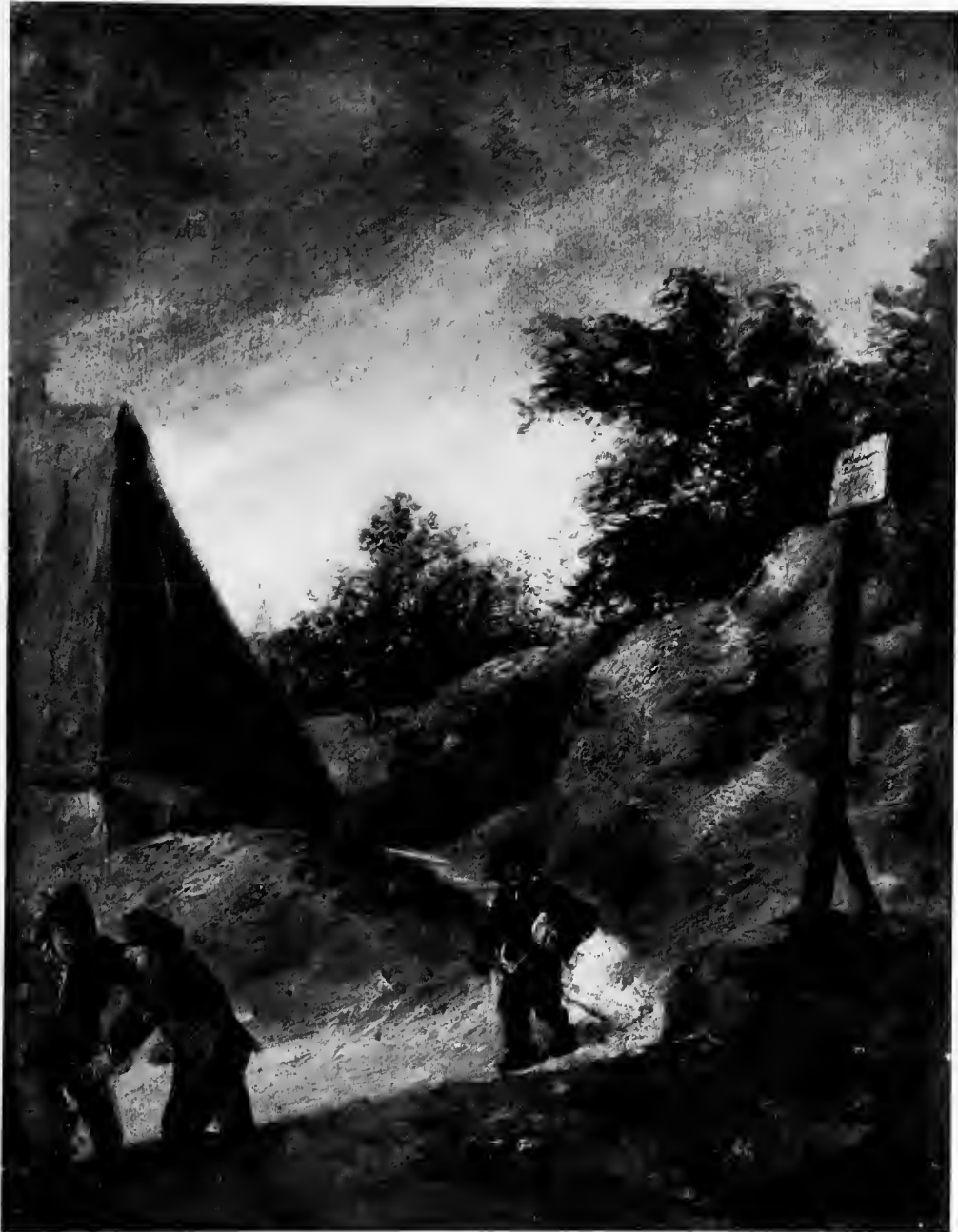
682 ADRIAEN BROUWER



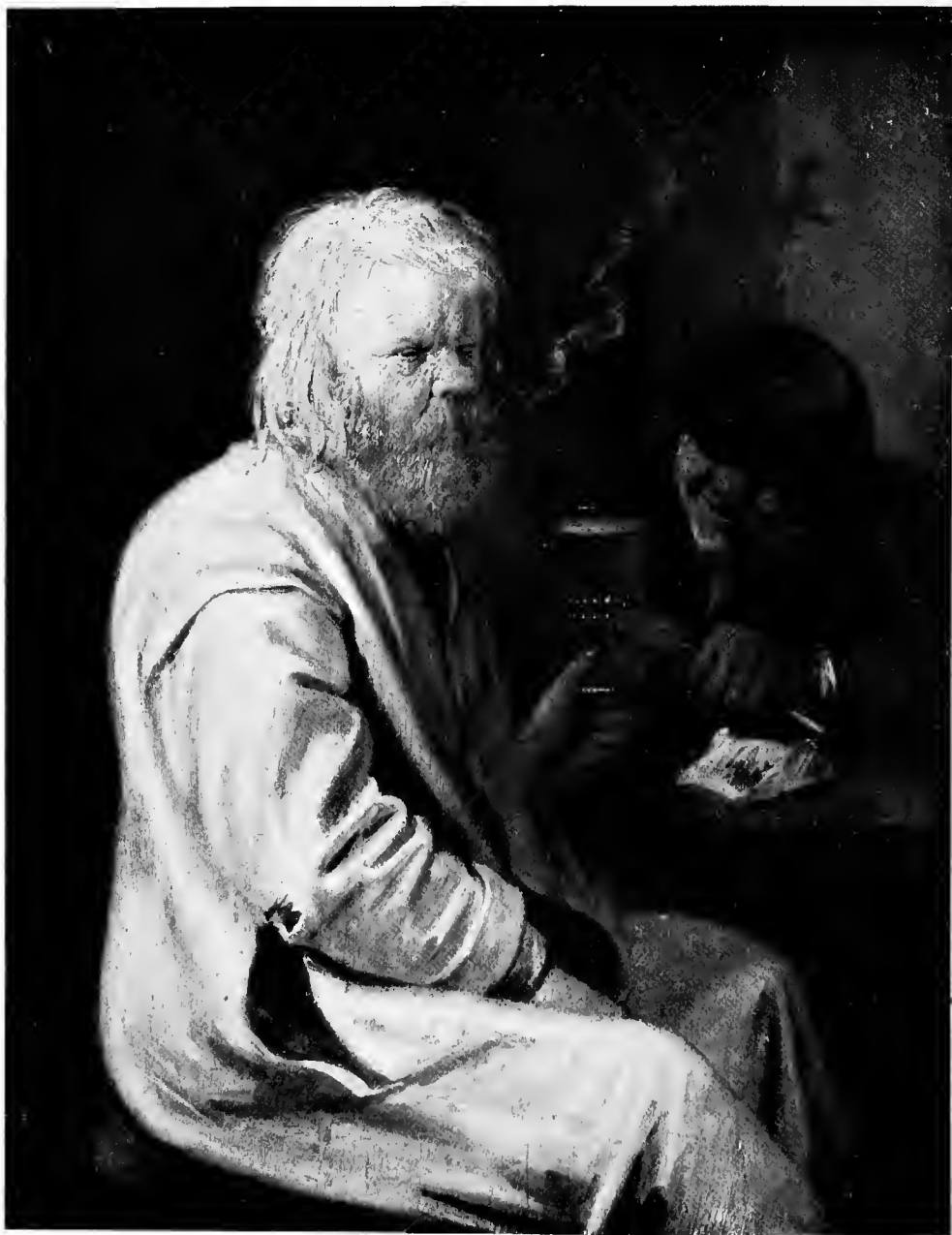
683 ADRIAEN BROUWER



684 ADRIAEN BROUWER



685 ADRIAEN BROUWER



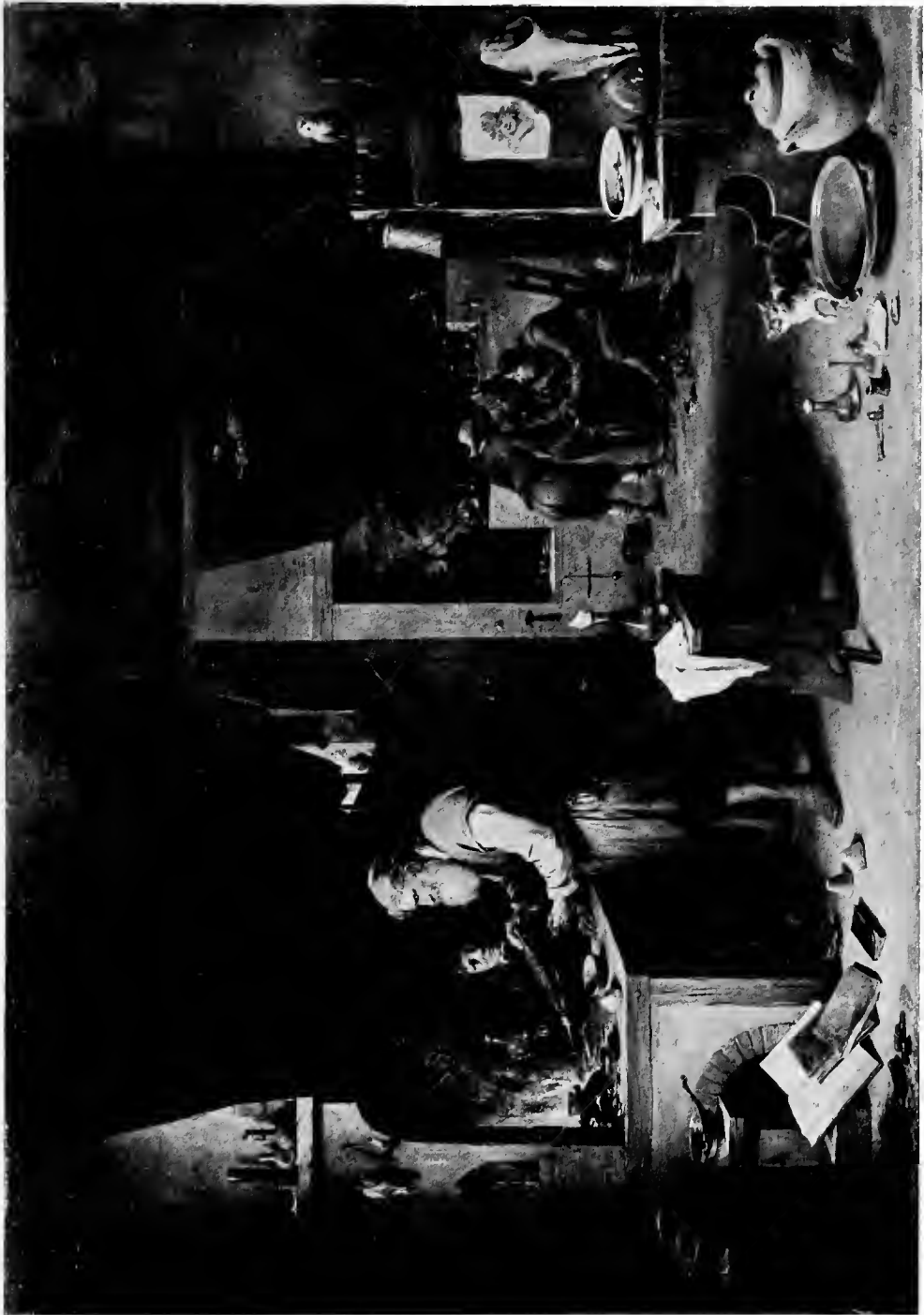
686 ADRIAEN BROUWER



687 JOOS VAN CRAESBEECK



688 JOOS VAN CRAESBEECK



689 DAVID TENIERS, THE YOUNGER



690 DAVID TENIERS, THE YOUNGER



700 FRANS SNYDERS



702 JAN FYT



703 JAN FYT



704 JAN FYT
484



705 JAN FYT



707 JAN SIEBRECHTS

DUTCH PAINTERS
XVIII AND EARLY XIX CENTURIES



711 ABRAHAM VAN STRY

