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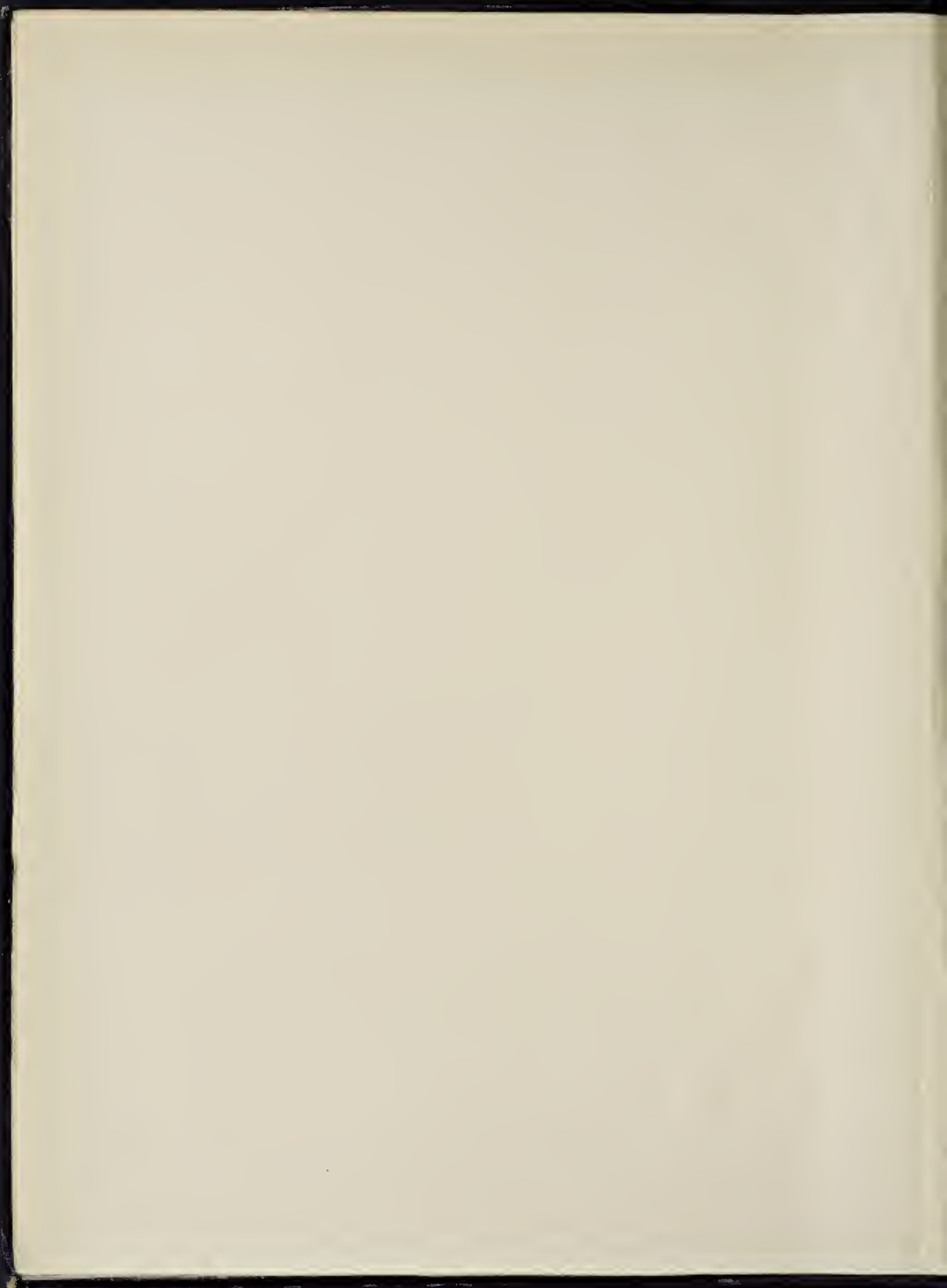




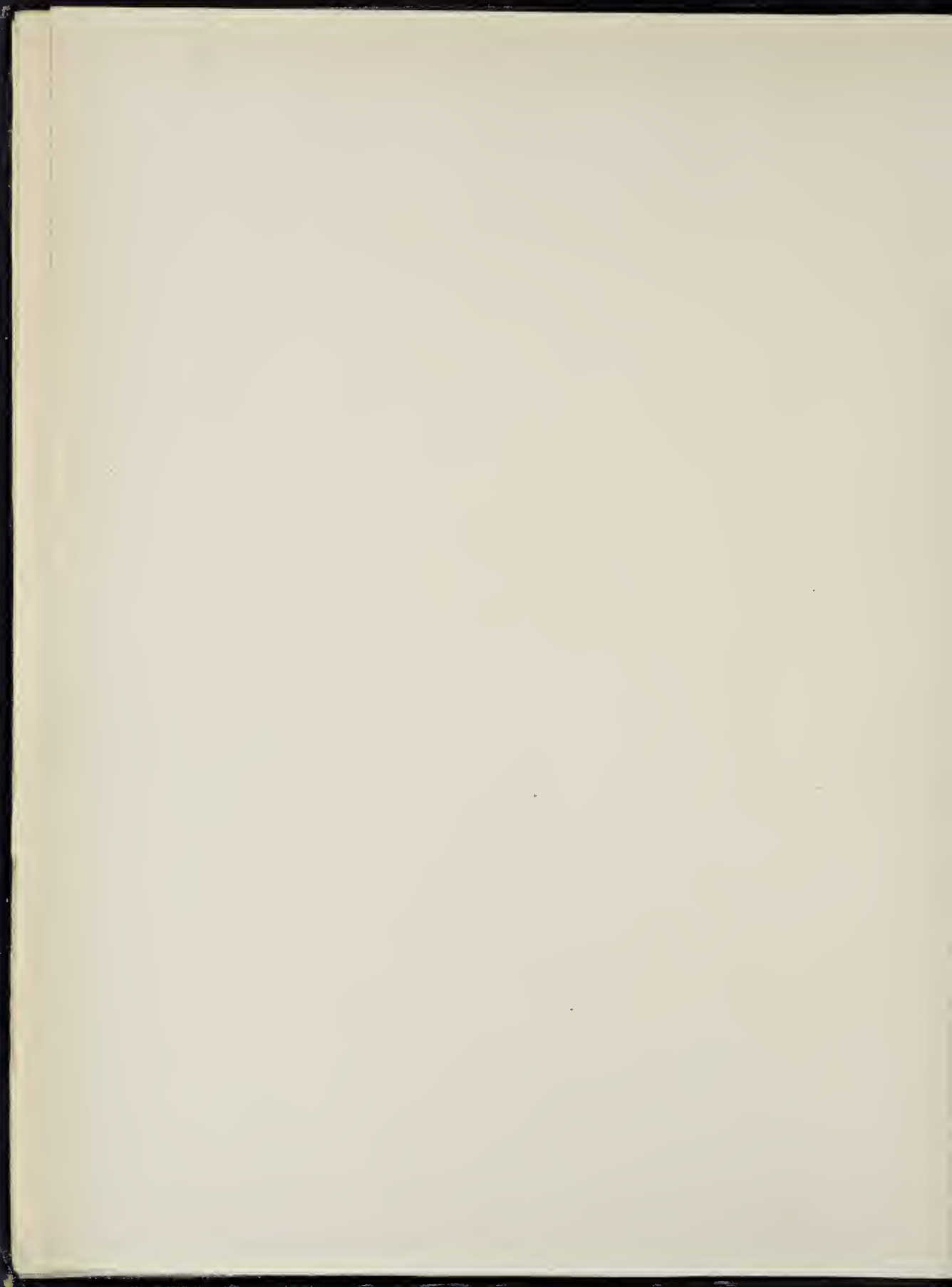
F. K. Waterhouse

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A CATALOGUE OF THE PAINTINGS IN THE  
COLLECTION *of* SIR FREDERICK COOK, BT.

A CATALOGUE OF  
THE PAINTINGS  
AT DOUGHTY HOUSE RICHMOND  
AND ELSEWHERE IN THE  
COLLECTION OF  
SIR FREDERICK COOK BT  
VISCONDE DE MONSERRATE

Edited by  
HERBERT COOK, M.A., F.S.A.

VOLUME I  
ITALIAN SCHOOLS  
By  
DR TANCREDO BORENIUS

LONDON · WILLIAM HEINEMANN

A CATALOGUE  
OF THE PAINTINGS

AT DOUGHTY HOUSE RICHMOND  
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VISCONDE DE MONSERRATE

EDITED BY HERBERT COOK, M.A., F.S.A.  
HON. MEMBER OF THE ROYAL ACADEMY OF MILAN

VOLUME II  
DUTCH AND FLEMISH SCHOOLS

By  
J. O. KRONIG

LONDON · WILLIAM HEINEMANN · M · DCCCC · XIV



# PREFATORY NOTE

**T**HE second volume of the Cook collection is devoted to the Dutch and Flemish Schools. The art of the so-called School of the Early Netherlands is reserved for the third volume, which will also contain the English, French, German and Spanish sections.

In the present volume 190 Dutch and Flemish pictures are recorded, and of these 100 are illustrated either on photogravure plates or by collotype process. The former are executed by the Rembrandt Photogravure Co., of 36 Basinghall Street, E.C.; the latter are the work of Messrs Knighton & Cutts, of Red Lion Court, Fleet Street, E.C.

As in the previous volume, single photographs can be obtained either from Signor Domenico Anderson, of Rome, or from Mr W. E. Gray, of 92 Queen's Road, Bayswater; the register number for ordering is always quoted whenever the photograph exists.

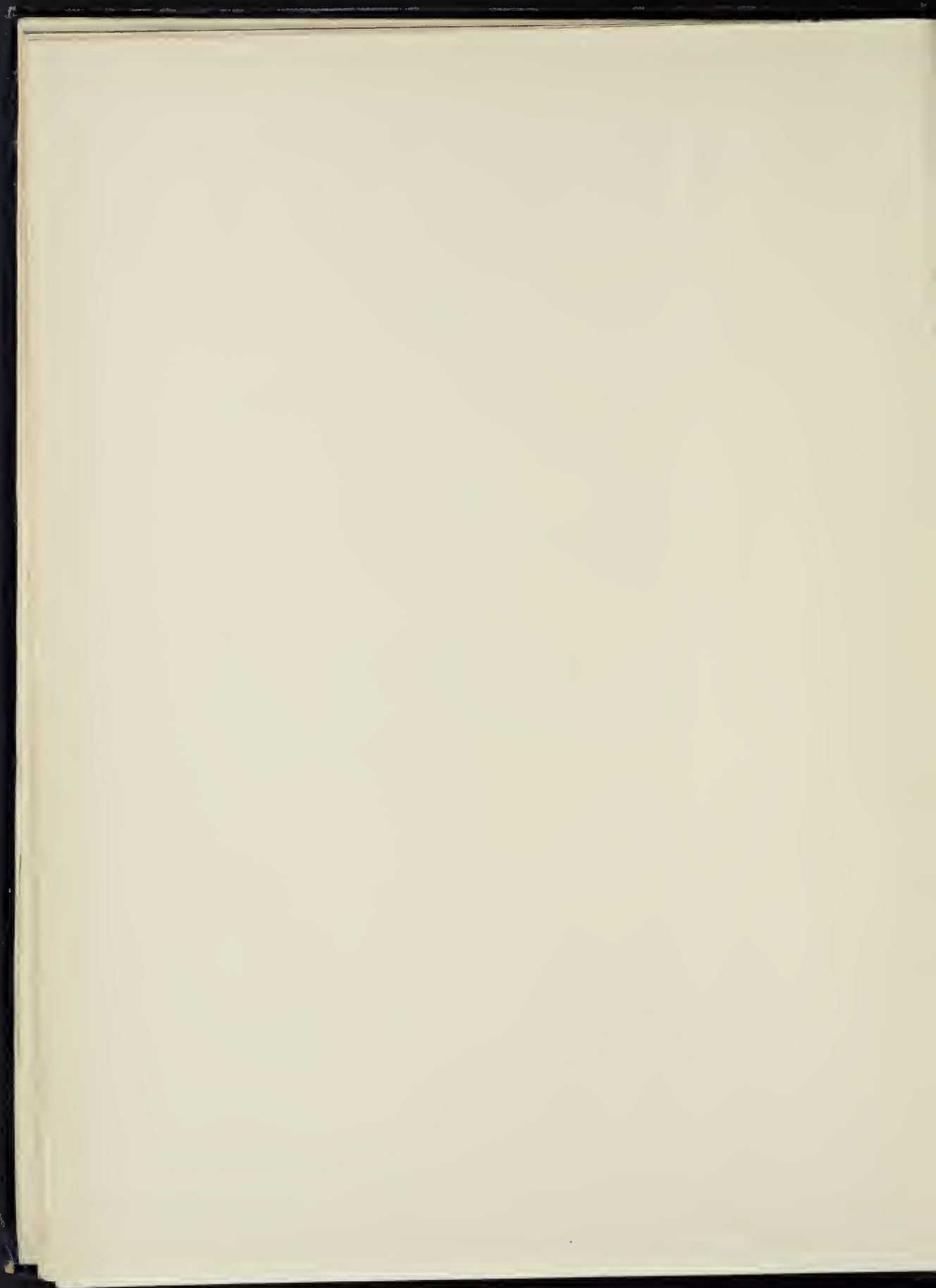
The text has been entrusted to Mr J. O. Kronig, late Director of the Haarlem Gallery, and he has incorporated the views of Dr Bredius, Dr Hofstede de Groot and other Dutch authorities.

A general supervising control has again been exercised by myself as Editor, and in the few cases where I have preferred to differ from the conclusions arrived at by Mr Kronig I have initialled the note or the sentence introduced into the text. I particularly wish to acknowledge the help I have received from Mr Robert C. Witt, to whom several valuable comments are due.

Since the publication of the first volume of this catalogue the Garden Gallery has been built. This has led to a considerable re-arrangement of the pictures; the fresh numbering on the frames is recorded at page 123 of the present volume. The corresponding entry in this catalogue can there be traced, and as the numbers run on consecutively from volume I, these become the permanent numbers for purposes of reference.

HERBERT COOK.

1914.



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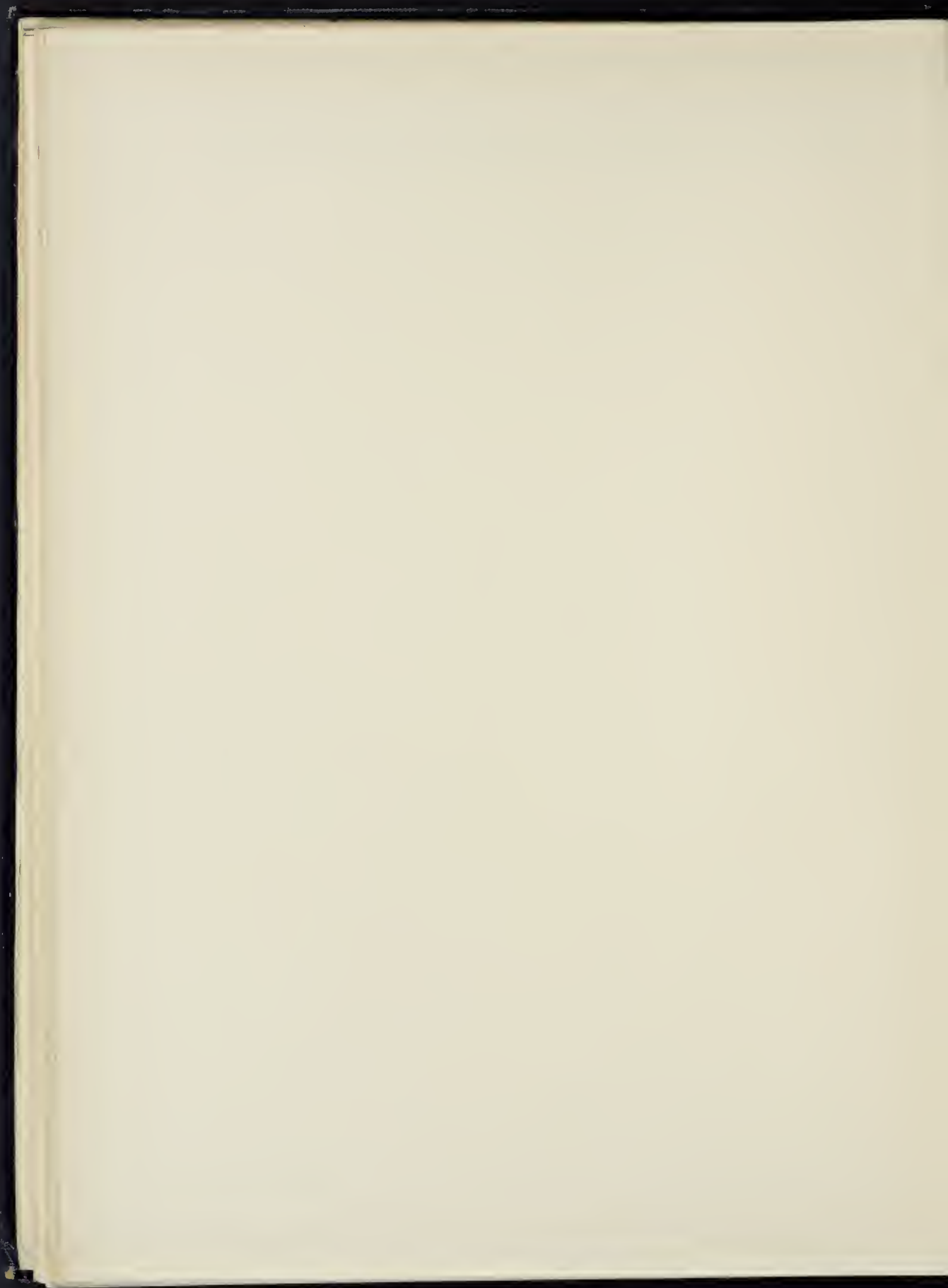
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CORRIGENDA

Plate XIX. No. 340 should be No. 341

Illustration facing page 102. No. 262 should be No. 362

# DUTCH AND FLEMISH SCHOOLS









No. 204.

# ASSELYN, JAN

(Called "KRABBETJE" on account of a crippled hand)

**B**ORN at Dieppe in 1610; buried at Amsterdam October 3, 1652. Lived a long time at Rome, where he was influenced by Claude Lorrain, Pieter van Laer, and Jan Miel. Painter of Italian landscape, cavalry engagements, and an allegorical subject.

## 202. A LANDSCAPE

**O**N the left in the foreground several figures are round a hut on a little hill. On the right is a piece of reclaimed land where a number of men are working. In the distance a river runs by a town. Signed with the painter's monogram on the cask near the hut.

Canvas, 24½ in. by 37½ in. (62 cm. by 95 cm.)  
Long Gallery, No. 56.

BOUGHT 1872 from "Cope" for £330 15s.

On loan to  
Leamington Spa, 1953.  
Good state.  
Cook sale, Sotheby's  
25 June 1958 (71)  
£1,700 DV. Scharf

## 203. A LANDSCAPE AT SUNSET

**I**N a pool in the foreground a man seen from behind is fishing from a small boat; in the distance is a view of meadows in which stand some cows. Near the fisherman are some huntsmen, amongst whom is one in a red jacket who is pushing a ramrod into his gun. On the left the meadows are bordered by trees. Three dogs are in the right corner of the foreground. Signed with the painter's monogram in the right corner below.

Canvas, 14½ in. by 19 in. (36¾ cm. by 48 cm.) with monogram lower R.  
Long Gallery, No. 76.

BOUGHT 1869 from Sir J. C. Robinson.

Galerie Heim,  
Paris, 1956.

## 204. THE STAG-HUNT

**T**WO cavaliers and a lady on a white horse are on the point of following into the river two stags, which are trying to escape. Two hounds are in front of them. A third cavalier is already in the river, while from the opposite side two more of the party are arriving. The lady is wearing a yellow dress, and has on her left hand a hawk. The cavalier next to her wears a red cloak. Some people are standing behind her with a donkey. The landscape is very mountainous and well wooded. The sky is brilliant blue with some light clouds.

Canvas, 25¼ in. by 31½ in. (64 cm. by 80 cm.)  
Long Gallery, No. 67.  
Photo Gray 32510.

Still in oil. 19  
newly cleaned and  
fully restored  
do. 1952

# BACKHUYSEN, LUDOLPH

**B**ORN at Emden December 18, 1631, buried at Amsterdam, November 17, 1708. Pupil of Allaert van Everdingen and Hendrick Dubbels. From 1650 he lived at Amsterdam. Painter of sea pieces and portraits.

## 205. HARBOUR WITH SHIPPING

**O**N the left in a harbour (presumably the Y) three men-of-war are lying. The one in the foreground, of which we have a stern view, has all her sails set. Towards her is coming a small sailing boat full of people. On the left in the distance a mill and the masts of ships are to be seen. The foreground is in shadow. A strong breeze is agitating the surface of the water.

*Canvas, 17 in. by 22½ in. (43 cm. by 57 cm.)*

Long Gallery, No. 70.

BOUGHT 1872 for £73 10s.

? Water colour of the scene in the Y. 1877  
£42 10 Water (-) C. Robinson in 17 1/2 (real 22")  
in Duc de Berni





*Interior of St. Peter ad Vincula*

1876

BERCKHEYDE GAR-  
RET ADRIAENSZ

A JOURNAL OF ST. JAMES'S  
PARISH

OF A DUTCH COUNTRY HOUSE

A





# BERCKHEYDE, GER- RIT ADRIAENSZ

**B**APTIZED at Haarlem June 6, 1638; *Painter of views of towns, of interiors of churches, drowned there June 14, 1698. Pupil of and of landscapes. Huchtenburgh sometimes painted Frans Hals and of his brother, Job Berck- the figures in his pictures.*  
heyde. He lived at Haarlem and travelled with his brother in Germany before 1654.

## 206. INTERIOR OF ST BAVO AT PLATE I. HAARLEM

*Sold before 1952*

**T**HE picture represents lit by the sun one of the aisles of the church in which people are walking. Quite in the foreground a young lady in a black dress with a flat white collar is coming towards the spectator. In the centre hangs a brass candelabrum with candles.

*Canvas, 14 $\frac{3}{4}$  in. by 17 $\frac{3}{4}$  in. (37 $\frac{1}{2}$  cm. by 45 cm.)*

Long Gallery, No. 78.

Photo Gray 32505.

BOUGHT 1869 from Sir J. C. Robinson.

## 207. A DUTCH COUNTRY HOUSE

**I**N the left foreground sits a painter, seen from behind, in a brown coat and a black hat. He is sketching a large red brick building on the top of some terraces which lead to a garden divided by a small canal into two parts. The hilly foreground in which two huntsmen one in red and the other in blue preceded by two hounds are pursuing a hare, is separated from the garden by a canal. The sky is slightly clouded. This picture represents the farm of Elswoud at Overveen, near Haarlem.

*Panel, 20 in. by 31 in. (50 $\frac{3}{4}$  cm. by 78 $\frac{3}{4}$  cm.)*

Long Gallery, No. 91.

Photo Gray 32507.

**A**LTHOUGH hitherto ascribed to Jan van der Heyden, that master's very minute brushwork is not to be seen in this picture. Moreover this painting is identical with a similar composition formerly in Mrs Joseph's collection in London, and with "A View of Delft" formerly in the Steengracht Collection (now at the Mauritshuis) both signed by Gerrit Berckheyde.  
Sale, J. v. d. H. at Leiden, Sept. 11, 1776 (communicated by Dr C. Hofstede de Groot).

BERCKHEYDE,  
GERRIT ADRIAENSZ

208. THE "PYPENMARKT" AT  
AMSTERDAM

From the  
Sketches, 200  
1959

**A**FLOWER Market is going on under the trees before some houses at the side of a canal with a number of boats. A street on the other side of the water leads to a bridge in the background, near which the back of the Town Hall is to be seen. A man driving a horse and sleigh is crossing the bridge. On the right of the canal several figures are also to be seen. The sky is slightly clouded.

*Canvas, 20½ in. by 24½ in. (52 cm. by 62 cm.)*

Long Gallery, No. 93.

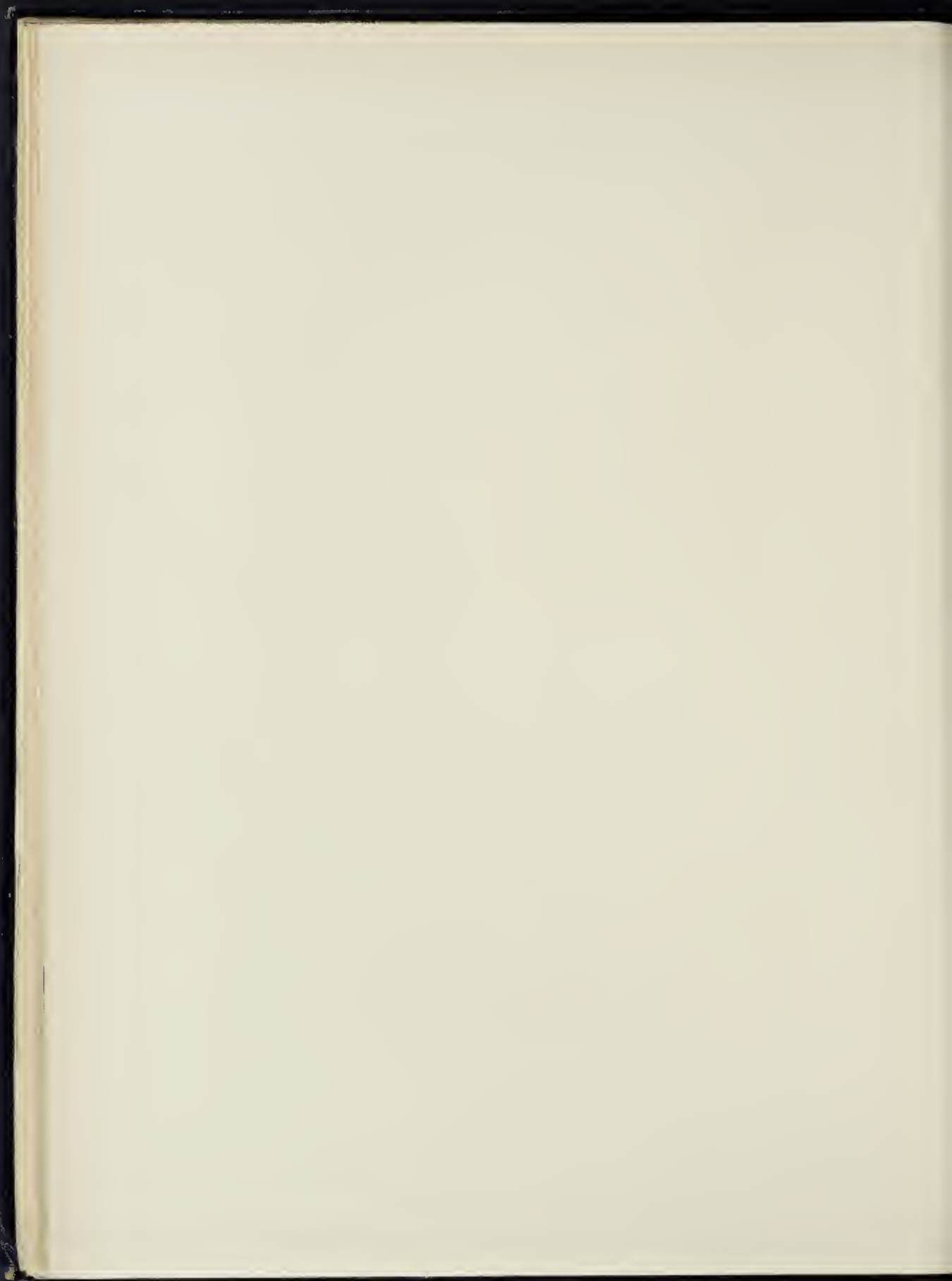
Photo Gray 32506.



No. 208.



No. 207







No. 209.

# BERCKHEYDE, JOB ADRIAENSZ

**B**APTIZED at Haarlem January 27, 1630; Elector Palatine at Heidelberg. From 1654 a member of the Guild of St Luke at Haarlem. Buried there November 23, 1693. Pupil of Jacob Willemsz de Wet. He painted at Cologne, Bonn, Mannheim, and at the Court of the interior, and of historical subjects. Painter of views of towns, of landscape, of genre, of interiors, and of historical subjects.

## 209. THE OLD STOCK EXCHANGE AT AMSTERDAM

**I**N the foreground of a courtyard surrounded by a colonnade three gentlemen in black dresses and black hats are talking facing the spectator. Behind them are groups of men, amongst whom is an Oriental in red dress, seen from behind. Some sails of ships are to be seen through the arches in the background.

Still in coll 1926  
Bad.

Signed in the right corner below.

*Panel*, 9 $\frac{1}{4}$  in. by 7 in. (23 $\frac{1}{2}$  cm. by 17 $\frac{3}{4}$  cm.)

Long Gallery, No. 88.

Photo Anderson 18400.

EXHIBITED at the Guildhall, 1895, No. 105.

# BERGHEM, NICOLAES PIETERSZ

**B**APTIZED at Haarlem October 1, 1620. *de Grebber, of Jan Wils (his father-in-law) and of Jan Died at Amsterdam February 18, 1683. Pupil of his father, the still-life painter Pieter Claesz, of Jan van Goyen, of Claes Moeyaert, of Pieter de Grebber, of Jan Wils (his father-in-law) and of Jan Baptist Weenix. He probably travelled in Italy. Painter and etcher of landscape and animals, mostly in the Italian manner.*

## 210. FIGURES AND CATTLE IN A LANDSCAPE

PLATE II.

**O**N the side of a mountain a young woman, seen nearly in profile, is seated leaning against some stones. She is wearing a red skirt and a white open bodice. A naked foot is peeping from under her skirt. A little child wrapped up in a brown shawl is lying asleep in her lap. Next to her a man is playing a hurdy-gurdy. By her left side stands a tin flask and a basket covered with a white cloth. At the foot of an oak tree behind her a brown cow is lying. A little behind on a rock are two other cows. In the background on the left are sheep. In the right corner of the foreground is a small pool surrounded by plants. Trunks of trees are lying in the left corner. The sky is grey. Signed and dated 1647 on a rock on the right.

*Canvas*, 48 $\frac{3}{4}$  in. by 45 $\frac{1}{2}$  in. (123 $\frac{3}{4}$  cm. by 115 $\frac{1}{2}$  cm.)

Long Gallery, No. 140.

Photo Gray 32541.

COLLECTION Mme. Baudeville, 1786, sold with a picture of I. Ostade, £304.

Collection Sir F. Sykes, 1831, £260.

Smith, *Catalogue Raisonné*, No. 89.

## 211. ITALIAN LANDSCAPE

**I**N the centre of the foreground two donkeys are fighting, while behind them a boy has raised a stick to beat them. A dog is barking at them. On the left is a woman in a yellow bodice and a blue skirt on a donkey with rich trappings, accompanied by a peasant in a sheepskin jacket, dark brown trousers and white stockings. Two cows are standing in a pool a little back on the left. On the right is a garden wall with trees behind. In the background are blue mountains. A cloudy sky at sunset. *562*

*Panel*, 16 $\frac{1}{2}$  in. by 20 $\frac{3}{4}$  in. (41 $\frac{1}{4}$  cm. by 52 $\frac{3}{4}$  cm.)

Long Gallery, No. 144.

*Fill in coll 1946  
Nearly cleaned & mounted  
in time*

*On loan to  
Leaning Co Spa 1953.  
Cook sale, Sotheby's  
25 June 1958 (73)  
£420 G. Cramer*

*Ann. (Christie,  
29 March 1974 (70)*

*Ext: Arneis, June 1974 8  
(12)*





REVISIONS, NEEDLES  
OF 1957

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4. [Faint text]

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6. [Faint text]

7. [Faint text]

8. [Faint text]

9. [Faint text]

10. [Faint text]



*Figures & Cattle in a Landscape*

. 1620

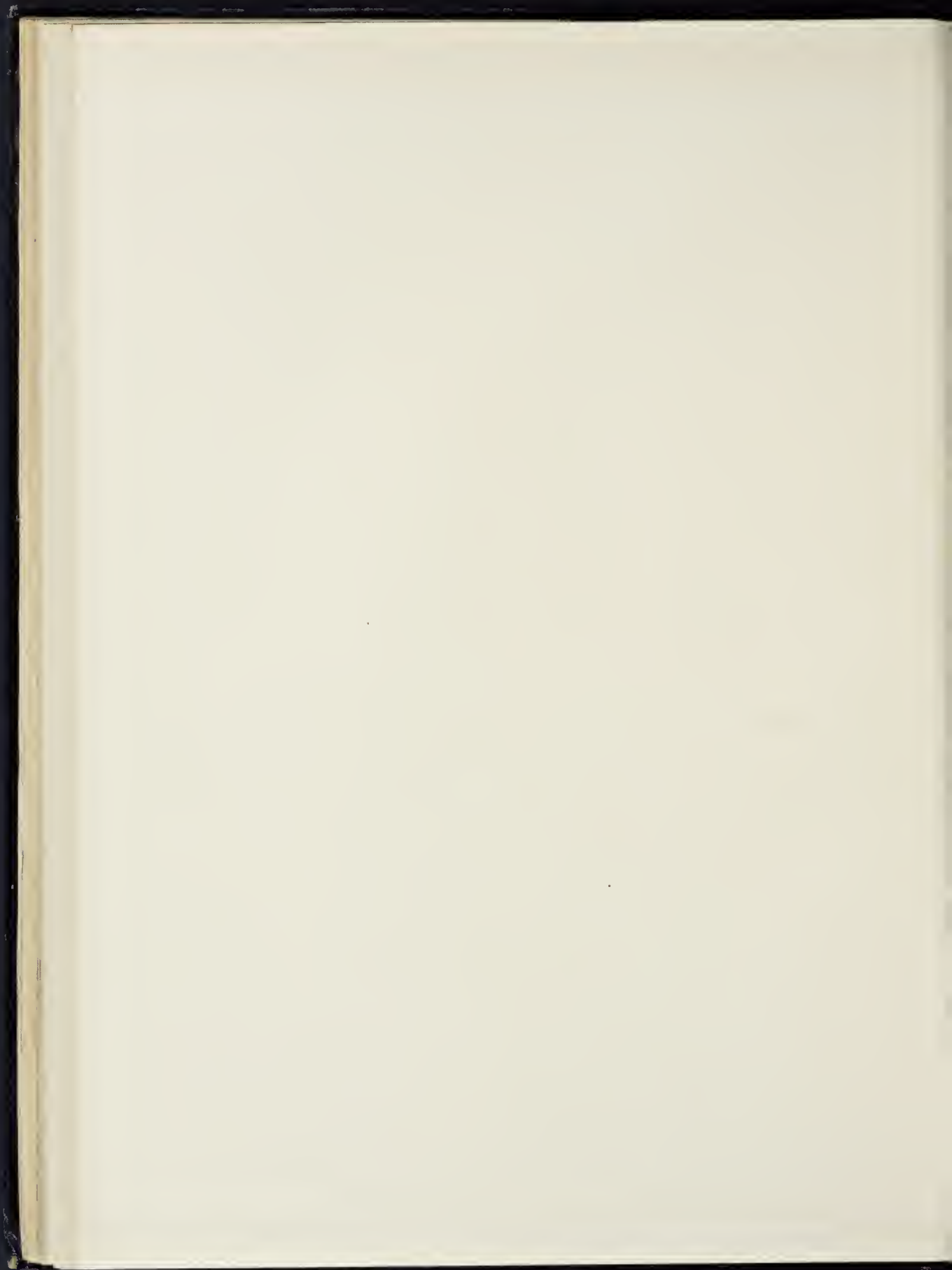






Fig. 272.

# BERGHEM, NICOLAES PIETERSZ

## 212. WINTER SCENE

(Also called "THE LIMEKILN")

**I**N the foreground on a frozen stream, over which is a bridge leading into a town, a little boy seen from behind is pushing a sleigh in which a child is seated. Two dogs are barking at him. On the left a woman in a red bodice and a green skirt is washing some linen in a hole in the ice. A man is coming towards her trailing the trunk of a tree with an axe in it. Another man is binding on his skates. On the right two horses, one white, the other brown, are eating out of a trough, near which two men are chatting. Under the bridge is a man seen from behind pushing a sledge. Through the bridge is a view on a smoking limekiln. The sky is cloudy and covered with smoke. Signed in the right lower corner.

Panel, 15 in. by 19 in. (38 cm. by 48½ cm.)

Long Gallery, No. 149.

Photo Gray 32547.

COLLECTION Lockhorst, Rotterdam.

Collection Kinnear, Edinburgh.

From the Shandon Collection. *See 14 Apr 1897*

*(1896) £100 16. Water (= J.C. Robinson)  
14 Apr 1897*

Exhibited at the Guildhall in London, 1895,  
No. 98.

Smith, *Catalogue Raisonné*, No. 244. *H def. 811*

*Similar picture in V.N. Rothsch. 1897  
Sale, Sotheby's, April 1937*

*Sold at 1912  
Comptine de la  
Fregonnière sale,  
20 May 1955 (757)*

## 213. MAN WITH CATTLE CROSS- ING A RIVER

**N**EAR a ruined bridge a white cow and a brown one with a brown dog are crossing a river. Another cow is standing on the river bank. Near it is a man with a brown cloak and hat holding a stick over his right shoulder. A man is crossing the bridge. On the left is a niche with a statue. A cloudy sky. Signed in the right lower corner.

Panel, 9¼ in. by 12¾ in. (23½ cm. by 32¼ cm.)

Long Gallery, No. 154.

*Comptine de la  
Fregonnière sale,  
20 May 1955 (76)  
Witt de Boer, 1956*

# BEYEREN, ABRAHAM HENDRICKSZ VAN

**B**ORN at the Hague in 1620 or 1621, died at the Hague, in 1672 at Amsterdam, and after 1674 at Alkmaar after 1674. He lived in 1638 at Alkmaar.  
at Leiden, from 1639-1657 at the Hague, Painter of still life and sea pieces.  
in 1657 at Delft, then again for some years

## 214. STILL LIFE

PLATE III.

**I**N the centre of a table with a Turkish tablecover stands a silver jug in which the painter sitting at his easel is reflected. Grouped round the jug are a blue Chinese plate with an orange and two plums, a silver plate with a peeled lemon, a lobster, a basket containing a ham on a pewter plate, a cut melon and a watch.

A larger (106 cm. by 140 cm.) picture of similar composition was in the Hoch Sale (No. 13) and afterwards in the Rupprecht Exhibition at Munich in 1889.

*Canvas*, 39 in. by 33½ in. (99 cm. by 85 cm.)

Dining Room.

Photo Anderson 18532 (under the name of Weenix).

EXHIBITED at the Guildhall in London, 1895, No. 101.

Reproduced by  
21 June 1900  
(93)  
W. L. ...  
...





THE HISTORY OF THE  
CITY OF BOSTON

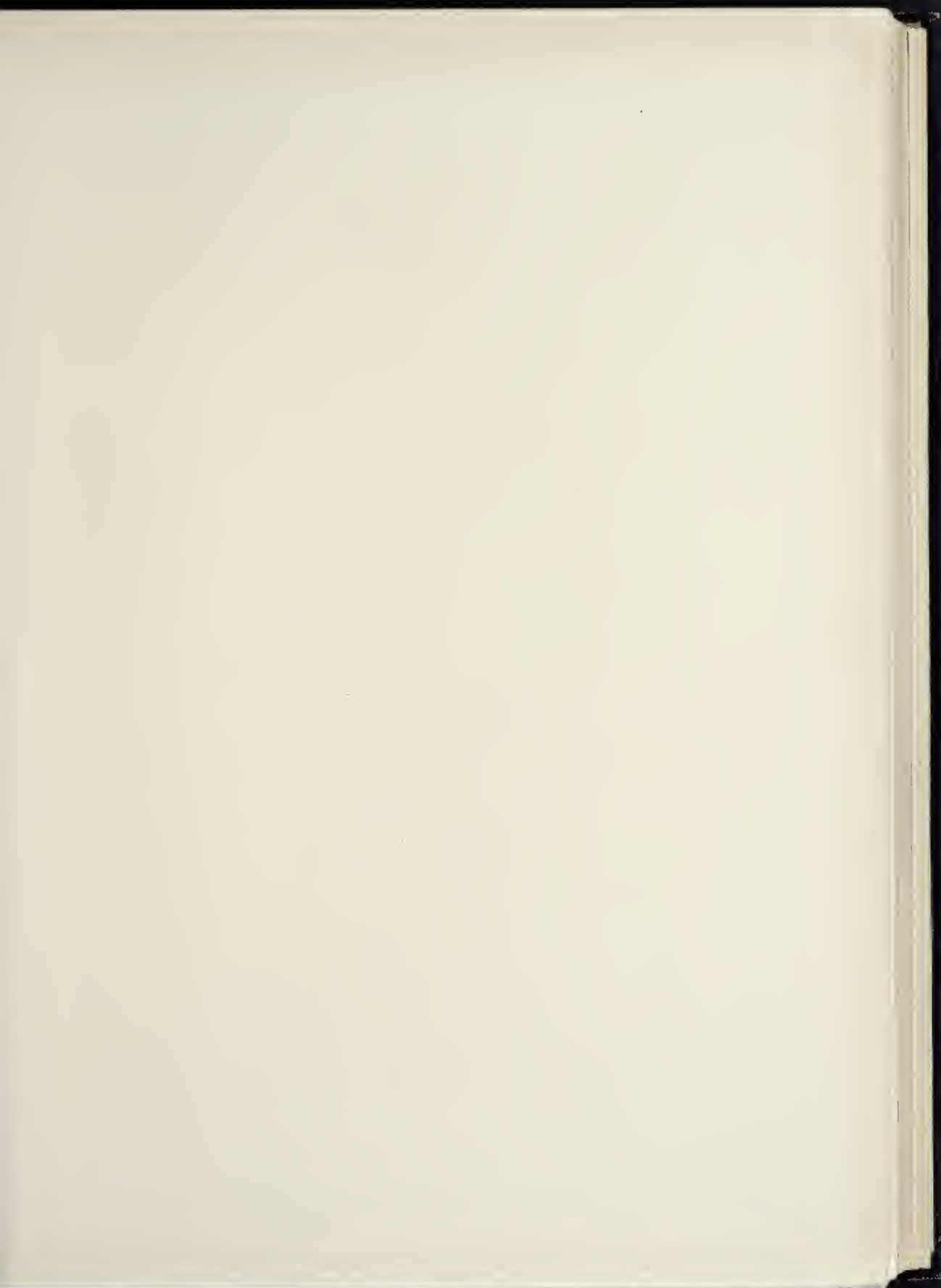
FROM THE FIRST SETTLEMENT  
TO THE PRESENT TIME  
BY  
NATHANIEL BENTLEY  
VOLUME I  
FROM THE FIRST SETTLEMENT  
TO THE YEAR 1630



*Still Life*

1824







No. 275.

# BLOEMAERT, ABRAHAM

**B**ORN at Dordrecht in 1564; died at Utrecht January 27, 1651. Pupil of Gerrit Splinter and Joos de Beer at Utrecht, after 1580 of Jean Bassot, Maître Herry and Hieronymus Francken at Paris. He lived after 1591 at Amsterdam, and from 1593 at Utrecht. His three sons, Cornelis van Poelenburgh, Jacob Gerritsz. Cuyp, and the brothers Honthorst were his pupils. Painter of portraits, of landscape, of historical subjects and of social life. He left excellent woodcuts.

## 215. THE PRODIGAL SON WITH THE SWINE

1949 Bt S.V.A.C. =  
and mounted by  
Leaning in Spc

**I**N the background on the right of a farmyard surrounded by some buildings the prodigal son is kneeling at a trough out of which a pig is eating. Near him are three other pigs with a dog. In the centre of the foreground a woman in red with a naked child is seated. A woman in green, holding an earthenware jug, is standing next to her. A man in red seen from behind is digging on the left. Near him behind a wooden railing a man and a child are to be seen. Near one of the trees to the left is a man turning his back to the spectator. The sky is dark and cloudy.

*Canvas*, 41  $\frac{3}{4}$  in. by 65 in. (106 cm. by 165 cm.)

Long Gallery, No. 146.

Photo Gray 32542.

BOUGHT 1872 at the Gillett Sale for £119 1s.

# BOL, FERDINAND

**B**APTIZED at Dordrecht June 24, 1616, died brandt about 1636. Worked at Amsterdam. Painted at Amsterdam in July, 1680. Pupil of Rembrandt about 1636. Worked at Amsterdam. Painted portraits, religious and allegorical subjects.

## 216. PORTRAIT OF THE PAINTER

**H**E is turned to the left, looking before him, wearing a purple velvet mantle, embroidered with gold brocade and fastened with a golden clasp, a dark turban with slings of pearls over his long fair hair. The background is painted over. Bust. Dated 1642.

*Canvas*, 31½ in. by 28½ in. (80 cm. by 72¼ cm.)

Garden Gallery, No. 191.

Photo Gray 32557.

**T**HIS portrait was ascribed to Rembrandt, but the brushwork and the colouring reveal the same hand as the portrait of Bol by himself at the Museum of Dordrecht, in which we recognize the same features. Like Rembrandt, Bol painted a great number of portraits of himself. There is one at the Ryks Museum at Amsterdam, two in the Hermitage at Petrograd, one at Mr Taft's at Cincinnati, one at Mr Walker's at Minneapolis, &c.

## 217. PORTRAIT OF A MAN

**H**E is seated in a chair, slightly turned to the right, facing the spectator. Both his arms rest on the chair, while his hands are in a grey muff. He wears a grey coat over a black dress and a small black cap. Dark grey background.

*Panel*, 37¼ in. by 28½ in. (94½ cm. by 72¼ cm.)

Long Gallery (Annexe), No. 111.

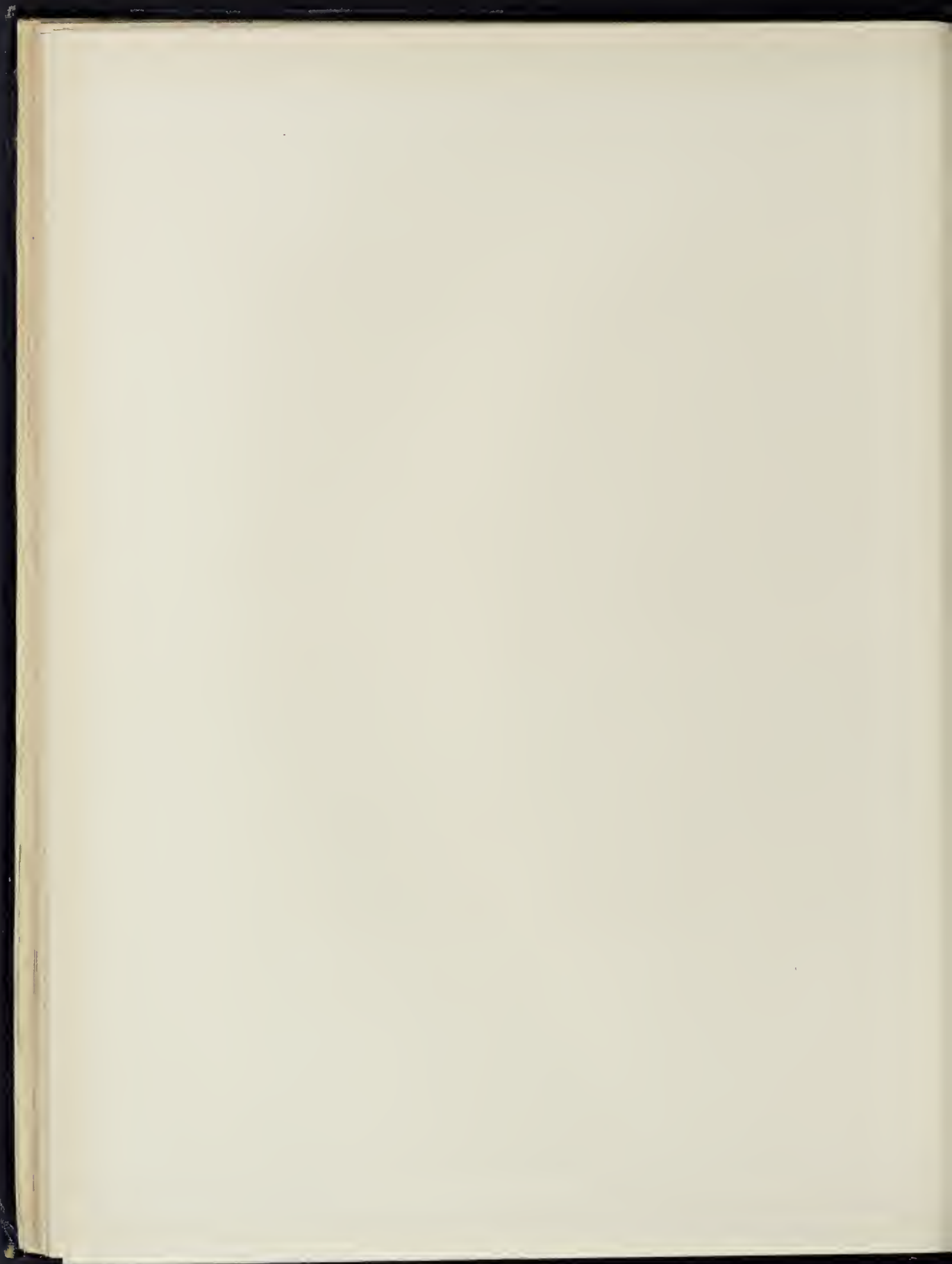
Photo Anderson 18457 (as Nicolaes Maes).

**T**HIS picture is an early work of the master, painted about 1640. At that time Bol was a close follower of Rembrandt and came so near to him that several of his portraits—as, for instance, the Elizabeth Bas—are still attributed to the greater artist. The brushwork of the wrist in this painting is exactly the same as in a signed Bol of 1644 at Dresden. This picture was formerly ascribed to Nicolaes Maes.



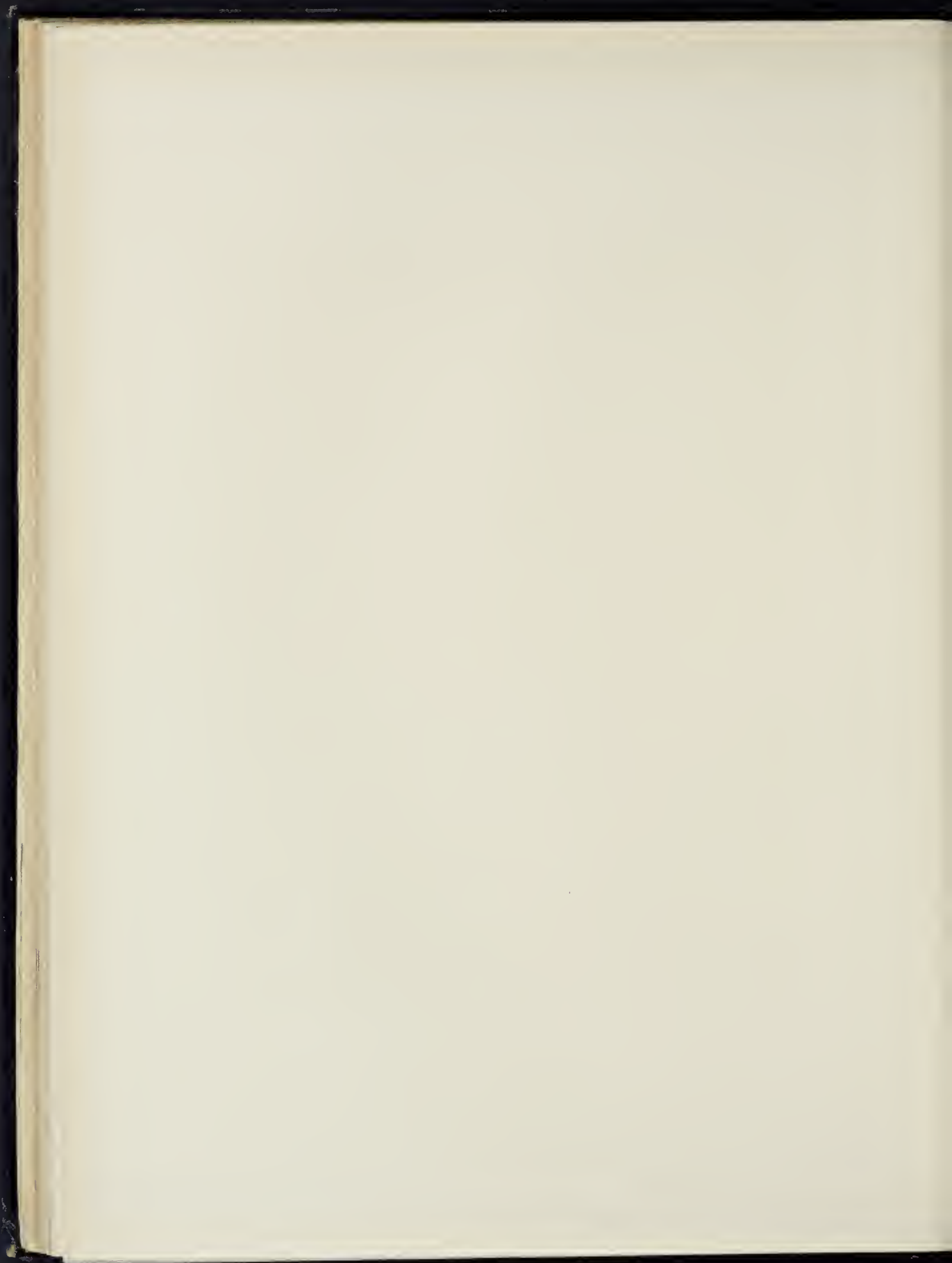


No. 216.





No. 277.







*A Lady Spinning*

W. 225

# THE BORGILGERARD

THE HISTORY OF THE  
LORDS OF THE

## OF A LADY SPINNING

A  
T

F





# TER BORCH, GERARD

**B**ORN at Zwolle in 1617; died at Deventer December 8, 1681. Pupil of his father, Gerard ter Borch the elder, and between 1632-1635 of Pieter de Molyn at Haarlem, where during his stay he must have been influenced by Frans Hals. Travelled in Germany, England, Italy, France and Spain, where he came under Velazquez' influence. Worked mostly at Deventer. Painter of genre and portraits.

## 218. A LADY SPINNING

PLATE IV.

**A**LADY seen in profile seated in an armchair on a red cushion is spinning near the fireplace. She wears a black velvet jacket trimmed with white fur, a grey skirt, and around her fair hair a net. In her lap lies a small brown dog. The background is a grey wall.

Panel, 13 $\frac{1}{4}$  in. by 10 $\frac{1}{2}$  in. (33 $\frac{1}{2}$  cm. by 26 $\frac{3}{4}$  cm.)

Long Gallery, No. 80.

Photo Anderson 18515.

**E**XHIBITED at the Guildhall in London, 1895, No. 107; at the Royal Academy, 1902, No. 184. Sale, J. Tak at Soeterwoede, September 5, 1781, No. 16 (500 fl. to Delfos). Sale, J. A. Bennet at Leiden, April 10, 1829, No. 52 (213 fl. to van den Berg). [It is not certain if it is the same picture, as the measurements differ.] C. Hofstede de Groot, *Catalogue Raisonne*, v, No. 73. "Well executed." Reproduced in *Les Arts*, August, 1905.

# BOSCH, PIETER VAN DEN

**B**ORN about 1613 at Amsterdam, where he still lived in 1660. In 1663 he is mentioned as living in London, where he probably died. His work shows the influence of Gerrit Dou and Nicolaes Maes. Painter of social life and still life.

## 219. KITCHEN SCENE

Still in coll 1946-47  
 Vast in the line  
 Cork sec. 50th  
 25 June 1958 (74)  
 1860 plate  
 Ar no. 15  
 9814 - 24

**A** YOUNG servant in a dark grey dress, with a blue apron, a flat white collar and a white cap, is cleaning a pewter plate on a cask covered with a white cloth. On the floor before the cask are a brass kettle, a pewter plate with a spoon and a brass warming pan. Near an open window in the left corner are a pewter plate and a glass of wine on a wooden table. In the right corner are kitchen utensils in a tub with water. A pump and some kitchen utensils on a rack are to be seen on the left in the background. Through an open door is a peep into a room hung with gold leather.

Panel, 15¼ in. by 14¾ in. (38¾ cm. by 37½ cm.)  
 Long Gallery, No. 133.





No. 227.

# BOTH, JAN

**B**ORN about 1610 at Utrecht, where he died August 9, 1652. Pupil of Abr. Bloemaert. For some years he lived in Italy, where he developed under the influence of Claude Lorrain. He resided at Utrecht from 1640. Guiliam de Heusch was his pupil. Landscape painter and etcher.

## 220. AN ITALIAN LANDSCAPE

**A** GROUP of men are playing cards at the base of a ruined building on the left. On the right is a man on a donkey. A ruined gate is seen in the background, and in the distance the sea with some ships.

Canvas, 20 $\frac{3}{4}$  in. by 18 $\frac{1}{2}$  in. (52 $\frac{1}{2}$  cm. by 47 cm.)  
Long Gallery, No. 159.

On loan to  
Leamington Spa 1953

Cook sale, Sotheby's  
25 June 1958 (75)

£280 Arnew  
Anna Sotheby, 26 March  
1969 (132)

## 221. HALT ON THE CHASE

**I**N the foreground of a mountainous landscape under some trees stands a huntsman in a red jacket with two dogs. On his left is a pool with a man drinking, and another one in a greenish-blue dress seen from behind doing up his shoes. A road bordered by trees, with some figures and two cavaliers on horseback coming towards the spectator, leads away from the pool. On the right in the background is a stream with mountains. A cloudy sky at sunset.

Canvas, 44 $\frac{1}{2}$  in. by 48 $\frac{1}{2}$  in. (113 cm. by 123 cm.)  
Long Gallery, No. 163.  
Photo Gray 32514.

## 222. ITALIAN LANDSCAPE

**O**N a road near a wooden bridge over a stream sits a shepherd at sunset. He wears a sheepskin with red sleeves, red trousers and a brown hat. On his left are some goats. A mule stands near a rock. In the background surrounded by mountains is a large lake with a ship near a castle.

Canvas, 26 $\frac{1}{4}$  in. by 32 $\frac{1}{4}$  in. (66 $\frac{1}{2}$  cm. by 81 $\frac{3}{4}$  cm.)  
Long Gallery, No. 166.

See also Cook sale, 46 Nov  
13 Dec 1984 (35)

# BREENBERGH, BARTHOLOMEUS

**B**ORN at Deventer in 1599; died probably at Amsterdam about 1659. He spent seven years in Italy, chiefly at Rome, where he became a pupil of Paulus Bril and was influenced by Adam Elsheimer. After 1633 he lived at Amsterdam, where he came under Rembrandt's influence. Painter of landscape and historical subjects, etcher.

## 223. RUINS WITH FIGURES

**O**N the right in the foreground near some ruins is a pool with a stone well. Behind the well are some steps, which a girl is ascending, carrying a bucket. On the left is a man showing the ruins to another man. Near them is a dog drinking from the pool. In the background on the left is a mountainous landscape with several figures.

*Panel, 24½ in. by 30 in. (62¼ cm. by 76 cm.)*

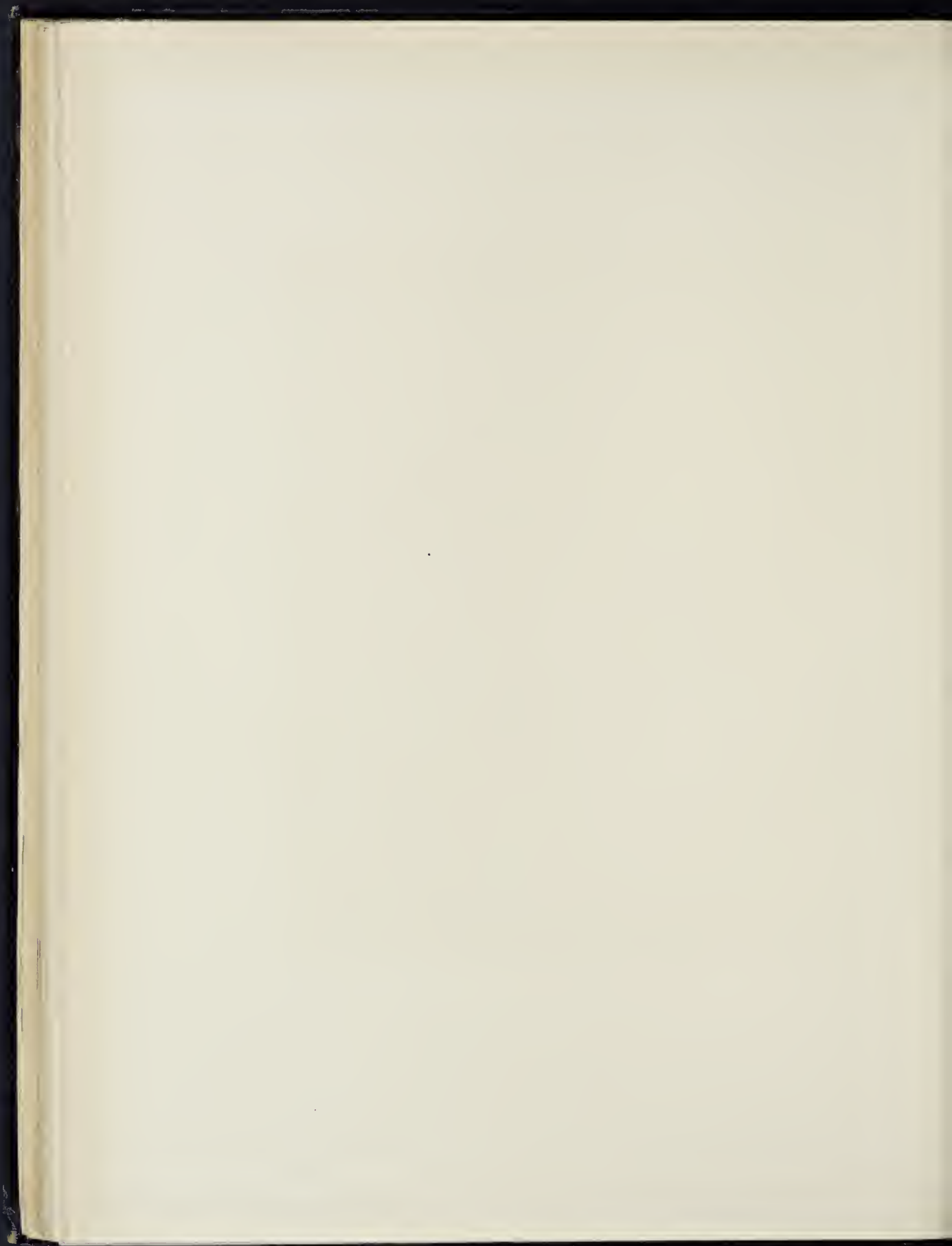
Long Gallery (Annexe), No. 108.

Photo Gray 32552.

SALE, Jonkvrouwe Cosson, a.o., October 21, 1772, Leiden, 37 fl. (Communicated by Dr C. Hofstede de Groot).



fig. 928.









No. 224.

# BREKELENKAM, QUIRINGH GERRITSZ

**B**ORN about 1620 at Zwammerdam; died at fluence of Gerrit Dou. He worked at Leiden. Painter Leiden in 1668. His work shows some in- of genre and of still life.

## 224. THE FISH WOMAN

**I**N a hall of a house an old woman is kneeling by a basket of fish, from which she takes one. Her dress is black with red sleeves, of which the lower part is covered. The mistress of the house, in a grey jacket trimmed with white fur, a brown skirt over which is a white apron, a white flat collar, and with a white kerchief round her head, stands in front of her taking money out of a purse. Behind the fishwife near an open door stands a boy seen in profile. He holds under his left arm a basket of shrimps. Near the fish-basket are a plaice and an earthenware bowl. Against the wall in the background stands a chair, and a landscape in a black frame hangs on the wall. Signed on this frame and dated 1662.

*Panel*, 20 in. by 16½ in. (50¾ cm. by 42 cm.)

Long Gallery, No. 79.

Photo Anderson 18403.

BOUGHT 1876 for £100 from Sir J. C. Robinson.

# CAMPHUYSEN, GOVERT DIRCKSZ

**B**ORN about 1624; buried at Amsterdam, July 4, 1672. In 1643 mentioned as a painter living at Amsterdam. Between 1660-1665 lived in Sweden, where he painted for the Queen Hedwig Eleonore. From 1665 he was back at Amsterdam. He influenced Paulus Potter and had two pupils, Regardus de Groot and Jan Pietersz Opperdoes. Painter of landscapes with cattle, of farm interiors, of poultry and of portraits, etcher.

## 225. RIVER SCENE WITH COWS

Shel. coll. 1946: 191  
 La. coll. - identical  
 5. in coll. (4. in coll.)  
 Feible  
 On loan to Leaning for  
 Spa 1953  
 Cook coll., Sotheby's  
 25 June 1958 (106) as  
 Panel £400  
 Cranwell  
 Ann. coll., Sotheby's  
 16 Nov 1960 (37) as  
 Panel

**T**WO cows are standing on a bank of a river in the foreground. The nearer is black and white, the other, a brown one, is drinking. The river occupies the left side of the picture. On the right is a landscape with a cart. A town is seen in the distance on the left.

The picture has a false signature of Paulus Potter, and date 1649.

Panel, 18 in. by 24 $\frac{3}{4}$  in. (45 $\frac{3}{4}$  cm. by 63 cm.)

Long Gallery, No. 86.

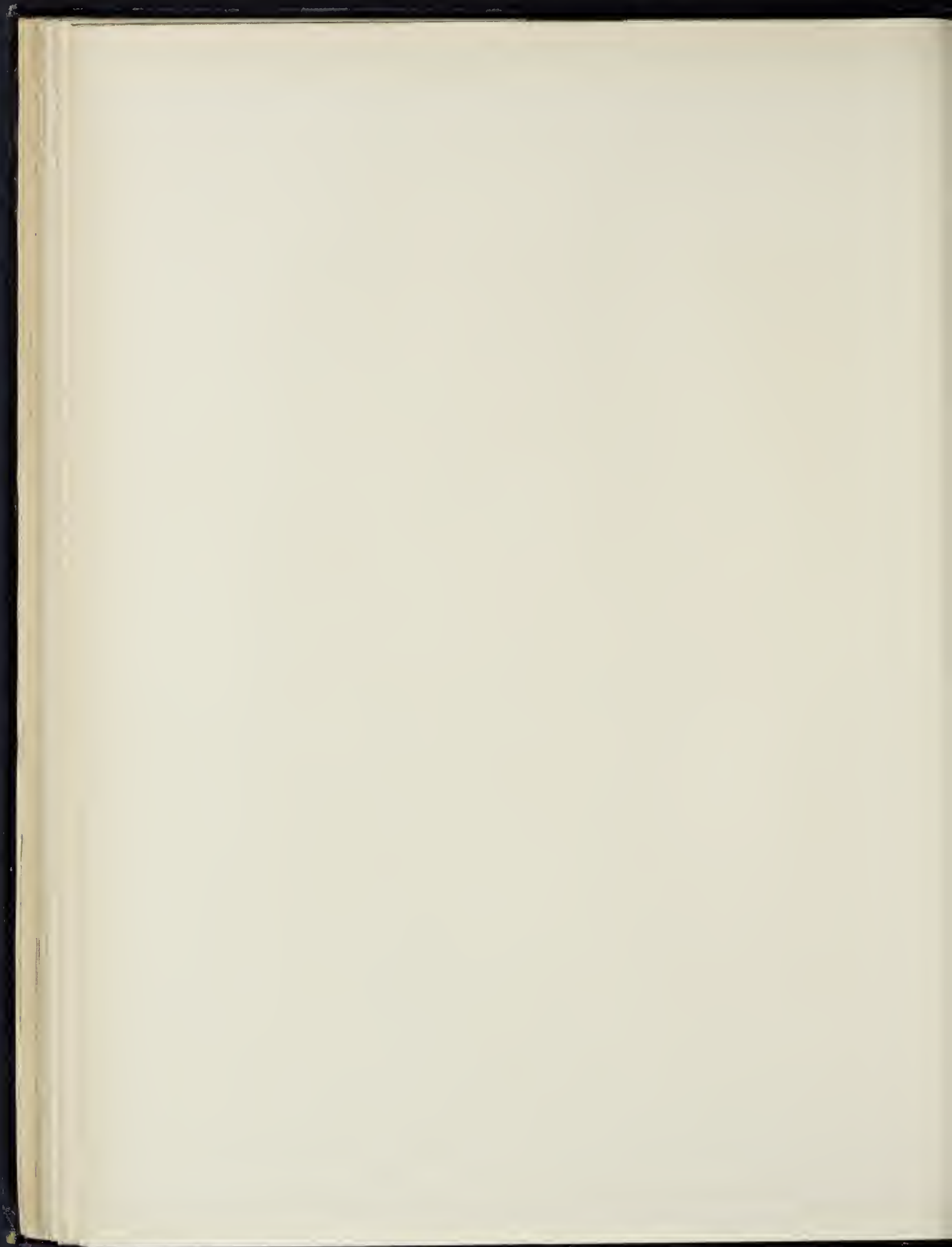
Photo Gray 32502.

**I**N conception and treatment this picture is identical with the "Woodlandscape" at the Hermitage Museum of St Petersburg, which also bears a forged signature of Paulus Potter (Catalogue No. 1056). The great affinity between the work of Govert Camphuysen and that of Paulus Potter (especially the stippled handling) has given rise to confusion. But Potter's drawing is more tight and more correct, his modelling of animals shows a greater anatomical knowledge,

his colouring is brighter, even sometimes dry, and his whole work has a far more individual character. See also No. 245. Mentioned in C. Hofstede de Groot, *Catalogue Raisonné*, as a doubtful picture by P. Potter, iv, No. 83. "If genuine, a very early work, about 1645." The date 1649 has apparently escaped notice. Bought 1871 from Sir J. C. Robinson. (I am nevertheless disposed to accept the signature and date as authentic.—H.C.)



No. 225.







No. 225.



No. 226.



# CAMPHUYSEN, JOACHIM GOVERTSZ

**B**ORN at Gorinchem about 1601; buried January 21, 1659 at Amsterdam, where he lived after 1621. He was a younger brother of Raphael Govertsz Camphuysen. Painter of landscape.

## 226. LANDSCAPE

**T**HROUGH a wooded landscape at sunset flows a river. In the foreground, on the left, a huntsman accompanied by a dog is shooting birds. A cathedral and houses of a town are seen amongst the trees in the distance on the right.

*Panel, 7 in. by 11 $\frac{1}{4}$  in. (17 $\frac{3}{4}$  cm. by 28 $\frac{1}{2}$  cm.)*

Long Gallery, No. 59.

Photo Gray 32529

THE work of Joachim Camphuysen resembles Aert van der Neer's early pictures, but is more finished in handling and lacks van der Neer's vitality. He signs with a monogram, a J in an O and a C.

THE HISTORY OF THE  
CITY OF BOSTON

FROM THE FIRST SETTLEMENT TO THE PRESENT TIME

BY  
NATHAN OLSZEWSKI

VOLUME I

THE FOUNDING OF THE CITY

1630-1634

THE ARRIVAL OF THE  
PURITANS

THE FIRST SETTLEMENT

THE FOUNDING OF THE CITY

1630-1634

THE ARRIVAL OF THE  
PURITANS

THE FIRST SETTLEMENT

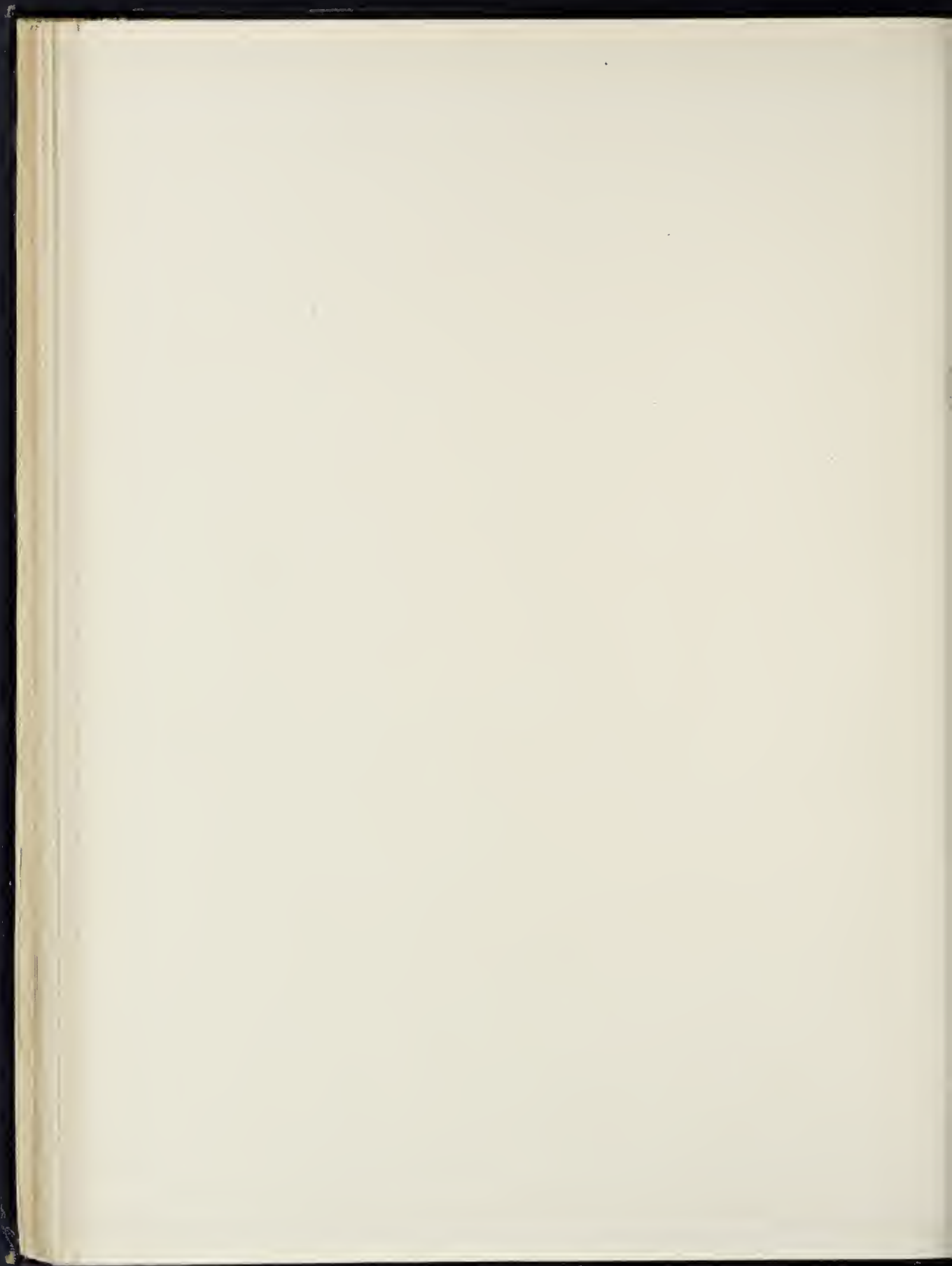
THE FOUNDING OF THE CITY

1630-1634



*A Winter Scene*

*1885*







No. 230.

# CLAEIS, PIETER, OF BRUGES

(Also called CLAESSENS.)

**B**ORN at Bruges in 1500, and died there in 1516, made a Master in 1529, and Dean in 1576. Admitted into the Guild of St Luke 1572. A painter of history and portraits.

## 230. PORTRAIT OF A MAN

**H**EAD of a man turned three-quarter right. He wears a black cap, brown coat with white ruff showing round the neck. Brown background.

*Full w. coll. 946*

*Panel, 15½ in. by 12 in. (39¼ cm. by 30½ cm.)*

*Lobby, No. 176.*

*Photo Gray 34618.*

**O**VAL on a painted arabesque gold ground. Once ascribed to Antonio Mor. It is said to be the portrait of the artist himself. (Although this attribution is here adopted, it is not accepted by Mr Kronig.—H.C.)  
A similar portrait is at Christiania.

# COFFERMANS, MAR- CELLUS

**L**IVED at Antwerp about 1540-70, and imitated Many of his pictures are signed and dated.  
*the earlier Flemish and Dutch masters.*

231. CHRIST AND THE BLESSED  
VIRGIN ATTENDED BY  
ANGELS

**C**HRIST, in scarlet robe and crowned, blesses with the right hand and holds the orb in His left. He is seated opposite the Blessed Virgin, who is also crowned, and dressed in blue, with folded hands. Three angels appear behind an inverted arch against a gold ground. The whole group is surrounded by a grey cloud.

*Panel, 9 in. by 6 in. (22 $\frac{3}{4}$  cm. by 15 $\frac{1}{2}$  cm.)*

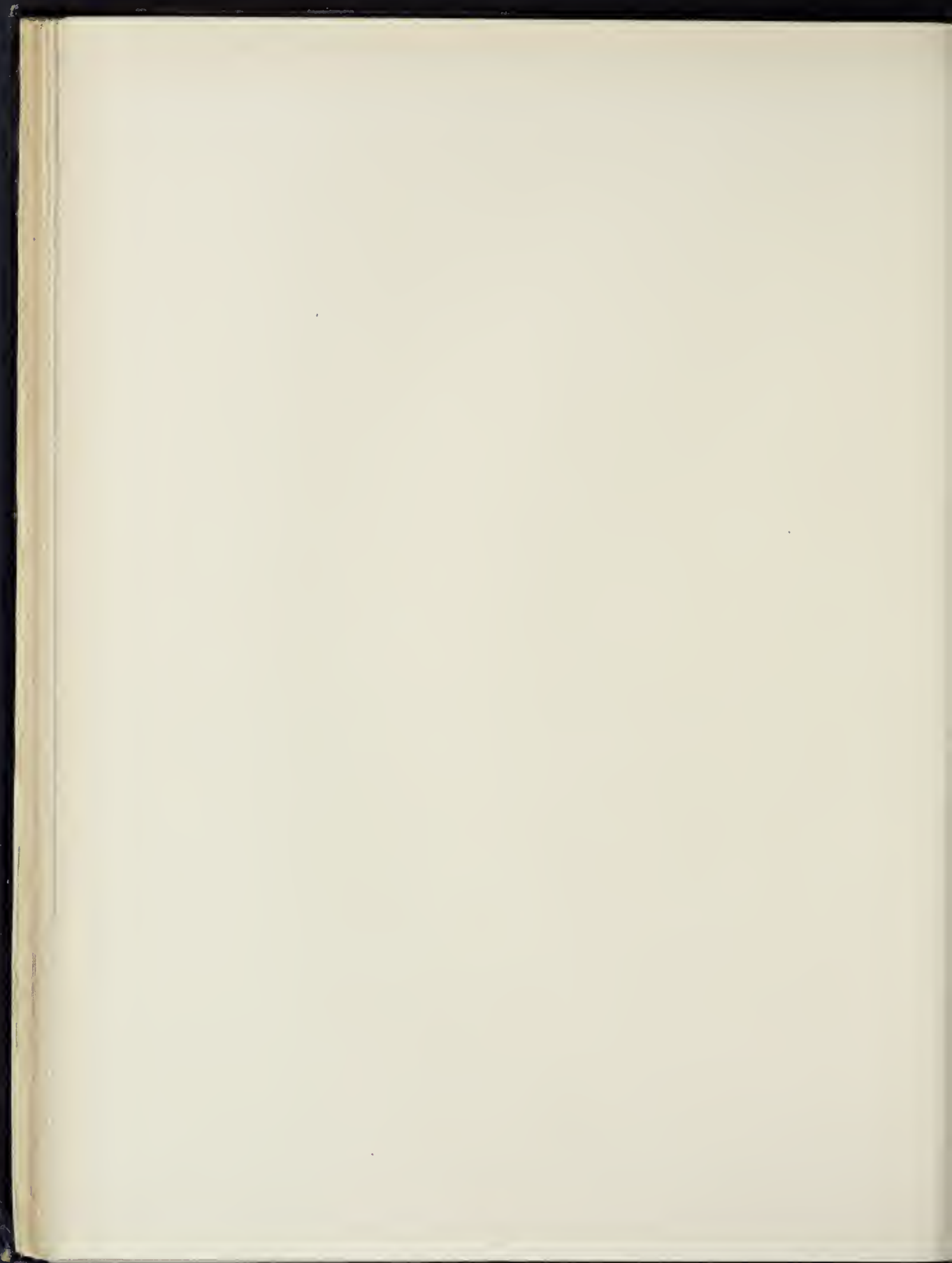
*First Gallery, No. 36.*

*Photo Gray 34615.*





No. 237.







*Landscape with Kottu*

# GUYR, ALBERT

6-  
22 LANDSCAPE WITH CATS

**L**andscap with cats  
oil on canvas  
1890  
1890  
1890

20 PORTRAIT OF A YOUTH & A WOMAN

**H**Portrait of a youth & a woman  
oil on canvas  
1890  
1890

**A**nd  
1890

14 INTERIOR OF A STABLE

**I**nterior of a stable  
oil on canvas  
1890  
1890



# CUYP, AELBERT

**B**ORN at Dordrecht in October, 1620, where he was buried November 7 or 15, 1691. Pupil of his father, Jacob Gerritsz Cuyp. He was influenced by Van Goyen and perhaps by Rembrandt. Painter of landscapes, portraits, animals and poultry.

## 232. LANDSCAPE WITH CATTLE

PLATE VI.

**I**N the foreground of a landscape are some cows and sheep. In the distance is a view of Dordrecht at sunset. Signed on the right below.

Panel, 19 in. by 29 in. (48½ cm. by 73½ cm.)

Long Gallery, No. 89.

Photo Gray 32509.

C. HOFSTEDÉ DE GROOT, *Catalogue Raisonné*, ii, No. 707. "An early work in the style of the large Bridgewater House picture."

## 233. PORTRAIT OF A YOUTH AS A HUNTSMAN

**H**E is turned to the right looking at the spectator, holding before him in his left hand a bow. He wears a red velvet coat trimmed with gold thread, a white collar and a black velvet cap. He has fair hair. A greyish background. Bust.

Panel, 29½ in. by 24½ in. (74¾ cm. by 62 cm.)

Garden Gallery, No. 195.

Photo Anderson 18430 (under the name of Fabritius), also Gray No. 32651.

**A**N early work of the master, rather than by Jan Lievens, as hitherto considered. The Rembrandtesque chiaroscuro may have been the reason for the old attribution. But the colouring is too intense and the drawing too loose for Lievens. Bought 1875.

## 234. INTERIOR OF A STABLE

**T**WO grey horses and a goat, seen almost in side view, are standing in a stable. On the right in the background a boy in red is to be seen from behind.

Canvas, 12¾ in. by 15½ in. (32¼ cm. by 39¼ cm.)

Long Gallery (Annexe), No. 105.

C. HOFSTEDÉ DE GROOT, *Catalogue Raisonné*, ii, No. 778.

# CUYP, AELBERT

(SCHOOL OF)

## 235. LANDSCAPE

Cook sale,  
25 Nov. 1966  
(51) H. in:  
until 13 April  
1968 (27)-ry.

**T**HREE cows are in the foreground and some more on a hill to the right. On the left is a view over a plain at sunset. Signed with a forged signature.

*Panel*, 23 in. by 28½ in. (58½ cm. by 72¼ cm.)

Long Gallery, No. 85.

Photo Gray 32508. (Illustrated with No. 226.)

**T**HE drawing of the cows and figures is too weak, the handling too hesitating and the colouring is not vivid enough to be by A. Cuyp. We know from Houbraken that Barent Calraet (a contemporary of Cuyp) imitated Cuyp's style, and this is confirmed by records recently discovered by Dr Bredius. R.A. Winter Exhibition in London, 1902, No. 136. C. Hofstede de Groot, *Catalogue Raisonné*, ii, No. 224. "The attribution is not quite certain."

## 236. LANDSCAPE

**O**N a road near a river in a hilly landscape two men are driving four cows.

*Panel*, 17 in. by 20¾ in. (43 cm. by 52¾ cm.)

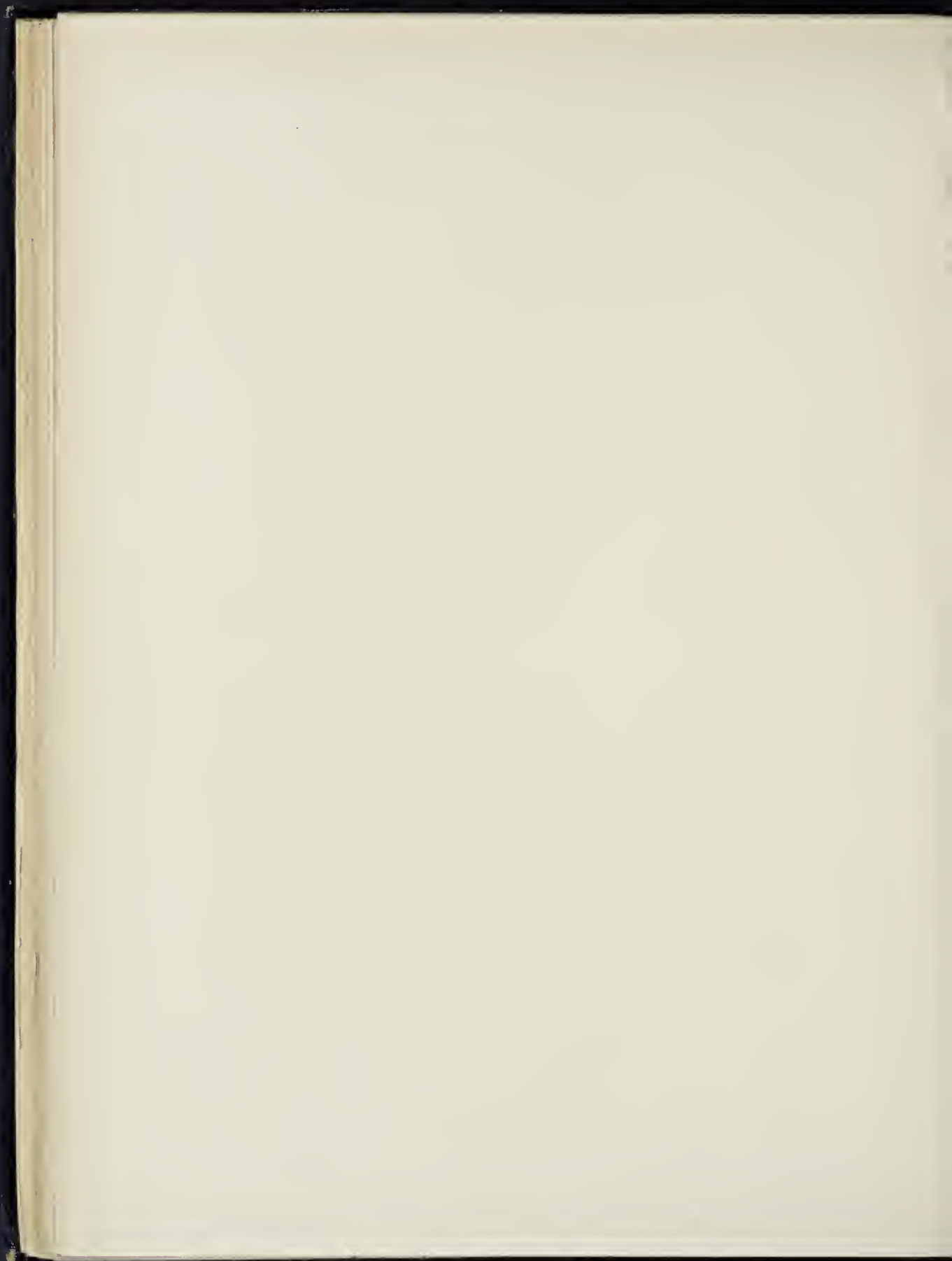
Long Gallery (Annexe), No. 110.

AN imitation in the style of A. Cuyp.





Pl. 233.







No. 237.



No. 247.

# DOU, GERRIT

**B**ORN at Leiden, April 9, 1613; buried there February 9, 1675. Pupil of his father, Douwe Jansz, a glass-painter, of Bartholomeus Do-also a glass-painter, and of Rembrandt. Worked mostly at Leiden.  
lendo, an engraver, of Pieter Couwenhorn, Genre and portrait painter.

## 237. A PHILOSOPHER BY CANDLE-LIGHT

**T**HROUGH an arched window an old bearded man is seen standing by a globe with a lighted candle in his right hand and leaning with his left, in which he holds a pair of compasses, on the globe. He wears a dark cap and a dark coat over a brownish dress. In front of him on the window ledge are a water-bottle, some books and an hour-glass. In the right upper corner of the window hangs a green curtain.

Panel, 9½ in. by 10½ in. (23½ cm. by 26¾ cm.)

Long Gallery, No. 97.

Photo Gray 31029.

**S**ALE, Prince de Conti at Paris, April 8, 1777 (1,300 fr.), Poullain at Paris, March 15, 1780, R. de St Victor at Paris, November 26, 1822 (1,600 fr.)  
C. Hofstede de Groot, *Catalogue Raisonné*, i, No. 211.  
W. Martin, *Het leven en de werken van G. Dou, beschouwd in verband met het schildersleven van zyn tyd*, No. 316.  
Smith, *Catalogue Raisonné*, No. 53.

## 238. PORTRAIT OF AN OLD WOMAN

**A**N old woman, three-quarter face, with her head turned to the right, is looking down. She is wearing a black hat over a white cap and a brown fur over a white collar.  
Bust.

Panel, 6 in. by 5 in. (15 cm. by 12½ cm.). Oval.

Long Gallery, No. 119.

**S**ALE, Lambert ten Kate, at Amsterdam, May 29, 1776.  
C. Hofstede de Groot, *Catalogue Raisonné*, i, No. 367.  
W. Martin, *Het leven en de werken van G. Dou, &c.*, No. 202.

# DU GÉNET

DE LA MANIÈRE DE  
LE DÉVELOPPER

Le généticien doit être capable de reconnaître les caractères héréditaires et de les transmettre à sa descendance. Il doit également être en mesure de sélectionner les individus les plus adaptés à son objectif.

Il est important de noter que le généticien doit être en mesure de travailler avec des organismes modèles, tels que les souris, les drosophiles et les Arabidopsis.

## LES LOIS DE MENDÈLE

Les lois de Mendel décrivent comment les caractères sont transmis d'une génération à l'autre. Elles sont basées sur l'hérédité mendélienne, qui implique la ségrégation et l'assortiment indépendant des chromosomes.



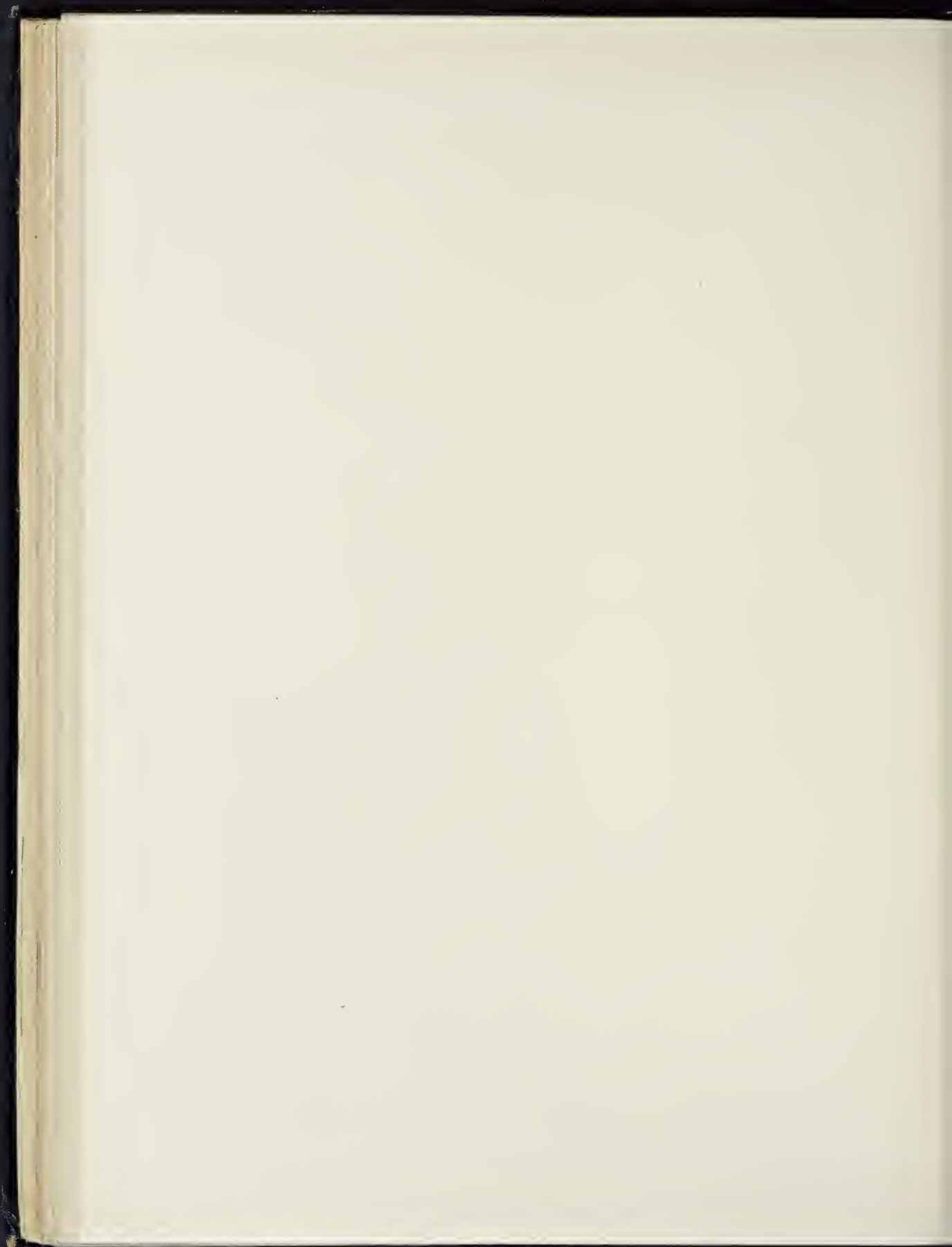
*Portrait of Mrs. Walker*

1739



*Portrait of Mrs. Old Lady*

1739





# DOU, GERRIT

## 241. REMBRANDT IN HIS STUDIO

**R**EMBRANDT is standing by his easel with a picture on it, facing the spectator. The picture represents Judas receiving the thirty pieces of silver. In his right hand Rembrandt is holding his brush, and in his left, which is resting on the back of a chair, a palette. He is dressed in a long greyish coat and cap. Through an open door in the background a gentleman is entering. A violin and a candle are on a table covered with a green cloth. A portrait of Rembrandt by himself, a bow and a Japanese umbrella are hanging on the wall in the background. In the right corner of the foreground a bandolier is lying on a cask against which a shield is leaning. Near it are a helmet, a sword, a calabash, a skull of an animal and a cloth. In a niche on the right stand a globe and some books. A bag hangs against a pillar.

*Panel*, 20 $\frac{1}{4}$  in. by 24 $\frac{3}{4}$  in. (51 $\frac{1}{4}$  cm. by 62 $\frac{3}{4}$  cm.)

Long Gallery, No. 131.

Photo Gray 32525. (Illustrated with No. 237.)

**R**EPRODUCED in W. Valentiner, *Rembrandt* (Klassiker der Kunst), p. xv.

E. Michel, *Rembrandt*, p. 46.

W. Martin, *Het leven en de werken van G. Dou*, pp. 30 and 36, No. 129.

C. Hofstede de Groot, *De Nederlandsche Spectator*, 1894, p. 107.

*Catalogue Raisonné*, i, No. 312. "An early work."

Dr W. Martin, in the *Burlington Magazine*, vol. viii, p. 13, writes: "A studio of the same

severe simplicity is shown in a clumsy work painted by Gerard Dou in his youth, which is now in the collection of Sir Frederick Cook at Richmond. It represents most probably a view of Rembrandt's workshop at Leiden, and it would be difficult to imagine anything more simple than the rough walls and floor of this chamber. No trace of luxury is to be found, and nothing but the most necessary utensils and articles are visible." The picture is also illustrated.

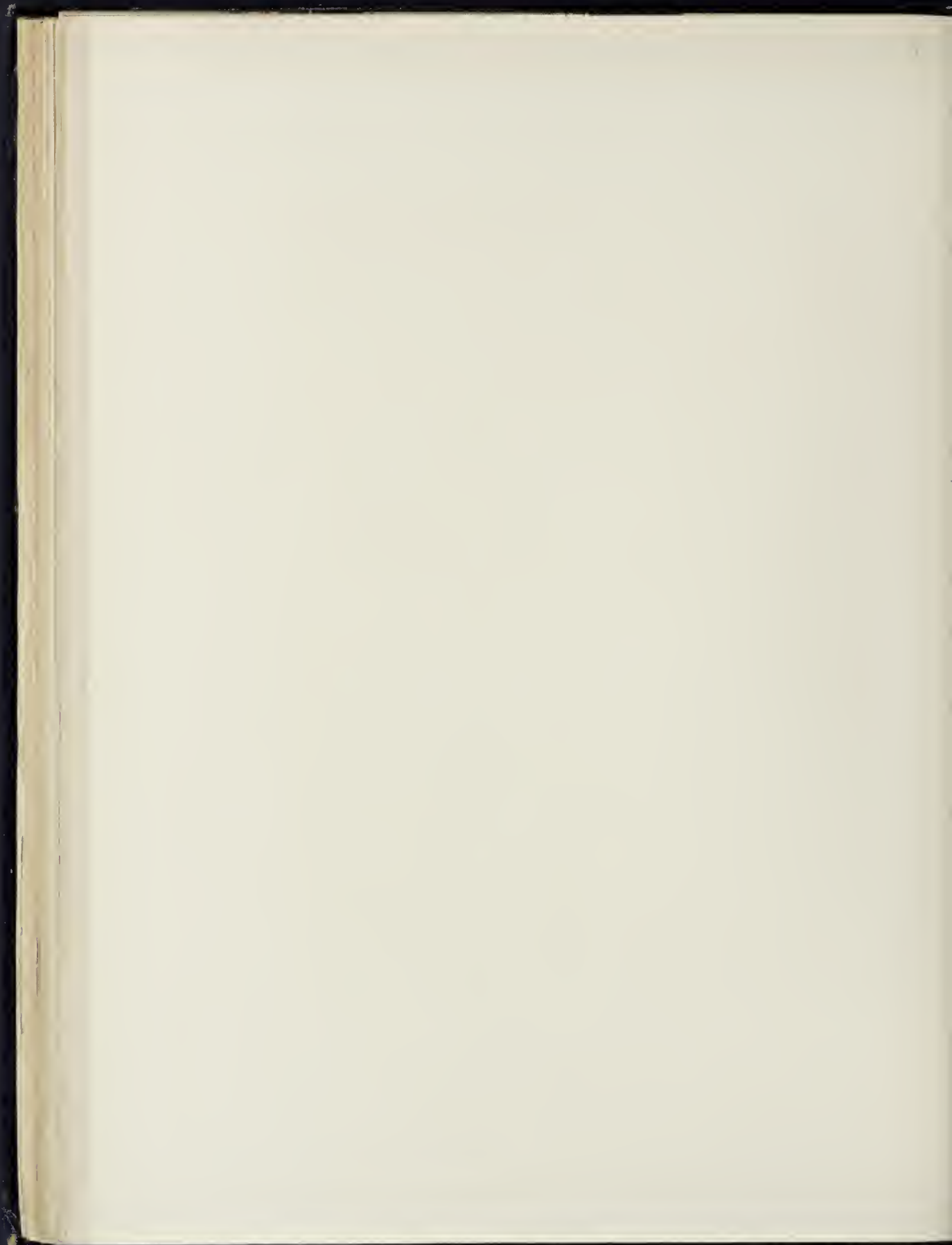
THE [illegible] [illegible]

[Faint, illegible text, possibly bleed-through from the reverse side of the page]



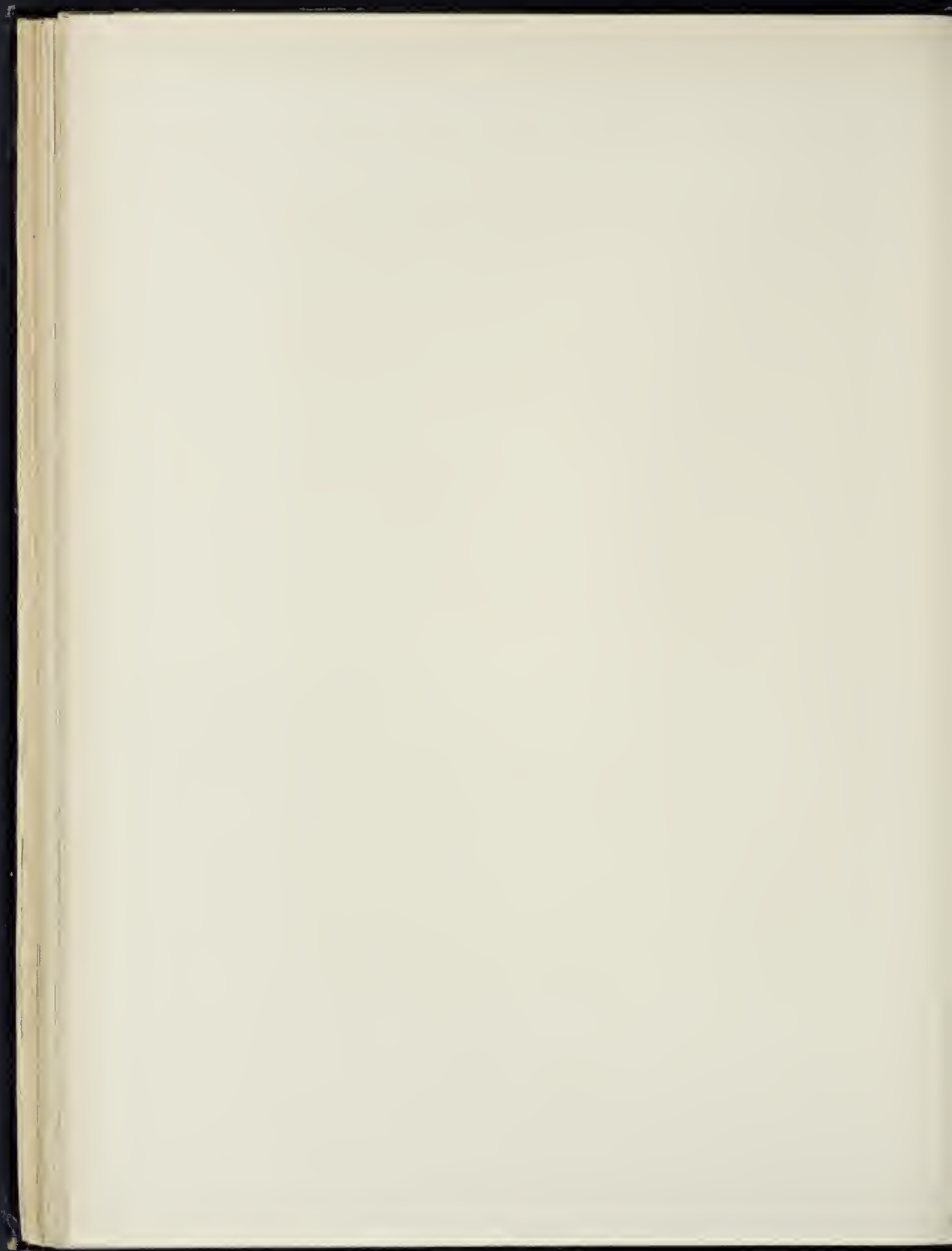
*Mr. Spetch*

*1650*





No. 243.



# DUTCH SCHOOL

(SEVENTEENTH CENTURY)

## 244. A LADY RICHLY ATTIRED SITTING ON A COUCH

**T**HROUGH an arch, partly covered by a green silk curtain, a lady in a blue and white silk dress is seen sitting on a richly carved gilded couch, which is standing on a raised platform. She is facing the spectator, holding her left hand before her breast. A silver plate and gilt can are in the left corner of the foreground. In the right corner a small casket with pearls is standing on a table covered with a Turkish rug.

*Panel*, 13½ in. by 9¾ in. (34¼ cm. by 24¾ cm.)  
Long Gallery, No. 124.

FORMERLY ascribed to Gerard Dou.

Cook 1944  
Settlement sale,  
6/4 1964 (107)  
a. G. de Pootling

ex. Hope coll.  
W. Stuart sale 19 March 1875 (64) = Dou

## 245. A LANDSCAPE

**I**N a meadow near a farm are some cows. In the background a river is to be seen with houses amongst the trees on its banks.

*Panel*, 9 in. by 12¼ in. (23 cm. by 31 cm.). Oval.  
Dining Room.

**T**HIS picture might be a work by C. Hofstede de Groot, *Catalogue Raisonné*, iii, No. 310, as I. v. Ostade. Cf. No. 225.  
Govert Camphuysen of the same period as the "Farm" in the Johnson Collection at Philadelphia.

# DYCK, ANTHONY VAN

**B**ORN at Antwerp, March 22, 1599, died in London December 9, 1641. Pupil of Hendrick Van Balen, entered afterwards Rubens's studio as an assistant. Worked at Antwerp, at Genoa, and at Rome during his stay in Italy (1623-27), and in London. Became painter to the Court of Charles I in 1632. Worked also temporarily at Brussels (1634-35), at Paris (1640-41) and about 1628 in Holland. Painter and etcher of portraits, biblical, mythological and historical subjects.

Rubens

Cook Sale, Salisbury,  
London 1958  
(1641)  
C. Young

## 246. THE BRAZEN SERPENT

**M**OSES in a red dress with a grey mantle is pointing to the serpent on a post, near which a naked man is standing in adoration supported by a woman. At the foot of the post lie a dead man, a woman, at whom an old woman is looking, and a child, killed by a serpent. On the left stands a naked man wrestling with another serpent, while a woman in red is showing her child to the serpent on the post. Two old men are behind Moses.

Panel, 62½ in. by 56¾ in. (158¾ cm. by 144 cm.)

Long Gallery, No. 41.

Photo Anderson 18423.

**T**HERE are two drawings for this composition, one in the Louvre (compare Jules Guiffrey, *Antoine Van Dyck, Sa vie et son œuvre*, p. 37) and the other one at the Bremen Kunsthalle (compare G. Pauli, *Zeichnungen Van Dycks in der Bremer Kunsthalle*, *Zeitschrift für bildende Kunst* 1908, p. 82f.).

Exhibited at the Van Dyck Exhibition at Antwerp, 1899.

Reproduced in Pol de Mont, *Antoon Van Dyck, als Mens en Kunstenaar*.

Reproduced in E. Schaeffer, *Van Dyck (Klassiker der Kunst)*, p. 23.

A. Bredius, *De Nederlandsche Spectator*, 1899, p. 299, considers this picture an early work of Rubens. The same subject, differently treated, is in the Prado Museum at Madrid, which, although bearing Rubens's name, is considered to be Van Dyck's work.

## 247. PORTRAIT OF MARIE DE MEDICIS

**S**HE is turned to the right, looking before her, and holding a red rose in her right hand. She wears a low-cut black dress with a white collar and white cuffs. On the right hangs a curtain.

Three-quarter length.

Canvas, 44 in. by 36¾ in. (111¾ cm. by 93¾ cm.)

Long Gallery, No. 42.

**O**NE of several atelier pieces, of which other examples are to be found in the gallery at Lille, in the Longford Castle collection, and (formerly) Borghese Gallery, Rome. The example once in Charles I's gallery, afterwards passed to Blenheim and thence to M. Sedelmeyer's in Paris, and is said to be now in America. The whole-length seated figure from Van Dyck's own hand was till lately in Château Dittersbach, Kreis Lüben, Germany, and was exhibited at Antwerp, Van Dyck Exhibition, 1899.

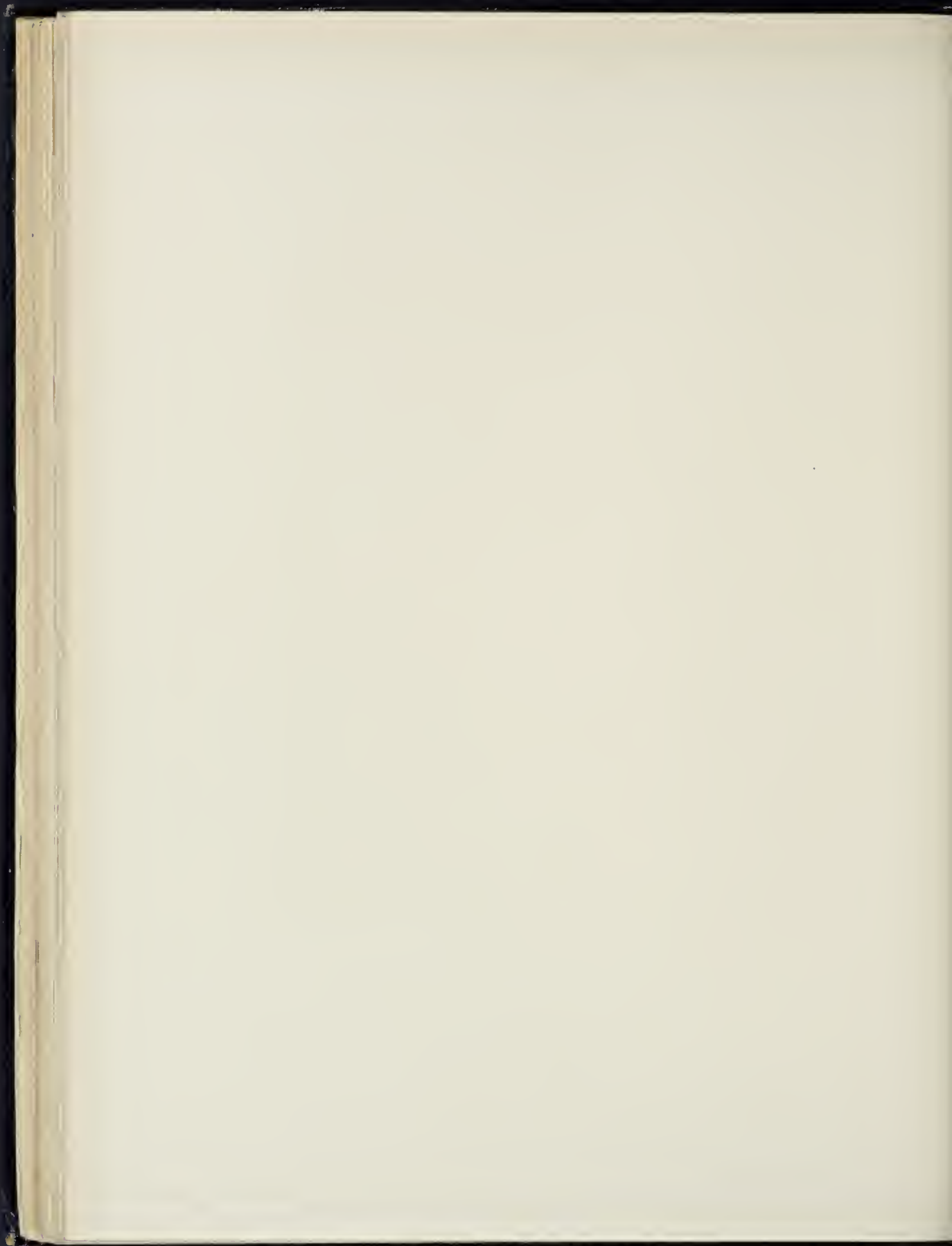
heim and thence to M. Sedelmeyer's in Paris, and is said to be now in America. The whole-length seated figure from Van Dyck's own hand was till lately in Château Dittersbach, Kreis Lüben, Germany, and was exhibited at Antwerp, Van Dyck Exhibition, 1899.

Cook sale, Salisbury  
25 June 1958 (88)  
£70 R Young





No. 240.







No. 248.





Portrait of a bearded man  
1822.

HYPERANTHONY VAN  
DE WOUDE

1800-1800  
1800-1800  
1800-1800  
1800-1800

DE WOUDE & DE WOUDE

1800-1800  
1800-1800  
1800-1800  
1800-1800





# DYCK, ANTHONY VAN

## 248. THE MAGDALEN

**S**HE is turned to the right, looking before her and resting her head on her left hand. Her hair is hanging loose.  
Bust, sketch.

Still in coll 1951

? copy

Christie's 2 Dec.  
1983 (121)

*Panel*, 17½ in. by 14¾ in. (44½ cm. by 37½ cm.)

Long Gallery, No. 43.

Photo Anderson 18424.

REPRODUCED in E. Schaeffer, *Van Dyck* (Klassiker der Kunst), p. 22.

Von Bode, *Great Masters of Dutch and Flemish Painting*, Duckworth, 1909, p. 307.

Bought in 1869 for £16.

## 249. BUST OF A BEARDED MAN

PLATE IX.

Probably head of an Apostle.

**H**E is turned to the right, seen almost in profile, looking before him. He wears a greenish coat.

Still in coll 1951

Com sale, Sotheby's

25 June 1958 (87)

Esso Warr

*Canvas*, 19¾ in. by 16 in. (50 cm. by 40¾ cm.)

Long Gallery, No. 44.

Photo Anderson 18425.

REPRODUCED in E. Schaeffer, *Van Dyck* (Klassiker der Kunst), p. 22.

# DYCK, ANTHONY VAN

## 250. THE BETRAYAL OF CHRIST

PLATE X.

lent to ...  
Mus. Cambridge 1948  
1/2, 1/2, 1/2  
Sale 1936  
(1/2 35 000)  
Minneapolis,  
Institute of Art

**U**NDER a tree stands Christ in a green dress and a red cloth over His left arm, looking at Judas in a brown mantle, who is about to kiss Him. A man behind Christ is throwing a rope over Him. A group of armed men, amongst whom one is bearing a burning torch and another in armour, is accompanying Judas. In the left corner of the foreground St Peter, in green, is cutting off Malchus's ear. The moon is breaking through the clouds.

*Canvas*, 55 in. by 44½ in. (139½ cm. by 112½ cm.)

Long Gallery, No. 47.

Photo Anderson 18421.

*Sublimely fine quality 1948*

**A** SKETCH for the pictures of the same subject in the Prado at Madrid and in the collection of Lord Methuen. Antwerp Exhibition, 1899.

Exhibited at the Winter Exhibition in London, 1900, No. 85.

Reproduced in Pol de Mont, *Antoon Van Dyck, als Mens en Kunstenaar*.

Reproduced in E. Schaeffer, *Van Dyck* (Klassiker der Kunst), p. 39.

A. Bredius, *De Nederlandsche Spectator*, 1899, p. 277.

G. Mycielski, *Antoni Van Dyck*, p. 37.

Von Bode, *Great Masters of Dutch and Flemish Painting*.

Duckworth, 1909, p. 305: "The Christ taken Prisoner' (at Madrid) is also superior to the larger picture with the same motive at Corsham House. Here Van Dyck decidedly rises to the level of his master's art. The exciting scene pulsates

with powerful life without our being disturbed by those exaggerations which mar the first example. The torchlight makes the colour effect singularly impressive. Light effect, colouring, and artistic treatment remind us of Titian's masterpieces from his last period, as well as of the 'Crowning with Thorns' in Munich and in the Louvre . . . In the feeling alone, in the noble figure of the Saviour, whose exalted bearing is an effective contrast to the roughness of the executioners, this picture is one of the most remarkable ever produced by Flemish art. And yet it is surpassed by the large—in its way carefully executed—sketch in the Cook Gallery at Richmond."

Engraved by P. Soutman.

Collection Erard, 1830.

Bought 1896 at Lord Egremont's sale for £1,000.

Smith, *Catalogue Raisonné*, No. 17 or 18.

L. Cust, *Van Dyck, His Life and His Work*, p. 31, and No. 4 of the *Catalogue of Paintings*, Series II.

## 251. PORTRAIT OF QUEEN HENRIETTA MARIA

*Henrietta Maria*

**S**HE is standing turned to the left looking at the spectator. She wears a low-cut white satin dress, a pearl necklace, and round one of her arms which are folded a wreath of flowers.

*Canvas*, 41 in. by 32½ in. (104½ cm. by 83½ cm.)

Long Gallery, No. 48.

Photo Anderson 18422.

AN atelier picture, too weak for the master himself.



DYCK ANTHONY VAN

DE BETHLEEM DE SCHEDE

U...

A...

DE RIJZINGE VAN JESUS HEN-  
DRIJVA MARIA

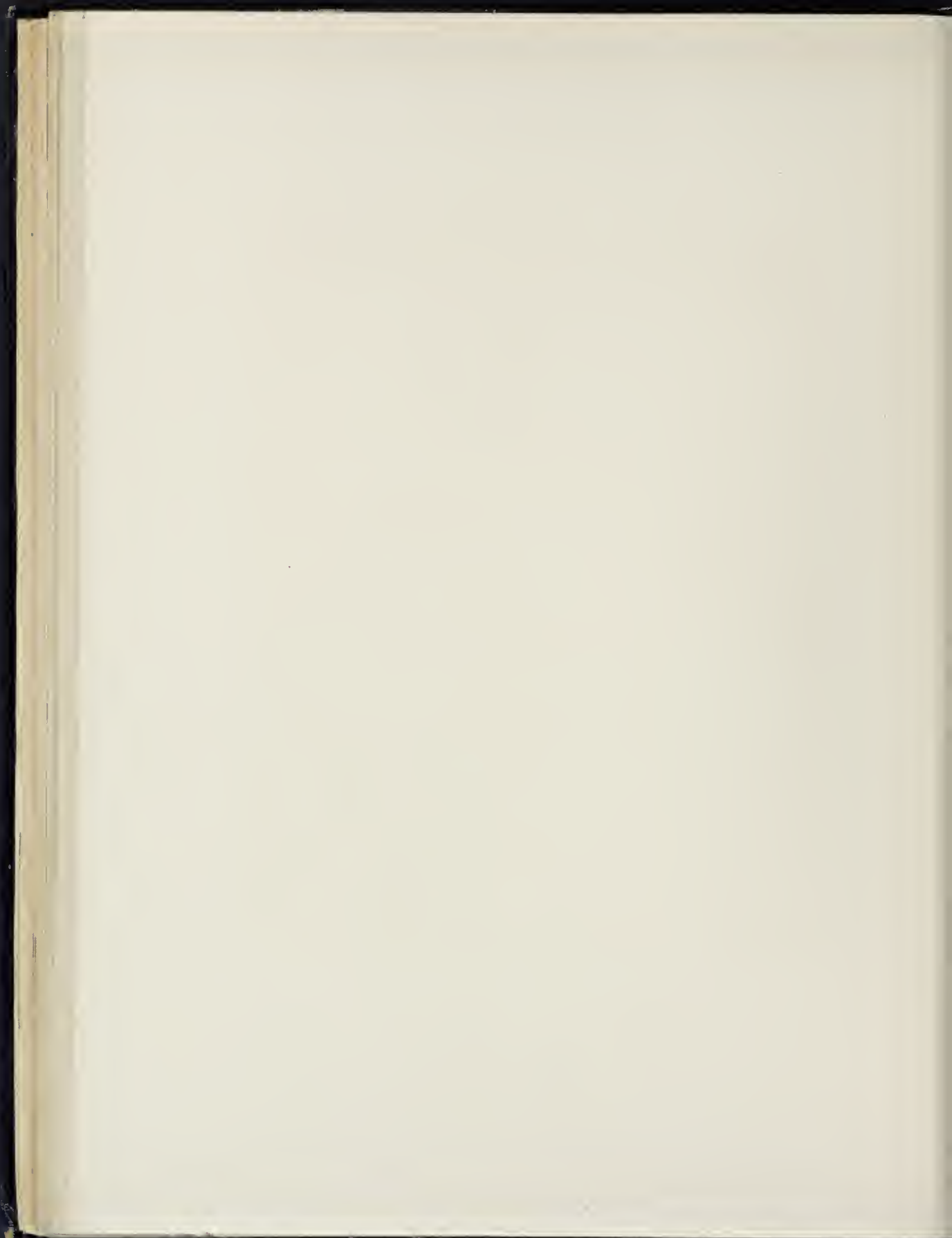
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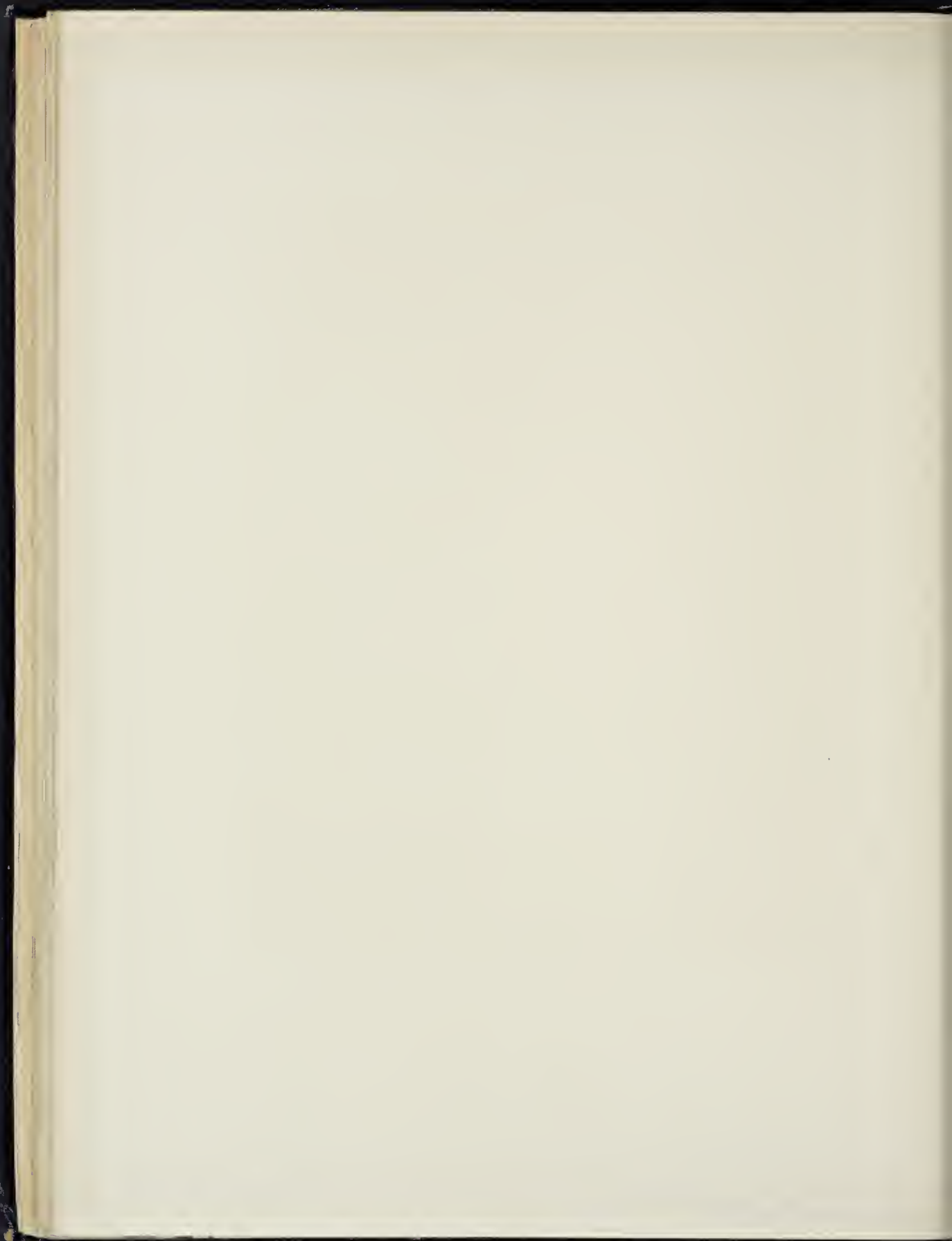
*The Betrayal of Christ*

. 1825





No. 257.









Mr. 252.

# DYCK, ANTHONY VAN

## 252. HEADS OF TWO APOSTLES

**O**NE is slightly turned to the right and the other is facing the spectator. Both are looking down, and the one on the right wears a red mantle. An early work under the direct influence of Rubens.

Wife Drey in  
1950's.

*Canvas*, 19½ in. by 26½ in. (49½ cm. by 66½ cm.)

Long Gallery, No. 51.

Photo Anderson 18426.

REPRODUCED in E. Schaeffer, *Van Dyck* Bought from Sir J. C. Robinson in 1875. (Klassiker der Kunst), p. 9.

## 253. PORTRAIT OF GENOVEVA D'URFÉ DUCHESS OF CROY

**S**HE is seated in front of a red curtain facing the spectator, resting her left arm on her chair and holding her right hand before her. She wears a low-cut black dress with white collar and cuffs and strings of pearls.

Come see family  
257 June 1958 (86)  
to R. Young

*Canvas*, 46¼ in. by 38¾ in. (117¼ cm. by 98¼ cm.)

Long Gallery, No. 52.

**O**NE of the atelier repetitions of a portrait, of which the late Consul Weber, at Hamburg, possessed the original (from Blenheim). Other repetitions were at Newbattle (Marquess of Lothian), and belonging to Mrs Bischoffsheim in London.

Mentioned by E. Schaeffer, *Van Dyck* (Klassiker der Kunst), p. 508.

Mentioned by L. Cust, *Van Dyck: His Life and his Work*, p. 75, and No. 27 of the *Catalogue of Paintings*.

# DYCK, ANTHONY VAN

## 254. FAMILY GROUP

PLATE XI.

**A**LADY wearing a black dress with a white ruff and cap is sitting on a chair in front of a red curtain. A little child in white, whom a little girl in black with white cap is about to embrace, is sitting in the lady's lap. Beside her stands her husband with his left arm resting on her chair. He wears a white flat collar and a black hat. On the left a landscape background.

Canvas, 44½ in. by 44 in. (112½ cm. by 111½ cm.)

Lobby, No. 173.

Photo Anderson 18446 (under the name of Jordaens).

**R**EPRODUCED in E. Schaeffer, *Van Dyck* (Klassiker der Kunst), p. 157; also in *Les Arts*, August, 1905. Other versions, in the name of Cornelis de Vos, are in the collections of Baron Janssen, Uccle; in the Freslingh Sale, Berlin, 1895, and in the Wedewer Sale, 1908. Mentioned by von Bode, *Rembrandt und seine Zeitgenossen*, p. 266. Mentioned by L. Cust, *Anthony Van Dyck, a further study*, Ill. iii.

## 255. VENUS AND ADONIS

Sold. Feb 24 1958 (1711) 2 cm.

**A**DONIS advances in the centre, full length, nearly life size, with a scarlet cloak thrown loosely over him, staff in right hand and two hunting dogs in leash. His left arm is thrown round the neck of Venus, whose nude body is scarcely veiled by a dark purple cloak; she reaches towards Adonis with her right arm, as though to detain him. Landscape background.

Canvas, 68½ in. by 69 in. (174 cm. by 175½ cm.) Copy of Haden (?) Van Dyck Garden Gallery, No. 197.

**M**ENTIONED by Lionel Cust, *Van Dyck*, p. 70. "Other paintings from mythology and romance are to be found in private collections in England and elsewhere, such as the large Venus and Adonis, belonging to Sir F. Cook, at Richmond. It is difficult to speak with certainty as to the authenticity of such paintings; for Van Dyck left many sketches for such subjects, which may have been utilized by his pupils and imitators."



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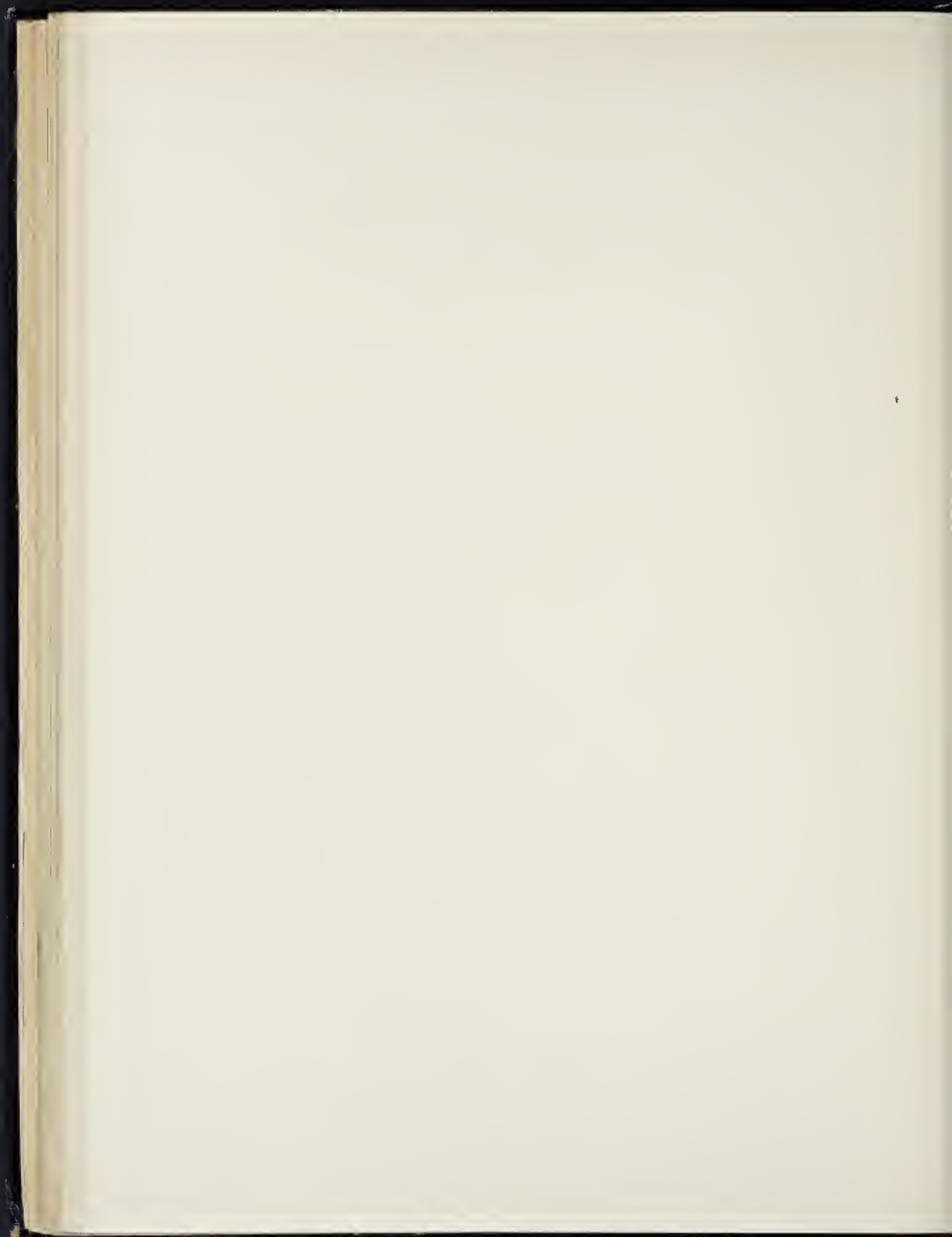
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*Family Group*

. 16254





# FLEMISH SCHOOL

(SEVENTEENTH CENTURY)

## 256. A HAWK ATTACKING HEN WITH CHICKENS

**F**LYING down in a garden a hawk is about to attack a white hen with her chickens. A red cock is coming to her rescue.

Cook sal. S. H. by  
25/Jan 1958 (93)  
as Handcock  
£30 Don-

*Canvas*, 35 in. by 27 in. (88½ cm. by 68½ cm.)  
Garden Gallery, No. 180.

# FLINCK, GOVERT

**B**ORN at Cleve, January 25, 1615; died at Amsterdam, February 2, 1660. Pupil of Lambert Jacobsz at Leeuwarden, and of Rembrandt at Amsterdam about 1634. Painter of portraits, history and social life.

## 257. THE PRODIGAL'S RETURN

North Carolina  
Museum of Art,  
Raleigh (N.C.)  
1956.

**T**HE old father, in a gold-brown dress and with open arms, is descending the steps in front of his house, near which his son is kneeling almost naked, lifting his arms in supplication towards him. In the open doorway behind the old man two other men appear. On his right stands a boy in a green dress, chasing a dog. On the right an old woman is looking out of a window. A flock of sheep, among which is a man on horseback, are drinking at a fountain in the distance.

The picture has a forged signature of Rembrandt.

Canvas, 51½ in. by 66½ in. (130 cm. by 168½ cm.)

Garden Gallery, No. 187.

Photo Anderson 18493 (as Rembrandt).

**T**HIS picture is a characteristic work of G. Flinck's early style, in handling and colouring very near his great master, and of a warm brown tonality like the "Annunciation to the Shepherds" by G. Flinck at the Louvre.

Mentioned in the inventory of Justina van Baerle, widow of David Becker, Amsterdam, April 28, 1685. (Communicated by Dr A. Bredius).

Exhibited at the Rembrandt Winter Exhibition as Rembrandt No. 89.

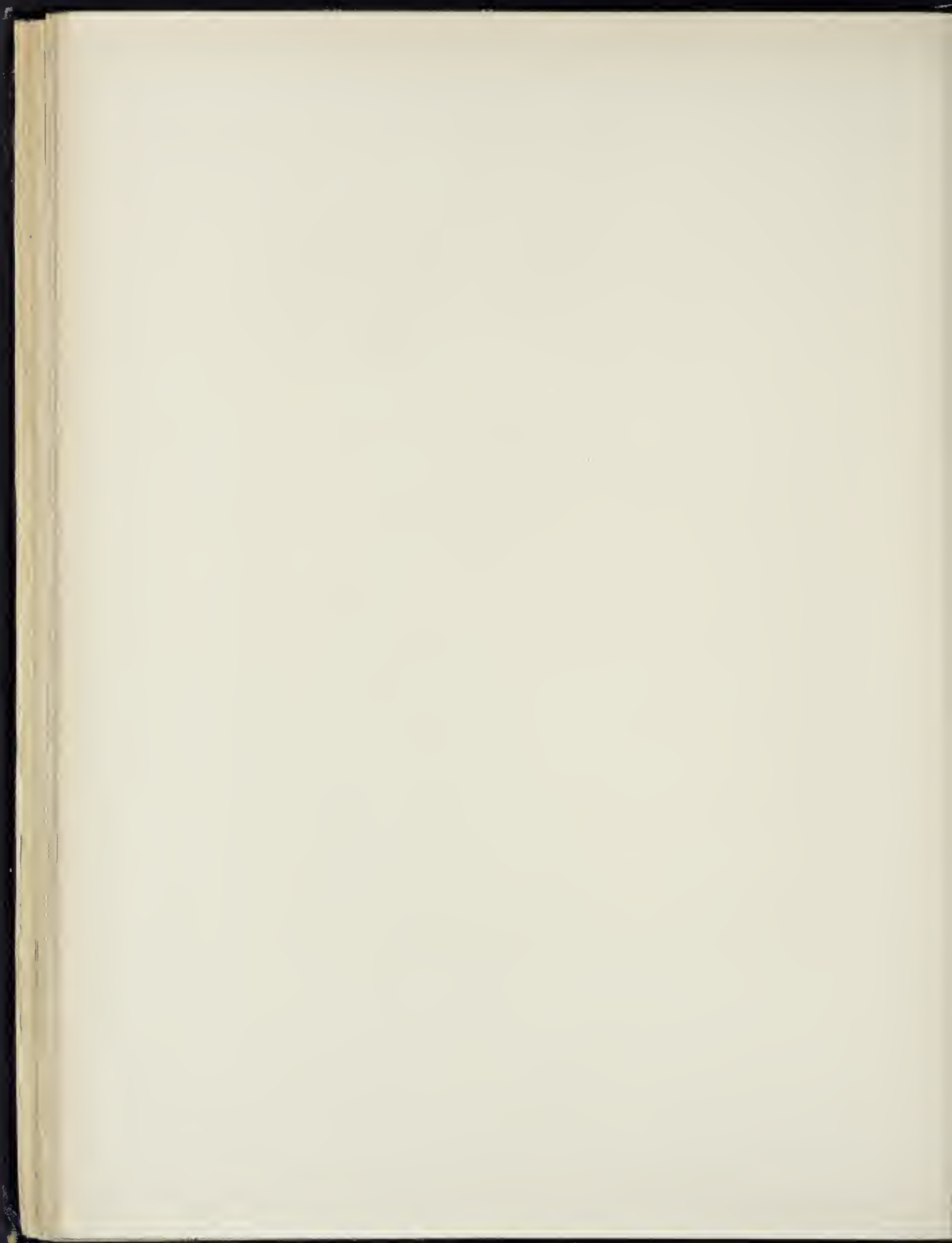
A. Bredius, *De Amsterdamer, Weekblad voor Nederland* 1899. *De Rembrandt-Tentoon Stelling te Londen.*

Hofstede de Groot, *Die Rembrandt-Ausstellungen*, in Rep. für K. XXII, 2, p. 6.

For another picture probably by Flinck see No. 318.



No. 257.







*Peacock, Parrot & Rabbit*  
1855

# PITMAN

B

W. B. PIERCE & COMPANY  
PITMAN, N. J.

THE PITMAN SYSTEM OF SHORTHAND  
AND THE PITMAN SYSTEM OF SPELLING  
AND THE PITMAN SYSTEM OF BOOK-KEEPING

THE PITMAN SYSTEM OF SHORTHAND

THE PITMAN SYSTEM OF SPELLING

THE PITMAN SYSTEM OF BOOK-KEEPING





# FIJT, JAN

**B**ORN March 15, 1611, at Antwerp, where he died September 11, 1661. Pupil of Frans Snyder. Worked principally at Antwerp and travelled in France and twice in Italy. Painter of animals and still life; etcher.

## 258. PEACOCK, PARROT AND RABBITS IN A LANDSCAPE

PLATE XII.

**I**N the foreground of a mountain landscape sit two rabbits, a white one facing the spectator, and a grey one seen from behind. Near them on a vase stands a peacock. In the left corner on a branch of a tree sits a red parrot. On the ground are plants and grapes.

Coolidge sale, Sotheby's  
25 June 1958 (90)  
£200 Spink

Canvas, 37 in. by 54½ in. (93½ cm. by 137½ cm.)

Long Gallery, No. 172.

Photo Gray 32842.

ANOTHER version from the Polignac Collection, Paris, was in the Rudolph Kann Collection (No. 17 in the Sale Catalogue).

# GELDER, AERT DE

**B**ORN at Dordrecht, October 26, 1645, Painter of portraits, of historical subjects and of landscapes, where he was buried August 27, 1727. Pupil of Samuel van Hoogstraeten and Rembrandt, whose late style he imitated.

## 259. THE AGONY IN THE GARDEN

**I**N the middle of the garden Christ in a violet garment is kneeling near the Angel in a white robe, who puts his hand on Christ's shoulder. A strong light is falling on them. In the right foreground under some trees the apostles are fast asleep. One of them wears a red cap.

Panel, 14½ in. by 16½ in. (36 cm. by 41¾ cm.)

Garden Gallery, No. 188.

Photo Gray 32548.

**A**LATE work of the master similar in treatment to a larger composition of the same subject by de Gelder in a series of pictures representing the Life of Christ in the "Residenzschloss" at Aschaffenburg. Of the same period as our picture is No. 126 in the Dulwich Gallery, representing Jacob's Dream, there ascribed to the school of Rembrandt.

Will in coll 1046  
Avery Duban  
tomb. (?)  
On loan Kleanigler  
Apr 1973.

Cook sale, 25 Nov  
1966 (64)

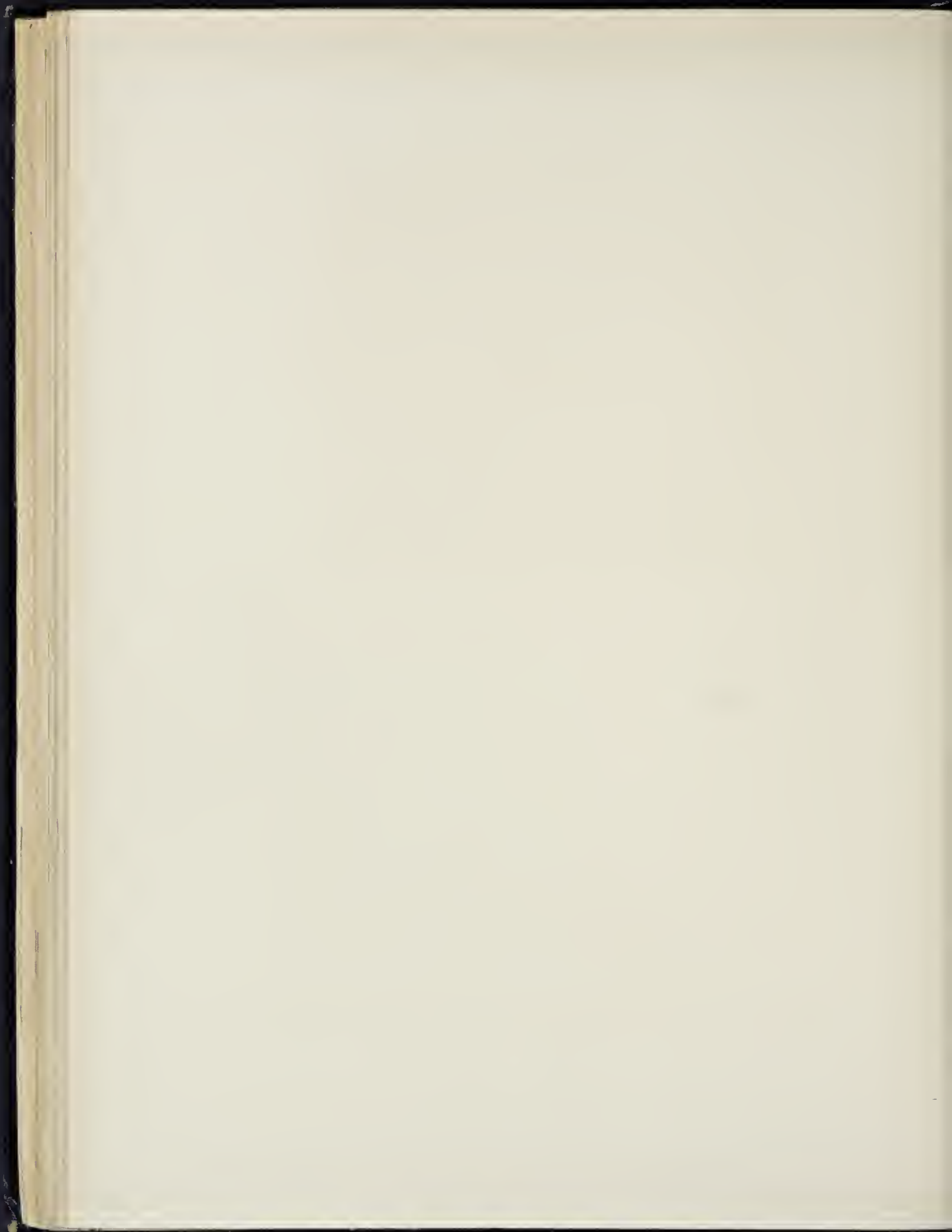
Ann sale, Feb 1973  
" (1973) (96)



No. 259.



No. 267.



# GOLTZIUS, HENDRICK

**B**ORN at Mulbrecht near Venlo in Feb. 1558, died at Haarlem, January 1, 1617. Pupil of Dirck Volkertsz Coornhert at Haarlem. He travelled in Germany and Italy from 1590-91. Eminent engraver, he started painting only about 1600. His pupils were Jacob Matham, Jacques de Gheyn and Pieter de Jode. Engraver and painter of portraits and historical subjects.

## 260. PORTRAIT OF A NOBLEMAN

**H**E is slightly turned to the right, looking at the spectator, wearing a ruff, and tunic.  
Signed and dated 1584.

*Pencil on vellum, 2  $\frac{3}{4}$  in. by 2  $\frac{3}{4}$  in. (7 cm. by 7 cm.).*  
Boudoir.

**A**DRAWING for an engraving. Written round the drawing "Fortune Fort Une." At the back is the following: "Portrait de Monsieur Caesar Affaytadi, S. de Bradie fils de Jean Charle(s) frère de Cosmo oncle de D(ame) Agnes Agnes Affaytadi douair(ière) S<sup>e</sup> de Courte(ny)le." There has been other writing on the back, but it is now obliterated. The Affaytadi were Barons of Ghistelles, in Flanders. See *Annuaire de la Noblesse de Belgique sixième année*, p. 89.

# GOYEN JAN JOSEPHSZ VAN

**B**ORN January 13, 1596, at Leiden; died at Hoorn, and of Esaias van de Velde. He lived till the Hague in April, 1656. Pupil of Coenraet 1631 at Leiden and afterwards till his death at the van Schilperoord and Isaack van Swanen- Hague. In 1615 he travelled in Belgium and France. burgh at Leiden, of Willem Gerritsz at Painter of landscapes.

## 261. RIVER SCENE

**I**N the background of a wide river, in which are several small islands, a frigate is firing a shot. Some men are fishing from two rowing-boats near an island in the foreground. Some more boats are in the river. A dark cloudy sky.

*Panel, 19½ in. by 26½ in. (49½ cm. by 68 cm.)*

Long Gallery, No. 74.

Photo Gray 32503. (Illustrated with No. 259.)

**THIS** picture shows the characteristic greyish monochrome colouring of the last period of the artist (about 1650).

Exh: Bristol  
1946 (24)

St. John's Art Soc. 1946  
Exh: Nov 1946 ( )

St. John's Art Soc.  
Am. Soc. 1946

Reg. 629. 1973

# HACKAERT, JAN

**B**ORN in 1629 at Amsterdam, where he died *Painter and etcher of landscapes.*  
probably in 1699. He visited Switzerland  
and Italy from 1653-58 and resided after-  
wards at Amsterdam.

## 262. STAG-HUNTING IN A FOREST

**C**ROSSING a pool at sunset several cavaliers and ladies on horseback with  
huntsmen are pursuing a stag, which is attacked by dogs near a tree in the  
right corner of the foreground. The pool is surrounded by high trees.

*Cook sale, Sotheby  
25 June 1958 (91)  
£240 Approx*

*Canvas, 24½ in. by 18½ in. (62 cm. by 46½ cm.)*

Long Gallery, No. 53.

**T**HE figures are by Adriaen van de May 11, 1772, 50 fl. (communicated by Dr C.  
Velde. Hofstede de Groot).  
Sale, N. Albrechts a.o. Amsterdam, Collection de Calonne, 1788, £20.

## 263. AN ITALIAN LANDSCAPE

**N**EAR a stream in the foreground of a mountainous landscape two shep-  
herds, one in a red mantle and the other one in a sheepskin, are talking.  
Near them are some cows, sheep and a mule. On the left under some trees  
on a rock a man in blue and red is driving two mules. Mountains are in the  
distance, lighted by the sunset, while the foreground is in shadow.

*Canvas, 18½ in. by 22 in. (47 cm. by 55¾ cm.)*

Long Gallery, No. 75.

# HAGEN, JORIS VAN DER

**B**ORN about 1615-20, living before 1640 at his drawings, that he worked in Gelderland and near the Hague, where he was buried May 23, the Rhine. Probably a pupil of his father, Abraham 1669. Perhaps about 1650 and 1657 for a van der Hagen. time at Amsterdam. It seems, to judge from Painter of landscapes.

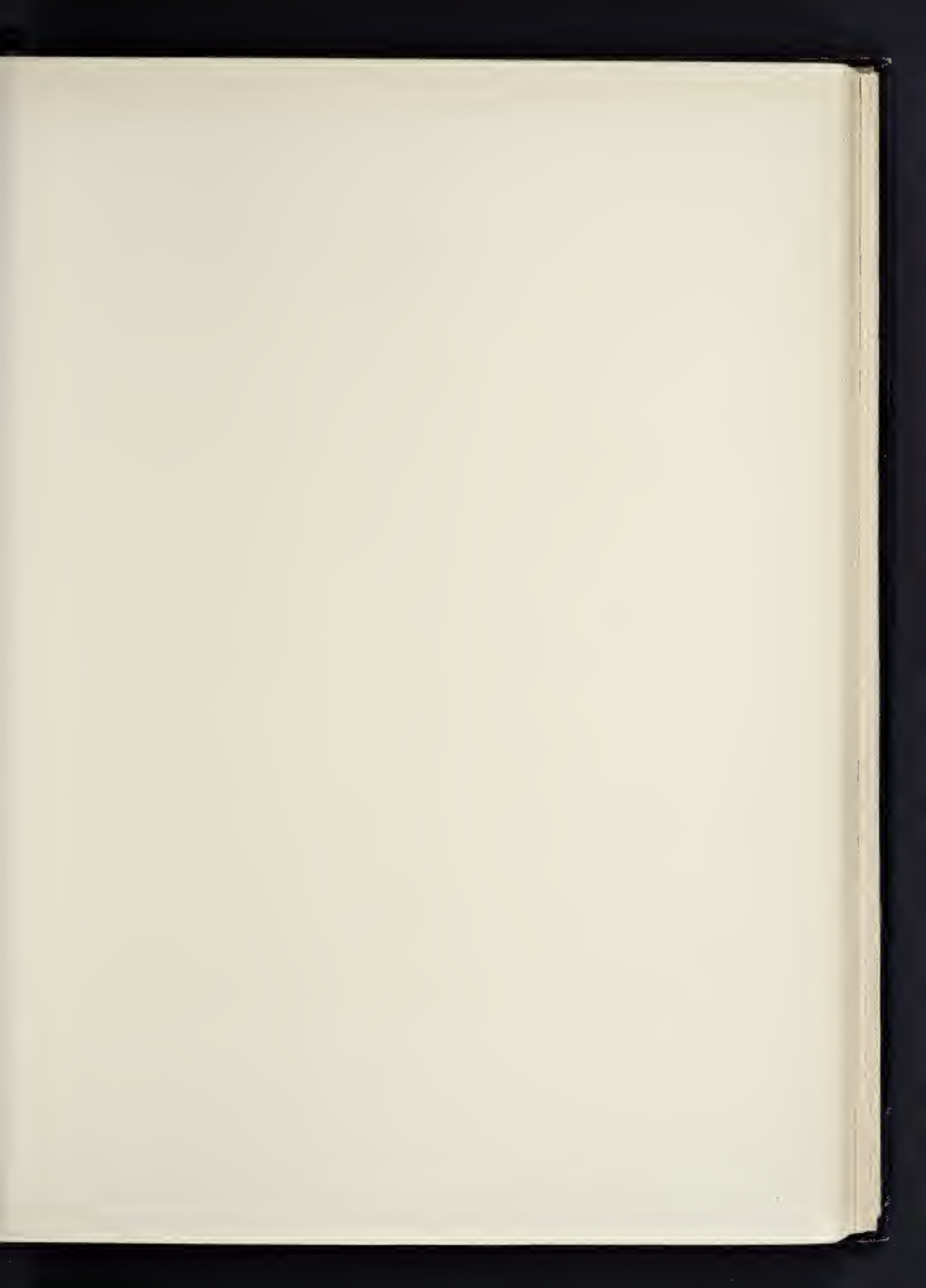
## 264. STAG-HUNTING

Shaw in cat 1946.

**I**N an open place in a wood near a pool a cavalier on a white horse, blowing a horn, and preceded by a dog, is pursuing a stag. From the opposite side a huntsman and two dogs are running towards it.

Panel, 28½ in. by 41½ in. (72¼ cm. by 105¼ cm.)  
Dining Room.







No. 265.

# HALS, FRANS

**B**ORN in Flanders, at Antwerp or Malines, Mander about 1600. Worked at Haarlem.  
between 1580 and 1584; buried at Haarlem Painted portraits and genre.  
September 7, 1666. Pupil of Karel van

## 265. THE "ROMMELPOT-PLAYER"

**A** MIDDLE-AGED bearded man, dressed in a black suit and hat, is singing and playing on a "rommelpot," which he keeps under his left arm. Behind him, on the right, stands a boy with a red cap making a grimace. To the man's left are four little children. Two persons are peeping at him from behind a door in the background.

Canvas, 41 $\frac{3}{4}$  in. by 31 $\frac{1}{2}$  in. (106 cm. by 80 cm.)

Long Gallery, No. 128.

Photo Anderson 18431.

**P**ICTURES of similar composition to the above described are in the collections of the Earl of Pembroke at Wilton House, of C. von Hollitscher and of Hölcher-Stumpf at Berlin, of the Amalienstift at Dessau, and of Herr Goldschmidt, jr., at Frankfort-on-Main. Another version was No. 39 in the Paul Mersch Sale at the Hotel Drouot, Paris, May 8, 1908. But all these pictures are copies probably by the sons of Frans Hals, after a yet unknown original by the master.

Exhibited at the Guildhall in London, 1903, No. 173.

C. Hofstede de Groot, *Catalogue Raisonné*, iii, No. 137.5 cites fifteen examples of this picture. He adds:

"A recognized original of this composition cannot now be traced. There are a number of replicas

which at best date from the time of Frans Hals, while some perhaps come from his studio. As the figures are of life-size in several replicas, it is to be inferred that the original was also of life-size."

"I find that the head of the old man is identical with a picture in the Wesselhoeft Collection at Hamburg. Dr von Bode, who wrote the catalogue, ascribes it to F. Hals the younger. The Wesselhoeft picture is signed 'F. Hals 1623,' but Dr von Bode doubts the signature and especially the date. He bases his ascription to F. Hals the younger on points of style. I think the Richmond picture should be given to the younger rather than to the elder Hals, though each probably did the same sort of thing." (Letter from Mr Robert Witt.)

No. 10, Plate VI, in the new volume on Hals recently published.

Sold after 1946

Newtown Park,  
New York

Kay Kimball Art  
Museum, Fort Worth  
(ACF 51 1)

# HONDECOETER, MELCHIOR D'

**B**ORN at Utrecht in 1636; buried at Amsterdam, April 3, 1695. Pupil of his father Gysbert d'Hondecoeter and of his uncle, Jan Baptist Weenix. Worked from 1659-63 at the Hague, afterwards at Amsterdam. Painter of poultry, animals and still life; etcher.

## 266. STILL LIFE

**O**N a piece of wood lies a dead pigeon on its back with outstretched wings. Some small dead birds hang on the left. A basket stands in the background.

*Canvas, 19 in. by 17 in. (48½ cm. by 43½ cm.)  
Dining Room.*

AN unusually delicate early work of the master under the influence of his uncle and teacher G. B. Weenix.

On loan to  
Leaning Co. Spa 1953  
Cook sale, Sotheby's  
25 June 1958 (92)  
£150 E.H. Lubin





Ste. 267.

# HOOCH, PIETER DE

**B**APTIZED at Rotterdam, December 20, 1629, died probably at Amsterdam after 1677. His early work shows the influence of the soldier painters of Amsterdam, and afterwards his pictures show Rembrandt's influence. Worked some time at the Hague and Delft (1653-58) and from about 1660 at Amsterdam. Genre painter.

## 267. A COMPANY OF LADIES AND CAVALIERS IN A ROOM

**O**N the left of a large room paved with white and black marble tiles a company of ladies and cavaliers are gathered round a table. A lady in a red dress, seated in front of the table and turning her back to an open window, is playing cards with a cavalier seated behind the table. Next to him on the left a grey-headed cavalier in a yellow dress with a black sash is standing smoking. With his right hand he has put an earthenware jug on the table. On the right at the corner of the table another cavalier in white and green is sitting with his right leg crossed over his left one, holding his black hat with white feathers on his right knee. He is talking to a lady standing near him. She is wearing a blue satin dress trimmed with gold thread and holding a glass of wine in her right hand. A map is hanging against the wall in the background on the left. A lady and a cavalier are looking at it. Near the window hangs a mirror in a black frame. In the right corner of the background stands a richly carved bed with red curtains. Through an open door in the background is seen a room hung with gold leather.

Canvas, 26 in. by 32 in. (66 cm. by 81½ cm.)

Long Gallery, No. 134.

Photo Gray 32537.

**S**ALE, Chevalier S. Erard at Paris, April 23, 1831, No. 8 (803 fr.). The authorship of P. de Hooch does not seem beyond doubt. The dry and harsh colouring and the very poor drawing do not correspond with these features in any period of de Hooch's work, not even with his latest. On the other hand, C. Hofstede de Groot, *Catalogue Raisonné*, No. 256, says: "The picture appears to have been damaged, but is genuine, dating from about 1660." Smith, *Catalogue Raisonné*, No. 33

Nst. de Hooch.

On loan to  
Leaning Co. Sp  
1953.

# HOOCH, PIETER DE

## 268. A MUSICAL PARTY

456

**I**N a large room a young man seen from behind is playing on an organ. He is turning his head towards a lady on his left who is playing on a mandoline. She is wearing a dark pink dress, stitched with gold thread on the skirt, a white gauze headdress and a necklace and bracelets of pearls. Looking up towards her another lady seated near her in a white satin dress and with a necklace and earrings of pearls is playing on a violoncello. A gentleman in a brown dress with red cuffs and a brown hat is playing on a violin near the organ. Behind him a boy is to be seen. In the background on the right is a view through an open door into a room in which a lady and gentleman are talking. In the foreground near the ladies is a spaniel.

*Canvas*, 35 $\frac{1}{4}$  in. by 42 $\frac{1}{4}$  in. (89 $\frac{1}{2}$  cm. by 107 $\frac{1}{4}$  cm.)

Long Gallery, No. 122.

Photo Gray 32536.

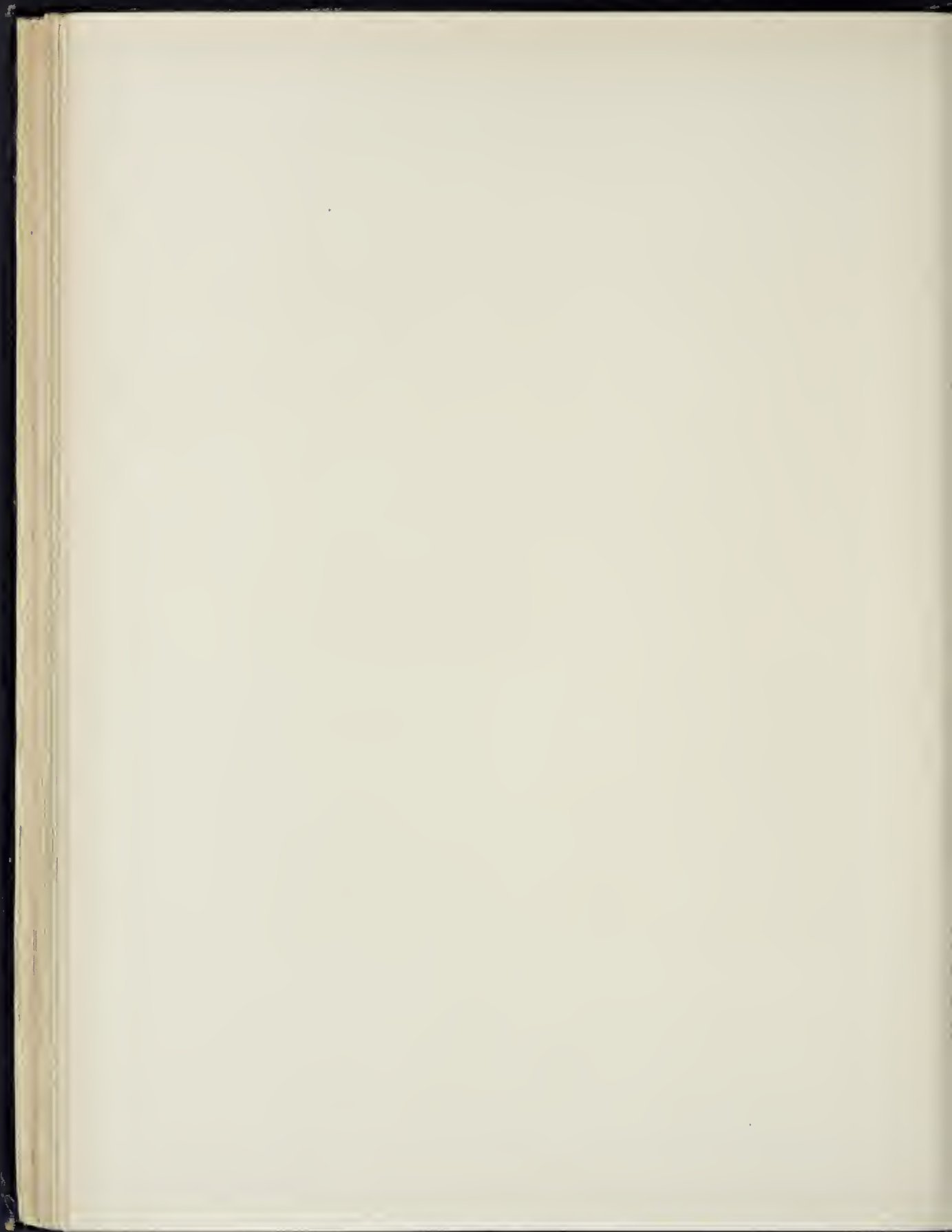
**S**ALE, Hérís at Brussels, June 19, 1846,  
No. 2.  
Collection Count Fries at Vienna.  
C. Hofstede de Groot, *Catalogue Raisonné*,  
No. 135.

In its dark tonality this is a very characteristic work of his latest period, entirely different from his beautiful works of about 1654, where he is a rival of Jan Vermeer of Delft.  
Bought 1872 from Sir J. C. Robinson.





Fig. 208.



# HUCHTENBURGH, JAN VAN

**B**ORN at Haarlem in 1646, died in 1733 at Amsterdam. Pupil of Thomas Wyck at Haarlem and afterwards developed under the influence of A. F. van der Meulen at Paris. He visited Italy and worked a long time at Amsterdam, afterwards for awhile at the Hague, and from 1708-09 for Prince Eugene of Savoy. Painter and etcher of cavalry engagements and portraits.

## 269. BATTLE SCENE

**I**N the foreground of a mountainous landscape a cavalry engagement is taking place. In the mountains on the right is a fortress towards which an army from the left is moving. Some trees close in the left corner of the foreground.

Comic sale. Sotheby  
25 June 1958 (94)  
£170 Lubin

Panel, 21¼ in. by 32½ in. (54 cm. by 82½ cm.)  
Long Gallery, No. 118.

# JARDIN, KAREL DU

**B**ORN at Amsterdam in 1622, died at Venice, November 20, 1678. Pupil of Berghem and influenced by Potter's work during his stay at the Hague from 1656-59. He twice visited Italy, where he had the nickname "Bokkebaard." From 1659-74 worked at Amsterdam, where Jan Lingelbach and Willem Romeyn were his pupils. Painter of Italian landscapes, portraits and historical subjects; etcher.

## 270. CATTLE IN A MEADOW

Still in all 1946  
Too bad like an original  
Cook sale, Somerville  
25 June 1958 (84)  
£20 by Glynn

**I**N the foreground stands a sheep with a lamb. Behind it are two other sheep and a brown calf. Under some trees on the right is a barn. In the distance a church.

Canvas, 11¼ in. by 11½ in. (28½ cm. by 29½ cm.)  
Long Gallery, No. 62.

**A** WEAK work of the master. A similar composition with slight variations is mentioned in Smith, *Catalogue Raisonné* supplement addenda, No. 28. Instead of a calf, an ox is to be seen, and in the distance the tower of a fortified town.

## 271. LANDSCAPE WITH PIGS

Still in all 1946  
Probably genuine, but  
not of first quality  
Cook sale, Somerville  
25 June 1958 (83)  
£120 Valentine  
(= 68 in.)  
read "Chimie"  
30 April 1982 (33) p.  
68 in.  
read 20 July  
1984 (60)

**O**N a country road near a wood are several pigs. At the side of the road sits a man in a greyish dress, white stockings and a red cap, with a dog which is begging from him. In the right corner part of a red brick house is to be seen. The signature is forged. (?)

Panel, 13¼ in. by 15½ in. (33¾ cm. by 39½ cm.)  
Long Gallery (Annexe), No. 109.

**A** DOUBTFUL picture and probably a copy after the picture in the collection of John Trumbull, 1824. Smith, 1830. Smith, *Catalogue Raisonné*, No. 73.





Pl. 272.

# KNUPFER, NICOLAES

**B**ORN at Leipsic in 1603, died probably at Bloemaert at Utrecht. He influenced Jan Steen. Utrecht about 1660. Pupil at Leipsic of Emanuel Nysse, about 1630 pupil of Abr. Painter of social life and historical subjects.

## 272. VENUS AND CUPID

**V**ENUS seen in profile is sitting on a couch leaning with her left arm on a white pillow and her right foot on the floor. Cupid facing the spectator is sitting in her lap talking to her. Beside the couch a red velvet folding chair with a Roman lamp on it and a silver chamber utensil are standing. Around the couch is a red silk curtain. A woman is to be seen in the right background. The floor is covered with a Turkish carpet on which are two blue velvet slippers.

*Panel, 11¼ in. by 11½ in. (28½ cm. by 29¼ cm.)*

Long Gallery, No. 54.

Photo Anderson 18447.

A COPY or replica of this picture, in bad condition, is in the Yousouppoff Collection at Petrograd.

Cook sale, Sotheby's  
25 June 1958 (94)  
£200 DM L

# KONINCK, PHILIPS

**B**ORN at Amsterdam, November 5, 1619, Painter and etcher of landscapes, genre and portraits. Buried there October 4, 1688. Pupil of his brother Jacob and of Rembrandt. Worked at Amsterdam and a short time at Rotterdam.

## 273. THE ESTUARY OF A RIVER

**T**HROUGH a flat landscape runs a river with some ships. In the distance on the right a town is to be seen. The foreground is in shadow. The sky is covered with dark clouds.

*Canvas*, 11½ in. by 19 in. (28½ cm. by 48¼ cm.)  
Long Gallery, No. 116.

## 274. AN EXTENSIVE LANDSCAPE

**T**WO country roads between hills in the foreground lead to a town near a river in the background of a wooded landscape. In the left corner of the foreground are some figures and pigs near a trough. In the right corner is a herdsman asleep under a tree and near him some sheep. A dark clouded sky.

*Canvas*, 33¾ in. by 48 in. (85½ cm. by 121¾ cm.)  
Long Gallery, No. 126.

## 275. LANDSCAPE

**I**N the foreground on a winding road leading through a wooded landscape to a town walks a man in a red blouse, seen from behind. On the left is a river with a sailing boat. A dark sky.

*Canvas*, 17½ in. by 23¾ in. (44½ cm. by 60¼ cm.)  
Long Gallery, No. 127.

A DOUBTFUL picture, probably by another contemporary master.







Stc. 270.

# LAMBERT LOMBARD

(Ascribed to)

**B**ORN at Liège in 1505, died there in 1566. *during a stay in Italy more particularly by Raphael. Style formed under the influence of Jan Gossart, Worked chiefly in Liège. of the Master of the Death of the Virgin, and*

## 276. THE LAST SUPPER

**C**HRISt is seated at table surrounded by the twelve disciples. All are dressed in gay colours. An attendant enters on the left; two dogs in front, baskets of bread and fruit, a pitcher, etc., stand about. Two large medallions hang on the wall behind, and a landscape, all blue and grey, is seen through an open lattice window. The date 1531 appears on one of the window panes, and again in the form M. ANNO on one of the round medallions behind the seated figures to left, balanced by N. 1531 seen on the corresponding medallion to right. The figures are vividly lit from the left, leaving the upper part of the hall in deep shadow. Inlaid floor of blue and white pattern.

*Panel, 2 ft. by 2 ft. 7 in. (61 cm. by 78½ cm.)*

First Gallery, No. 44.

Photo Gray 34616.

**T**HIS composition exists in several examples, the earliest and largest of which is that belonging to the Duke of Rutland at Belvoir Castle. This is dated 1527 and ascribed (incorrectly) to Albert Dürer. The present version is dated 1531, as is also the one in the Brussels Gallery, No. 29. Others at Liège, dated 1530, Nuremberg 1551, and at Lord d'Abernon's at Esher Place, all prove the popularity of this particular subject. An engraving by Goltzius, showing certain differences, in the Dutuit Collection bears a MS. note that it is the work of Pierre Coecke d'Alost, to whom the Brussels version is now ascribed.

"Pieter Coecke (born at Alost in 1502, died at Brussels, 1550), a pupil of Van Orley, architect, glass-painter, printer and writer, a disciple of Vitruvius and translator of Servio, is also an

honour to the Brussels School of this period. Perhaps we may attribute to him the series of 'Last Suppers' of which Sir F. Cook possesses a typical example, and the Brussels Gallery an excellent replica dated 1531. The proofs in favour of this theory are not indisputable. The 'Supper' at Brussels is painted with extreme care and with effects of the brush showing a knowledge of Lombard methods. The signs of local art and contemporaneous influences, so easily detected in our earlier Italianizers, are not visible in this small picture, which shows a strong bias towards absolute classicism. If it is the work of Pieter Coecke, it is evident that the teaching of Van Orley bore fruit." Fierens-Gevaert, *The Brussels Gallery*, p. 16 (Van Oest, 1914). Exhibited Guildhall, 1906, No. 77. "By an unknown painter of the Flemish School of the Sixteenth Century."

# LINGELBACH, JOHANNES

**B**APTIZED at Frankfort-on-Main, October 10, 1623; died at Amsterdam, November, 1674. *Painter and etcher of Italian landscape, seaports and battle scenes.*  
*Imitator of Wouwermans, worked at Paris from 1642-44 and in Italy from 1644-50.* *He painted figures in the pictures of J. Hackaert, M. Hobbema, Ph. Koninck, J. v. Ruisdael and others.*

## 277. SCENE ON A QUAY

*Inv. no. 1946.  
Cook sale, Sale by  
25 Jun 1958 (97)  
Ego Dr. Singer*

**A**T the quay of a harbour a ship is being loaded towards evening. In the foreground on the right some men are sitting near several bales listening to a man in a green and red Oriental dress, who is standing in front of them. Two other men are sitting in the left corner. Several ships are to be seen in the harbour. On the right in the background is a fortress and on the left a rocky coast.

*Canvas on panel, 12½ in. by 14½ in. (31 cm. by 36 cm.)*

*Long Gallery, No. 152*





No. 278.

# MAES, NICOLAES

**B**ORN at Dordrecht, November, 1632; buried at Amsterdam, December 24, 1693. Pupil of Rembrandt at Amsterdam about 1650-54. From that time to 1673 he lived at Dordrecht (a short time at Antwerp), and from 1673 until his death at Amsterdam. Close to his master in his earliest works, he soon changed his manner, and became a painter of numerous portraits which are not free from mannerism.

## 278. A FAMILY GROUP

**I**N a garden sits a man in a brown coat with his wife in a dark robe over a white satin dress. Behind her on the right stands her daughter caressing a roe deer. She is dressed in brown with a green scarf round her shoulder. Another daughter, wearing a white satin dress and a red scarf, is standing behind her father. A little boy in a Roman costume, holding a dead hare in his hands and accompanied by a spaniel, is running towards his father, while the eldest son, dressed as a shepherd, is coming from the left with two dogs on a chain.

*Canvas*, 60 $\frac{3}{4}$  in. by 66 $\frac{1}{4}$  in. (54 $\frac{1}{4}$  cm. by 68 $\frac{1}{4}$  cm.)

Long Gallery, No. 102.

Photo Anderson 18456.

**C**OMPARING this late picture with his early work in this collection (No. 279) we notice that Maes, like most of Rembrandt's pupils, deteriorated the further removed he was from his master's influence.

## 279. PORTRAIT OF AN OLD LADY

PLATE VII.

**S**HE is looking up from a book on a desk in front of her, turning her head to the right. Her right arm is resting on the book, while she is holding a pair of spectacles in her hand. She wears a black dress with white collar. A grey background.  
Bust.

*Panel*, 9 in. by 7 $\frac{1}{4}$  in. (23 cm. by 18 $\frac{1}{4}$  cm.)

Garden Gallery, No. 183.

Photo Gray 32555. (Illustrated with No. 239.)

BOUGHT in 1877 for £100 from Sir J. C. Robinson.

# MAES, NICOLAES

## 280. PORTRAIT OF A LADY

Full in cat 1946: 957

**S**HE is standing in a garden facing the spectator and leaning with her left arm on a rock, on which stands a barking spaniel. She holds a saucer in her outstretched right hand and wears a dark purple dress with a gold brocade shawl, a pearl necklace and earrings. Three-quarter length. Signed on the right. The lady is said to be Mary, Queen of William of Orange. *(Unlikely)*

Canvas, 25 in. by 21 in. (63½ cm. by 53¼ cm.)

Long Gallery (Annexe), No. 104.

## 281. THE GIRL WITH APPLES

U. 1946: 958  
Full in cat 1946: 958

**S**HE is standing with a basket of apples under her left arm, looking at the spectator. She wears a blue dress with a brown shawl over her right arm and a black hat with a red feather. Three-quarter length.

Panel, 34½ in. by 27 in. (87½ cm. by 68½ cm.)

Long Gallery (Annexe), No. 103.

Photo Anderson 18455.

**A** DRAWING by Nicholas Maes for this picture is at the Condé Museum, at Chantilly (comp. Dr Kurt Erasmus, *Bulletin van den Nederlandschen Oudheidkundigen Bond*, 1910, p. 173).

As to the picture it is difficult to agree with Dr Erasmus, who ascribes it to Maes. In its present

condition, however, it is not easy to decide the question of authenticity.

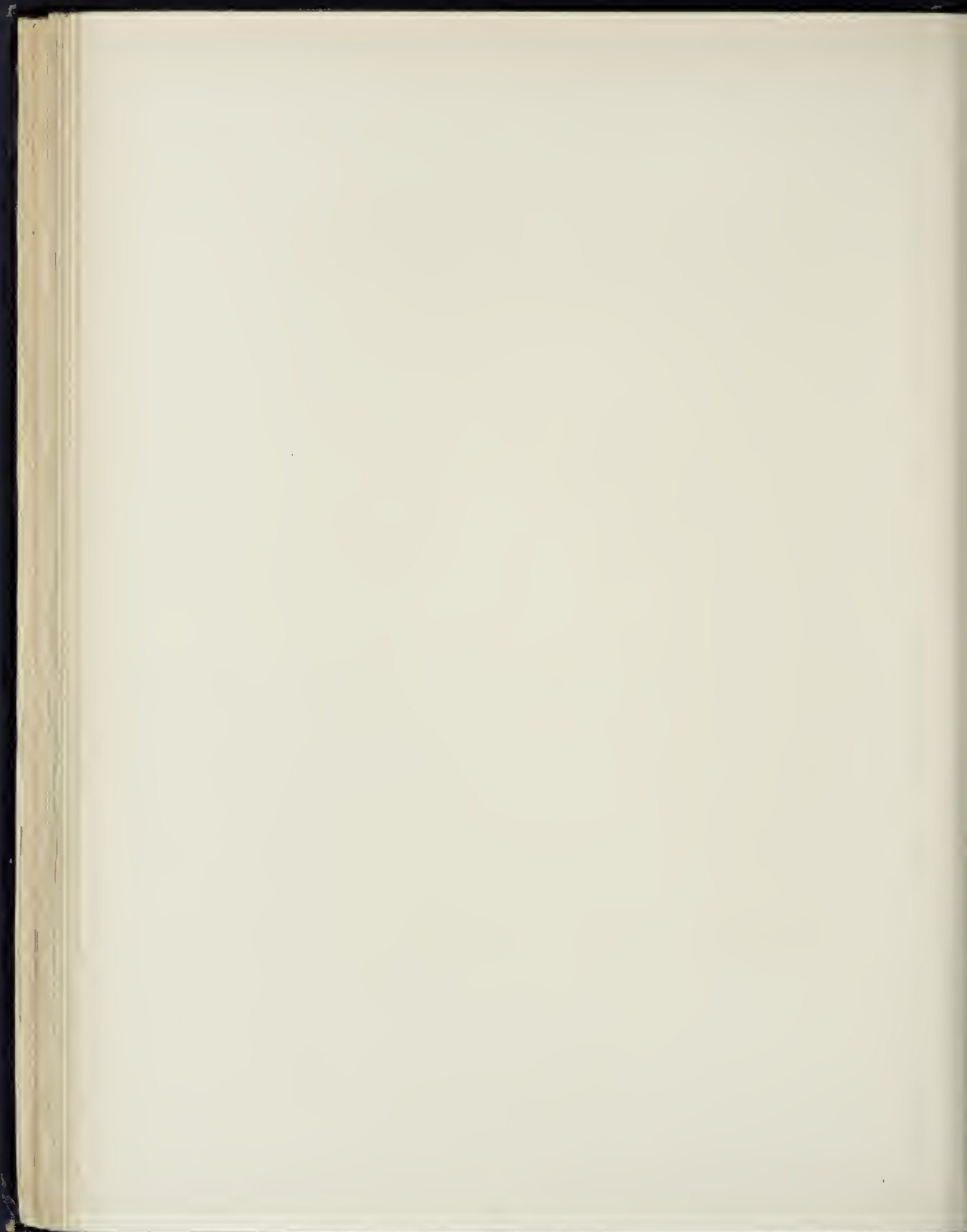
Reproduced in *Les Arts*, August, 1905.

(Since writing the above the picture has been cleaned, and I now believe Dr Erasmus is correct. —J.O.K.)





No. 287.







No. 281.



No. 282.

# METSU, GABRIEL

**B**ORN at Leiden in 1629; buried at Amsterdam, October 24, 1667. Influenced by Gerrit Dou, Jan Steen and Rembrandt. Worked at Leiden and Amsterdam. Painter of genre, religious and mythological subjects and of portraits.

## 282. A GAME OF CARDS

**A** YOUNG woman in a blue velvet jacket trimmed with white fur and a white kerchief round her head is seated behind a table covered with a Turkish rug. She is holding cards in her left hand and pointing with her right to a card on the table. On the table are a white cloth, a plate with an orange, a knife, a glass of wine and a jug. A cavalier is sitting in front of the table. He is wearing a black dress with a red sash and red stockings. On a small wooden bench near him lies a violin. A dark coat is lying on a chair in the left corner of the foreground. A staircase and a bed with dark curtains are to be seen in the background. Signed on the bench in the foreground.

*Panel, 19 in. by 19 $\frac{3}{4}$  in. (48 $\frac{1}{4}$  cm. by 50 cm.)*

Long Gallery, No. 123.

Photo Gray 32528.

THE condition of the picture is far from satisfactory, but since recent restoration it appears to be genuine.

1700 - 1710  
Mr. M. van  
Cook sale, 25  
Nov 1966 (52)  
K. in. : read  
13 April 1984 (29)  
← follow 15 H.

# METSU, GABRIEL

## 283. THE LADY AT THE SPINET

PLATE XIII.

**A** YOUNG woman in a grey jacket and a brown skirt, seen from behind and turning her head to the right, is sitting in front of a spinet. She is holding out her right hand to a spaniel, which is standing near an open door. Behind the spinet against the wall hangs tapestry. A red slipper with a white heel lies on the floor in the foreground. Through the open door is a view into a second room, in which on a chest near an open window a young servant is sitting in black with a white bonnet, a flat collar and apron, holding a brush in her right hand. A broom is leaning against a box. Through the window, partly covered by a red curtain, is a view of a red brick house with closed shutters. A mirror with a carved gilt frame is hanging behind the servant. Signed on the spinet.

Canvas, 32½ in. by 33½ in. (82½ cm. by 85 cm.)

Long Gallery, No. 125.

Photo Anderson 18463.

**T**HIS picture seems to prove that Metsu was influenced for the moment by the early works of P. de Hooch. Sale at Amsterdam, No. 81, April 24, 1811 (205 fl. to Gruyter).

R. Napier sale, 14 Nov. 1872 (587) £84  
bt Watson (i.e. Robinson)

C. Hofstede de Groot, *Catalogue Raisonné*, i, No. 160.

Reproduced in *Les Arts*, August, 1905.

Bought in 1878.

## 284. THE TOILET

**N**EAR an open window partly covered by a green curtain a young woman with fair hair is sitting at her toilet table, which is covered with a red and white striped rug. She is looking into a mirror while an old woman in black standing behind her is combing her hair. On her right on the table is a small tortoiseshell casket ornamented with silver. A chair with a tapestry cushion is standing in the left corner of the foreground. In the right corner a violoncello is leaning against a box with books. On the floor near the violoncello is a slipper. A door is in the background and a bed with green curtains. Signed on an open book on the box.

Panel, 25 in. by 22½ in. (63½ cm. by 57 cm.)

Long Gallery, No. 132.

Photo Gray 32539. (Illustrated with No. 282.)

**S**ALE, Jonas Witsen at Amsterdam, March 23, 1717, No. 53 (195 fl.).

Sale, Jacob van Leyden at Amsterdam, April 17, 1720, No. 6 (230 fl.).

Sale, J. Rendorp at Amsterdam, October 16, 1793, and July 9, 1794, No. 37 (275 fl. to Eberlein).

Sale, Rynders at Brussels, 1821 (2,400 fl. to Nieuwenhuys)

Sale, Chevalier Erard at Paris, 1831, No. 93 (8,000 frs. to Rev. W. Clowes).

Bought (with an alleged Lucas v. Leyden) in 1870 from E. H. Phillips for £1,000.

Smith, *Catalogue Raisonné*, No. 74.

C. Hofstede de Groot, *Catalogue Raisonné*, No. 88.

"It seems genuine, but has been over-cleaned."

Smith pronounced it "a fine and capital work by the master."

1946 (5)

Sold to Agnew's  
F&L: Agnew's  
1946 (5)  
See [The Headpiece -  
- Among  
1946 (5)  
[unclear]



1870

1870

1870

1870

1870

1870

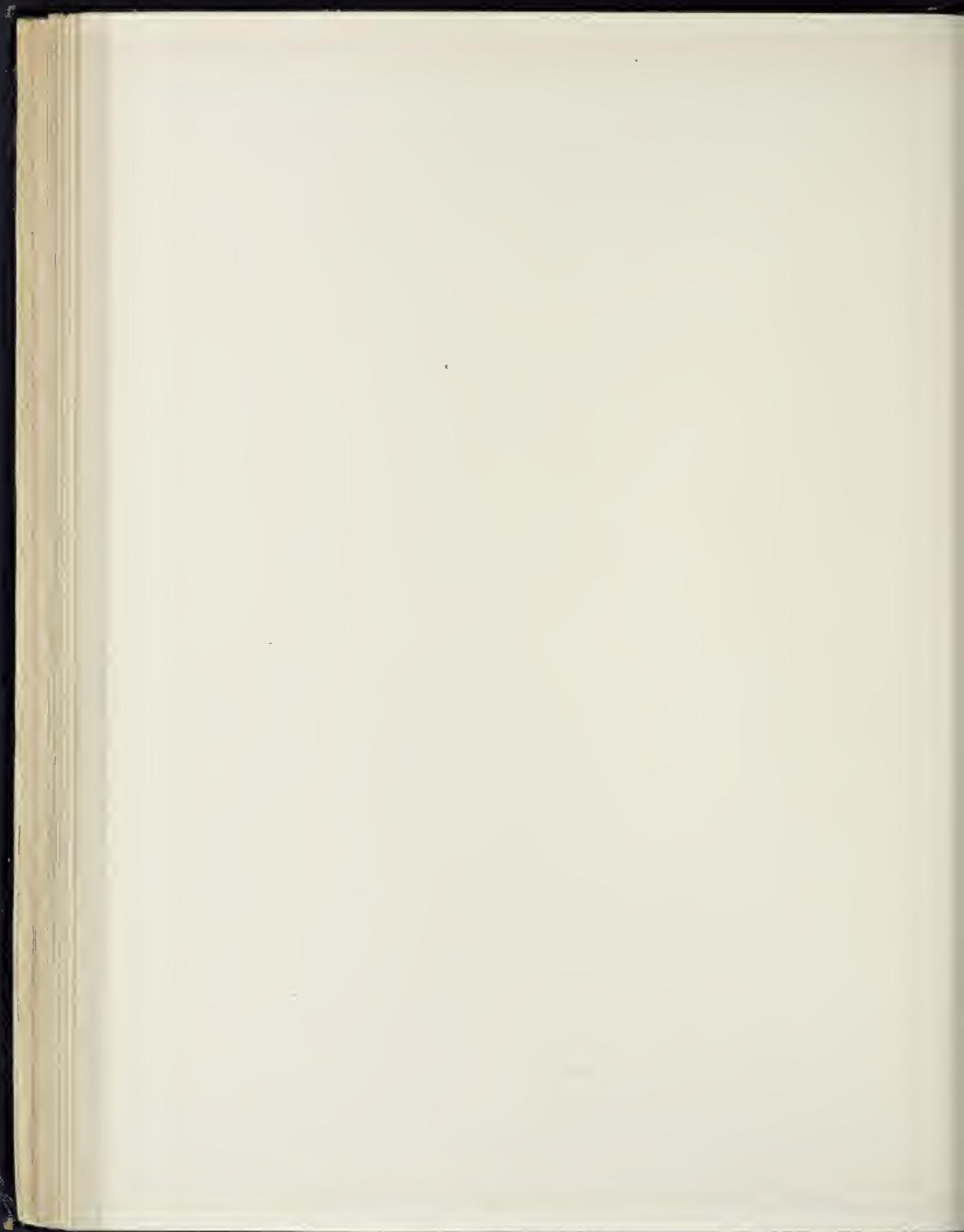
1870



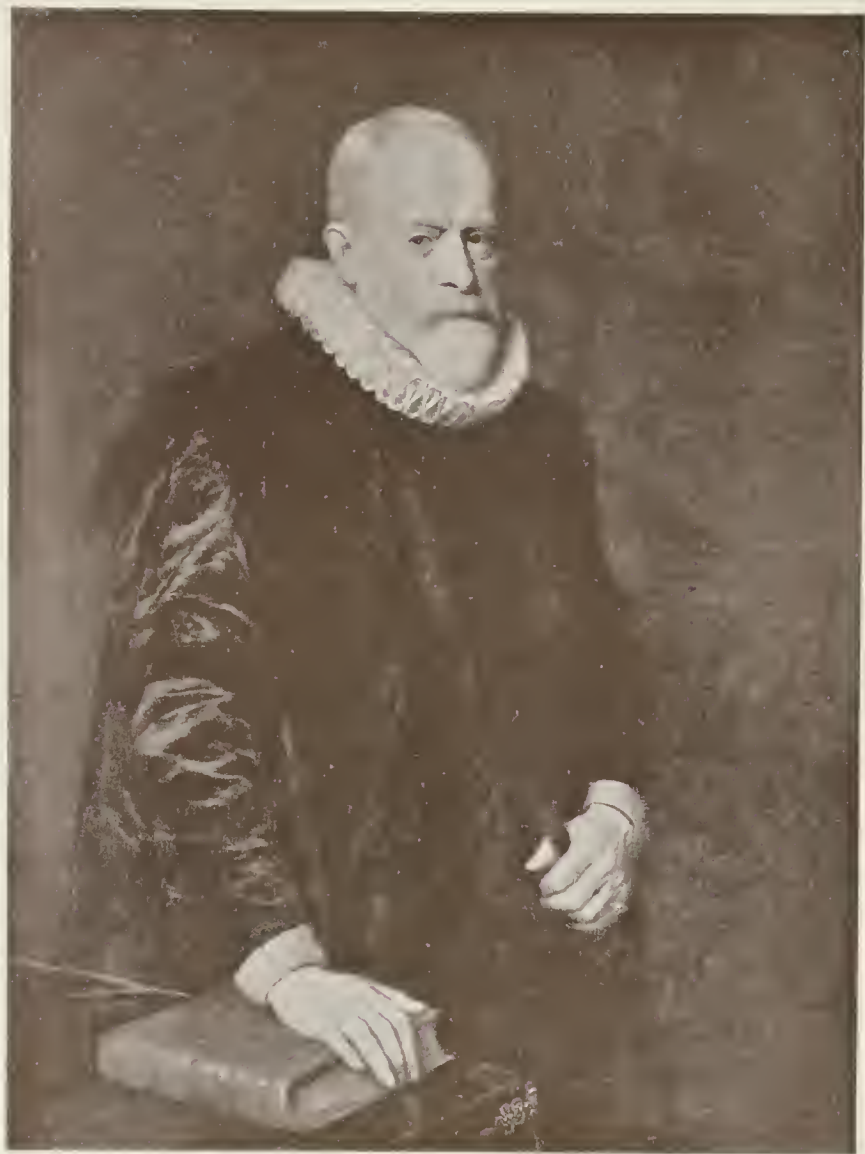


*The Lady at the Spinnet*

1723







9. 287.

# MIEREVELDT, MICHIEL JANSZ VAN

**B**ORN at Delft, May 1, 1567, died there June 27, 1641. Pupil of Willem Willemsz, of a Master Augustyn, and Anthony van Montfoort, called Blockland, at Utrecht. He worked at Delft, but was painter to the Court of the Princes of Orange at the Hague. Painted and engraved portraits; also some historical subjects which are lost.

Not Miereveld

## 285. PORTRAIT OF AN OLD GENTLEMAN

**F**ACING the spectator he is standing near a table with a green velvet cover, resting his right hand on the Bible and holding his left hand before him. He has grey hair, a grey moustache and beard and wears a black dress with a white ruff. His right eye is red.

Still in coll. 1945  
Craik sale, Sotheby's  
25 June 1958 (99)  
£70.00

Panel, 43 $\frac{3}{4}$  in. by 32 in. (111 cm. by 81 $\frac{1}{4}$  cm.)

Long Gallery, No. 45.

Photo Gray 32516.

BOUGHT in 1873 from Sir J. C. Robinson.

# MIERIS, FRANS VAN

(THE ELDER)

**B**ORN at Leiden April 16, 1635; died there Abraham van den Tempel. Worked at Leiden. March 12, 1681. Pupil of the glass-painter, Painter of genre, portraits and historical subjects. Abraham Torensliet, of Gerrit Dou and of

## 286. LADY PLAYING WITH A PARROT

**A** YOUNG lady sitting on a chair is holding out her right hand to a grey parrot sitting on a perch in front of her. She is seen in profile and is wearing a red velvet jacket trimmed with white fur and a yellow silk skirt. A small dark cushion trimmed with silver thread lies in her lap. She holds in her left hand a white cloth. Through an open window in the background is a view into a garden.

*Panel*, 8½ in. by 7 in. (21½ cm. by 17¾ cm.)  
Long Gallery, No. 137.

**T**HREE similar pictures in the collection of the Right Hon. Sir Robert Peel (now National Gallery, No. 840), in the Munich Gallery, and in His Majesty's Collection are mentioned by Smith, *Catalogue Raisonné*, No. 30.

## 287. LADY TUNING A GUITAR

**A** YOUNG lady seated facing the spectator is screwing up with her left hand the pegs of a guitar which is lying in her lap. With her right hand she is touching the strings. She is dressed in a red velvet jacket trimmed with white fur and a white silk skirt. Her right arm is leaning on a table covered with a Turkish rug. Behind the table is a green curtain. Architectural background.

*Panel*, 10¾ in. by 9 in. (27¼ cm. by 23 cm.)  
Long Gallery, No. 142.

# MIGNON, ABRAHAM

**B**APTIZED June 21, 1640, at Frankfort-on-Main, where he died (or at Wetzlar) in 1679. German painter of still life, mostly flowers and fruit, and of portraits.  
Pupil of Jacob Marrel and of Jan Davidsz de Heem. He lived for a long time at Utrecht and Amsterdam.

## 288. A DEAD COCK

**I**N an arch a dead white cock is hanging by one of its legs, resting with its head on a ledge covered with a green cloth. Tied to its other leg several dead finches are hanging. Signed below on the left.

Canvas, 34 in. by 25 $\frac{3}{4}$  in. (86 $\frac{1}{2}$  cm. by 65 $\frac{1}{4}$  cm.)  
Dining Room.

St. ... 95  
on loan to  
beginning in Apr 1953.  
Cook sale, Sotheby's, 25 June  
1958 (100) £450 Approx

# MOR, ANTONIO

**B**ORN at Utrecht, about 1519; died at Antwerp for some time at the courts of Madrid, Lisbon, before 1582. Between 1526-28 pupil of Jan van Scoreel at Utrecht; later under Italian influence. Worked at Utrecht, Antwerp, and London and Brussels. Portrait painter.

## 289. PORTRAIT OF A PROTESTANT MINISTER

PLATE XIV.

**H**ALF-LENGTH, life-size, seated in a chair turned to right. He wears a very dark blue dress, and holds a curious tablet on which is pasted a paper bearing the following inscription:

"WY EN HEBBEN NIET IN DE WERELT GEBRACHT, WY EN SULLEN ER OICK NIET UYT DRAGHEN. ALS WY DAN COST EN CLEEREN HEBBEN IN ONS MACHT, SOE LAET ONS TE VREDEN SYN, ALLEN ONS DAGHEN. WANT DIE RYCK WILLEN WORDEN NA HUN BEHAGHEN VALLEN IN BECORINGHEN EN BEGHEERTEN QUÆT MAER GHY GODDELYCKE MENSCHEN SCHOUT DIT BELAGHEN VOLCHT DE RECHTVERDICHEYT, VAST INT GHELOOVE STAET OP DAT GHY INDE BLYSCHAP DES HEEREN GAET. . . .

DIT WAS GHEDAEN LXIII EENPAER  
DOEN . . . . IK . . . . IAER.

Panel, 2 ft. 8 $\frac{3}{4}$  in. by 2 ft. 0 $\frac{1}{2}$  in. (83 cm. by 62 cm.)

First Gallery, No. 23.

Photo Gray 34614.

**D**ESCRIBED and reproduced in Hy-mans' *Antonio Mor* (Brussels, 1910), p. 136, who points out that this portrait is one of the painter's most characteristic works, and that it is dated 1563. Nothing is known of the man represented, and the last line of the text is absolutely indecipherable. The dress indicates a minister of the Gospel, and the text is an exhortation to the faithful to remain firm and true to their beliefs.

Book sale, Sotheby  
25 June 1958 (101)  
Ezra De Bow





ST. ANTONIO

St. Antonio

St. Antonio

St. Antonio

St. Antonio



Portrait of a Protestant Minister

No. 250



# MOUCHERON, FREDERICK DE

**B**ORN at Emden in 1633; buried at Amsterdam. *Adriaen van de Velde and Lingelbach* generally inserted the figures in his pictures. Pupil of *Jan Asselijn* at Amsterdam. He travelled in France for three years, and lived afterwards at Am-

## 290. A RIVER LANDSCAPE

**I**N the foreground by the side of a river is a man on a donkey driving some goats and cows. In the right corner are some trees. Between these and the cattle sits a man in brown with a boy in red. The other side of the river is wooded. Signed on right.

Canvas, 22 in. by 28 $\frac{3}{4}$  in. (55 $\frac{3}{4}$  cm. by 73 cm.)  
Long Gallery (Annexe), No. 107.

? Cook sale, Savoy  
25 Jun 1958 (76)  
signed B.M. 170  
G.C. Taylor  
(102). 1958 sale  
Ann. Sotheby, 19 Jun 1968 (59)

## 291. ITALIAN LANDSCAPE

**I**N the foreground of a wooded mountainous landscape sits a woman. Near her stand a red and also a white cow. A fisherman is coming from the river on the right towards a dog, which is barking at him. On the top of a hill on the other side of the river is a castle.

Canvas, 26 in. by 35 in. (66 cm. by 88 $\frac{3}{4}$  cm.)  
Dining Room.

## 292. THE AMBUSCADE

**N**EAR a tree on a road leading to a plain with some mountains in the distance a man on a black horse is firing at a man on a brown one. From the left a cavalier on a white horse is coming to his rescue, while at a curve of the road another cavalier on horseback is waiting for the assailant. On the left near some water is a monastery on a hill.

Canvas, 35 $\frac{1}{2}$  in. by 44 in. (90 cm. by 111 $\frac{3}{4}$  cm.)  
Dining Room.

Signed

Sheffield -  
Malham  
Bequest 1915

SALE, June 1765, at Amsterdam (communicated by Dr C. Hofstede de Groot).

# NEEFS, THE YOUNGER, PETER

**B**APTIZED May 23, 1620, at Antwerp, Flemish painter of architectural subjects.  
where he died after 1675. Pupil of his father  
and working at Antwerp.

## 293. CHURCH INTERIOR

Coolidge sale, London  
25 Jun 1958 (103)  
£140 Ballantine

**I**N the aisle of a church with many chapels a nobleman in red is walking, followed by a page, towards an exit near which an old woman is sitting begging. Several figures are to be seen in the background.

Copper, 6 $\frac{3}{4}$  in. by 9 $\frac{1}{2}$  in. (17 cm. by 24 cm.)  
Garden Gallery, No. 184.





*Woods, Vermont*

1894



NEEL KISHOR VAN DER

DE ...

A WEDDED SCENE

O ...

...

S ...

...

V ...

...



# NEER, AERT VAN DER

**B**ORN at Amsterdam, 1603, died there November 9, 1677. According to Houbraken he was in his youth in the service of Heer van Arckel near Gorinchem, and began painting rather late. His earliest work is dated 1635. Painter of night and winter scenes and other landscapes.

## 294. A WINTER SCENE

PLATE XV.

**O**N a frozen river, with a town on the left and a windmill on the right, a number of people are skating or walking in a snowstorm. Near some trees in the left foreground three men in black and a little boy are struggling against the wind. In the centre of the foreground walks a man with a little dog. In the right corner two boats are frozen into the ice. A dark clouded sky. Signed in the foreground with the painter's monogram.

*Canvas*, 23 $\frac{1}{4}$  in. by 29 $\frac{1}{4}$  in. (59 cm. by 74 $\frac{1}{4}$  cm.)

Long Gallery, No. 72.

Photo Anderson 18470.

**S**ALE, D. Middeldorp at Leiden, October 21, 1761, fl. 180, Haazebroek for de Neufville, at Amsterdam. at the Hague, fl. 47 (communicated by Dr C. Hofstede de Groot). Bought from Dale (?) for £400.  
Sale, Joan Willem Frank, April 5, 1762,

## 295. MOONLIGHT SCENE

**A** WINDING stream near a farm under some trees on the left is lit by the moon appearing behind the farm in a cloudy sky. Several small boats are on the water. On the right in the foreground stands a man in black speaking to a woman in a red bodice with a boy. Near some tree trunks on a road in the left foreground are two geese. Amongst the trees on the sides of the river a windmill is to be seen. Signed in the left corner below with the painter's monogram.

*Canvas*, 32 in. by 38 in. (81 $\frac{1}{4}$  cm. by 96 $\frac{1}{2}$  cm.)

Long Gallery, No. 68.

Photo Gray 32513.

on loan to  
Leaning tower Spc 1913  
Spok -

# NEER, AERT VAN DER

## 296. MOONLIGHT SCENE

*Added to Agnew's  
Ex. Agnew's  
No. 296 (1246) (6)*

**T**HROUGH a dark sky the moon is breaking behind a windmill, lighting up a river scene. A man in red is walking in the meadows in the foreground. On the left behind a rampart appears a town.

Long Gallery, No. 65.

14 $\frac{3}{4}$  in. by 22 in. (37 $\frac{1}{2}$  cm. by 55 $\frac{3}{4}$  cm.)



No. 205.







Pl. 207.



# NEER, EGLON HENDRICK VAN DER

**B**ORN at Amsterdam 1643; died at Dusseldorf, May 3, 1703. Pupil of his father Aert van der Neer, and of Jacob van Loo. He worked at Rotterdam (1663-79), at the Hague in 1670, and at Brussels and Dusseldorf, where he became painter to the court of the Elector Palatine. Landscape, genre and portrait painter.

## 297. A CARD PARTY

**O**N the right in a spacious room with a beautifully sculptured mantelpiece sits a young lady facing the spectator at a table, playing cards with a cavalier. She wears a bodice of silver brocade and a brown skirt, and is speaking to a lady in a white and pink satin dress, who is standing beside her with a page holding her train. Behind the seated lady stands a gentleman in black. Near an open door in the background on the right stands a negro in a yellowish dress with a bottle under his arm.

Canvas, 26½ in. by 28½ in. (67¼ cm. by 72¼ cm.)

Long Gallery, No. 69.

Photo Anderson 18469.

**S**ALE, Count von Plettenberg and Wittem at Amsterdam, April 2, 1738, No. 76 (Fl. 295 to Lormier).  
W. Lormier, July 4, 1763, at the Hague, No. 196 (Fl. 955).  
Cliquet-Andrioli at Amsterdam, July 18, 1803, No. 35 (Fl. 200).  
*Hoet en Terwesten*, i, p. 501; ii, p. 434; iii, p. 326.  
Smith, *Catalogue Raisonné*, No. 2.  
C. Hofstede de Groot, *Catalogue Raisonné*, v, No. 92. "The materials are finely rendered, and the brushwork is delicate."

Mr Geoffrey Hart,  
Wych Lion Den,

1952

K E Hanson Esq,  
Sax, Sotheby's, 24 June  
1970 (85)

John A. Callery,  
Hull

# NETSCHER, CASPAR

**B**ORN at Heidelberg in 1639, died at the Hague, January 15, 1684. He came to Holland when a child. Pupil of Hendrick Coster at Arnhem, and afterwards of G. ter Borch at Deventer. Lived from 1659-62 at Bordeaux, and after 1662 at the Hague. Painter of social life and portraits.

## 298. THE TOILET

Still in coll. 194  
in a little thing  
- do it full  
Cook sale 1958 (104)  
to 6,500 L. Koster!

**A** YOUNG lady in a white satin dress turning her head to the spectator is standing near a table. On the table, with a tapestry cover, are a mirror, a silver candle and a small silver box. The lady's maid in grey is lacing the back of her mistress's bodice, while a little page in a brownish dress with slashed sleeves is presenting to her a silver ewer and jug. Behind the maid a sculptured chimney-piece is to be seen. A picture hangs on the wall in the background.

Panel, 10½ in. by 8½ in. (26½ cm. by 21½ cm.)

Long Gallery, No. 82.

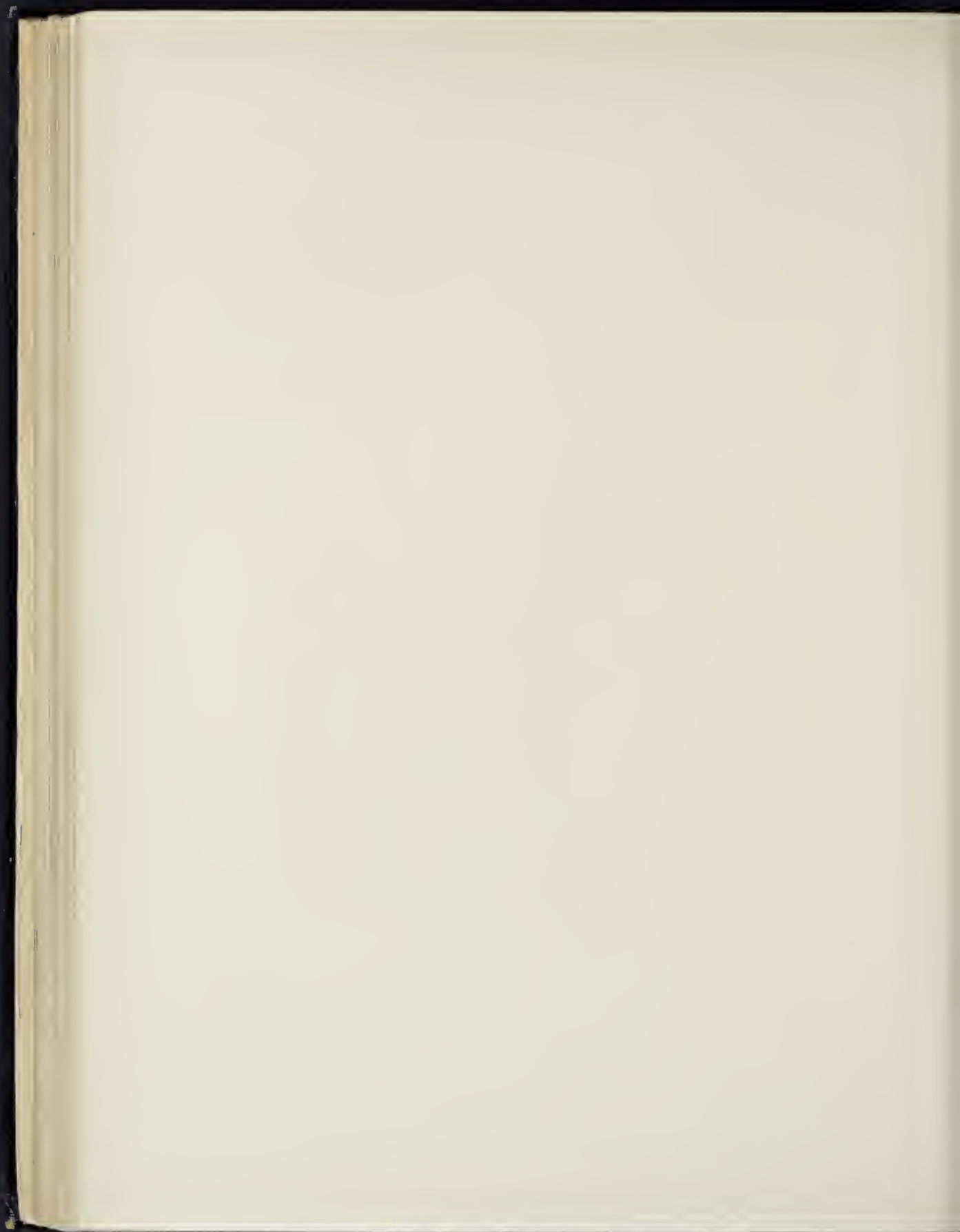
Photo Gray 32523.

C. HOFSTEDE DE GROOT, *Catalogue Raisonné*, v, No. 91.

In this fine early work Netscher is very near to his great master Gerard ter Borch.



No. 298.







No. 200.

# OOSTSANEN, JACOB CORNELISZ VAN

**B**ORN at Oostsanen before 1470; died in at Amsterdam; developed under the influence of or after 1533 at Amsterdam. The first Geertgen tot Saint Jans.  
important painter and designer for woodcuts

## 299. PORTRAIT OF A MAN

**T**URNED to left, wearing black cap and dress with dark gray-green coat over shoulders. Ruddy complexion. Dark background.

*Sold in coll. 9-16:  
1787*

*Panel, 16½ in. by 13½ in. (42 cm. by 34¼ cm.)*

First Gallery, No. 40.

Photo Gray 34617.

**T**HIS picture, once ascribed to Dürer, is a characteristic work of the Dutch portrait school of the first half of the 16th century. It recalls in conception and brushwork the portrait of Jacob Cornelis van Oostanen by himself, signed and dated 1533, at the Ryks Museum at Amsterdam, and also the portraits of Augustyn van Teylingen and of Jodoca van Egmont van de Nieuwburch, by the same master, at the Boymans Museum at Rotterdam. But the present example is more refined than the above-mentioned pictures. Exhibited at Utrecht, 1913, No. 181, as North-Netherlandish about 1530.

# OSTADE, ADRIAEN VAN

**B**APTIZED at Haarlem, December 10, 1610; Painter and etcher of genre and portraits. Buried there May 2, 1685. Pupil of Frans Hals, and later influenced by Rembrandt. Worked at Haarlem.

## 300. THE LOVERS

**A**MIDDLE-AGED woman, who wears a red jacket and a white cap, is leaning with her right arm out of a window. She is feebly repulsing a man behind her, who is trying to embrace her. He wears a black dress and a black hat. A vine creeps along the left top of the window.

*Panel, 10½ in. by 8½ in. (26½ cm. by 21½ cm.)  
Long Gallery, No. 87.*

C. HOFSTEDE DE GROOT, *Catalogue Raisonné*, iii, No. 311.  
A fine work of Ostade's middle period, about 1650-60.

## 301. PEASANTS' CONCERT

*Am. Mus. 1946.  
Lent to  
on loan to  
Leaning in Apr 1953.  
Cook sale, 25  
Nov 1966 (57)*

**A**WOMAN singing from a piece of music, which she holds in her hand, is seated at a table on which are a beer jug, a tobacco box, a book and a pipe. She wears a green dress and a white kerchief on her head. Opposite to her sits a man playing a violin. He wears a dark waistcoat with grey sleeves and a black cap. At her side stands a man, in a blue jacket and a black hat with a feather, playing on a flute. He is facing the spectator. A grey background. Signed on the table and dated 1640.

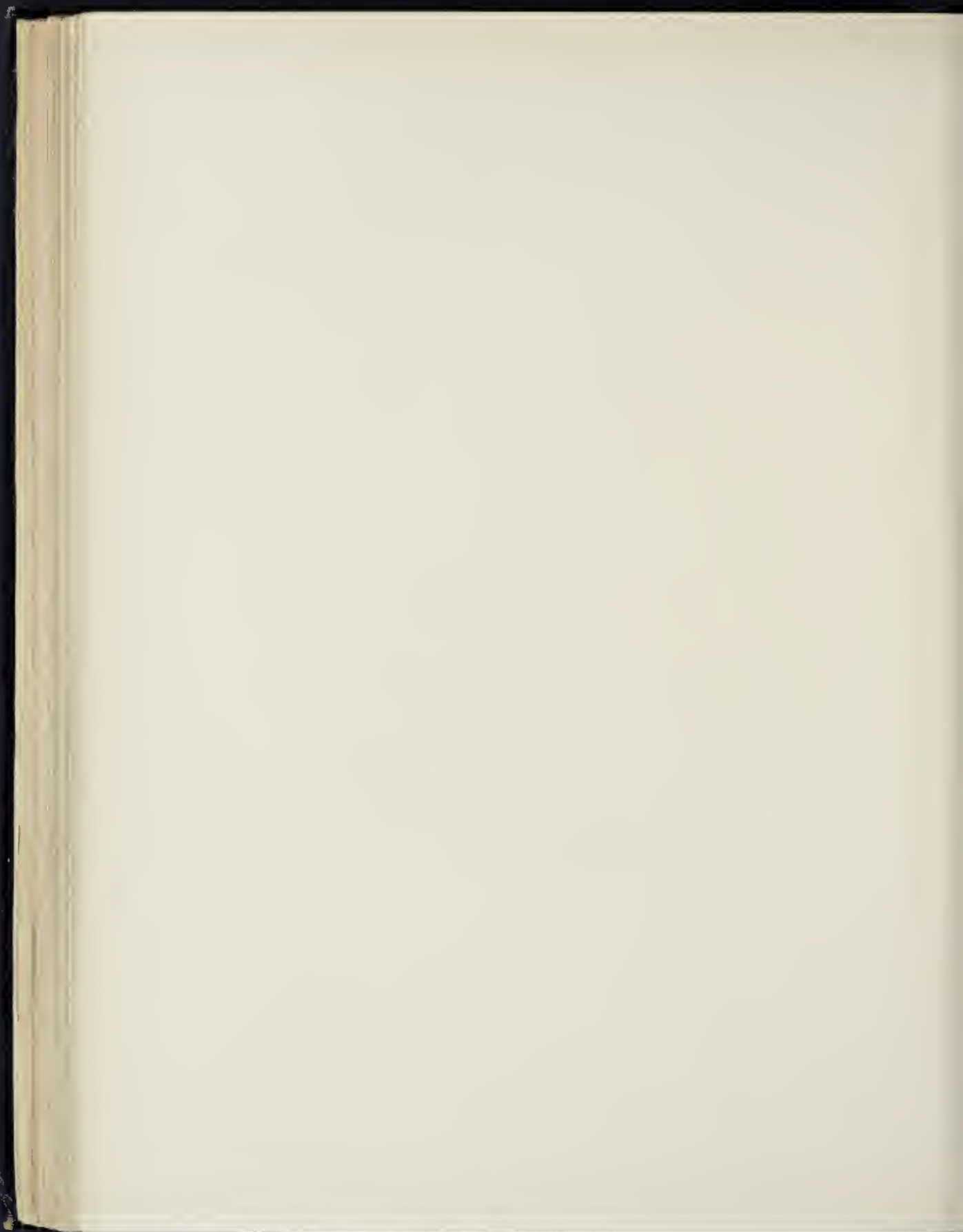
*Panel, 8¾ in. by 8¾ in. (22¼ cm. by 22¼ cm.). Oval.  
Long Gallery, No. 98.  
Photo Anderson 18472.*

C. HOFSTEDE DE GROOT, *Catalogue Raisonné*, iii, No. 357.





№. 301.







No. 302.

# OSTADE, ADRIAEN VAN

## 302. THE HURDY-GURDY PLAYER

**I**N an arbour stands a man playing on a hurdy-gurdy which he holds under his brown coat. He is seen in profile, and wears a black hat with a feather. A little child in a green jacket, a red skirt and a grey hat, is listening to him, holding her hands under her white apron. A man with a beer jug in his left hand and a woman in a dark dress are sitting behind the child watching it. Behind the woman stands another man. Trees are in the background. Signed on the left and dated 1653.

*Panel*, 18 $\frac{1}{4}$  in. by 15 $\frac{1}{2}$  in. (46 $\frac{1}{4}$  cm. by 39 $\frac{1}{4}$  cm.)

Long Gallery, No. 99.

Photo Gray 32524.

C. HOFSTEDDE DE GROOT, *Catalogue Raisonné*, iii, No. 783.  
Another example of this subject was in a Lepke Sale, Berlin, 1900.

## 303. TAVERN SCENE

**O**N the left in the foreground of a large rustic interior two peasants are seated, one in front of the other, in a chimney corner. Near them a man is handing a glass of beer to a drunken peasant, in front of whom stands a chair near which two boys are playing marbles. A group of peasants is playing backgammon at a table in the background. The room is lit by a window on the left in the centre. Near it is a man asleep on a cask. Signed on the left below.

? Still in coll. 1920 - 9.11  
- Doubtful -

*Panel*, 16 $\frac{3}{4}$  in. by 24 $\frac{3}{4}$  in. (42 $\frac{1}{2}$  cm. by 62 $\frac{3}{4}$  cm.)

Long Gallery, No. 113.

C. HOFSTEDDE DE GROOT, *Catalogue Raisonné*, iii, No. 577. "An early work, in the style of Isaack van Ostade."

# OSTADE, ADRIAEN VAN

## 304. THE SMOKER

Cook sale, 4<sup>th</sup>  
130 p. 1954  
'34-24

**H** E is sitting at a table, on which are a wine glass, a plate with bread, a small earthenware brazier and a jug, filling his pipe from a tin box. He wears a black waistcoat with red sleeves, a green apron and a black hat, and has his back turned to a window.

*Panel*, 7½ in. by 6½ in. (19 cm. by 16½ cm.)

Dining Room.

C. HOFSTEDE DE GROOT, *Catalogue Raisonné*, iii, No. 178a.

Painted about 1640.

## 305. TWO SMALL HEADS

Cook sale, Lambing  
25 June 1958 (105)  
Eros Assche

**O** NE man seen nearly in profile, wearing a reddish brown coat and long hair, is laughing. The other one, wearing a brown coat and a black hat, is smoking a pipe and looking down.

*Both on panel*, 3¼ in. by 2¾ in. (8¼ cm. by 7 cm.)

Dining Room.

PAINTED about 1640.

## 306. A VILLAGE FESTIVAL

**I** N the centre of a courtyard of an inn is a group of men sitting round a table. One of them is playing a flageolet. A woman in red and white bodice, green apron and white cap is watching them. Near the inn two men are looking at a boy and a little girl playing with a dog. Numerous figures are in the background. Between the trees in the distance a church is to be seen. Signed on the left and dated 1674.

*Coloured pen drawing*, 7¾ in. by 12¼ in. (19¾ cm. by 31 cm.)

Boudoir.

# OSTADE, ADRIAEN VAN

## 307. RUSTIC INTERIOR

**I**N a hovel facing the spectator sits a drunken peasant singing to a woman who is speaking to him. On either side in the background sit a peasant and a woman. In the foreground on the left sits an old peasant with his back to a cask and some baskets. Near him stands a child. Signed on the right.

*Pen and bistre wash, 7 $\frac{1}{4}$  in. by 10 $\frac{3}{4}$  in. (18 $\frac{1}{2}$  cm. by 27 $\frac{1}{4}$  cm.)*  
Boudoir.

# OSTADE, ISAACK VAN

**B**APTIZED at Haarlem, June 2, 1621; buried there, October 16, 1649. Pupil of his brother Adriaen. Worked at Haarlem.

## 308. A VILLAGE SCHOOL

**O**N a raised platform sits the schoolmaster behind a table with an inkstand on it. He wears a black coat and cap, and holds his spectacles in his right hand, and his left hand on his hip. A little boy in a waistcoat of sheepskin with pink sleeves and brownish trousers is standing barelegged before the table saying his alphabet. Several children are standing or sitting near the table. On the left of the schoolmaster sits an owl on a perch, at the foot of which lies a dog. In the background children are sitting on benches at desks, and a bed can be seen. An overturned bench is lying in the foreground. Near it sits a boy. Signed on a piece of paper stuck on the wall near the master, and dated 164....

*Panel, 16½ in. by 21¼ in. (42½ cm. by 54 cm.)*

Long Gallery, No. 101.

C. HOFSTEDE DE GROOT, *Catalogue Raisonné*, iii, No. 164.

# PLUYM, CAREL VAN DER

See No. 312.

**T**HE works of this master are exceedingly rare. The following appear to be the only examples known: Leiden Museum. "A Reading Philosopher." Signed and dated 1655. Sale at Christies, July, 1911, No. 87. "A Money-changer." Signed and dated 1659. 17¼ in. by 15½ in. Mr Witt, to whom I am indebted for above information, would like to include No. 420 in the Stockholm Gallery, "The Labourers receiving their Pay."—H.C.







No. 300.

# PYNACKER, ADAM

**B**ORN at Pynacker near Rotterdam in 1622; Schiedam, and finally settled down at Amsterdam buried at Amsterdam, March 28, 1673. He about 1659.  
formed himself upon Jan Both; travelled in Italy, then lived for some time at Delft and Painter of landscapes.

## 309. RIVER SCENE

**I**N the centre of a river is a ferry-boat conveying some passengers to a gate of a town. Amongst them is a woman on a mule. In front of the gate in the river is a man with horses drinking. A little behind the ferry-boat is a tent-boat. On the right are four ducks. In the distance mountains.

Panel, 18½ in. by 26¼ in. (47 cm. by 66½ cm.)

Long Gallery, No. 129.

Photo Gray 32527.

SALE, Hendrik Verschuuring, September 17, 1770, at the Hague (communicated by Dr C. Hofstede de Groot).

Still in coll. pub.  
Kollé - a light  
brown tone -  
on Van Halemington  
Spa 1958.  
Cook sale, Sale by  
25 June 1958 (109)  
£1. on Book

## 310. LANDSCAPE

**I**N the foreground of a very mountainous landscape is a man carrying a little girl over a brook, accompanied by a small dog. Behind him standing in the water are a goat and a sheep. On the left is a rock with trees. A little gate in the foreground gives a view on the mountains in the distance. The foreground of the picture is kept in shadow, the background in bright sunlight.

Panel, 20 in. by 16¼ in. (50¾ cm. by 41¼ cm.)

Long Gallery, No. 135.

Compteur de la  
Frigoniere sale,  
20 May 1958 (77)

# REMBRANDT, HARMENSZ VAN RYN

**B**ORN at Leiden July 15, 1606; died at Amsterdam, October 4, 1669. Studied under Jacob van Swanenburgh at Leiden and under Pieter Lastman at Amsterdam. Lived at Leiden till 1631, then at Amsterdam. In 1634 he married Saskia van Uylenburgh, who died in 1642. They had one son, Titus, who died in 1668. Painter and etcher of portraits, landscapes, religious, mythological, allegorical and historical subjects.

## 311. THE CIRCUMCISION

Cook sale, Sotheby's  
25 June 1958 (114)  
£450 for Jan  
Anon. Sotheby's, 24  
June 1964 (29) as  
Barnd Fabritius  
1964 - with A. Brod,  
London.

**I**N the centre of a stable sits the Virgin Mary in a red bodice and dark skirt and a white kerchief round her head, with the Infant Christ on her lap. Kneeling in front of her, a high priest is circumcising the Child. He wears a gold brocade mantle. On his left stands a group of Jews, one of whom is writing in a book.

Panel, 21½ in. by 28¾ in. (54½ cm. by 73 cm.)  
Lower Octagon.

THE original is in the Widener Collection at Philadelphia (formerly at Althorp Park), dated 1661.

## 312. THE PARABLE OF THE LABOURERS IN THE VINEYARD

Still in coll. 1946.  
very bad

Cook sale, 25 Nov.  
1966 (53)

**I**N a room at a table near a window sits an old man in an olive-green eastern dress, facing the spectator. On his right stands a man in rags, behind whom a spiral staircase is to be seen. A silver goblet and some books are on the table. In the left corner a red curtain hangs from a rod.

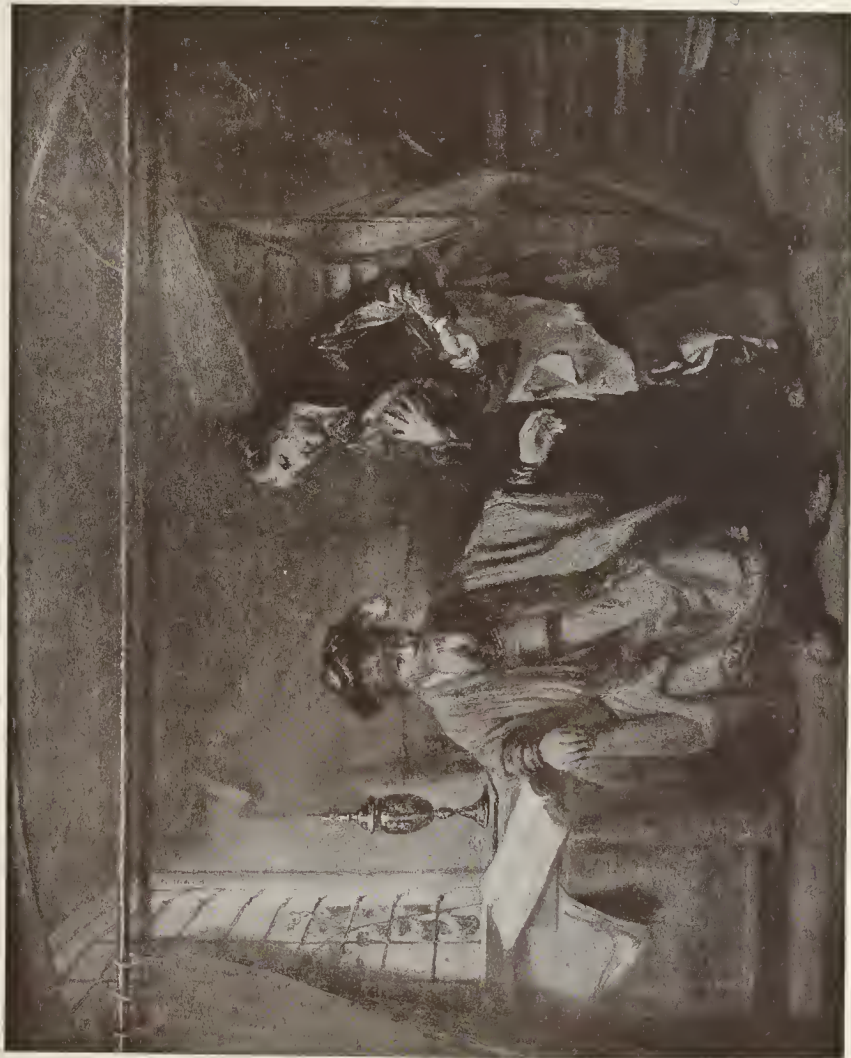
Panel, 17¼ in. by 21¾ in. (43¾ cm. by 55¼ cm.)

Garden Gallery, No. 189.

Photo Anderson 18491 (as Rembrandt).

**T**HIS picture recalls a work by Carel van der Pluym at the museum of Leiden, "An old man seated." Carel van der Pluym was a relative of Rembrandt, and worked about 1655, imitating clumsily Rembrandt's later style.

(Since above was written the picture has been cleaned and the signature of van der Pluym has appeared below on the right. Mr Kronig's brilliant suggestion is therefore fully vindicated.—H. C.)



96. 372.







No. 373.



# REMBRANDT, HARMENSZ VAN RYN

## 313. PORTRAIT OF A MAN READING

**A** BEARDED man seated, turned to the right, is reading a book which he holds in his right hand. He wears a black dress and hat with a large rim. A light background. Bust.

Canvas, 28½ in. by 22½ in. (72¼ cm. by 57 cm.)

Garden Gallery, No. 196.

Photo Gray 32553.

**D**R A. Bredius has seen the original, signed and dated 1643 or 1648, in a private collection at Paris, 1913. More copies after this picture are in the Rath Collection at Budapest, in the Johnson Collection at Philadelphia, in the collection of the Comte de Demandolx at Marseilles, and in the collection of Dr Stern at Vienna. The Richmond version bears an attribution to Fabritius, and this is upheld by Prof. C. J. Holmes in *Burlington Magazine*, Vol. vi, p. 330. Bought 1881 from Sir J. C. Robinson.

Still in coll. 45  
Cook sal. Satby.  
25 June 1958 (111)  
E. W. Lake  
Ann. Satby 16 Mar 1960  
(39)

## 314. STUDY OF AN OLD BEARDED MAN

**H**E is seated before a curtain facing the spectator, with his arms resting on the chair, holding a stick in his left hand. He wears an olive-green coat over a brownish dress and a red fur-lined cap.

Panel, 13½ in. by 10½ in. (34¼ cm. by 26½ cm.)

Garden Gallery, No. 190.

**E**XHIBITED at the Winter Exhibition in London, 1899.

The original is in the Kaiser-Friedrich Museum of Berlin, see Valentiner, *Rembrandt, Klassiker der Kunst*, and C. Hofstede de Groot, *Onze Kunst, 1909, Nieuw ontdekte Rembrandts. Von Bode, Rembrandt*, No. 390. Vol. v, p. 190, as an original by the master, about 1654.

Mr Leopold Hirsch has a version giving head and shoulders only.

The following note in Sir J. C. Robinson's hand is to be found under the frame of this picture: "Engraved by Suringe fils 1759 under the title of 'Le pere de Rembrandt,' and then in the collection of

Le Comte de Vence. The engraving shows the feet of the figure, and more of the curtains and the background. These portions were, however, added at a later period, and not by Rembrandt, when the panel was added to and parquetted, and they are still to be seen underneath this paper. The picture is now again reduced to its original dimensions." See also Smith's *Catalogue Raisonné*, Vol. vii, No. 248, and again the supplemental vol., No. 7, No. 248 if it is described from the print only, but in the supplement it is described in detail from the picture, then in the possession of E. W. Lake, Esq. More recently it passed into the collection of Charles Martin, Esq., of Portland Place.—(H.C.)

Still in coll. 1951  
Cook sal. Satby  
25 June 1958 (112)  
E. W. Lake

# REMBRANDT, HARMENSZ VAN RYN

## 315. PORTRAIT OF HIS SISTER LYSBETH

PLATE XVI.

Willelms, Bode  
1848.

**S**HE is represented slightly turned to the right, looking before her, wearing a dark mantle fastened with a golden chain, a white gauze drapery round her shoulders, and a dark velvet cap with a bluish-green feather and gold braid. She wears a necklace of pearls and small gold balls, and in her right ear a pearl. The background is light greenish grey, a cool subdued light falling on the head. Bust. Signed on the right, and dated 1632.

*Canvas*, 27 in. by 21 in. (68½ cm. by 53½ cm.). Oval.

Garden Gallery, No. 193.

Photo Anderson 18489.

**E**XHIBITED at the Rembrandt Exhibition at Amsterdam, 1898, and at the Winter Exhibition in London, 1899, No. 56. About 1830 in a private collection at Paris. Collection Gentil de Chavagnac, 1854; Comtesse Lehon, 1861. *Smith, Catalogue Raisonné*, p. 547; von Bode, *Studien*, i, p. 421, No. 258; von Bode, *Rembrandt*, Vol. i, p. 148, No. 58; Dutuit, *L'œuvre complet de Rembrandt*, pp. 19, 43, No. 186; von Wurzbach, No. 168; Michel, *Rembrandt*, pp. 110, 559; *Klassiker der Kunst, Rembrandt*, third edition, p. 57.



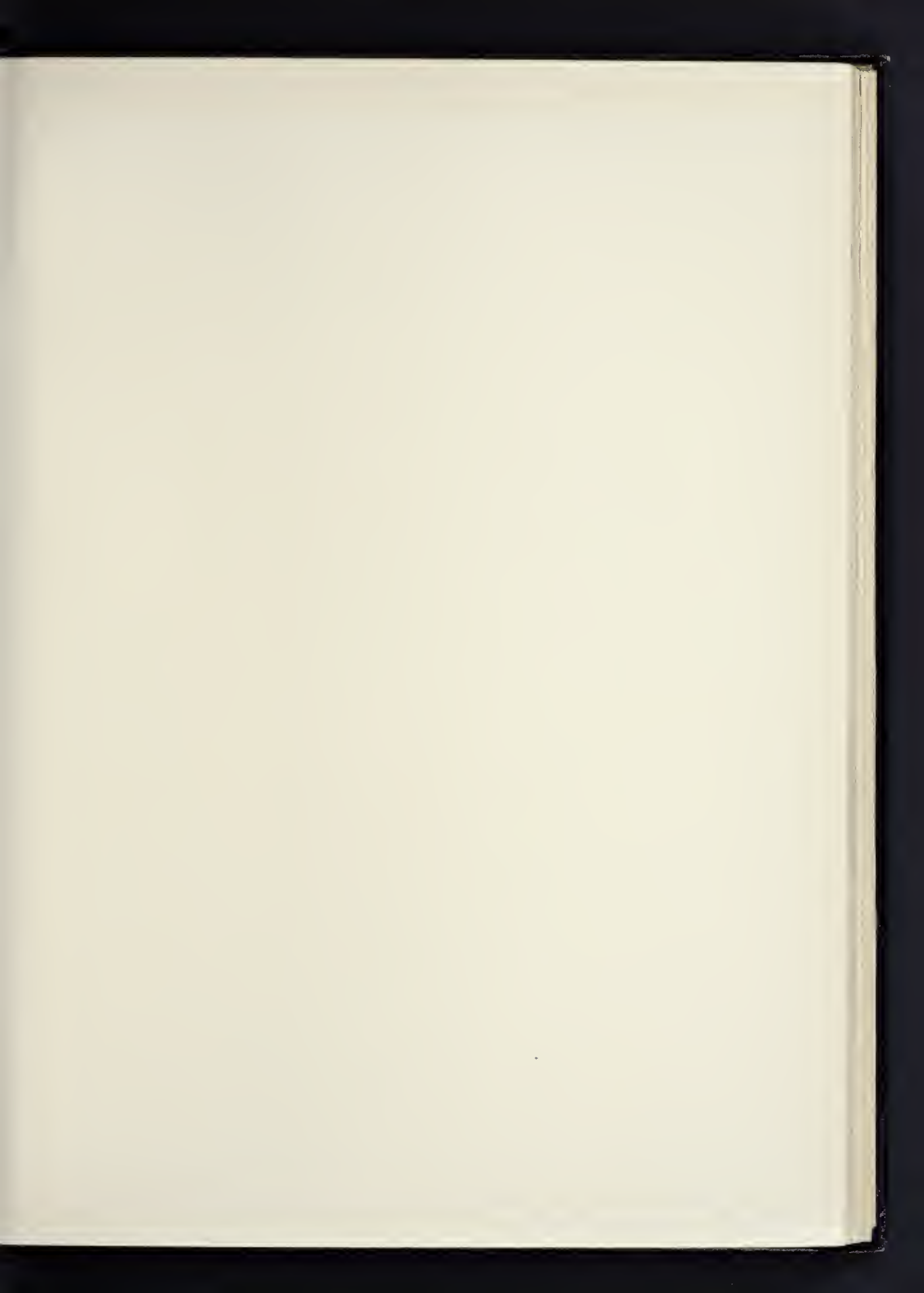




*Portrait of Mrs. Lister*

1675/5







*Portrait of Melle. Seignour.*

1656



SCHEFFELANDT  
J. A. M. F. N. S. Z. VAN RYEN  
OF COURSE OF ALCOHOL  
AND OF THE WINE OF THE  
1870

*[Faint, illegible text, possibly bleed-through or a very light stamp]*



# REMBRANDT, HARMENSZ VAN RYN

## 316. PORTRAIT OF ALOTTE ADRIAENSZ, WIFE OF ELIAS TRIP

PLATE XVII.

**S**HE is turned to the left, looking at the spectator. She wears a dark silk dress and cap over her forehead, and a white frilled ruff. Dark greenish background. The light falls into the picture from above on the left. Bust. Signed on the left and dated 1639.

1750 G. van der  
1639 van der

*Panel*, 25½ in. by 21¾ in. (64¾ cm. by 55½ cm.)

Garden Gallery, No. 192.

Photo Anderson 18490.

**E**XHIBITED at the Winter Exhibition in London, 1899. *Klassiker der Kunst, Rembrandt*, p. 251; Hofstede de Groot, *Die Rembrandt Ausstellungen in Rep.* Von Bode, *Rembrandt*, Vol. viii, No. 571; für K. XXII, 2, p. 7.

# REMBRANDT, HARMENSZ VAN RYN

## 317. TOBIT AND HIS WIFE IN AN INTERIOR

PLATE XVIII.

**I**N a bare rustic room near the fire sits the blind Tobit with clasped hands, his back turned to the window. He wears a dark brown fur-trimmed gown and small cap. Near the window, looking on to a courtyard with a figure and a green tree against a red roof, sits his wife spinning, with her back to the spectator. She wears a red bodice and a white kerchief round her head. In the window stands a cage; two crutches and a broom lie on the floor to the left. Signed below to the left and dated 1650.

*Panel*, 16½ in. by 21½ in. (41½ cm. by 54 cm.)

Garden Gallery, No. 194.

Photo Anderson 18492.

**E**XHIBITED at the Rembrandt Exhibition at Amsterdam, 1898; at the Winter Exhibition in London, 1899. Von Bode, Vol. v, No. 331; Dutuit, p. 43, No. 42; Wurzbach, No. 167; Michel, p. 559; *Klassiker der Kunst, Rembrandt*, p. 297.

## 318. VERTUMNUS AND POMONA

**O**N the left sits an old woman, seen in profile, in a brown dress and a red fur-lined headdress. She is speaking to a girl, who is seated next to her, facing the spectator. She wears a greenish dress with white bodice.

*Canvas*, 54½ in. by 44½ in. (138½ cm. by 113 cm.)

Long Gallery, No. 171.

Photo Gray 32559.

SCHOOL of Rembrandt, probably by Govert Flinck. Hitherto catalogued as by Eeckhout. Bought 1875 from Sir J. C. Robinson.



REMERANDI  
HARMENSZ VAN RYN  
DE TROED VON DER WED. VAN  
STADT.

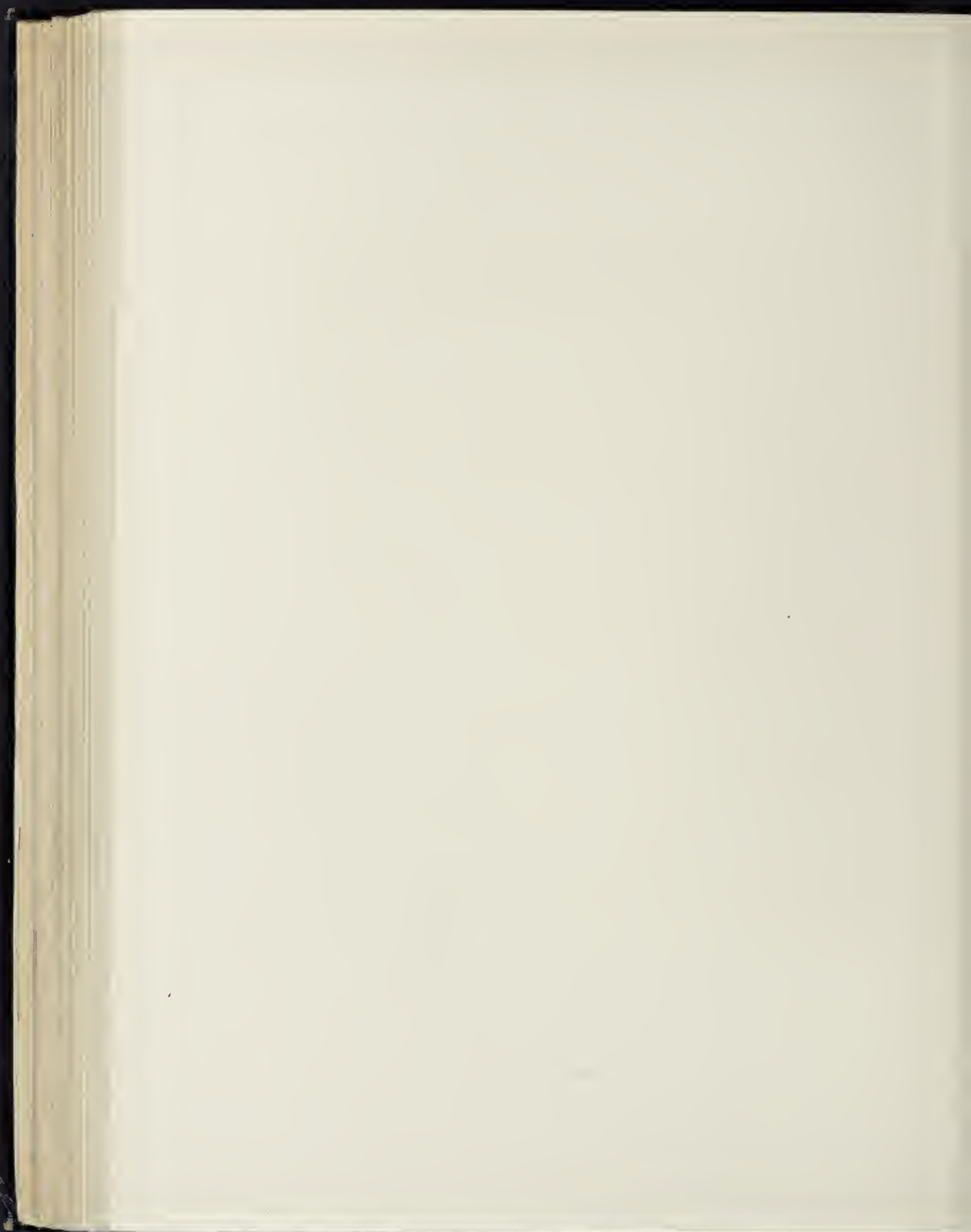
...

...



*Abel's Workshop in an Interior*

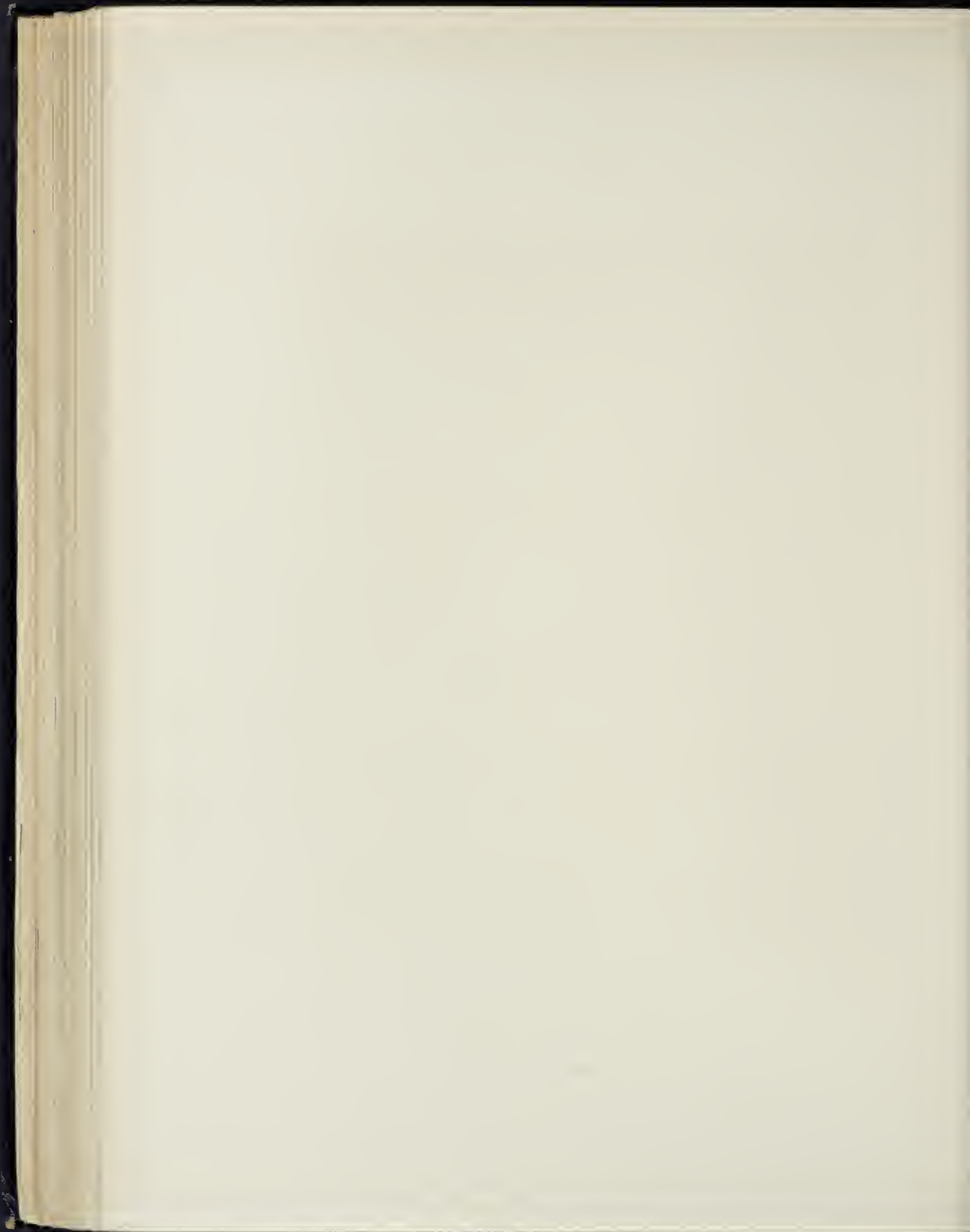
1870







No. 378.



# REMBRANDT, HARMENSZ VAN RYN

## 319. THE HOLY FAMILY

**N**EAR a cradle in which the Infant Christ is asleep covered with a red cloth sits the Virgin Mary in black, reading a book, with Joseph in brown, who is leaning over the cradle. The light falls through an open door on the right.

*Panel, 6½ in. by 4¾ in. (15¾ cm. by 12 cm.)  
Bedroom.*

SCHOOL OF REMBRANDT. The picture has suffered.

*Ann. sale, Sotheby's  
9 Dec. 1959 (66)  
as Man.*

## 320. PORTRAIT OF HIS MOTHER

**S**HE is turned to the left, looking before her, wearing a dark dress trimmed with fur and a dark cloth round her head.

*Bust.*

*Panel, 21¼ in. by 19 in. (54 cm. by 48 cm.)  
Lower Octagon.*

THE original, dated 1639, and showing the hands, is in the Hof Museum at Vienna.

*St. in coll. 9-10  
A. D. Aub.  
Cook sale, Sotheby's  
25/Nov 1958 (115)  
E. 160 D. Van der Meer*

## 321. PORTRAIT OF THE PAINTER

**H**E is turned to the right, facing the spectator, wearing a greyish velvet mantle and a black velvet cap with feathers.

*Bust.*

*Canvas, 34¼ in. by 26 in. (87 cm. by 66 cm.)  
Bedroom.*

THE original, dated 1635, is in the collection of Prince Liechtenstein at Vienna.

*Cook sale, Sotheby's  
25/Nov 1958 (113)  
E. 200 D. Van der Meer*

# REMBRANDT, HARMENSZ VAN RYN

## 322. PORTRAIT OF THE PAINTER

at date 1929  
made to Buhve,  
Munich.

**H**E is turned to the right, looking at the spectator, wearing a black cap and a brown coat with red lapels.  
Bust.

*Canvas*, 29½ in. by 24 in. (75 cm. by 61 cm.)  
Bedroom.

THE original belongs to the Duke of Bedford at Woburn Abbey. (There are, however, several small differences.—H.C.)

## 323. THE SACRIFICE OF ISAAC

**I**N the foreground lies Isaac, whom Abraham is about to sacrifice. The angel is descending and has grasped Abraham's wrist so that the knife falls from his hand.

*Canvas*, 72 in. by 52½ in. (183 cm. by 133½ cm.)  
Lobby off First Gallery.

THE original is in the Hermitage at Petrograd. Another version with differences is at Munich.





Pl. 327.

# RING, PIETER DE

**B**ORN in 1615 at Leiden, where he died de Heem, to whom his work is often ascribed.  
September 22, 1660. Pupil of Jan Davidsz Painter of still life.

## 324. STILL LIFE

**I**N the centre on a table which stands against a column stands a basket containing a lobster on a pewter plate. On either side of the basket is a pewter plate, one with a cut melon and the other with some lemons and a wineglass. Between these plates lie a bunch of grapes and several plums. Behind the basket a wine-goblet is to be seen. In the background on the right hangs a green silk curtain with a gold fringe. Before the table, which is partly covered with a green cloth, stands a wine-cooler.

*Still w. edl. 1946: 197*

*Canvas, 33 $\frac{3}{4}$  in. by 44 $\frac{1}{4}$  in. (85 $\frac{1}{2}$  cm. by 113 $\frac{1}{2}$  cm.)*

Dining Room.

Photo Anderson 18530 (under the name of De Heem).

THE painter's signature, a ring, is to be seen on the right, lying on the pewter dish.

# RUBENS, PETRUS PAULUS

**B**ORN at Siegen, June 28, 1577; died at Antwerp, May 30, 1640. Pupil of Tobias Verhaegt, of Adam van Noort, and especially of Otto van Veen. Worked in the service of the Duke of Mantua, Vincenzo Gonzaga, at Mantua, Rome and Genoa till 1608; until his death mostly at Antwerp. Worked at Paris, Madrid and London. Painter to the Court of the Archduke Albert, later to Ferdinand and his wife Isabella. Painter and etcher of portraits, landscapes, biblical, historical and mythological subjects.

## 325. PIETÀ

**P**ARTLY in the Virgin Mary's lap and partly on a stone lies the dead Christ. On the right stands St Mary Magdalen kissing Christ's left hand. On the left in the background stands St John crying.

Canvas, 71 in. by 67½ in. (180½ cm. by 171½ cm.)  
Long Gallery, No. 46.

**T**HE original is in the Prado Museum at Madrid, and another school version is at Vienna. Both this and the present picture are ascribed incorrectly to van Dyck. "The Pietà in the Prado is a late work. The composition, the head of the Virgin above all, takes us back to the time when the young van Dyck was working in Rubens's studio, but his handling is now a very different one." (Rubens, by Dillon, 1909, p. 172.)

## 326. CHRIST ON THE CROSS

on loan to  
Leaning Co Spc 1953

**A**Gainst a black sky, on the cross, which is over a town, hangs the Saviour gazing upwards.

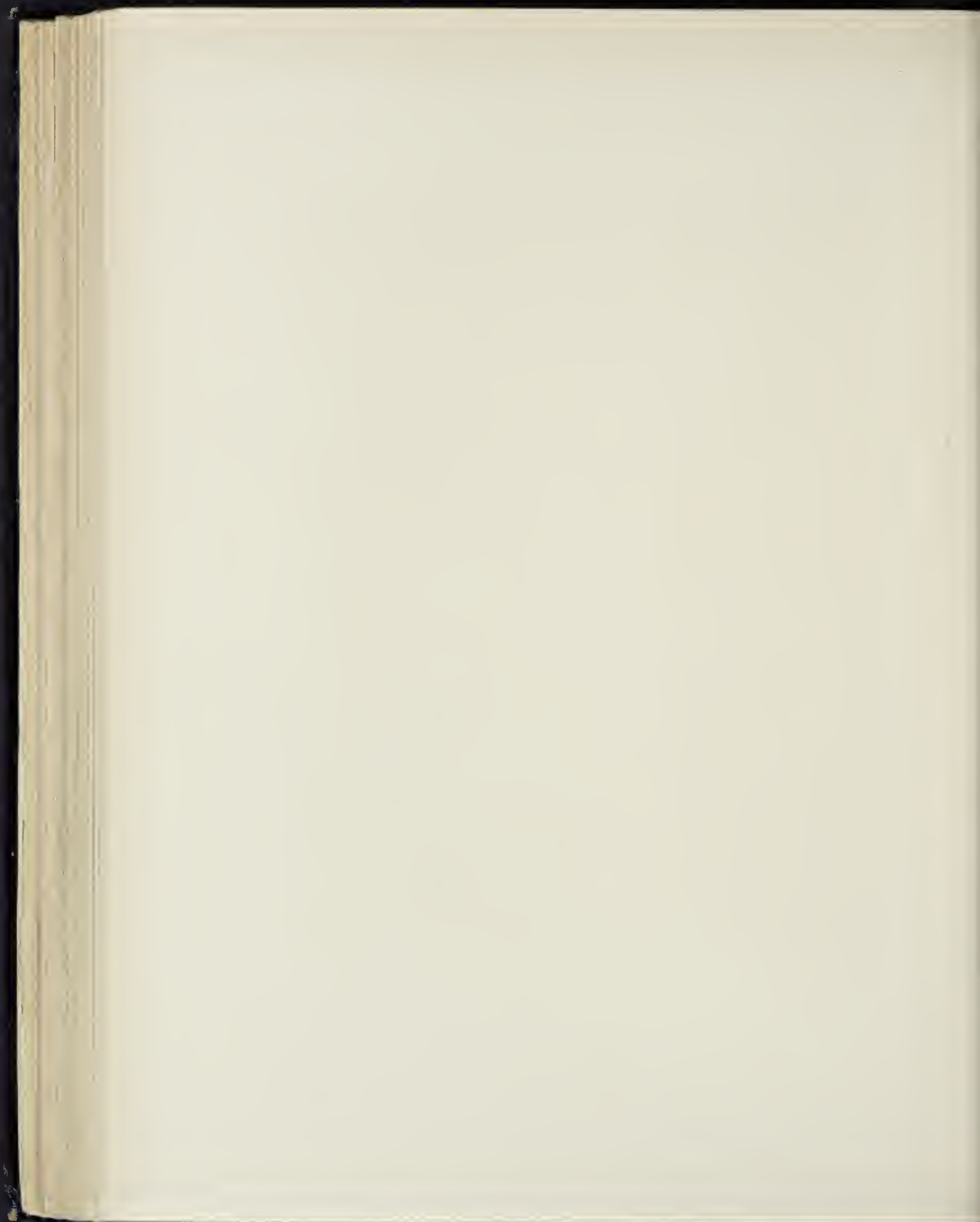
Panel, 40½ in. by 28¼ in. (102¾ cm. by 71½ cm.)  
Long Gallery, No. 170.

**T**HE original is in the Antwerp Museum. There are several replicas and variations painted in the master's studio, e.g., at Hertford House, Munich, Malines, etc. The present example is traditionally ascribed to the young van Dyck.

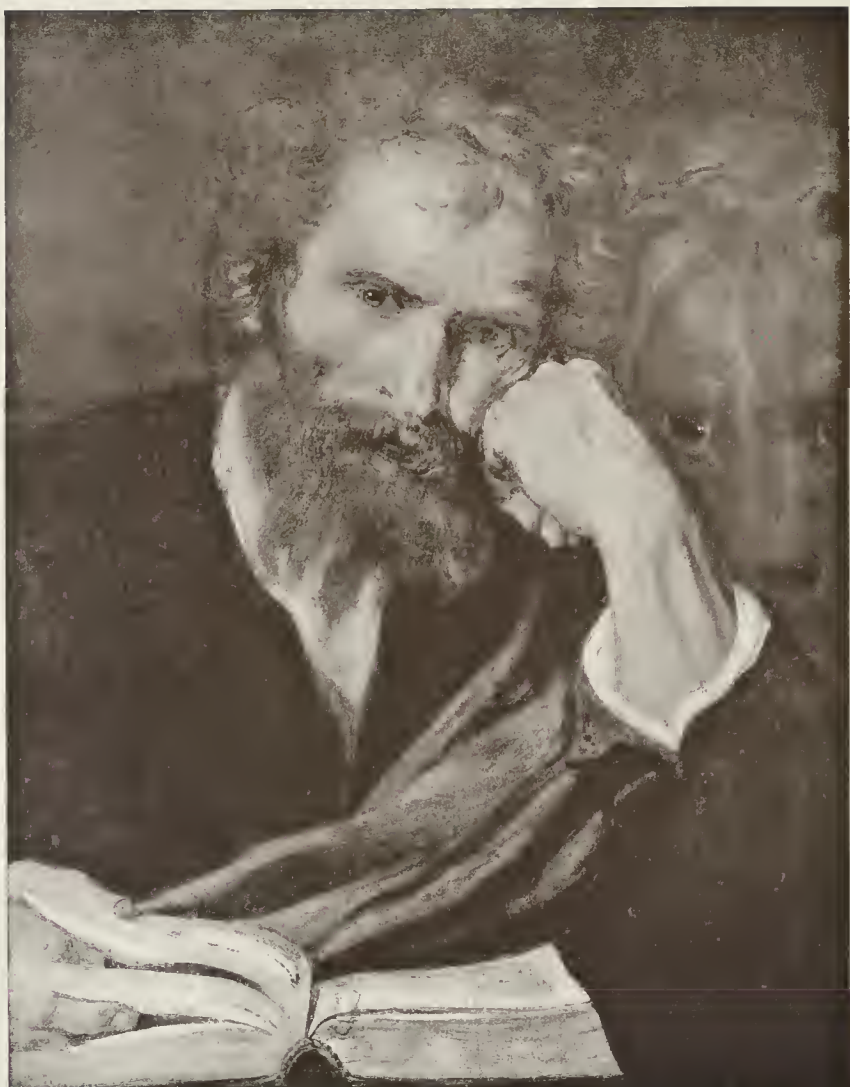




*No. 327.*







*No. 228.*

# RUBENS, PETRUS PAULUS

## 327. THE HOLY FAMILY

School copy  
Original in Jm. Ashmole sale,  
17 May 1926 (64)

**I**N front of a niche sits the Virgin Mary with the Infant Christ asleep on her lap. On her right sits St Anne with her arm round the Virgin's shoulder. On the right stands St Joseph.

Cook sale, Salisbury  
25 June 1955 (117) - 1955  
£1,570 J. Brent 130

Canvas, 60½ in. by 45¾ in. (153½ cm. by 116 cm.)

Long Gallery, No. 147.

Photo Anderson 18496.

COLLECTION Cranford, 1801.

Ann. (= G. Cranford) 26 April 1806, 20/140 pm

Collection Roberts.

Collection Munro, 1878. (q) W. Bacon

Waagen, *Treasures of Art*, ii, p. 136.

Max Rooses, *L'Œuvre de Rubens*, i, p. 299.

## 328. ST MARK

**H**E is sitting looking before him, resting his head on his left hand and holding the pages of a book in his right hand. On the right the head of a lion is to be seen.

"Van Dyck"  
Shi in cat. 1945

Panel, 24½ in. by 19 in. (62 cm. by 48 cm.)

Long Gallery, No. 155.

Photo Anderson 18498.

AN atelier picture. Bought 1875 from Sir J. C. Robinson.

(In my opinion by the master's own hand, dating 1610-15.—H.C.)

# RUBENS, PETRUS PAULUS

## 329. PORTRAIT OF A GENTLEMAN

Cook sale, 13 April  
1924 (37)-79. a  
Civici, 1922

**H**E is seen in profile turned to the left and wears a black dress and white ruff. He has a brown moustache and beard and brown hair.  
Bust.

*Panel*, 24½ in. by 19½ in. (61½ cm. by 48¾ cm.)

Long Gallery, No. 156.

Photo Gray 32538.

But by the 10th century in at Vienna sale, 1877. a  
S.H. Wilson

**C**OPY after an original in the collection of the late Professor Ludwig Knaus at Berlin.  
(I cannot accept this view. The Knaus portrait reproduced in Dillon's *Rubens*, pl. cxxvi, represents a different man, and there are many variations in detail. There is a rare engraving of the Richmond portrait with an old attribution to Van Dyck on the back.—H.C.)  
Exhibited at the New Gallery in London, 1899-1900, No. 109, as "Portrait of Nicolaes Rockox by Rubens."

## 330. AUTUMN SUNSET

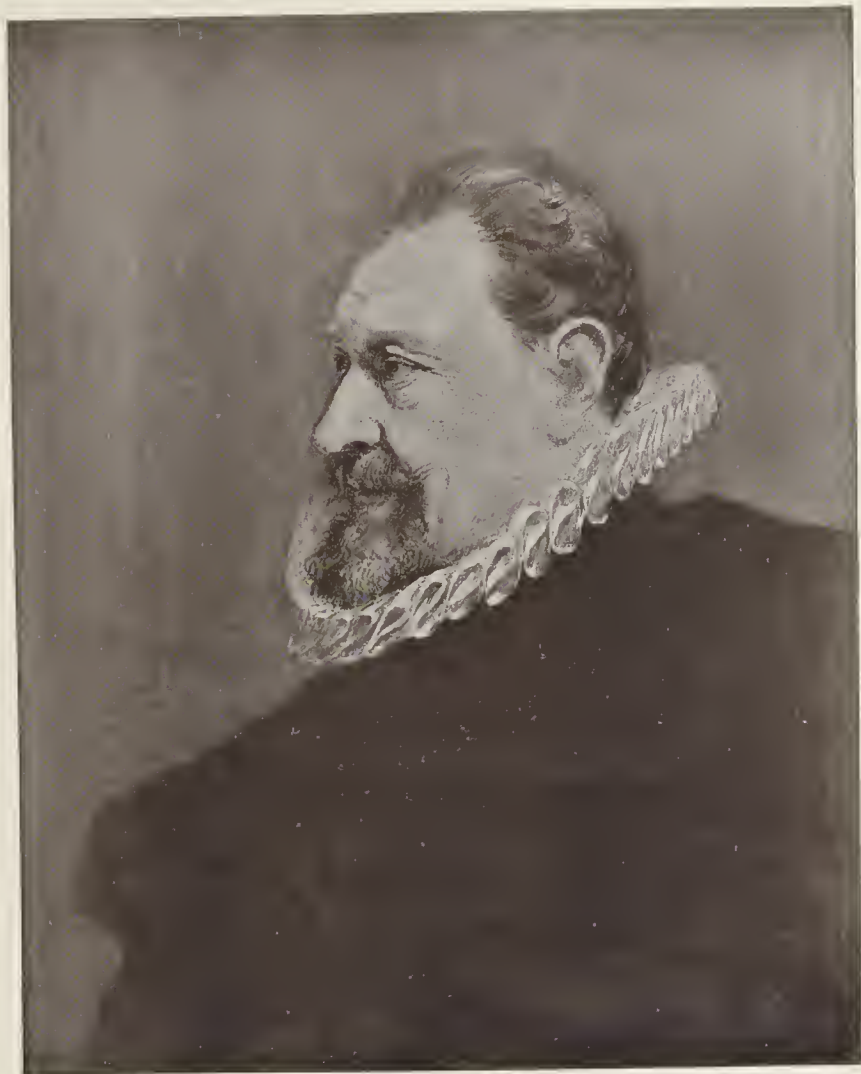
1891-1894  
fine original

**I**N the foreground of a hilly wooded landscape through which runs a stream sits a herdsman with sheep. On the left in the background are houses amongst the trees.

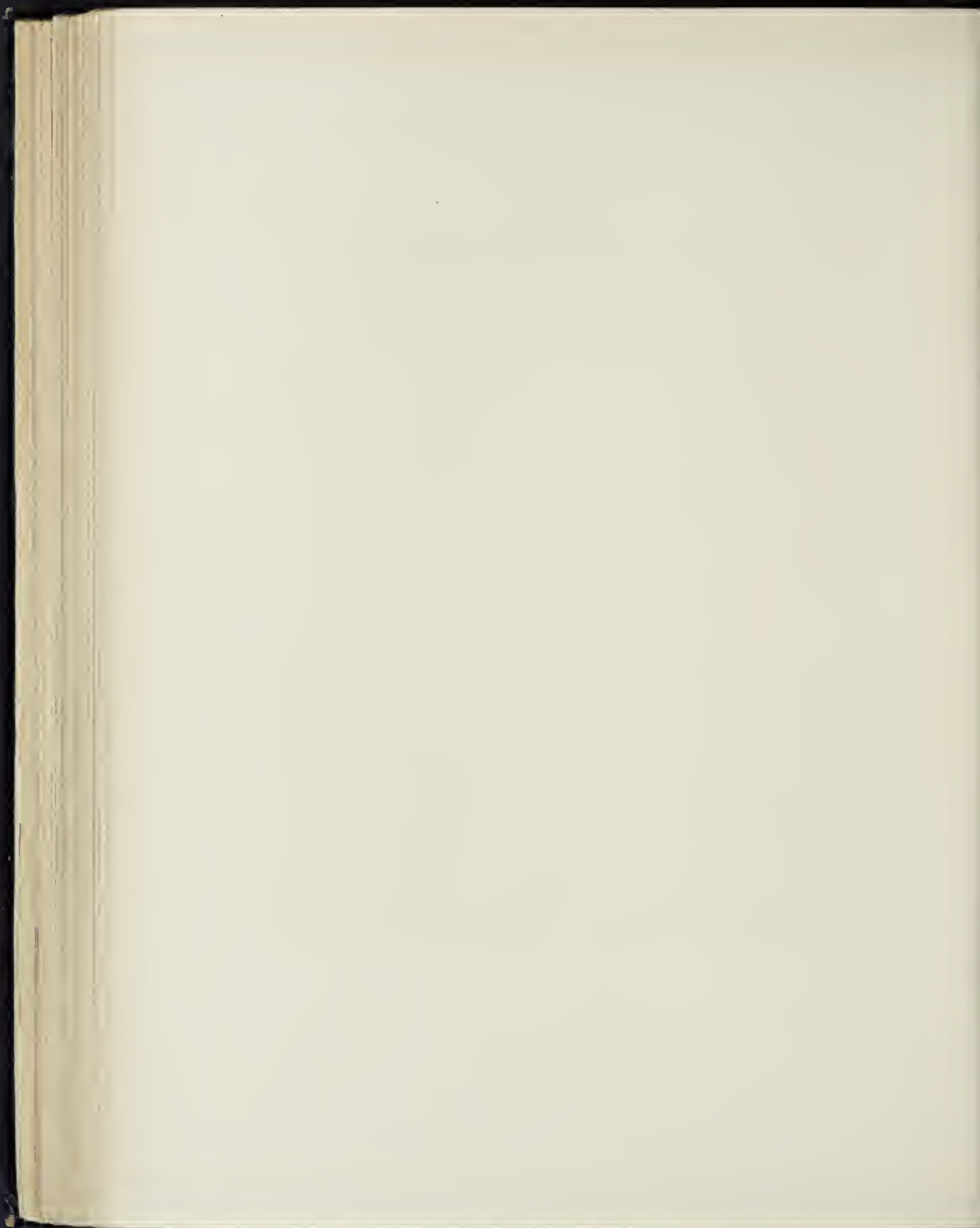
*Panel*, 19¾ in. by 36½ in. (50 cm. by 92½ cm.)

Museum.

THE original is in the National Gallery, No. 157.



No. 320.





# RUBENS, PETRUS PAULUS

## 331. MADONNA WITH SAINTS

**T**HE Virgin Mary is presenting the infant Christ to several saints. St Jerome is kneeling in the foreground, turning his face to the spectator. Little angels are flying towards the infant Christ.

*Canvas*, 89 in. by 79 in. (226 cm. by 200 $\frac{3}{4}$  cm.)  
Long Gallery, No. 164.

**A**N identical picture is in the church of St Jacques at Antwerp. Perhaps our picture is the replica mentioned in the inventory of the pictures left by Rubens in his studio. It was bought by Philip IV for 880 florins and not given to St Jacques, as Smith wrongly says. It is mentioned in the list of the King's pictures in 1686 and still in 1700, but disappeared since then. Reproduced in Rosenberg, *Rubens* (Klassiker der Kunst), p. 422. From the Gillott Collection. "Studio copy, touched by Rubens." (Dillon, *Rubens*, p. 232.)

## 332. THE LANDSCAPE WITH A RAINBOW

**O**N a country road in the foreground walks a peasant with two peasant girls. A cart is coming towards them. On their left is a herd of cows with a man near a pool. The background, in which people are making hay, is wooded.

*Canvas*, 43 $\frac{1}{2}$  in. by 46 in. (110 $\frac{1}{4}$  cm. by 116 $\frac{3}{4}$  cm.)  
Lower Octagon.

THE original is in the Alte Pinakothek at Munich. From the Brett Collection.  
Bought 1879 from Sir J. C. Robinson.

# RUBENS, PETRUS PAULUS

## 333. SOLOMON RECEIVING THE QUEEN OF SHEBA

PLATE XIX.

**S**OLOMON in a yellow dress is bending from his throne to the Queen of Sheba, who is kneeling before him, while her maids are holding her white satin dress. Near the throne stands a table with the presents of the Queen. In the right corner are two slaves and a little negro with a parrot and a monkey. In the left corner two warriors are to be seen.

*Panel*, 19½ in. by 18 in. (49½ cm. by 45¾ cm.). Octagonal.

Long Gallery, No. 162.

Photo Gray 32550.

**S**KETCH for a part of the ceiling of the Church of the Jesuits at Antwerp. Exhibited at the Dowdeswell Galleries in London, 1912.  
Smith, *Catalogue Raisonné*, No. 642. For the *provenance* see following No.  
M. Rooses, *L'Œuvre de Rubens*, i, No. 3.

## 334. MEETING OF ESTHER AND AHASUERUS

PLATE XIX.

(The companion of No. 333)

**Q**UEEN ESTHER in a white satin dress and yellow mantle is kneeling, supported by two women, on the steps of the throne before King Ahasuerus in a red mantle and a white turban. In the right corner stands a warrior leaning against a column; near him sits a dog.

*Panel*, 19½ in. by 18½ in. (49½ cm. by 47 cm.). Octagonal.

Long Gallery, No. 162.

Photo Gray 32549.

**S**KETCH for a part of the ceiling of the Church of the Jesuits at Antwerp. Exhibited at the Dowdeswell Galleries in London, in 1912.  
Sale, Julienne, 1767, No. 100, 830 fr. Engraved by Preisler and Punt.  
Sale, Debois, 1785, 526 fr. Engraved by Richard Collins.  
Sale, de Calonne, 1795, 100 gns. Etched by Panneels.  
Sale, Brian, 1798, 70 gns. Smith, *Catalogue Raisonné*, No. 643.  
Collection Norton, 1830. M. Rooses, *L'Œuvre de Rubens*, i, No. 17, bis.

Ex. no. 6.  
Count Sesters,  
London 1952

Ex. no. 6.  
Count Sesters,  
London 1952

Ex. no. 6. 2nd impression. H. 1. 1996 (90)

Ex.



BURNS, PETER'S  
PAUL'S

IN COLONIAL AMERICA, THE  
CITY OF NEW YORK

*[Faint, illegible handwritten text, possibly a signature or address]*

THE OFFICE OF THE EDITOR AND  
PUBLISHER

*[Faint, illegible handwritten text, possibly a date or further address]*



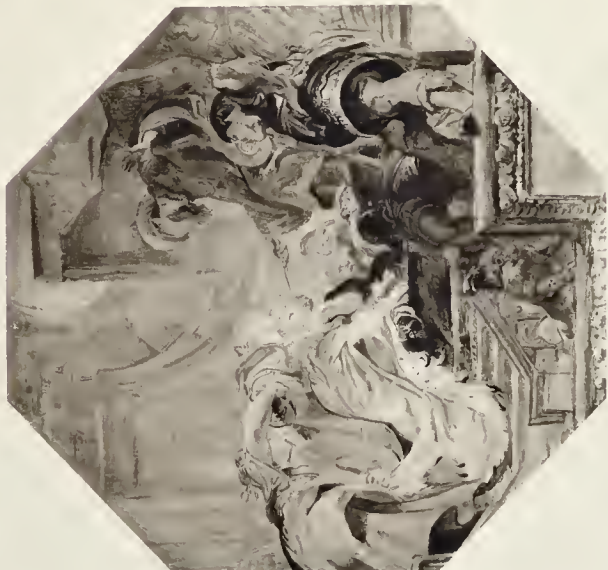
*Hunting the Wild Boar*

1754



*Isabella and the Queen of Sheba*

1755



*Isabella and the Queen of Sheba*

1755



# RUBENS, PETRUS PAULUS

## 335. THE JUDGMENT OF PARIS

**P**ARIS is sitting on the right under a tree with Mercury standing beside him. On the left stand Juno, Minerva and Venus. The background is a hilly landscape.

*Panel*, 18 $\frac{3}{4}$  in. by 25 in. (47 $\frac{1}{2}$  cm. by 63 $\frac{1}{2}$  cm.)  
Museum.

THE original is in the National Gallery, No. 194. Another version is at Dresden.  
Bought 1874 from Sir J. C. Robinson.

## 336. THE FINDING OF MOSES

**I**N a landscape three women are round a cradle in which lies a baby asleep. The woman standing at the head of the cradle is dressed in black, another one stooping at the foot wears a grey dress with skirt shot blue and pink; the third standing wears an orange scarf. The child lies on a red blanket and is half covered by a white shirt. The landscape is of a marked bluish tone with feathery trees.

*Canvas*, 47 in. by 62 in. (119 $\frac{1}{4}$  cm. by 157 $\frac{1}{2}$  cm.)  
Long Gallery, No. 169.

A SCHOOL WORK. The subject is doubtful. From the Anderson Collection.  
Bought for £400.

*Cook sale, Sotheby's  
25 June 1958 (119)  
£280 Purch*

# RUBENS, PETRUS PAULUS

## 337. PORTRAIT OF A MAN

PLATE XX.

**H**E is seated before a red curtain, turned to the right and looking at the spectator, with his left hand on his knee and his right hand on his hip. He is wearing a black dress, a white filled ruff and cuffs; the hair is brown, while the moustache and small beard are fair. On the right in the background is a garden.

Panel, 43 in. by 34 in. (109 cm. by 86½ cm.)

Long Gallery, No. 165.

Photo Anderson 18497.

**E**XHIBITED as the painter's brother, Philip, at the New Gallery in London, 1899-1900, No. 128.  
Reproduced in Rosenberg, *Rubens* (Klassiker der Kunst), p. 111.

Also in *Les Arts*, August, 1905.

Mentioned as an early work of A. van Dyck by L. Cust, *Van Dyck: His Life and his Work*, p. 16, and No. 32 of the *Catalogue of Paintings*.  
Bought 1875 from Sir J. C. Robinson.  
Said to have come from the Escorial.

## 338. THE TIGER HUNT

**A** MAN in green on a grey horse is attacked from behind by a tiger. Several men on horseback on either side of him are coming to his rescue. In the left corner of the foreground a man is tearing open the mouth of a lion which is lying on a prostrate man.

Panel, 38 in. by 48 in. (96 cm. by 121 cm.)

Long Gallery, No. 167.

Photo Gray 32544.

**P**ROBABLY a variation by a pupil of a lion hunt by Rubens.  
See M. Rooses, *L'Œuvre de Rubens*, IV, p. 333-9.

"The central figures by Rubens." Dillon's *Rubens*, p. 232.

Other versions are at Dresden, in the Corsini Gallery at Rome, and the most famous of the "Lion Hunts" is at Munich.

Small v. coll. 1946  
1951  
Hobby with Rubens  
in van Dyck  
Cook sale, London  
25 June 1958 (85)  
in van Dyck 12180  
Helm  
Hamburg, Kunsthalle  
(1979)

With Xpress 1951  
St. Wadsworth  
Athens, Conn  
1952





ST. PETER'S  
PARISH

WEDNESDAY, JUNE 15, 1904

At 8 o'clock  
The Rev. Mr. [Name] preached  
the sermon on [Topic]

At 10 o'clock  
The Rev. Mr. [Name] preached  
the sermon on [Topic]

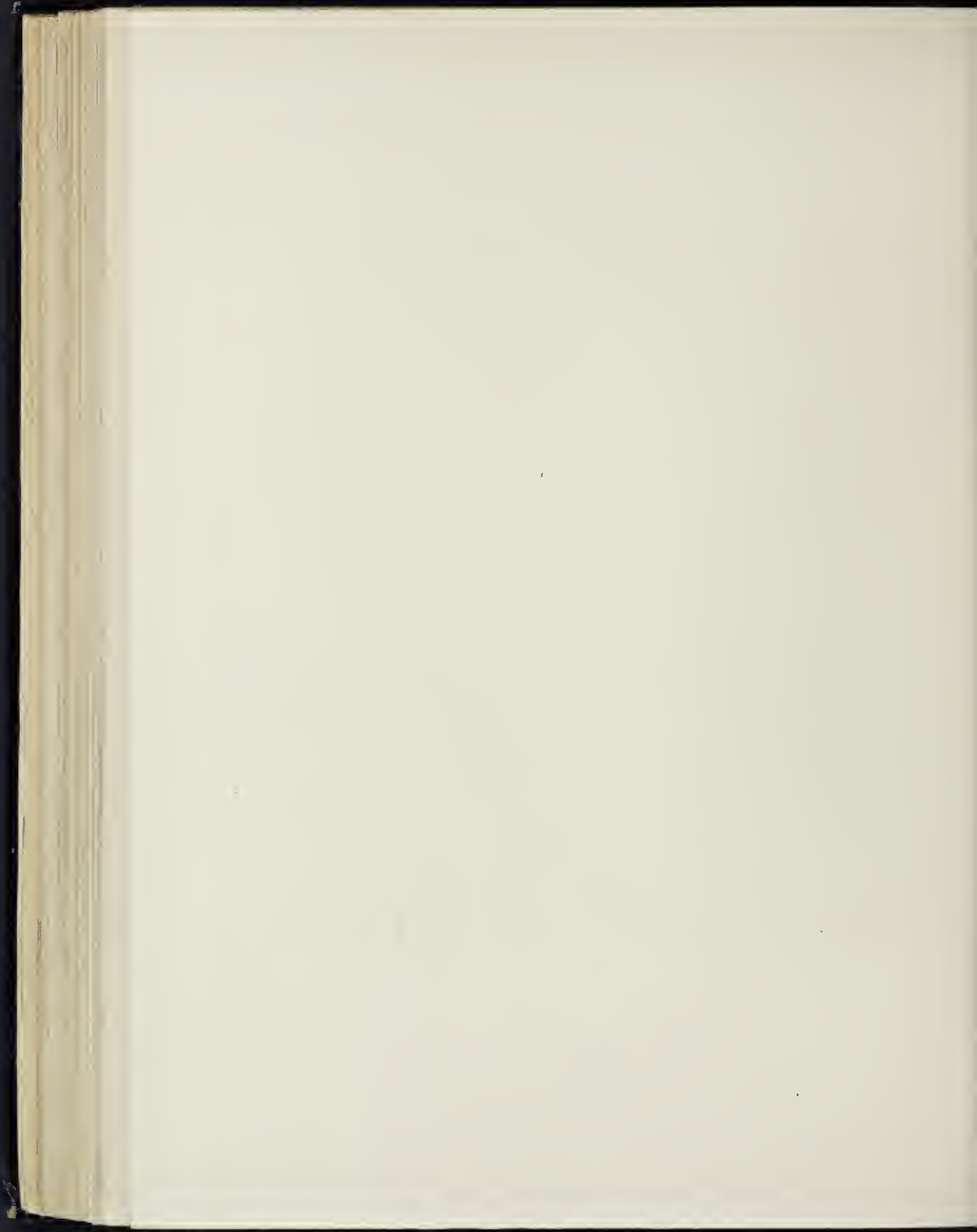
At 11 o'clock  
The Rev. Mr. [Name] preached  
the sermon on [Topic]

At 7 o'clock  
The Rev. Mr. [Name] preached  
the sermon on [Topic]



*Portrait of a Man*

. 16.337





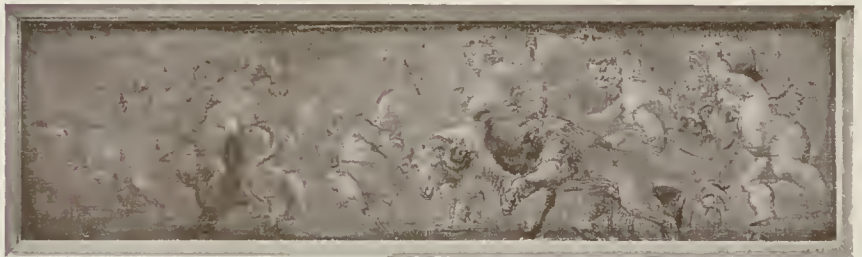
Pl. 328.







No. 340.



No. 342.



# RUBENS, PETRUS PAULUS

## 339. SAINT THERESA

**T**HE saint is kneeling, looking up at the Holy Ghost appearing as a dove flying through an arch towards her. She wears a grey mantle over a brown dress and a black cloth over her head.

Panel, 38 in. by 24½ in. (96½ cm. by 62½ cm.)  
Long Gallery, No. 50.

**P**ROBABLY an atelier picture. Rubens painted for the Church of the Barefooted Carmelites at Brussels a picture representing "St Theresa kneeling before the Saviour," and two predellas, one representing "St Theresa kneeling before the Holy Ghost." The picture came to England in 1795,

and the other predella, representing the "Death of St Theresa," belonged to Mr Edward Grey in 1830. But the above-described "St Theresa" differs in dimensions from the one described by Max Rooses, *Rubens*, ii, pp. 355-6. Bought 1879 from Sir J. C. Robinson for £100.

Agnew,  
Sold to Mr. Fothering  
In 1948 in poor condition  
by Mrs. Roach,  
7, Baiton Hall.

## 340. ROME TRIUMPHANT

**R**OME, an allegorical figure in red, is sitting on a throne under a canopy, with her left arm on a globe, and holding a statue in her right hand. Under the globe sits an eagle. Two genii are standing beside her. At the foot of the throne are the wolf with Romulus and Remus and some naked slaves. On the left under some trees stand two barbarians, trophies hang above them. On the right stands a warrior with a torch in his right hand. Behind him is a man with a horse. An allegorical figure of Fame is seen crowning Rome.

Sketch on panel, 19½ in. by 25 in. (49½ cm. by 63½ cm.)

Garden Gallery, No. 181.

Photo Anderson 18500.

One of the Constantine series?

**E**XHIBITED at the New Gallery in London, 1899-1900, No. 108.  
Collection de Calonne, 1795.

Buchanan, *Memoirs*, i, p. 244.  
Smith, *Catalogue Raisonné*, No. 702.  
Bought from Sir J. C. Robinson for £150.

J. K. G.  
Mauritshuis,  
The Hague.

# RUBENS, PETRUS PAULUS

## 341. HUNTING THE WILD BOAR

PLATE XIX.

**N**EAR a tree a man with a spear and hounds are attacking a boar. Climbing over a tree trunk a huntress accompanied by hounds is shooting an arrow at the boar. Several huntsmen on horseback are coming from the wood in the background.

*Sketch on panel, 9 $\frac{3}{4}$  in. by 20 $\frac{1}{4}$  in. (23 $\frac{3}{4}$  cm. by 51 $\frac{1}{4}$  cm.)*

Garden Gallery, No. 182.

Photo Anderson 18499. (Illustrated with No. 333.)

**C**OLLECTION de Calonne, 1795.  
Collection Humble, 1795.  
Collection Lord Radstock, 1812.  
13 May 1826 (!).

Bought from Sir J. C. Robinson for £150.  
Exhibited at Brussels, 1910.

No. This was  
another picture -  
1. Humble sale 11 April  
1812 (14). W. Sir Wm  
Coates.  
Sir Wm Coates sale 19 June  
1827 (14). W. Sir Wm Coates.  
(? = Lord Lyveden)

## 342. A FRIEZE OF LITTLE CUPIDS

*Canvas, 8 $\frac{1}{2}$  in. by 31 in. (21 cm. by 78 $\frac{3}{4}$  cm.)*

Staircase.

Photo Gray 32532. (Illustrated with No. 340.)

SKETCH for part of the Whitehall ceiling.

Cook sale 5th May  
25 June 1958 (116)  
£100 Calmann

bt by C. Robinson at Vernon 1872

## 343. THE RAPE OF THE SABINE WOMEN

*Canvas, 67 $\frac{1}{2}$  in. by 92 in. (171 $\frac{1}{2}$  cm. by 233 $\frac{3}{4}$  cm.)*

Lower Octagon.

THE original is in the National Gallery, No. 38.

Sold Society 23 Feb  
1958 (177)





No. 347.

# RUBENS, PETRUS PAULUS

## 344. EQUESTRIAN PORTRAIT OF WLADISLAS-SIGISMUND, PRINCE OF POLAND

**L**IFE-SIZE, sitting on a brown horse, facing the spectator, holding a field-marshal's staff in his right hand. He is clad in armour, and wears a black hat with feather, and round his left arm a red scarf. In the background is a landscape with soldiers besieging a town.

*Cook sale, Soutby,  
25 June 1958 (112)  
£240 Jenkins*

*Canvas, 103½ in. by 73½ in. (262½ cm. by 186½ cm.)*

Garden Gallery, No. 179.

Photo Gray 32560.

**P**ROBABLY from the Metcalf Sale, 1850. Four similar compositions exist, all assigned to Rubens:

(i) Longford Castle, Earl of Radnor's Collection, No. 62. A sketch of the Archduke Albert.

(ii) Stockholm Museum, No. 598. Called a copy by Soutman after Rubens, but apparently the original from Rubens's own hand of the composition here described. A dog is here added, and the picture is smaller.

(iii) Vienna. Collection of Count Clam Gallas. Reproduced in Dillon, *Rubens*, pl. v. Canvas, 98½ in. by 71 in. Portrait of the Duca del Infantado (?)

(iv) Genoa, Pal. Durazzo. 40 in. by 32 in. Called the Prince of Poland. This example is considered by Max Rooses to be the original.

(The present picture can hardly be from Rubens's own hand, although he is known to have painted the Prince of Poland when the latter came to Brussels on a visit to the Archduke.—H.C.)

## 345. PORTRAIT OF HÉLÈNE FOURMENT

**S**HE is seated turned to the left, leaning her head on her right hand and looking at the spectator.

*Pencil and red chalk, 8½ in. by 8 in. (21½ cm. by 20¼ cm.)*

Boudoir.

# RUISDAEL, JACOB VAN

**B**ORN at Haarlem in 1628 or 1629; buried there March 14, 1682. Probably a pupil of his uncle Salomon, and influenced by Cornelis Vroom and Allaert van Everdingen. Worked at Haarlem and at Amsterdam from 1657-81. Landscape painter.

## 346. A LANDSCAPE

**A**T sunset a woman with a child at her breast is sitting on a tree trunk at the edge of a wood. Near her are two men, while two children with a dog are playing on the tree trunk. A stream separates the wood from a hilly landscape, in which a man is driving two cows and some sheep are grazing. The figures are by Adriaen van de Velde.

*Canvas*, 31 in. by 37 $\frac{1}{2}$  in. (78 $\frac{1}{2}$  cm. by 95 $\frac{1}{2}$  cm.)  
Long Gallery, No. 114.

C. HOFSTEDE DE GROOT, *Catalogue Raisonné*, iv, No. 1038.  
Painted about 1660.

## 347. VIEW OF HAARLEM FROM THE DUNES

**A**CROSS a foreground of meadows partly in sunshine and partly in shadow used as drying grounds, and in which stand some houses, Haarlem is to be seen in the distance. The sky is covered with dark clouds.

*Canvas*, 13 in. by 16 in. (33 cm. by 40 $\frac{1}{2}$  cm.)  
Long Gallery, No. 112.  
Photo Anderson 18502; also Gray No. 32521.

ALTHOUGH signed in full, this appears to be an old copy of the picture at Dorchester House. See de Groot, iv, 70.



No. 347.







WINDMILL



*Windsmill*

RUSSELL JACOB

VAN

OF WESTERLY

THE HISTORY OF THE  
CITY OF WESTERLY  
FROM THE FIRST SETTLEMENT  
TO THE PRESENT TIME

BY RUSSELL JACOB

NEW YORK  
PUBLISHED BY  
G. B. ZIEGLER & CO.  
107 NASSAU ST.



# RUISDAEL, JACOB VAN

## 348. WINTER SCENE

PLATE XXI.

**I**N the foreground of a frozen stream, in which is a kind of weir, a man is putting on his skates, while two men are watching him. Another man with a dog is going towards them. Among the willows on the right bank of the river some windmills are to be seen. On the left is a rampart. Behind the weir are other figures skating and a boat frozen into the ice. The distance is wooded. The sun is breaking through a cloudy sky. Signed on the right at foot.

*Canvas*, 14 $\frac{3}{4}$  in. by 16 $\frac{1}{2}$  in. (37 $\frac{1}{2}$  cm. by 42 cm.)

Long Gallery, No. 100.

Photo Anderson 18501.

Agnew 1956  
English Prints  
Cott

f 1025

**C**HOFSTEDEGROOT, *Catalogue Raisonné*, iv, No. 1006. Exhibited at the Guildhall in London, 1895, No. 94. "A very bright picture with a remarkable effect of sunlight."

## 349. THE RUINS OF BREDERODE

**N**EAR a pool on the left stand some red-brick ruins. The other sides of the pool are surrounded by trees, under some of which in the foreground stands an angler in a red jacket. A cloudy sky. The picture has a false signature of M. Hobbema in the right corner below.

*Panel*, 16 in. by 20 $\frac{1}{2}$  in. (40 $\frac{1}{2}$  cm. by 52 cm.)

Long Gallery, No. 95.

Photo Gray 32519. (Illustrated with No. 353.)

**V**ARIOUS other versions of this composition exist, some also bearing Hobbema's signature. Cf. Wallace Collection, No. 60. Hobbema when he painted similar subjects. Painted about 1660. C. Hofstede de Groot, *Catalogue Raisonné*, iv, No. 39, *bis*, *supp.*

This is one of the pictures which inspired

# RUISDAEL, JACOB VAN

## 350. LANDSCAPE WITH A WINDMILL

not rounded  
C. Hofstede de Groot, 1911  
Cook sale, 25 Nov  
1966 (55)  
Kleinberg  
Bor. Cleveland Mus.  
1967

**N**EAR a pool behind a wooden barrier among trees stands a windmill with some houses. Two men with their backs to the spectator are walking on a road beside the mill. On the left are some farms with drying grounds. In the distance dunes are to be seen. A cloudy sky at sunset.

Panel, 19½ in. by 26½ in. (48¾ cm. by 67¼ cm.) *Srs. 1646*  
Long Gallery, No. 94.

**C**HOFSTEDÉ DE GROOT, *Catalogue Raisonné*, iv, No. 180. Ruisdael, but by an unknown close follower who differs from him by a black untransparent tonality in the foliage and a clumsy handling. This picture is certainly not by J. van

## 351. VIEW OF EGMONT-ON-SEA

Not rounded but  
C. Hofstede de Groot?  
Kleinberg  
Bor. Cleveland Mus.  
1967

**T**HROUGH a pool amongst the dunes in the foreground a boy is driving some sheep followed by a dog, towards a road which leads to the village whence a man is coming. In the left corner of the foreground stands a bare tree trunk. In the distance is the sea. The sky is slightly clouded.

Figures by Adriaen van de Velde.

Panel, 24½ in. by 19½ in. (61½ cm. by 49½ cm.)  
Long Gallery, No. 96.  
Photo Gray 32518. *Srs. 1646*

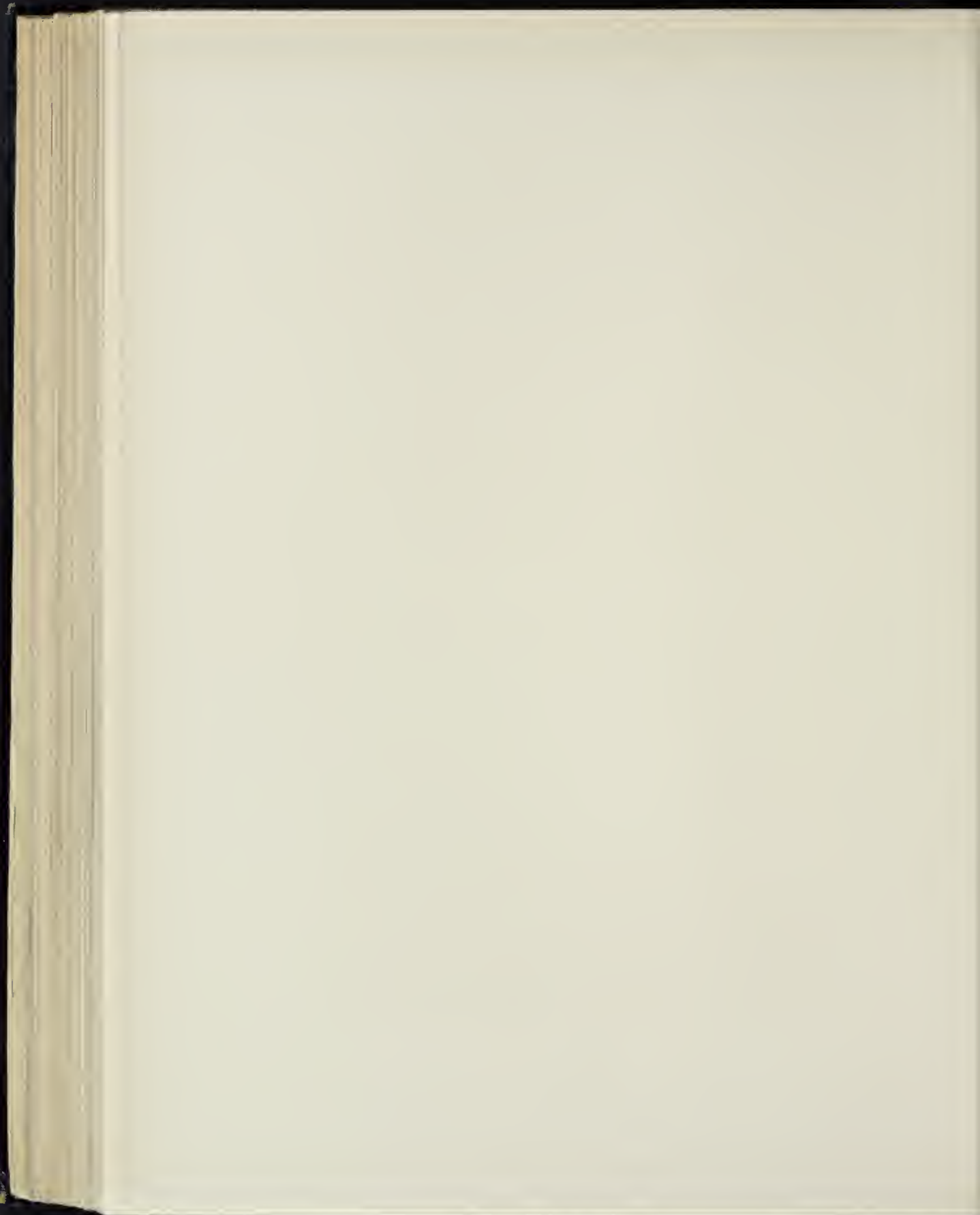
**P**AINTED about 1660. Similar pictures are in the Stockholm Gallery (No. 618), and in the Glasgow Gallery (No. 878). The Glasgow picture is called "View of Katwyck." C. Hofstede de Groot, *Catalogue Raisonné*, iv, No. 49.



No. 351.



No. 352.









No. 340.



No. 353.

# RUISDAEL, JACOB VAN

## 352. A MOUNTAINOUS LANDSCAPE

**A** MAN in black accompanied by a dog is coming down a winding road. A little higher up the road stands a house under some trees. Near it are two figures. Behind the house rises a mountain, the top of which is covered with clouds. On the left is a pool. Near it stands a tree. On the right is a cornfield. A cloudy sky at sunset.

*Canvas*, 15½ in. by 17¼ in. (39½ cm. by 45 cm.)

Long Gallery, No. 115.

Photo Gray 32522.

PAINTED about 1670.

C. Hofstede de Groot, *Catalogue Raisonné*, iv, Suppl., No. 123a.

## 353. A RUINED ARCHWAY

**C**OMING towards the spectator a man is walking with a dog on a road which leads through a ruined archway into an avenue. Quite in the foreground the road is flooded. Dunes are in the distance. A cloudy sky. Signed on the right below.

*Panel*, 10½ in. by 14½ in. (26½ cm. by 36¾ cm.)

Long Gallery, No. 117.

Photo Gray 32520.

**T**HE same scene appears in the signed picture, which was No. 22 in the Dudley Sale, 1892. C. Hofstede de Groot, *Catalogue Raisonné*, iv, No. 767. "A sketchy work, in good preservation, of the early period."

# SCHALCKEN, GODFRIED

**B**ORN in 1643 at Made, near Geertruidenberg; died at the Hague, November 6, 1706. Pupil of Samuel van Hoogstraten at Dordrecht and of Gerrit Dou at Leiden. He worked at Dordrecht from 1651, after 1691 at the Hague, for some time in 1692 in England as painter to William III and also for a short time in 1703 at Dusseldorf. Painter of portraits and social life; etcher.

## 354. PORTRAIT OF THE PAINTER

Sold to Art Gallery,  
Leamington Spa, 1953.

**H**E is facing the spectator, pointing with his right hand to his palette and brushes, which he holds in his left hand. His face is lit by a candle in a gilt candlestick attached to the wall behind a red silk curtain. He wears a blue dress with slashed sleeves, a brownish coat, a fair brown wig with long curls, and around his neck a golden chain. Through an open window in the background is a view into a garden at night.

*Canvas*, 43½ in. by 35 in. (109½ cm. by 88½ cm.)

Long Gallery, No. 77.

Photo Gray 32534.

C. HOFSTEDE DE GROOT, *Catalogue Raisonné*, v, No. 282.

## 355. THE LOVERS

On loan to  
Leamington Spa 1953.  
Crock sale Sotheby's  
25 June 1958 (120)  
£70 Lubin

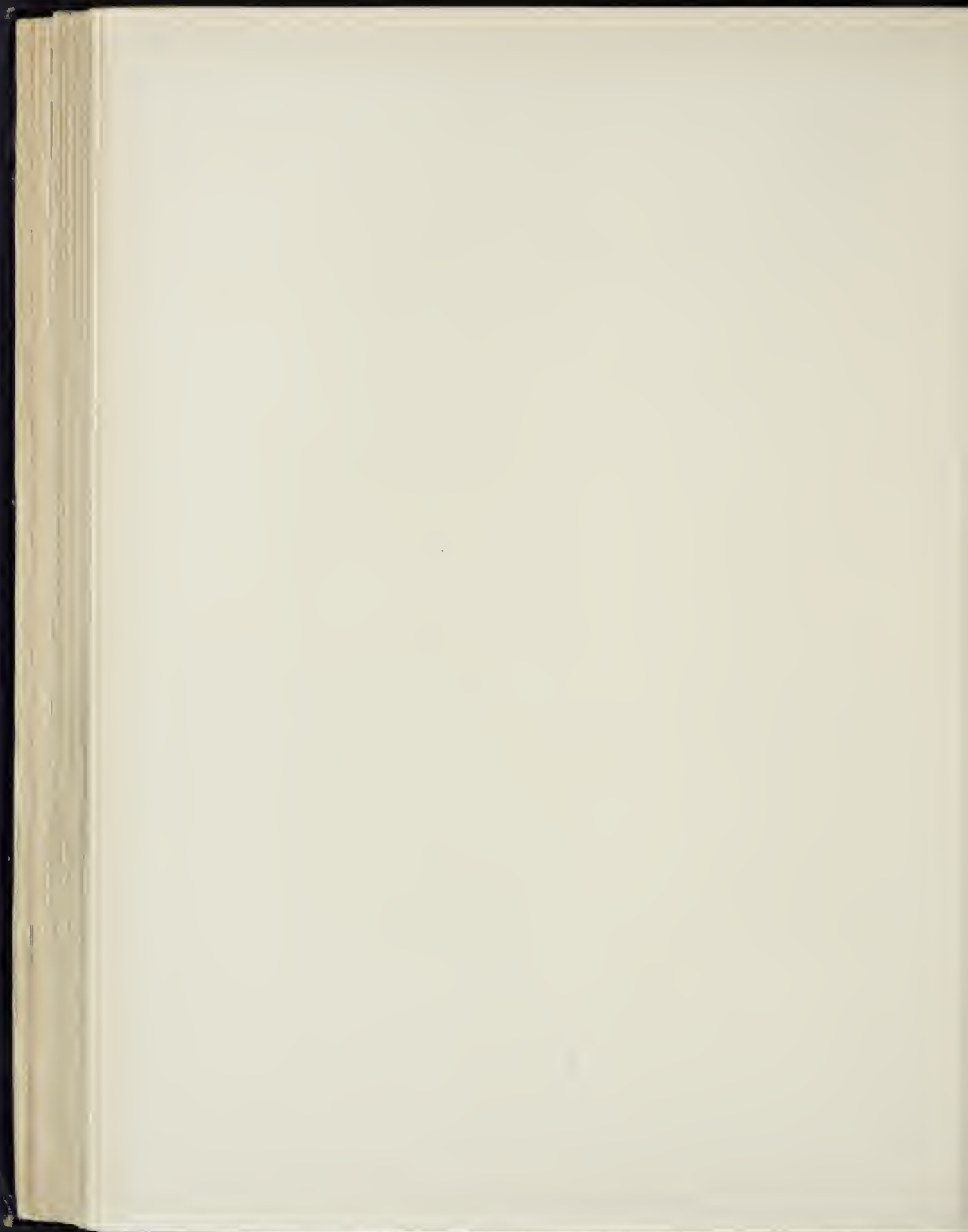
**A** YOUNG woman in a low-cut red silk bodice trimmed with fur is putting on a pearl bracelet by candlelight. A young man near her, in a brown and green silk dress is pointing to some jewellery and gold coins on a table on which he is leaning. An old woman is to be seen in the background.

*Canvas*, 28½ in. by 23 in. (72½ cm. by 58½ cm.)

Long Gallery (Annexe), No. 106.



No. 354.







*No. 556.*



# SIBERECHTS, JAN

**B**ORN at Antwerp, January 29, 1627; Lived in England after 1672, and died 1703.  
died in England about 1703. Son of a sculptor, Flemish painter of landscapes with animals and farm  
interiors.  
member of the Guild of St Luke from 1649.

## 356. LANDSCAPE WITH FIGURES

*Stud. in coll. 1926.*

**I**N the foreground a girl in a red skirt, blue apron and grey and white bodice sits on a brown horse, which is pulling a cart, and goes along a flooded road bordered with trees. On her right is a boy driving two cows. On her left are cattle, and in a meadow some cows. In the background at a curve of the road a boy in a red blouse and dark trousers is driving several cows. Quite in the foreground stands a dog barking. Signed and dated 1694 or 1690(?) on a stone in the right foreground.

*Canvas, 59½ in. by 51½ in. (151 cm. by 130¾ cm.)*

Garden Gallery, No. 186.

Photo Gray 32841.

EXHIBITED Grafton Gallery, 1911, No. 109.

# SNYDERS, FRANS

**B**ORN November 11, 1579, at Antwerp, van Balen. From 1608-9 he lived in Italy, after-  
where he died August 19, 1657. Pupil of wards until his death at Antwerp.  
Peter Breughel II in 1593, and of Hendrick Painter of animals, poultry and still life.

## 357. LARDER SCENE WITH FIGURES

**D**EAD game is lying on a slab, near which stands a kitchenmaid talking with  
a man. In the right corner is a dog, with several puppies, growling at another  
one. The figures are by Theodoor van Thulden.

*Canvas*, 88 in. by 134 in. (223½ cm. by 340½ cm.)  
Long Gallery, No. 168.

COLLECTION Lord Wenlock, 1871.

A very similar picture is in the Dresden Gallery, No. 1195.

# STEEN, JAN HAVICKSZ

**B**ORN at Leiden about 1626; buried there February 3, 1679. Inscribed as student at the Leiden University, 1646. Pupil of his father-in-law, Jan van Goyen, and influenced by Nic. Knipfer. Worked at Leiden, the Hague and at Haarlem (1661-70) where Adr. van Ostade might have influenced him. Painted genre, religious and mythological subjects and some portraits.

## 358. TAVERN SCENE

**T**WO men, one in a greyish jacket with green sleeves, a white collar and a red cap, who is cutting tinder, and another one, in a dark dress with a brown hat and a glass of beer in his hand, are sitting at a table. A woman seen from behind in a greenish dress and a white kerchief round her head, is marking their libations with a piece of chalk on a wooden door in the background. Signed above on the right.

Panel, 9 $\frac{1}{2}$  in. by 7 $\frac{1}{2}$  in. (24 $\frac{3}{4}$  cm. by 19 $\frac{3}{4}$  cm.)  
Long Gallery, No. 55.

C. HOFSTEDÉ DE GROOT, *Catalogue Raisonné*, i, No. 678.  
Exhibited at the Dowdeswell Gallery, 1910.

?  
On loan to  
Leaning in the 1953  
Cook sale, Sotheby's.  
25 June 1958 (121)  
£2000

# STOOP, DIRCK

**B**ORN about 1610 at Utrecht, where he died in 1686. Pupil of his father, Willem Jansz Stoop, a glass annealer. Painted at the Court of Lisbon in 1662, and for a while in England. From 1678 on he remained at Utrecht. Painter of landscapes with horses, and battle scenes; etcher.

## 359. BATTLE SCENE

Cook sale, Saleby  
26 June 1958 (122)  
Eto Dent

**I**N a hilly landscape cavaliers in oriental dresses are fighting. A cavalier in white trousers and a blue jacket on a white horse, armed with a lance, is pursuing a Moor in a yellow dress on a black horse in the foreground of the picture. Another Moor is coming to the rescue of the first one, firing a pistol at his pursuer. Quite in the foreground a brown and white horse is lying. A little way from it the owner is seen on his back with an arrow in his breast. In the distance on the right are the walls of a town.

Canvas, 39½ in. by 48½ in. (100½ cm. by 123 cm.)

Dining Room.

Photo Gray 32517.



No. 350.







No. 360.



# SUTTERMANS, JUSTUS

**B**APTIZED September 28, 1597, at Antwerp; died at Florence, April 23, 1681. Pupil of Willem de Vos at Antwerp and of Frans Pourbus the younger at Paris. Worked mostly at Florence, where he became painter to the Court of the Grand Duke of Tuscany, and for a short time at Vienna (1624).  
Portrait painter.

## 360. MAGDALENA OF AUSTRIA, WIFE OF COSIMO II, WITH HER SON

**S**HE is standing looking at the spectator with her right hand resting on a table, on which is a crown, and with her left hand on her little son, who is standing before her. She wears a gorgeous white and black dress, embroidered with gold thread, several strings of pearls and a pearl tiara. The little boy wears a blue dress with a red mantle. He holds his hat in his right hand. On the right, in the background, is a green curtain.

COOK sale, Sotheby  
25 June 1958 (124)  
£360 Ross

Canvas, 58 in. by 64½ in. (147½ cm. by 164 cm.)

Long Gallery, No. 40.

Photo Gray 32515.

**T**HESE are certainly the portraits of Marie Madeleine of Austria, wife of the Grand Duke Cosimo II de Medici, and sister of the Emperor Ferdinand, with her son, the future Ferdinand II, as a boy. The Grand Ducal crown of Tuscany lies on the table. The portrait was clearly painted just before the premature death of Cosimo, and quite at the beginning of the painter's career in Florence (1620-1), when naturally the influence of his master, Frans Pourbus, would still be strongly shown in his style. See M. Pierre Bautier's *Juste Suttermans* (Brussels, 1912), pp. 18, 19, and 44. In the opinion of this writer (private communication) the present picture is more probably an old copy of a lost original, perhaps destined for some foreign court. This view, however, requires confirmation.—H.C.

# SWEERTS, MICHIEL

**B**ORN in 1624, probably at Antwerp; died after 1656. He lived between 1647 and 1652 at Rome. Painter of interiors and especially of studios.

## 361. THE LITTLE COPYIST

PLATE XXII.

Look to Filippi  
man. Can body, 942  
8/25 look to the...

Cook 2nd, 25 Nov  
1966 (65)

**A** BOY in a grey dress, sitting on a chair, his back turned to the spectator, is copying a picture in a black frame representing a cavalry engagement on a bridge. On his right stands a lay figure. The room has oak panelling. Half-length.

Panel, 12½ in. by 15½ in. (31¾ cm. by 39½ cm.)

Long Gallery, No. 136.

Photo Anderson 18445 (as P. de Hooch?).

**F**ORMERLY attributed to P. de Hooch. Sweerts liked to represent studios of painters and sculptors, e.g. at the Rijks Museum, at the Haarlem Gallery, and at Sir George Donaldson's. In all his pictures a grey tone prevails. When Sweerts was not yet known most of his work was attributed to Ter Borch. The picture the boy is copying is a cavalry engagement, probably by Palamedes Palamedesz. The names of J. J. v. d. Stoffe and Hendrik de Meyer have also been suggested. Bought 1872 from Sir J. C. Robinson. Reproduced in the *Burlington Magazine*, vii, p. 424 (article by Dr W. Martin).



# SWEDEN OR MICHEL

THE HISTORY OF SWEDEN

BY THE REV. J. MICHEL

AND

THE HISTORY OF SWEDEN

BY THE REV. J. MICHEL



*The little Koppel*

1891







No. 262.







Portrait of a Young Man

1736.5

TUMBUK ALMAMAH  
VAN TIEN

Handwritten text in Dutch, likely a title page or introductory section, containing several lines of text.

Handwritten text in Dutch, likely a continuation of the document's content, containing several lines of text.



# TEMPEL, ABRAHAM VAN DEN

**B**ORN at Leeuwarden in 1622 or 1623; died Schooten. Worked at Leiden until 1660, and at Amsterdam, October 4, 1672. Pupil of afterwards at Amsterdam. his father, Lambert Jacobsz, and of Joris van Painter of portraits and historical subjects.

## 362. PORTRAIT OF A LADY

**A**MIDDLE-AGED lady is seated with her hands crossed, turned to the right, looking at the spectator. She is dressed in black and is wearing a peculiar horseshoe-shaped black cap, a flat white collar and white cuffs. On the left of the background is a red-brown curtain and on the right a door. The background is grey. Bust, life-size.

Canvas, 28½ in. by 23½ in. (71½ cm. by 59½ cm.)

Long Gallery, No. 49.

Photo Gray 32512.

SALE B. de Bosch, March 10, 1817, Amsterdam (communicated by Dr C. Hofstede de Groot).

Still in coll. 1946.

1912

On loan to  
Leaning Co. Spa  
1913.

Cook Sale, Sotheby's

25 June 1958 (123)

£200 last family

## 363. PORTRAIT OF A YOUNG MAN

PLATE XXIII.

**H**E is standing, turned to the left and looking out of the picture. In his right hand, on which is a yellow glove, is a whip, while his left hand is resting on his hip. He is wearing a black dress ornamented with gold and silver and a jabot of white lace with a red ribbon. His white shirt can be seen under his waistcoat and sleeves. His headdress is an auburn wig with long curls. In the background on the right, before a gate in an avenue, stands a man holding a white horse. Signed in the left top corner. Bust.

Canvas, 34½ in. by 29½ in. (86¾ cm. by 74½ cm.)

Long Gallery, No. 130.

Photo Anderson 18476 (under the name of Cornelis Picolet).

FORMERLY this portrait was ascribed to Cornelis Picolet, and even Metsu. The signature was only recently discovered.

Still in coll. 1946.

1951 (on loan to  
Fitzwilliam)

Mr. Fitzwilliam,  
Cambridge, 1952

# TENIERS, THE YOUNGER DAVID

**B**APTIZED at Antwerp, December 15, 1610; Painted genre, portraits, historical subjects and still died at Brussels, April 25, 1690. Pupil of his father, David, and strongly influenced by Adriaen Brouwer.

## 364. PEASANTS AT CARDS

571  
on loan to  
Spa 1953  
Cook sale, Sotheby's  
25 June 1958 (125)  
£380 L. Koller

**I**NTERIOR of an inn with two peasants, one in a red blouse and the other one in a green jacket. They are playing cards at a small table, while three other peasants are watching them. Near a fire in the background are some more peasants. On the left is a small open window. An earthenware jug stands in the foreground.

Canvas, 9½ in. by 13¼ in. (24¼ cm. by 33¾ cm.)  
Long Gallery, No. 157.

FROM the Collection of the late Elisha Briscoe.  
Smith, *Catalogue Raisonné*, No. 590.  
Bought 1872 from Sir J. C. Robinson.

## 365. MONKEYS MASQUERADING

on loan to  
Leamington Spa 1953.  
Cook sale, Sotheby's  
25 June 1958 (124)  
£90 W. G. G. W.

**S**EVERAL monkeys dressed like human beings are smoking and drinking round a small table in the foreground of a room. Against the wall hangs a print of an owl. In the right corner near a cask sits a monkey dressed like a fool. In the background four monkeys are playing cards.

Canvas, 10¾ in. by 15 in. (27¼ cm. by 38 cm.)  
Long Gallery, No. 160.

# TENIERS, THE YOUNGER DAVID

## 366. BOORS AT PLAY

**I**N the courtyard of a house a peasant is trying to hit a ball through a ring. Several peasants are watching him.

*Panel*, 5½ in. by 7 in. (14 cm. by 17¾ cm.)  
Long Gallery, No. 158.

*On loan to  
Leaning to Spc 1953  
Cook sale, Salisbury  
25 June 1958 (127)  
Erno L. Koelke*

## 367. LANDSCAPE WITH FIGURES

**I**N front of a house, near a stream which runs through a hilly landscape, two peasants are talking, near them is a dog and a man seen from behind.

*Panel*, 4½ in. by 6½ in. (11½ cm. by 15¾ cm.)  
Long Gallery, No. 161.

*On loan to  
Leaning to Spc 1953  
Cook sale, Salisbury  
25 June 1958 (128)  
Erno L. Koelke*

## 368. THE COUNTRY INN

**N**EAR a river, in front of a house out of which comes a servant with a jug, are several peasants round a table. One of them wears a red coat, grey trousers, blue stockings and a grey cap. On the opposite bank of the river is a farm near some trees. A hilly background.

*Panel*, 10½ in. by 14¼ in. (26¾ cm. by 36¼ cm.)  
Dining Room.

COMPARE Smith, No. 622.

# TILBORGH, GILLIS VAN

**B**ORN *about 1625 at Brussels, where he died younger, and under the influence of Gonzales Coques about 1678. Member of the Guild of St Luke Painter of interiors and social life.*  
*after 1654. Pupil of David Teniers the*

## 369. INTERIOR OF A PICTURE GALLERY

**I**N a large hall near a table stands a gentleman in grey, with hat in his right hand, talking to another gentleman in a green coat, who is showing him a book with prints. On the table, covered with a Turkish rug, are some drawings, a Chinese vase and jar, a marble bust and a terra-cotta Venus. Against the table stands a Madonna and Child, by Erasmus Quellinus. In the left corner of the hall stands a lady in a black and yellow dress with a child and a dog. The walls are adorned with pictures, amongst which is a winter landscape by Daniel van Heil, a cavalry engagement by Pieter Snayers, an Arcadian landscape by Caspar de Witte, etc. Against the walls seven marble statues of the Muses are standing.

*Canvas, 47½ in. by 69½ in. (120 cm. by 176 cm.)*

*Garden Gallery, No. 185.*

*Photo Gray 32543.*

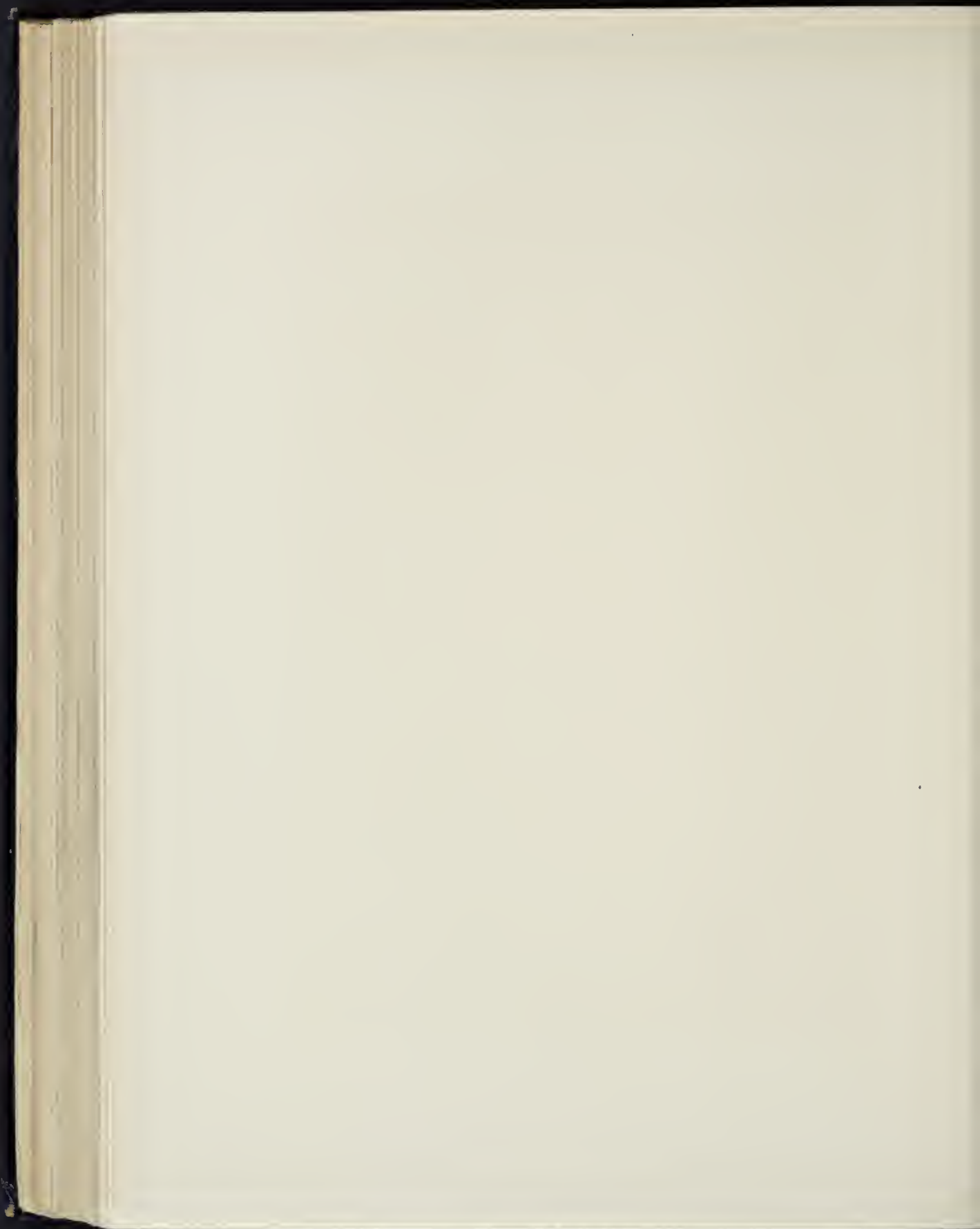
**T**HE old attribution to Gonzales Coques cannot be maintained, as the painting lacks the delicate elegance of that master. Comparing our picture with the well known works of Tilborgh, we find the same loose modelling, the brownish colouring and the broad brushwork.

A coloured drawing by A. Delfos after this picture was sold at Amsterdam in 1836, sale, Jelgerhuis and Saportas. Sale, August 4, 1828, Amsterdam, fl. 641 (communicated by Dr C. Hofstede de Groot).





No. 300.



# TOL, DOMINICUS VAN

**B**ORN at Bodegraven about 1635, died at Leiden in 1676. *Painter of social life and portraits. Pupil and imitator of his uncle, Gerrit Dou.*

## 370. AN OLD WOMAN WATERING FLOWERS

**A**T an arched window stands an old woman in a dark bodice with red and green sleeves, a frilled ruff and a white cap. She is watering a plant from a red earthenware jug, and leaning on her arm. On the right hangs a pair of scales and on the left a cage. Through an open door on the right is a view into a town.

*Panel, 10 $\frac{1}{4}$  in. by 8 $\frac{3}{4}$  in. (26 cm. by 22 $\frac{1}{4}$  cm.)*  
Long Gallery, No. 63.

BOUGHT 1879 from Sir J. C. Robinson.

# VELDE, ADRIAEN VAN DE

**B**ORN at Amsterdam in 1635 or 1636; buried there January 21, 1672. Pupil of his father, Willem van de Velde the elder, Johannes Wynants and, according to Houbraken, also of Ph. Wouwermans. Painter and etcher of landscapes and animals.

## 371. HERDSMAN AND CATTLE AT A STREAM

Cook Sale, Schley's  
25 Jan 1958 (129)  
£280 G. Craven  
with Craven, De Hoge  
1960: 1962.

**I**N a hilly landscape a herdsman in a white shirt and brown trousers sits by a stream washing his feet. Near him are some sheep, a goat and a brown and white cow drinking. Behind him lies another brown cow. On the left are some trees, near which stand two sheep. On a hill in the background are ruins. }<sup>3</sup>

Canvas, 12½ in. by 15½ in. (31 cm. by 40 cm.)  
Long Gallery, No. 60.

C. HOFSTEDE DE GROOT, *Catalogue Raisonné*, iv, No. 129.

## 372. WINTER LANDSCAPE

**I**N the foreground on the left walks a woman in a black dress with red sleeves and a blue apron, accompanied by a dog. She has covered her head with her skirt, showing a red petticoat. She is followed by a boy in a brownish dress and hat. From the right a boy in a greyish dress and black hat is throwing a snowball at the woman. A little behind near a house with some trees stands a man with his hat in his hand talking to a cavalier on horseback, seen from behind. In front of him is a boy making a snowball. In the background on the right is a moat with figures skating and a horse pulling a sleigh. On the further side are the houses of a town.

Canvas, 15½ in. by 18½ in. (39½ cm. by 47 cm.)  
Long Gallery, No. 61.  
Photo Gray 32528.

and 380 A

**S**ALE, Ph. v. d. Schley and D. du Pré at Amsterdam, 1817, No. 125 (fl. 580, to Brondgeest). Dealer J. Hulswit at Amsterdam, 1833 (fl. 600).  
Smith, *Catalogue Raisonné*, No. 158.  
C. Hofstede de Groot, *Catalogue Raisonné*, iv, No. 374. "A very fine picture."  
From the Shandon Collection.  
See 13 Apr. 1877 (465) 28 10 J.C. Johnson



No. 372.



No. 373.



# VELDE, WILLEM VAN DE

**B**APTIZED at Leiden, December 18, 1633; and from 1673 in London, where he became painter died at Greenwich, April 6, 1707. Pupil of to the Court in 1677.  
his father, Willem van de Velde the elder, and Painted sea-pieces and naval battles.  
of Simon de Vlieger. Worked at Amsterdam,

## 373. A COAST SCENE

1950  
1000  
1000

**I**N the foreground on the dunes lie two fishing boats, one with a sail bellying in the wind, and a small rowing boat. Some men are near them. Three masts are to be seen behind a dune on the right. In the background is the sea. A cloudy sky.

Panel, 9½ in. by 11¼ in. (24 cm. by 29¾ cm.)

Long Gallery, No. 57.

Photo Gray 32511.

## 374. THE SEA SHORE

PLATE XXIV.

**I**N the foreground on a small beach lies a fishing boat, with a man in a blue blouse, brown trousers and a red cap. On the left walks a man seen from behind. He holds a stick in his hand and wears a brown coat, black boots and a blue cap. The rest of the picture is occupied by the sea with several ships in the distance. A cloudy sky.

Panel, 4½ in. by 9¼ in. (11½ cm. by 23½ cm.)

Long Gallery, No. 58.

Photo Gray 32530.

EXHIBITED at the Guildhall in London, 1895, No. 114.

Collection Earl of Ashburnham, about 1830.

Smith, *Catalogue Raisonné*, No. 209.

# VLIET, HENDRICK CORNELISZ VAN

**B**ORN in 1611 or 1612 at Delft, where he was buried October 28, 1675. Pupil of Miereveldt. Worked at Delft, where the paintings of Gerard Houckgeest and Emanuel de Witte may have influenced him. Painter of church interiors, social life and portraits.

## 375. INTERIOR OF THE OLD CHURCH AT DELFT

on loan to  
Learning to See 1953

Cook sale, Sahibij  
25 June 1958 (130)  
£750 perkins

Anna Sahibij, 2nd  
(70 - 24)

**T**HROUGH an arch partly covered by a green silk curtain hanging from a copper rod is a view into a church with whitewashed pillars. In the right corner of the foreground a man in a white shirt is digging a grave. He is looking at a gentleman dressed in black, who seems to be giving him some instructions. On the floor near the grave are two skulls and a beam. A lady seen from behind is talking to a gentleman in the left corner. Near them is a brown dog. Three boys, of whom one wears a red jacket, are playing marbles near a pillar in the foreground. Some benches, near which a woman is speaking to a man, are to be seen between the pillars on the left. On the right in the background is a group of persons near a monument. The church is lit by two large stained-glass windows in the background. The picture has a false signature of A. Cuyp.

Panel, 29 $\frac{3}{4}$  in. by 25 $\frac{1}{2}$  in. (75 $\frac{1}{2}$  cm. by 64 $\frac{3}{4}$  cm.)

Long Gallery, No. 92.

Photo Anderson 18528.

SALE, T. P. C. Haag, December 21, 1812, the Hague (communicated by Dr C. Hofstede de Groot).

Gravedigging at biva. P. a. lobi. a. d. a. no. nel. 1958





No. 275.



## VOIS, ARIE DE

**P**ROBABLY born at Utrecht between 1631 and 1634; died at Leiden, July, 1680. *influenced by G. Dou and Fr. van Mieris the elder. Pupil of Nic. Knupfer and Abr. van den Tempel, and Painter of social life and portraits.*

### 376. PORTRAIT OF A YOUNG MAN

**H**E is represented three-quarter face and turned to the right, holding his left hand on his breast. He wears a blue coat over a waistcoat of silver brocade and a fair curly wig. Through an open window in the background is a view of a town. Signed in the right upper corner.

*Copper, 6½ in. by 5 in. (16½ cm. by 12¾ cm.)*  
Long Gallery, No. 83.

# WEENIX, JAN

**B**ORN in 1640 at Amsterdam, where he died 1664-8, at Utrecht and at Dusseldorf from September 20, 1719. Pupil of his father, Jan 1702-12.  
Baptist Weenix. Worked at Amsterdam from Painter of still life, portraits and landscapes; etcher.

## 377. STILL LIFE

Corn sale, Sotheby's  
25 June 1958 (131)  
£600 for him

**I**N a garden on an antique vase hang a dead peacock and a turkey, at which a monkey is looking. In the foreground lie a dead white cock, a pheasant, some partridges, several apples and a bunch of white grapes. In the background, near a basin, in which some ducks are swimming, are several peacocks.

Canvas, 75 in. by 56 $\frac{1}{4}$  in. (190 $\frac{1}{2}$  cm. by 142 $\frac{3}{4}$  cm.)

Dining Room.

Photo Anderson 18531.



No. 377.



# WERFF, ADRIAEN VAN DER

**B**ORN at Kralingen, near Rotterdam, January 21, 1659; died at Rotterdam, November 12, 1722. Pupil of Cornelis Picolet and Eglon van der Neer. Worked at Rotterdam. He was also an architect, and from 1697 painter to the Court of the Elector Palatine, who knighted him. Painter of portraits, historical subjects and social life; etcher.

## 378. THE FEAST

**I**N a kind of grotto round a stone bench holding a plate with mussels and a cheese partly covered with a cloth, are three men, one standing and two sitting. The one seen from behind is singing, holding a wine-flask and wearing a black hat, a brown blouse and red trousers. The man seated in front of him is smoking, wearing a green coat and a grey fur-lined cap. Through an arch in the background is a view on to a hilly landscape with figures.

Panel, 14 $\frac{3}{4}$  in. by 12 in. (37 $\frac{1}{2}$  cm. by 30 $\frac{1}{2}$  cm.)  
Dining Room.

SALE, H. Moll, Cologne, November 11, 1886 (510 mk. Merckelenhaus).  
On the back is a paper bearing a crest and name of Thomas Ivory.

Cook sale, Satchby's  
25 June 1958 (132)  
£110 9s 6d  
Ann. Satchby 29  
June 1960 (68)

## 379. THE HERRING SELLER

**I**N front of a house sits a young woman in a red bodice with a white collar and a black cap, holding up a herring which she has taken out of a cask near her. In the background is a group of figures on a beach. Signed in the upper left corner.

Panel, 6 $\frac{3}{4}$  in. by 5 $\frac{1}{4}$  in. (17 cm. by 13 $\frac{3}{4}$  cm.)  
Dining Room.

Commissaire de la  
Fugionnisme sale,  
20 May 1955 (79)  
Ann. 20/4/1973  
(126)-29

# WITTE, EMANUEL DE

**B**ORN in 1617, probably at Alkmaar, died at Amsterdam, 1692. Pupil of Evert van Aelst at Delft, where Gerard Houckgeest was his model. Lived at Alkmaar, at Rotterdam, at Delft, and from about 1656 at Amsterdam, where he came under Rembrandt's influence. Painter of church interiors, fish markets, and portraits.

## 380. THE SYNAGOGUE AT AMSTERDAM

**A**SERVICE is going on, attended by a crowd of men in peculiar grey dresses, seated on benches under a gallery. In the foreground, separated by a wooden barrier from the other part of the synagogue, a number of people mostly seen from behind are looking on. Amongst them is a cavalier, leaning with his right hand on a stick and holding his left hand on his hip. He wears a green silk jacket with silver brocade sleeves, white trousers, yellowish boots, a brown hat with red ribbons, and a red silk sash round his waist. Near him stand two ladies, one of whom is in white satin with a black kerchief around her head, holding a red shawl over her arm. The other one is in black. In the centre of the foreground are two dogs. The roof of the synagogue is supported by four whitewashed columns, while the light is falling from the right through large arched windows.

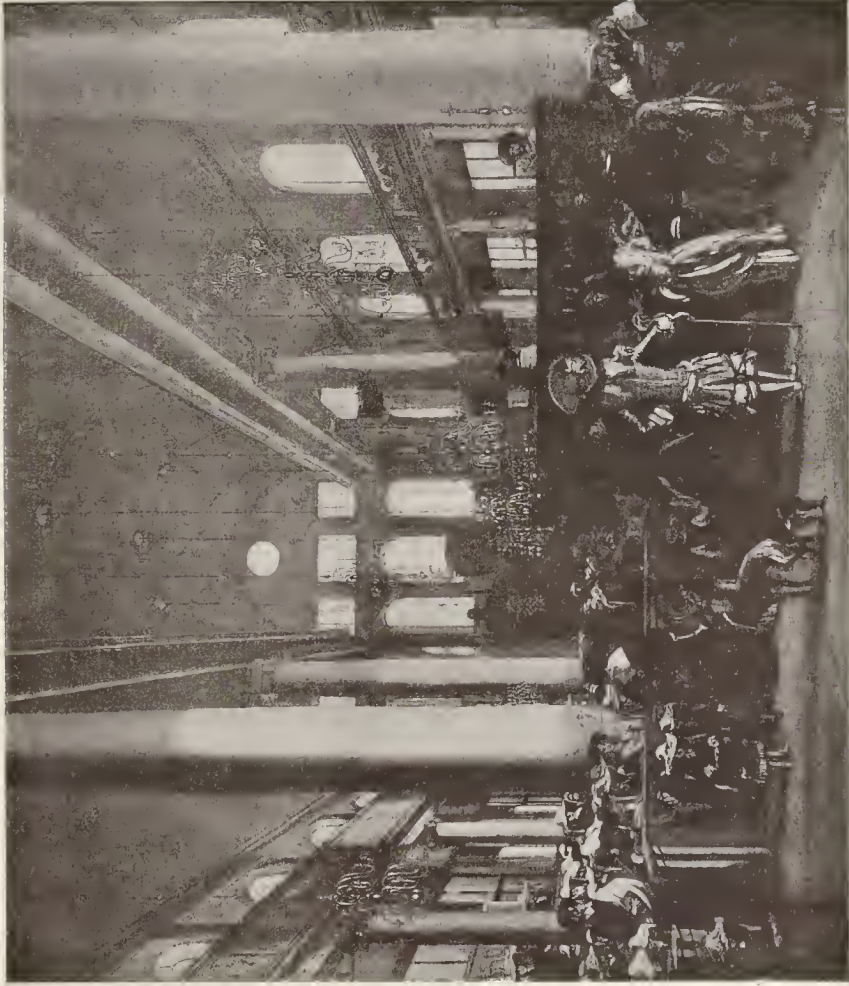
*Canvas, 40 $\frac{3}{4}$  in. by 47 $\frac{1}{2}$  in. (103 $\frac{1}{2}$  cm. by 120 $\frac{1}{2}$  cm.)*

Long Gallery, No. 73.

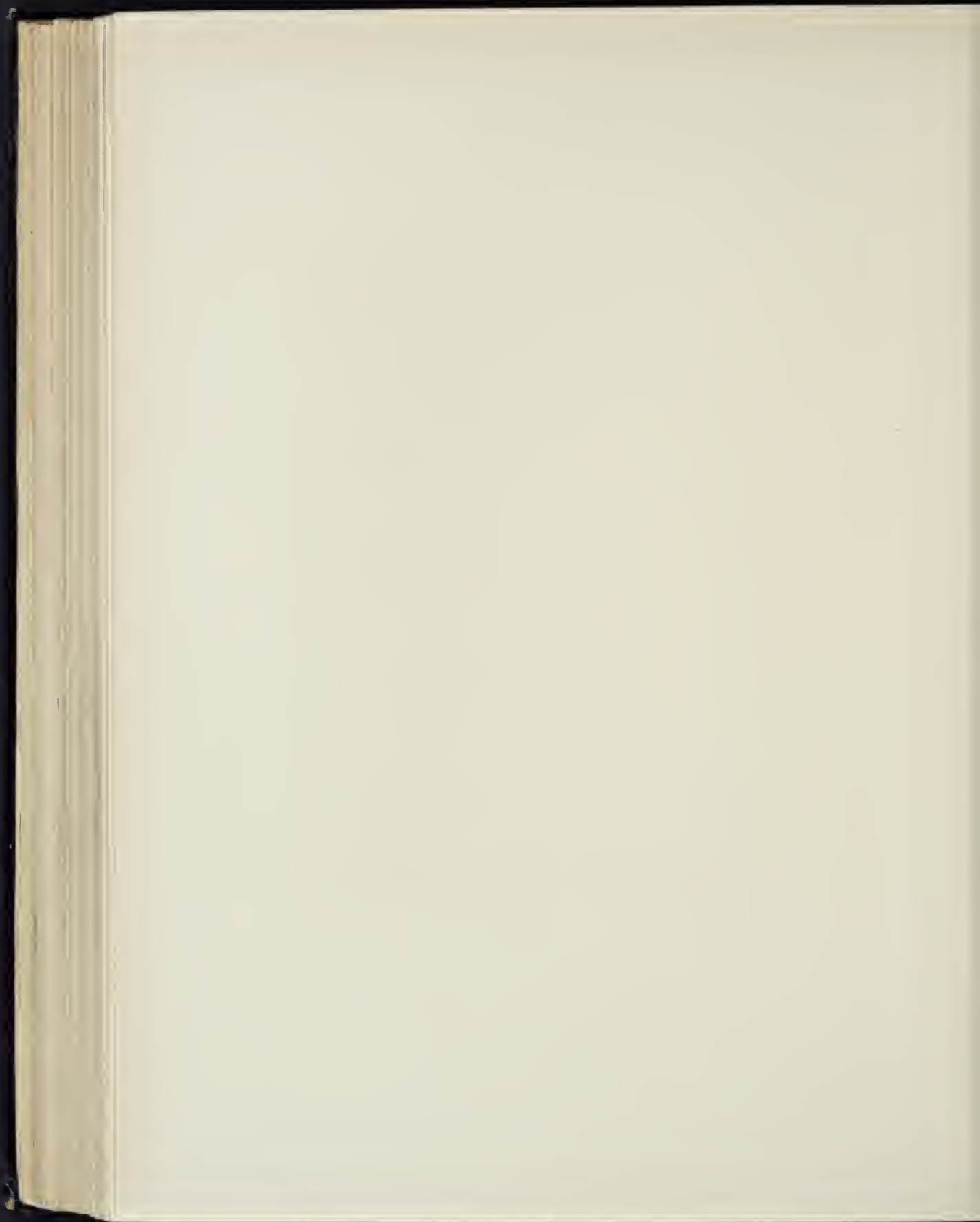
Photo Gray 32533.

A PICTURE representing a synagogue is mentioned at a sale at Amsterdam, April 9, 1687 (f. 28). Bought in 1873 for £25 from Sir J. C. Robinson.





No. 380.







*The Sea View*  
1851



*The Sea View*  
1852

# WOLFWERMAN'S PHILIP

REMEMBER

TOAST SCENE

O

THE

SEA WIFE

THE

THE



# WOUWERMANS, PHILIP

**B**APTIZED at Haarlem, May 24, 1619, Painter of landscapes and horses, biblical subjects and where he died May 9, 1668. Pupil of his sea pieces.  
father, Paulus Joosten Wouwermans. Lived at Haarlem, where he came under the influence of Pieter van Laar.

## 381. COAST SCENE

**O**N a road leading landwards is a man in a grey dress and a red cap accompanied by his dog. In the background is a beach with some ships. Quite in the distance is the sea. On a dune in the foreground on the right stands a building.

Panel, 6 $\frac{3}{4}$  in. by 5 $\frac{1}{4}$  in. (17 cm. by 13 $\frac{1}{4}$  cm.)  
Long Gallery, No. 138.

RATHER too weak for the master.  
C. Hofstede de Groot, *Catalogue Raisonné*, ii, 1129a.

## 382. SEA PIECE

PLATE XXIV.

**I**N a choppy sea some rocks are standing on the right. Some ships are on the left. In the distance on the right a rocky coast is to be seen. The sky is covered with light grey clouds.

Panel, 7 in. by 9 $\frac{1}{4}$  in. (17 $\frac{3}{4}$  cm. by 23 $\frac{1}{2}$  cm.)  
Long Gallery, No. 139.  
Photo Gray 32531. (Illustrated with No. 374.)

**E**XHIBITED at the Guildhall in London, Collection W. Collins in London, 1829.  
1895, No. 104. Smith, *Catalogue Raisonné*, No. 150.  
Sale in Paris, 1778 (246 fr.) C. Hofstede de Groot, *Catalogue Raisonné*,  
Sale, Baron Vivant Denon at Paris, 1826, No. 1130. "A very fine picture in the manner of  
No. 130 (601 fr.) Porcellis."

*Complète data  
Proportionally sale,  
20 May 1957 (81)*

# WOUWERMANS, PHILIP

## 383. HALT BEFORE THE INN

Cook Sale, Sotheby's  
25 June 1958 (135)  
£450 Hammer

**I**N the centre of the foreground, near a cavalier in yellow and light blue on a white horse with his back turned to the spectator, another cavalier in red on a greyish horse is blowing a horn. A huntsman in blue seen from behind is kneeling near two dogs on the right. By him another one in brown is stroking the chin of a peasant girl in blue and red, holding some birds. Near the cavalier on the white horse stands the inn-keeper drinking, with his red cap in his hand. Under some trees on the left is the inn. In the distance hills. A cloudy sky.

*Panel*, 14 in. by 16½ in. (35½ by 41 cm.)  
Long Gallery, No. 143.

C. HOFSTEDE DE GROOT, *Catalogue Raisonné*, ii, No. 433a.

## 384. THE ANGEL APPEARING TO THE SHEPHERDS

Cook Sale, Sotheby's  
25 June 1958 (133)  
£450 Beckett

H. Wetzlar, Amsterdam  
"God's Voice Expl."  
1981 (76) but no price,  
New York

**T**HE angel is appearing in the sky on the left above a hut, in front of which a group of women are kneeling. One of them is raising her arms. A boy in red and green is lying asleep near the hut. A man is kneeling behind him. In the hut a shepherd in grey and a yellow hat is standing looking upwards with his arms extended. Near him a man with a red cap is sitting with his head on his knees. A woman with a child on her lap lies in the background of the hut. On the right in the foreground is a white horse and some other animals. The sky is very dark, but lit up round the angel.

*Panel*, 14½ in. by 16½ in. (36½ cm. by 42 cm.)  
Long Gallery, No. 145.

C. HOFSTEDE DE GROOT, *Catalogue Raisonné*, ii, No. 12.



# WOUWERMANS, PHILIP

## 385. WINTER SCENE

**M**EN are cutting a hole in the ice of a frozen river. A huntsman in a dark green coat and red-brown trousers, holding a gun in his right arm and accompanied by his dog, is coming towards them. On the right another dog is coming to the hole. A little behind is a bridge leading to some houses. On the bridge covered with snow are two men. On the left a horse with a sleigh is eating out of a trough, in front of which a boy is sitting. In the distance on the left are skaters. The sky is covered with dark clouds. Signed in the left lower corner with initials.

*Panel*, 14 in. by 12 $\frac{3}{4}$  in. (35 cm. by 32 $\frac{1}{4}$  cm.)  
Long Gallery, No. 148.

C. HOFSTEDE DE GROOT, *Catalogue Raisonné*, ii, No. 1137. "A very fine early work."

Stollen cat. 917  
Cook Sale, Sotheby's  
25 Jun 1958 (134)  
E. J. Jenkins

## 386. HALT BY THE WAY

**O**N the top of a hill in the centre of the foreground is a man in a dark dress on a brown horse talking to a cavalier in red, who is stooping to adjust his boot. On the left in front of a hut stands a white horse. Inside is an old man; on the right are some dogs. A man in a brown jacket and light violet trousers, on a light brown horse, and a dog both seen from behind are descending the hill. In the distance are blue hills. The sky is covered with dark clouds. Signed in the right lower corner.

*Panel*, 25 in. by 19 $\frac{3}{4}$  in. (63 $\frac{1}{2}$  cm. by 50 cm.)  
Long Gallery, No. 153.

C. HOFSTEDE DE GROOT, *Catalogue Raisonné*, ii, No. 320. "A work of the early period that is unusually rich in colour."

Mr Vera Dunkels,  
Sale, Sotheby's,  
6 July 1966 (12)-17

# WYNANTS, JAN

**B**ORN at Haarlem about 1630-5, buried at Amsterdam, January 23, 1684. As he could not live by his art, for some time he kept an inn, which was also a failure. Adriaen van de Velde was his pupil. Painter of landscapes, in which *Adr. van de Velde* or *J. Lingelbach* often painted the figures.

## 387. HUNTING IN THE FOREST

Comtesse de la  
Foyennere sale  
20 May 1957 (192)

**B**Y the side of a road winding into a wood, with an undergrowth of small trees on the left, a huntsman in grey trousers, a brown jacket and red stockings is looking for game. Another huntsman in dark grey, seen from behind, accompanied by his dog, is going into the wood. In the foreground is a man in light grey bending over some dogs. Near him a spaniel is barking at something in the wood on the right. Through the trees on the right is to be seen a bright stretch of grass. A cloudy sky at sunset. Signed on the left.

Panel, 16 in. by 13 $\frac{3}{4}$  in. (40 $\frac{1}{2}$  cm. by 35 cm.)  
Long Gallery, No. 150.

## 388. A HAWKING PARTY

Cook sale, Solihull  
25 June 1958 (136)  
£200 for Lingelbach

**I**N a landscape on the left a cavalier in grey on a white horse and accompanied by a dog is riding down a sandy road. On the right a boy is sitting by the side of the road. In the foreground on the left are two huntsmen, of whom one in brown is seated and seen from behind. The other one in a grey dress is standing with a hawk on his left hand, and pointing with his right arm in the left direction. Near him are some dogs. In the centre of the foreground two trunks of trees are lying. On the right is a river with two white swans. On the left of the river is a group of three trees. On the right in the distance are wooded hills. In the background on the left is a wood. A cloudy sky. Figures by Lingelbach.

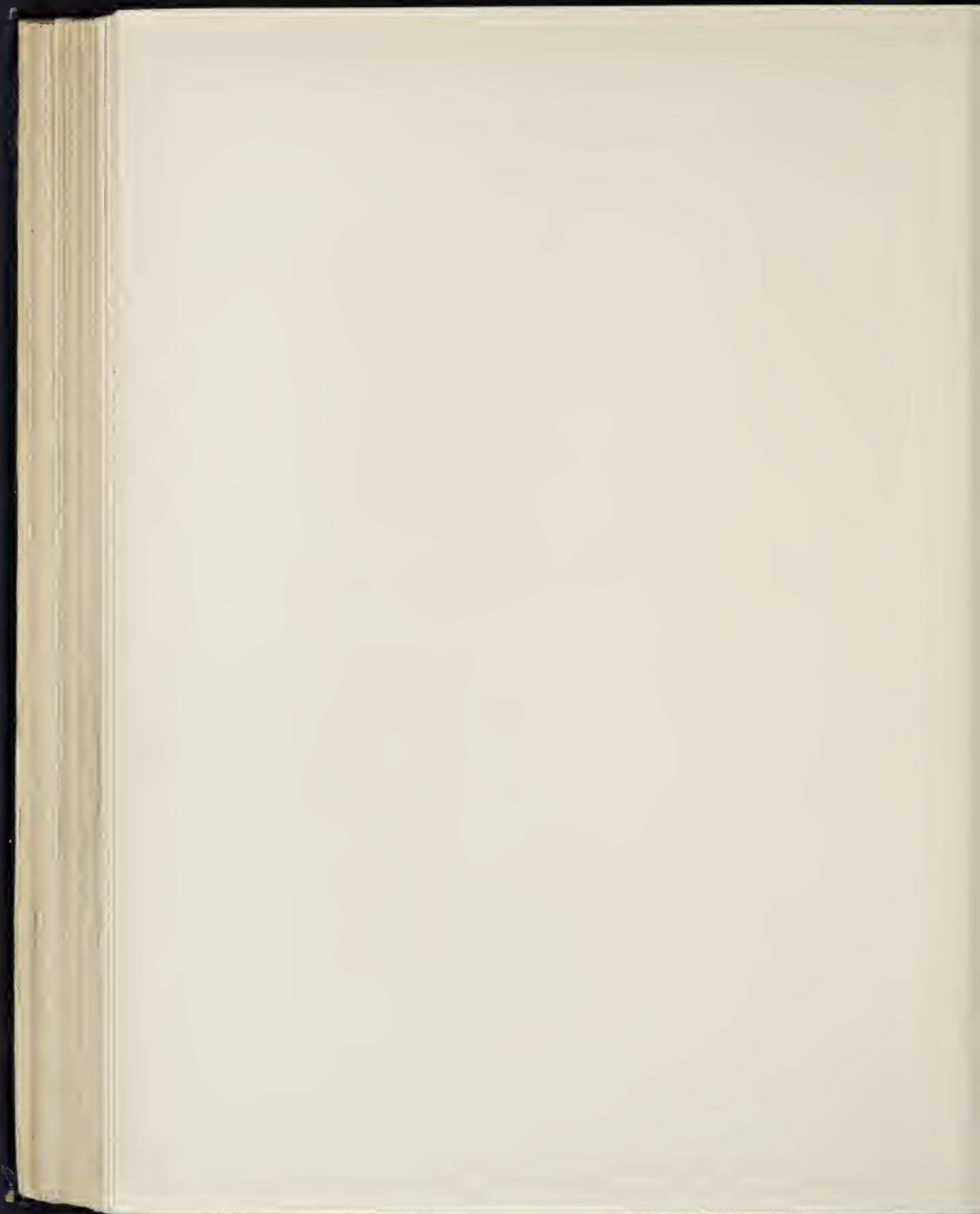
Canvas, 23 $\frac{3}{4}$  in. by 30 in. (60 $\frac{1}{4}$  cm. by 76 $\frac{1}{4}$  cm.)  
Long Gallery, No. 141.  
Photo Gray 32540.

**S**MITH, *Catalogue Raisonné*, No. 126.  
Collection Boursault, 1830.  
Collection Edm. Higgins.

Bought 1892 with Guido Reni's "St Peter"  
for £800.



Fig. 288.



# WYNANTS, JAN

## 389. THE HALT DURING THE CHASE

**I**N a large wooded landscape in the afternoon three cavaliers are coming down a road leading to a pool on the left in the foreground. The front cavalier in yellow on a grey horse, has handed a hawk to a man who is carrying several others on perches round his waist. Under the trees on the right a hunter in grey trousers and blue jacket is blowing a horn. Next to him another hunter in grey, seen from behind, is sitting on the trunk of a tree. A young man is leading the horse of the cavalier in the centre, on whose left is a boy with two hounds. In the right corner of the foreground stand two trunks of trees with green plants at the foot. Behind the pool is a mound, and there are four hounds. The background is hilly and distant houses are to be seen. The sky is cloudy.

*Canvas*, 43½ in. by 52½ in. (109¾ cm. by 133¼ cm.)  
Long Gallery, No. 151. *Sr. 1668*

SALE at Amsterdam, August 10, 1785 (f. 405, De Rooy).  
Sale at Amsterdam, November 14, 1791.

*Still in coll. with  
metallic overhand  
Major A. R. Cook  
Sal. Snobg. 2f  
Nov. 1962 (152)*

## 390. LANDSCAPE

**O**N a road shut off by wooded hills on the left sits a man with a dog near some tree trunks. Behind him stands a woman with a child. Further along the road are some more figures. In the distance are mountains. Signed on right below.

*Panel*, 9¼ in. by 11½ in. (23½ cm. by 29¼ cm.)  
Dining Room.

*Anon. P. S. S. S.  
19 June 1968 (134)  
Mr. P. S. S. S.  
Col. P. S. S. S. (14)  
Anon. 2 Dec 1983 (115)-4*

# WYNTRACK, DIRCK

**D**IED in 1678 at the Hague, where he lived from 1657 on. He was a Clerk of the States of Holland and Westvriesland, and was probably an amateur painter. *Painter of animals sometimes in the landscapes of other artists.*

## 391. RABBITS IN A LANDSCAPE

Call a call 1944  
w. 1958 - whid  
Cook sale, Somers  
25 June 1958 (107)  
a. P. No. 280  
Gluck  
Ann. Somers. 16  
No. 1960 (28) a. P. No.

**T**HREE rabbits are sitting in the foreground. The one in the centre is black and white, the two others are greyish-brown and white. In the left corner, quite in the foreground, is the trunk of a willow. In the distance on the right is a farm with some trees behind it.

*Canvas, 19½ in. by 20¾ in. (49½ cm. by 52¾ cm.)*

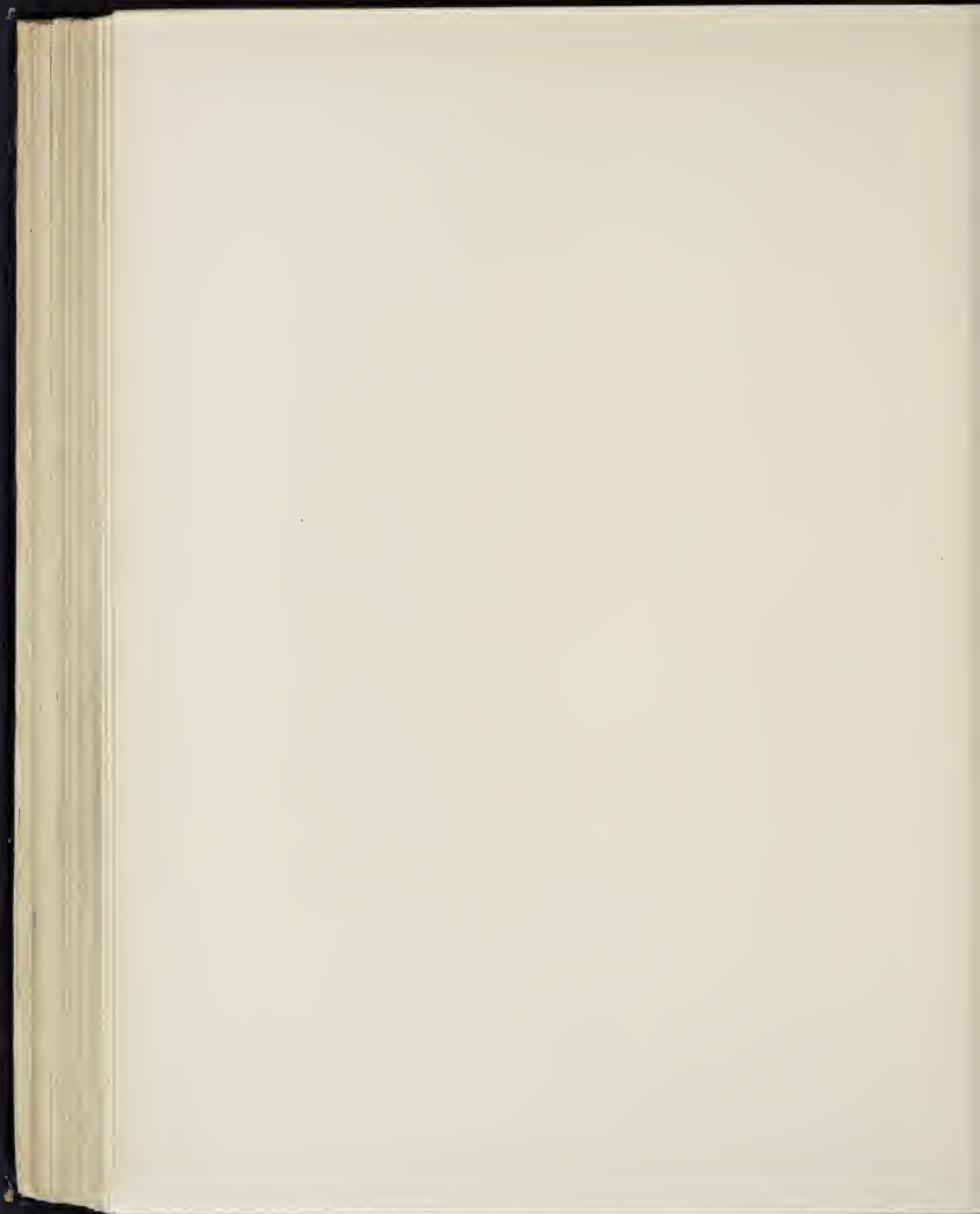
Long Gallery, No. 81.

Photo Gray 32504.

**M**ENTIONED in the Inventory of Gerard van Dalfsen at the Hague, 1686 (communicated by Dr A. Bredius). Hitherto ascribed to Paul Potter, and exhibited as such in 1903, Guildhall Exhibition, No. 170. Bought 1896 from Sir J. C. Robinson.



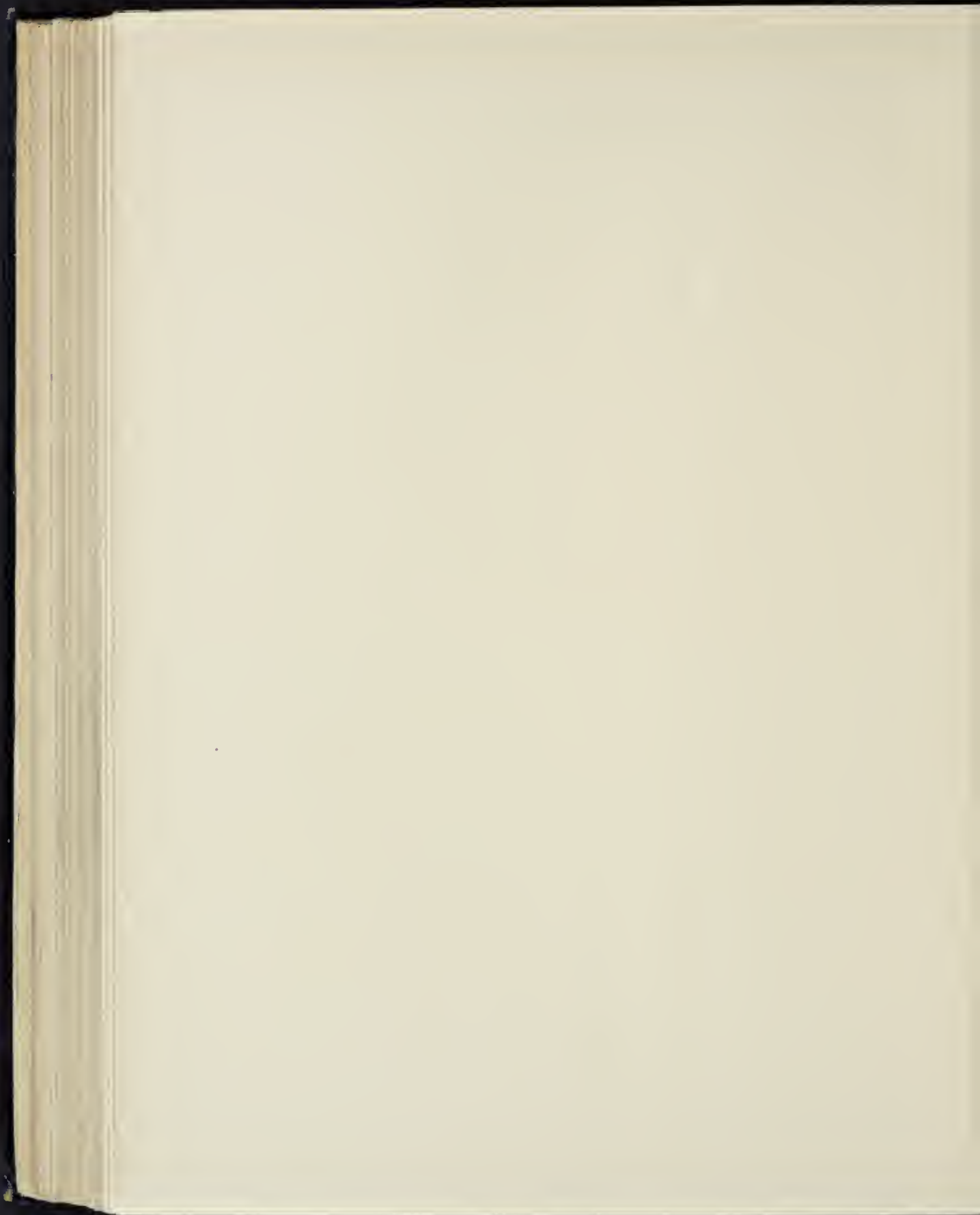
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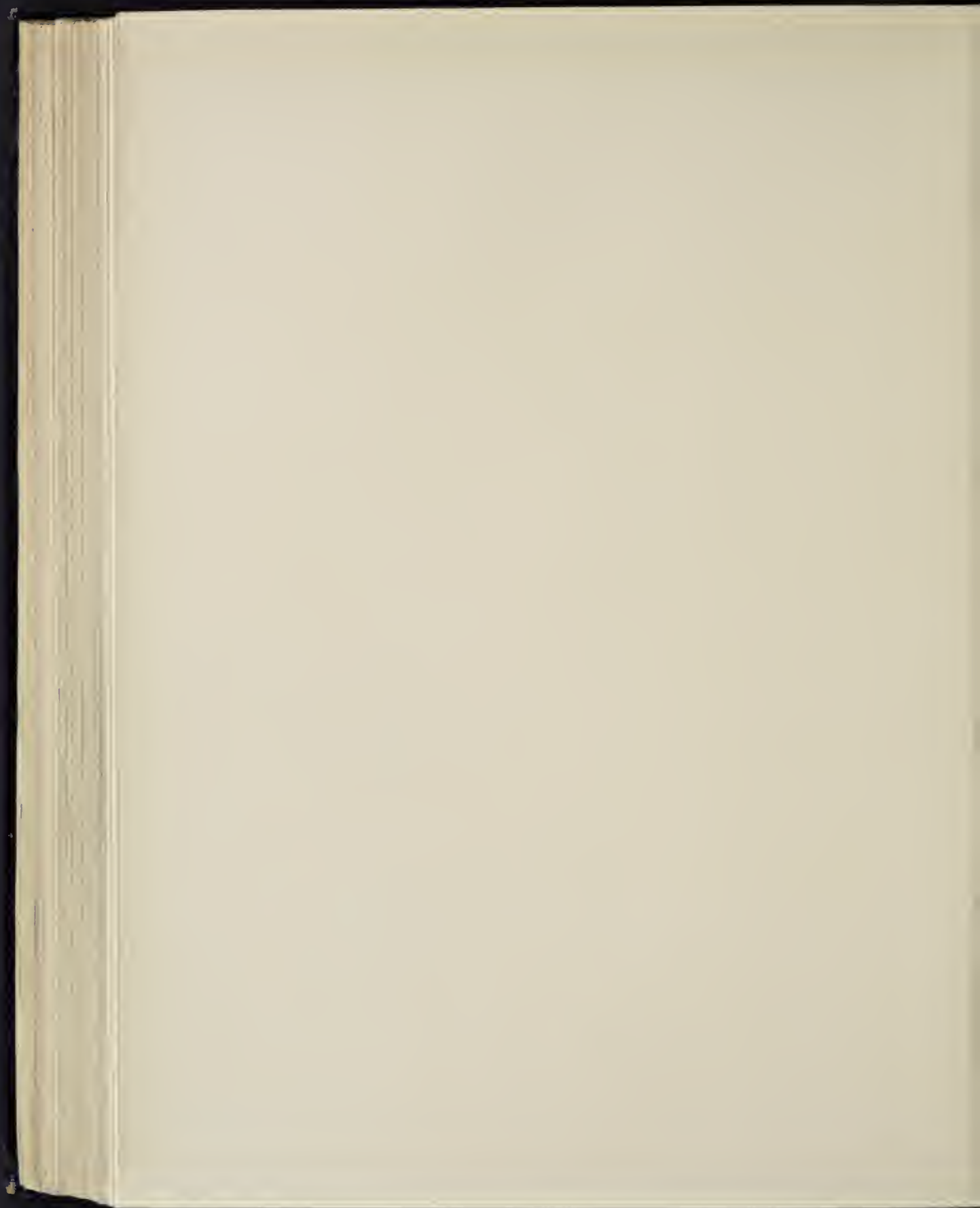
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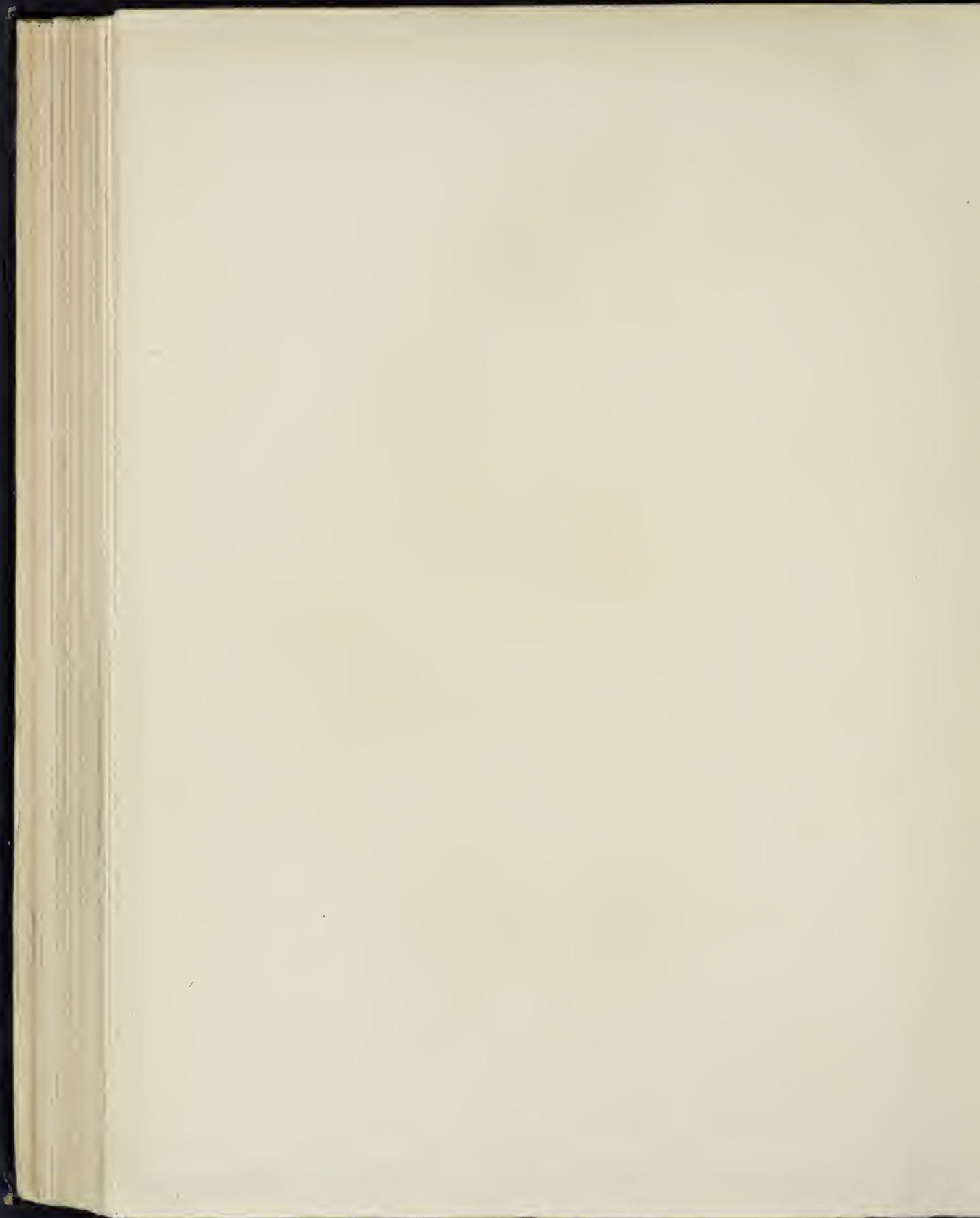
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