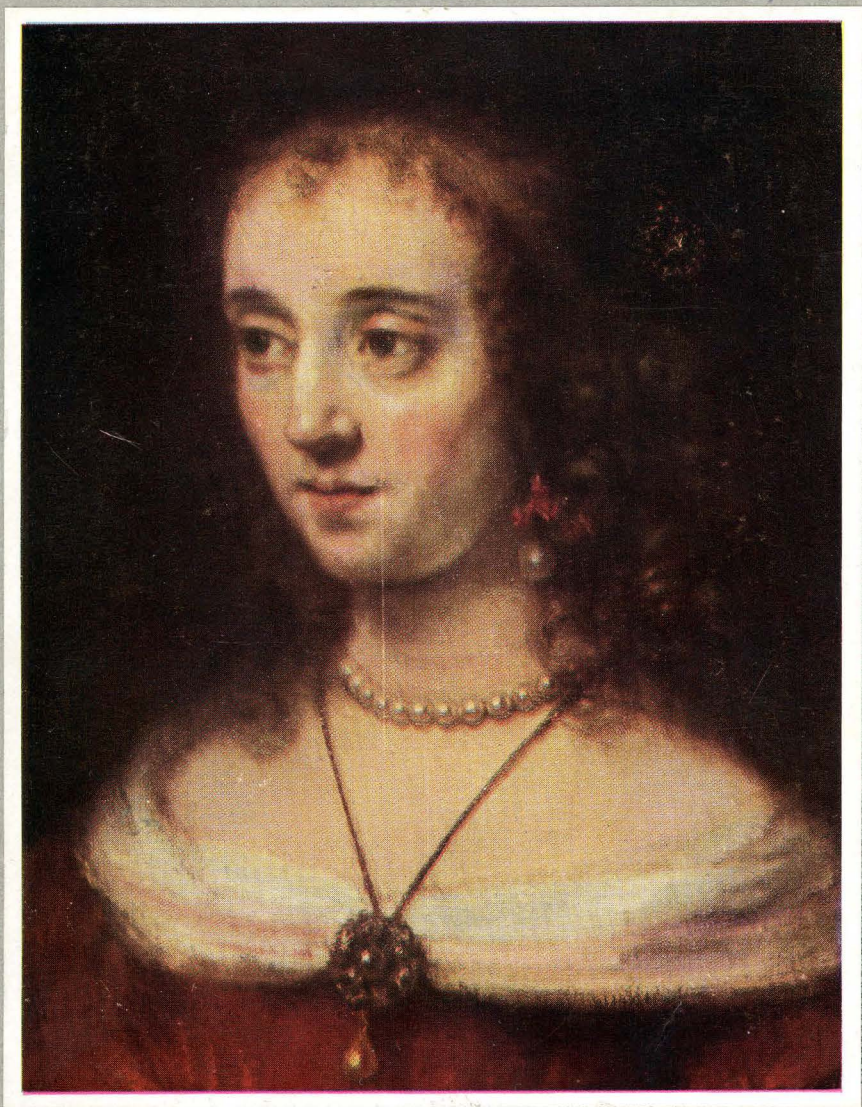


Fey



GREAT DUTCH MASTERS

GREAT DUTCH MASTERS
LOAN EXHIBITION



41. J. VERMEER

The Rijksmuseum, Amsterdam

The Milkmaid

PAINTINGS
BY THE
GREAT DUTCH MASTERS
OF THE SEVENTEENTH CENTURY

Catalogue Compiled by
GEORGE HENRY McCALL

Introduction by
PROF. ADRIAAN J. BARNOUW

November 18—December 16, 1942

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INTRODUCTION

The masters whose works are included in this exhibition were born when Holland was at war with Spain and fighting for her very existence. Frans Hals was a baby in arms when his native city of Antwerp fell into the hands of the Spaniards. Rembrandt's father was a little boy when Leyden was besieged by Valdez' troops. He has been painted by his son as a sickly man grown old prematurely. His lack of vitality may well have been due to the starvation diet on which he lived for a year in the invested city. Vermeer was sixteen years old when the peace of Westphalia was signed which gave the Dutch Republic complete independence. All three belonged to a generation that was constantly aware of war's alarms and knew from hearsay Spanish cruelty and Dutch endurance, of which their parents had been witnesses.

Yet their art is neither a satire on war nor a glorification of war. They ignored war with the supreme contempt of creative spirits for the fury of destruction. The peace of the sunlit home was Vermeer's theme. If Rembrandt painted scenes of war it was of man at war with his inmost self. And Hals, the oldest of the three and therefore nearest to the most perilous period of the eighty years' conflict with Spain, was the painter of laughter and the joy of life, which do not burst forth except in the security of peace.

It is only natural that it should be so. The artist's studio is dedicated to the work of creation, the battlefield to that of destruction. The studio too is a scene of combat, the struggle of the artist's craft with the stubborn material that he must master and force to his will. But the

result of his conquest is a work of art that will add beauty to a home in the land of peace, and give immortality to its maker. The conquest that results from victory on the battlefield desecrates with the ugly scars of hatred and mourning the homes in the lands of both the victors and defeated.

No real artist would defile the sanctum of his studio with the portrayal of such a scene. Most painters of battlefields are only pseudo-artists. The crop of them has always been most rife in Germany, the artless land of the war-hungry. The Germans have a special name for these craftsmen who in their works pay suicidal worship to the genius of destruction. They call them Schlachtenmaler. But who remembers the names of these uninspired drudges, who remembers the great generals they are supposed to have immortalized? Martial heroism on canvas is apt to make a ludicrous show. For the beholder, who cannot share the transports of fervor felt by all patriots at the time of peril, has no faith in a picture that magnifies the beauties and omits the bestialities from the portrayal of war. Only when the artist is fired by a seething hatred of war can he create terrific scenes of haunting beauty. A satiric pen sketch of a war scene by Goya puts the best German Schlachtenmaler's mammoth canvas to shame.

In seventeenth-century Holland, where men and women had fought, not for glory, but for freedom, war was loathed as a curse from the devil and peace was blessed as a gift from God. And her art was the most eloquent and moving hymn of thanksgiving that the nation offered to its Maker. There is an intimate relationship between the freedom the Dutch people had won for themselves and the marvelous flowering of their art. For the artist, being a creator, needs untrammelled freedom for the play of his fancy. In a nation of soldiers where everything and everybody is regimented, art must starve like a lily in the desert. In the free cities of the Dutch Republic, where Dutch burghers lived under the beneficent rule of mightier fellow burghers, each individual enjoyed security from injustice and arbitrary abuse of power. The right of free speech was recognized by the burgomasters

and given free play by the outspoken citizens. And the painters, who spoke with the brush, revealed to the listening eye every phase of Dutch life with a frankness and unashamed sincerity that made it an open book to all the world.

The great Lessing shuddered at the sight of those homely kitchen scenes and tavern brawls and lowly workshops and called the makers painters of filth. Starting from the belief that all great painting should be an illustration of great poetry and that the greatest poetry is found in the epics of Homer and Virgil, he never realized that the greatness of art is not measured by the greatness of its subject matter. Wordsworth said of his lyrical ballads that "the feeling therein developed gave importance to the action and situation, and not the action and situation to the feeling," but long before the English poet formulated that truth for literature the Dutch painters had demonstrated the fallacy of the common belief that the beauty of a picture is due to something inherent in the subject portrayed. Rembrandt, Hals, Vermeer, and many another master of the Dutch school, were explorers no less bold and intrepid than the great navigators who discovered new lands for Dutch commerce across the seven seas. For they discovered beauty where no one had seen or suspected it, at their own humble door. There was hardly anything in nature or human life that their inquisitive eyes did not find to be paintable. That discovery, and the conquest of that hidden beauty by their art are the outstanding achievements of the Dutch school.

Conquest is not too strong a term for the mastery these men attained over their medium. Many artists have painted still life scenes since the Dutch masters of the seventeenth century discovered and demonstrated that there was beauty in a simple breakfast table. But no artist ever painted a loaf of bread with the skill of Johannes Vermeer of Delft. It is, of course, not the loaf that we admire, but the sparkle of the sunlight on its crust. Vermeer is the painter of sunlight by the grace of God. Rembrandt's light is an artificially created glory whose hidden source is his own secret. But Vermeer painted the sun as he saw it

stream into his studio or into the kitchen where the maid poured milk from the jug. The wonder of that picture is not in the plump servant girl but in the sun-drenched atmosphere in which she is bathed. Vermeer was in his early forties when he died, but he must have struggled hard and long in his short life to have wrung this masterpiece from recalcitrant material.

Vermeer's technique seems to have been proof against all wavering and hesitancy. He was in absolute control of the means he employed and unshakably certain of his purpose. He shared that happy infallibility with Hals. The great Haarlem portraitist caught life, movement, gesture, laughter and all, in one bold attack and made it captive on his canvases. That point-blank immediacy of purpose and execution never failed him. The paintings of his old age are as amazingly alive as those of an earlier period. Hals is the painters' painter, the craftsman who, more than any other, is admired and envied for his masterly handling of the brush. He wielded it as an orchestra leader wields his baton, and called forth visual symphonies from the orchestra of lines and colors that nature put at his service. But it was the outward beauty of the world that caught his eye. The laughing face was his favorite theme. The soul which was the wellspring of that joy remained hidden from his gaze.

It was Rembrandt who searched in his portrait painting for the mystery of which the face presents the unsolved riddle. That search was the weakness and the greatness of his art. It deprived him of that serene self-confidence that can be felt in the work of both Hals and Vermeer. He was a restless explorer never satisfied with the goal attained but looking beyond for new discoveries. He would never repeat himself and turn the new discovery into a *cliché*. Each new triumph urged him on to new conquest. Tradition and conventions set no bounds to his endeavor. That pioneering spirit never lagged in him. It was proof against the blows of fate and helped him to triumph over sorrow and disaster. The death of his beloved Saskia, the disgrace of bankruptcy, the forced sale of his house and art collection could not

break it. Those misfortunes made the artist turn away from the glitter of life into the stronghold of his inner self.

Lesser masters, all contemporaries of these three, are represented in this exhibition. Each must have taken his art in deep earnest, not merely as a means of livelihood, but as a gift from God that had to be cultivated at the cost of incessant labor. For such perfection as each achieved in his own line is not attained without effort.

That excellence was achieved, it is true, within limited scope. Few ventured beyond the range of their chosen specialty. The landscape, the marine piece, the still life, the interior, the portrait, each had its exclusive practitioners, and still more narrowly limited specialists can be distinguished within each genre. Among the landscape painters Jan van Goyen excelled in river views, Jacob van Ruisdael in woodland scenery, Paulus Potter in pasture with cattle, Art van der Neer in moonlight effects, Avercamp in winter scenes. Still life artists also drew a narrow circle around their favorite subject: there were painters of breakfast tables, of flowers, of fish, of venison, of poultry, of musical instruments, of *memento moris*. Even the exceptionally gifted, such as Johannes Vermeer, Pieter de Hooch, Gerard Terborch, seldom tried their hand at subjects other than the patrician interior in which they excelled.

Such self-restriction enabled even the painters of modest talent to achieve perfection in their own line. They could be counted by the hundreds in all the chief cities of the province of Holland. In Haarlem alone, a town of hardly more than 15,000 inhabitants, there were one hundred and fifty skilled artists in the early seventeenth century. The output of so many studios was prodigious. When John Evelyn, the diarist, visited Rotterdam in the summer of 1641, he found to his amazement fine paintings by good masters being offered for sale in the open-air annual market. Their quality was high, yet the prices were low. He wondered at the volume of this artistic output, and was told that there was a steady demand for pictures among Dutch farmers. They could not invest their savings in land, since that was all held

by the urban capitalists. So they put their money in pictures. There were farmhouses in Holland, Evelyn was told, that were veritable art galleries. Still, it is clear from the low prices paid to the artists, that the supply exceeded the demand.

Life was hard on many of them, recognition often came late or not at all, some lived in poverty and ended in despair. But the sum of their labors, of which this collection is but a modest token, is now the glory of Holland and a radiant demonstration of the truth engraved in every Dutchman's heart that a nation's surest way to survival and the lasting respect of the world is through devotion to the works of peace.

ADRIAAN J. BARNOUW

CATALOGUE

BEIJEREN, ABRAHAM VAN

1620-1674

Born at The Hague; has only recently been recognized at his real value. He was an artist of very considerable taste, and next to Willem Kalf (See No. 32) was the leading still-life painter in Holland in the seventeenth century. He is noted for the sumptuous rendering of his subjects, and his fruit-pieces, in which he often introduced various kinds of fish and richly designed glass and silverware, are remarkable for their skillful arrangement, *chiaroscuro*, and refined sense of texture. He painted also marine scenes in the style of Van Goyen. He was possibly the pupil of Pieter de Putter, his brother-in-law. He worked at The Hague, Leyden, Delft, Amsterdam, and Alkmaar, in which latter city he died.

1. *Still Life*

Signed and dated: *A. van Beijeren*, 1655.

Panel, 44 $\frac{3}{4}$ x 29 inches.

Lent by MR. H. S. SCHAEFFER, New York.

COLLECTIONS: William A. Coats, Dalskairth, Dumfries, Scotland; Major J. A. Coats, Skalmorlie Castle, Scotland; D. Katz, Dieren, Holland.

EXHIBITIONS: Schaeffer Galleries, New York, 1936; Dutch and Flemish Paintings, Amsterdam, 1938; Rhode Island School of Design, Providence, R. I., Dec. 1938; Amherst College, Mass., 1941; Mount Holyoke College, Mass., 1941; Smith College, Northampton, Mass., 1941; Indiana University, Bloomington, Ind., 1942; Golden Gate International Exhibition, San Francisco, 1939; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 1.

BIBLIOGRAPHY: H. Schaeffer and A. P. A. Vorenkamp, *Catalogue of the Great Dutch Masters*, Schaeffer Galleries, New York, Dec. 1936, No. 2, *Illust.*; Anon., *Exhibition Catalogue, D. Katz Collection*, Amsterdam, 1938, No. 7; W. Heil, *Masterworks of Five Centuries*, San Francisco, 1939, No. 69, *Illust.*; *Art News*, May 25, 1940, p. 17, *Illust.*

He was a pupil of his father, Salomon de Bray, painter and architect of Haarlem, and from 1667 to 1684 is frequently named in the Guild of St. Luke, as a member of the Council. In 1669 his first wife died, and in 1672 he remarried, only to be left a widower again in 1673. He married for the third time in 1678 Victoria van der Wiele, who died in 1680. His principal pictures are at Dresden, Still Life (1656); André Collection, Paris, Portrait of an Old Man (1660); Blaau Collection, The Hague, Jan Blaen and his Wife (1663); Haarlem, the Orphanage Regents and Regentesses (1663); Hampton Court, a Large Group of his own Family (c.1669); and at Amsterdam, the Governors of St. Luke's Guild (1675).

2. *The Regents of the Children's Charity* *Home, Haarlem*

Signed and dated in centre, on chair: *J. D. Bray, 1663*. The portraits are of Pieter de Ridder, Cornelis Silvius, Cornelis van Loon, François Palm, and Dirk Damius. Such group paintings of the board of guardians or trustees of a charitable organization are characteristic of seventeenth century Dutch taste. The present example is the first painting of this type of group portraits to be exhibited in America.

Canvas, 73 $\frac{7}{8}$ x 96 $\frac{3}{8}$ inches.

Lent by the FRANS HALS MUSEUM, Haarlem, Holland.

COLLECTION: Dutch Reformed Orphanage, Haarlem, Holland, until 1862, when it was acquired by the Frans Hals Museum.

EXHIBITIONS: Frans Hals Museum, Haarlem (Permanent Exhibition); Golden Gate International Exhibition, San Francisco, California, 1939; Detroit Institute of Arts, 1939; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 2.

BIBLIOGRAPHY: A. Riegl, *Das Holländische Gruppenporträt*, in *Austrian Jahrbuch*, XXIII, 1902, p. 273; J. C. Van Dyke, *Amsterdam, The Hague, Haarlem*, 1914, p. 111, No. 36; G. J. Wolf, *Das Gruppenbildnis*, in *Die Kunst*, Feb. 1925, p. 135, No. 5, *Illust.*; Anon., *Catalogue of the Pictures*

and Drawings, Frans Hals Museum, Haarlem, 1929, No. 36, pp. 27, 28; W. Heil, *Masterworks of Five Centuries*, Golden Gate International Exposition, San Francisco, 1939, No. 71, *Illust.*; Anon., *The Old Masters*, in *Magazine of Art*, March, 1939, p. 142, *Illust.*; Anon., *London Studio*, Sept. 1939, p. 134, *Illust.*; F. W. Robinson, *Masterpieces of Art from Foreign Collections*, Detroit Institute of Arts, 1939, p. 1, No. 2, *Illust.*

BURCH, HENDRIK VAN DER

1614-1678?

Son of Hendrik the elder, an engraver; born in Frankenthal near Mannheim, where his father lived from 1586 until 1627 when the family moved to Frankfort. In 1636 Hendrik the younger became the protégé of Thomas Howard, 2nd., Earl of Arundel (c.1585-1646), who sent him to Italy with Dr. Hervey, to make drawings of art objects and with the view of training him to become the custodian of the Arundel collection (now at the University of Oxford, England); he arrived in London in 1637 and remained there until 1642, when he accompanied Arundel to Antwerp; he became a member of the Delft Guild in 1649, and worked in close connection with Pieter de Hooch and Jan Vermeer; he was in Amsterdam in 1652 and in Leyden in 1658. He probably spent the remainder of his life in Amsterdam.

3. *The Terrace*

Painted about 1660. Formerly attributed to Pieter de Hooch, and exhibited as such at the World's Fair, New York, 1939, No. 203; the present attribution is due to Dr. Valentiner. D. Hannema, of the Museum Boymans, Rotterdam, gives it to Carel Fabritius.

Canvas, $43\frac{3}{4} \times 32\frac{3}{4}$ inches.

Lent by the RHODE ISLAND SCHOOL OF DESIGN, Providence, R. I.

COLLECTIONS: Prince Sigismond Radziwill, Paris, 1866 (as Gabriel Metsu); Duke George Nicolaivich de Leuchtenberg, St. Petersburg; Colnaghi Galleries, London; Leonard Gow, Glasgow; D. Katz, Dieren, Holland.

EXHIBITIONS: Museum Boymans, Rotterdam, 1935; Rhode Island School of Design, Providence, R. I., 1938; World's Fair, New York, 1939 (as Pieter de Hooch); Great Dutch Masters, Duveen Galleries, New York, 1942, No. 3.

BIBLIOGRAPHY: E. Barré, *Tableaux Anciens, Collection Radziwill*, Paris, 1866; W. Burger, *Van der Neer de Delft*, in *Gazette des Beaux-Arts*, October 1866, p. 320; W. R. Valentiner, *Pieter de Hoogh (Klassiker der Kunst)*, n.d., pp. 251, 296, *Illust.*; Idem, *Eine Unbekanntes der Holländischen Genre-Malerei*, in *Pantheon*, March 1929, p. 105, *Illust.*; D. Hannema, *Vermeer Tentoonstelling*, Museum Boymans, Rotterdam, 1935, No. 39, *Illust.*; M. Chamot, *Rembrandt and Vermeer Exhibitions*, in *Apollo*, Oct. 1935, p. 202, *Illust.*; W. Stechow, *Dutch Painting of the XVIIc.*, Rhode Island Museum, 1938, No. 23, *Illust.*; Anon., in *Pantheon*, June 1939, p. 212, *Illust.*; W. R. Valentiner, Edr., *Catalogue of Masterpieces of Art, World's Fair*, New York, 1939, p. 98, No. 203.

CAPPELLE, JAN VAN DE

1624-1679

A native of Amsterdam and son of a dyer; he followed his father's business throughout his life, yet he was the greatest marine painter in Holland during the seventeenth century, and also a noted art collector. As a painter he was self-taught but based his style on Simon de Vlieger and other marine painters. The dates on his pictures range from 1649. On the occasion of his marriage in 1653, he received the freedom of the city of Amsterdam. He was a friend of Frans Hals and Rembrandt who both painted portraits of him. See No. 26 in this Catalogue for his portrait by Hals.

4. *A Cloudy Day on the Zuyder Zee*

Painted probably between 1646-1649. Signed in centre foreground: *J. V. Cappelle*. This early work of the artist, warm in tone, direct and realistic in character, shows Van de Cappelle as an incomparable master of space, air and light. According to Dr. Valentiner, this painting proves how much Van de Cappelle owed to the works of De

Vlieger, and, in regard to certain details, how much he was influenced by the works of Rembrandt.

Canvas, 25 x 30½ inches.

Lent by the DETROIT INSTITUTE OF ARTS, Detroit, Michigan.

COLLECTIONS: Sir John Greville (Upton) Smyth, Bart., Wroxall Lodge, Bristol (1836-1901); gift of Mr. and Mrs. Edgar B. Whitcomb to the Detroit Museum.

EXHIBITIONS: Detroit Institute of Arts, 1941; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 5.

BIBLIOGRAPHY: W. R. Valentiner, *Jan van de Cappelle*, in *The Art Quarterly*, IV, 1941, p. 276, *Illust.*; E. P. Richardson, *Masterpieces of Art from European and American Collections*, Detroit Institute of Arts, 1941, p. 4, No. 7; Anon., *A Dutch Seascape*, in *Art News*, Oct. 1, 1941.

CUYP, AELBERT

1620-1691

Born at Dordrecht, and studied under his father, Jacob Gerritz Cuyp. His pictures date from 1639, and comprise portraits, mainly of children, animals, landscapes filled with the glow of high summer, winter pieces, night pieces, scenes on the Rhine and the Maas, etc. Characteristic is the warm golden atmosphere of his landscapes of his developed period from about 1655-1670. The paintings of his earlier period are under Van Goyen's influence and pale in tone. Together with Ruysdael and Hobbema, the leading landscape painter in Holland in the Rembrandt period. Cuyp is to the river and its banks what Willem van der Velde is to calm seas and Hobbema to woods.

5. *Pasturage near Dordrecht*

Painted about 1660-1670. Signed at lower centre: *A. Cuyp*. "A beautiful and important work of the master of his best period" (W. von Bode).

Panel, $32\frac{1}{2} \times 46\frac{3}{4}$ inches.

Lent by DUVEEN BROTHERS, INC., New York.

COLLECTIONS: Count Alexandre Andréévitch Besborodko, Grand Chancellor under Catherine II and Paul I of Russia, St. Petersburg, 1799; Count Alexandre Grigorevitch Koucheleff-Besborodko, St. Petersburg, 1869; Comte H. de Greffuhle, Paris.

BIBLIOGRAPHY: E. Feydeau, *Catalogue de Tableaux de Maîtres Anciens, Collection Comte Koucheleff-Besborodko*, Paris, 1869, p. 15, No. 8, *Illust.* with an etching by E. H.; C. Gueullette, *La Collection Greffuhle*, in *Gazette des Beaux-Arts*, Feb. 1877, pp. 160-161; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, II, 1909, p. 116, No. 385.

EXHIBITION: Great Dutch Masters, Duveen Galleries, New York, 1942, No. 6.

FABRITIUS, CAREL

1622-1654

Born at De Beemster, near Amsterdam, and was killed, at an early age, in the explosion at Delft, Oct. 12, 1654. Shortly after his marriage in 1641 he settled at Amsterdam, and studied under Rembrandt, of whom he was the most notable pupil. In 1650, eight years after the death of his first wife, he detached himself from Rembrandt and went to Delft, where he married for the second time. It was at Delft that Vermeer became his pupil. Characteristic of his style is the fact that he generally placed his figures darkly against a light background, reversing thus a method of his master Rembrandt, who usually lighted his figures strongly against a dark background. Fabritius abandoned the spirit of Rembrandt's mysticism and became the father of modern realism and of Dutch Baroque painting. There are only about a dozen paintings by him in existence.

6. *Portrait of Rembrandt*

Painted about 1648. One of the rare portraits of Rembrandt done by one of his pupils. To be fully appreciated it should be compared with the many self-portraits by Rembrandt.

Canvas, 14 $\frac{3}{4}$ x 12 inches.

Lent by MRS. C. J. K. VAN AALST, Hoevelaken, Holland.

COLLECTION: Otto von Wesendonck, Berlin.

EXHIBITIONS: Provinzial Museum, Bonn, for several years; World's Fair, New York, 1939; Carnegie Institute, Pittsburgh, 1940; Detroit Institute of Arts, 1939, 1941; Cincinnati Art Museum, 1941; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 8.

BIBLIOGRAPHY: W. Cohen, *Provinzial Museum in Bonn, Katalog der Gemäldegalerie*, 1927; M. Lempertz, *Wesendonck-von Bissing Sammlung*, 1935, No. 85; W. R. Valentiner, *Catalogue of the Collection of Dr. C. J. K. Van Aalst*, 1939, p. 124, *Illust.*; Idem., Edr., *Catalogue of Masterpieces of Art, World's Fair*, New York, 1939, p. 58, No. 115, *Illust.*; F. W. Robinson, *Catalogue of Masterpieces of Art from Foreign Collections*, Detroit Institute of Arts, 1939, p. 6, No. 13, *Illust.*; J. O'Connor, Jr., in *Carnegie Magazine*, Pittsburgh, March 1940, p. 291; E. P. Richardson, *Catalogue of Masterpieces of Art from European and American Collections*, Detroit Institute of Arts, 1941, p. 8, No. 19, *Illust.*; W. H. Siple, in *Cincinnati Art Museum Bulletin*, Jan. 1941, p. 11.

FABRITIUS, CAREL

1622-1654

7. *St. Peter's Flight from Prison*

Painted about 1648-1650. It is supposed that Fabritius painted this picture shortly before he broke off his connection with Rembrandt toward the end of 1650, and moved from Amsterdam to Delft. There are several drawings of the same subject by Rembrandt at the Städel Institute at Frankfurt, at Amsterdam, at Dresden and at Vienna, representing the same subject which Fabritius could have used.

Canvas, 39 $\frac{1}{2}$ x 49 $\frac{1}{2}$ inches.

Lent by the RHODE ISLAND SCHOOL OF DESIGN, Providence, R. I.

COLLECTIONS: Private Collection, England; Schaeffer Galleries, New York.

EXHIBITIONS: Golden Gate International Exposition, San Francisco, California, 1939; Wadsworth Atheneum, Hartford, Conn., 1940; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 9.

BIBLIOGRAPHY: *Illustrated London News*, Aug. 7, 1937, p. 250; *Museum Acquisitions*, in *Art Quarterly*, Spring 1938, p. 142, *Illustration only*; *Magazine of Art*, Mar. 1938, p. 172, *Illust.*; *Art News*, Jan. 29, 1938, p. 8, *Illust.*; *Art Digest*, Feb. 1, 1938, p. 15, *Illust.*; Anon., *Museum Acquisitions*, in *Art in America*, April 1938, p. 91, *Illust.*; A. Bredius, *Een Werk van Carel Fabritius*, in *Oud Holland*. 1939, I, p. 12, *Illust.*; J. W. Lane, in *Apollo*, Aug. 1939, p. 71, *Illust.*; A. Dorner, in *The Bulletin of Rhode Island School of Design*, April 1938, pp. 3-5, No. 2, *Illust. on Cover*; *Parnassus*, Dec. 1938, p. 27; W. Heil, *Masterworks of Five Centuries*, San Francisco, California, 1939, No. 75, *Illust.*; Anon., "Night Scenes," Wadsworth Atheneum, 1940, No. 25, *Illust.*

GOYEN, JAN VAN

1596-1656

Born at Leyden, he formed his style under Esaias van de Velde, whom he joined in 1616 at The Hague. He travelled in France and Belgium, lived in Leyden until 1631 and settled in The Hague in 1634 until his death. In 1640 he was elected president of the Guild of Painters. His daughter Margaret married Jan Steen, the painter. Together with Salomon van Ruysdael, whom he formed, he shared the leadership of Dutch landscape painting of the Frans Hals period. He was a friend of Anthony van Dyck and Bartholomew van der Helst, and sat to both these artists for his portrait.

8. *View of Arnhem on the Rhine*

Signed and dated in the centre at the bottom: *V. Goyen, 1646*. One of the masterpieces of the artist's mature period, and one of the great landscapes of the early Baroque. The massive tower of the Grootekerk and the two towers of St. Walburgskerk rise above the houses of the town. In the far distance is seen the hill of Hoog-Elten. "The majestic poetry of light, air and space, the representation of human life and activity as part of the grand expanse of nature, the concentration upon subtleties of aerial tone (to which color is subordinated)

give van Goyen's paintings a special place among the landscapes of the western world. It is interesting to compare this type of western painting with the tonal landscape painting of the Far East" (E. P. Richardson).

Panel, 38 $\frac{3}{4}$ x 53 $\frac{1}{4}$ inches.

Lent by MR. H. E. TEN CATE, Almelo, Holland.

COLLECTIONS: Frank C. Stoop, London; D. Katz, Dieren, Holland.

EXHIBITIONS: Dutch Art, Royal Academy, London, 1929; Museum Boymans, Rotterdam, 1938; World's Fair, New York, 1939; Detroit Institute of Arts, 1939, 1941; Carnegie Institute, Pittsburgh, 1940; Newark Museum, New Jersey, 1940, No. 13; Cincinnati Art Museum, 1941; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 11.

BIBLIOGRAPHY: C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, VIII, 1927, p. 16, No. 13; H. Schneider and W. G. Constable, *Dutch Art*, Royal Academy, London, 1929, p. 43, No. 205; D. Hannema, *Meesterwerken uit Vier Eeuwen, 1400-1800*, Museum Boymans, Rotterdam, 1938, p. 21, No. 79, *Illust.*; W. R. Valentiner, Edr., *Catalogue of Masterpieces of Art*, World's Fair, New York, 1939, p. 76, No. 156; A. M. Frankfurter, in *Art News*, Feb. 4, 1939, p. 21, *Illust.*; F. W. Robinson, *Catalogue of Masterpieces of Art from Foreign Collections*, Detroit Institute of Arts, 1939, p. 7, No. 17; J. O'Connor, Jr., *Masterpieces of Art*, in *Carnegie Magazine*, March 1940, p. 293; E. P. Richardson, *Catalogue of Masterpieces of Art from European and American Collections*, Detroit Institute of Arts, 1941, p. 9, No. 23; W. H. Siple, in *Cincinnati Art Museum Bulletin*, Jan. 1941, p. 11.

HALS, FRANS

1585-1666

Born at Antwerp, probably in 1585, his parents coming from Mechlen (Malines) where his father was a linen weaver. In 1591 the family is mentioned as settled in Haarlem, where Frans Hals studied under Karel van Mander, who died in 1604. His first known portraits can be dated 1610 and 1611. In 1616 he became a member of the Rhetorician's Club, and painted his first *doelen* picture. After 1620 he became a master of repute in his native city, which held him in esteem

during his entire life. In the 'thirties the master reached the height of his renown, and received three new commissions for large "shooting company" pictures (1633, 1637 and 1639), one of them from Amsterdam (1637). Also in the 'forties and 'fifties private and public commissions were frequent; his last group portraits were executed in 1664, two years before he died. Mostly on account of the general adverse conditions in Holland the artist became poor during his last years, but the city took care of him, so that he could live in rented quarters, and received since 1663 the considerable sum of 200 Carolus gulden yearly. The city accorded him the honour of being buried in St. Bavo, the principal church in Haarlem. He was the greatest master in Holland of the first epoch of seventeenth century art.

9. *The Rommel-Pot Player*

Painted about 1623-1625. This painting is very likely the first study for the large composition which exists in several versions and of which the original is lost. The one closest to the present study is in the Cook Collection, Richmond, Surrey. England.

Panel, 151½ x 121½ inches.

Lent by MR. AND MRS. CHARLES H. WORCESTER, Chicago.

COLLECTIONS: Friedrich Jakob Gsell, Vienna, 1872; Dr. Carl von Lützwow, Berlin; Dr. H. Schorer, Berlin (according to Bode), 1892; M. Goedhart, Frankfort-on-Main; Solomon Goldschmidt, Jnr., Frankfort-on-Main; Reinhardt Gallery, New York; William J. McAweeney, Detroit; Lilienfeld Gallery, New York.

EXHIBITIONS: Reinhardt Galleries, New York, 1929, No. 7; Detroit Institute of Arts, 1929 and 1935; Frans Hals Museum, Haarlem, Holland, 1937; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 12.

BIBLIOGRAPHY: Anon., *Grosse Galerie Gsell*, Vienna, 1872, No. 38; W. von Bode, *Die Galerie Gsell in Wien*, in *Zeitschrift für bildende Kunst*, VII, 1872, p. 183; Idem., *Studien zur Geschichte der Holländischen Malerei*, 1883, pp. 51 and 87, No. 96; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, III, 1910, p. 39, No. 137; T. von Frimmel, *Lexikon der Wiener Gemäldesammlungen*, II, 1914, p. 86, No. 38;

W. R. Valentiner, *Rediscovered Paintings by Frans Hals*, in *Art in America*, Oct. 1928, p. 238, *Illust.*; Anon., *Paintings of Women and Children*, Reinhardt Galleries, New York, 1929, No. 7, *Illust.*; W. R. Valentiner, *Dutch Painting*, Detroit Institute of Arts, 1929, p. XIV, No. 26, *Illust.*, Anon., *Art Digest*, Mid-January, 1929, p. 7, *Illust.*; W. R. Valentiner, *Fifty Paintings by Frans Hals*, Detroit Institute of Arts, 1935, No. 2, *Illust.*; G. D. Gratama, *Frans Hals Tentoonstelling Catalogus*, Haarlem, 1937, No. 24, *Illust.*

HALS, FRANS

1585-1666

10. *Self-Portrait*

Inscribed and dated: *Aeta 41, 1626*. Known generally as *A Portrait of a Man Seated*. Exhibited at the Royal Academy, London, 1907, as a *Self-Portrait*, and considered as likely by Dr. Valentiner on account of the similarity of features with those of the Self-portrait in the 'Shooting Company' picture in the Haarlem Museum, (*Art in America*, April 1925). N. S. Trivas (*Frans Hals*, 1941) suggested that the sitter is Isaak Abramzoon Massa (1587-1655), whom Hals painted in 1635, but his birthdate does not correspond to the one given in the present portrait.

Canvas, 32 x 26 inches.

Lent by MR. FRANK P. WOOD, Toronto, Canada.

COLLECTION: Earl Spencer, K. G., Althorp Park, Northampton, England.

EXHIBITIONS: Dutch Art, Royal Academy, London, 1907, and 1929; Frans Hals Museum, Haarlem, Holland, 1937; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 13.

BIBLIOGRAPHY: R. Pierre-Marcel, *Collection du Comte Spencer*, in *Les Arts*, Dec. 1906, p. 9, *Illust.*; Anon., *Catalogue of Old Masters*, Royal Academy, London, 1907, p. 13, No. 41; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, III, 1910, p. 73, No. 246; W. von Bode, *Frans Hals*, 1914, I, Pl. 58, *Illust.*; W. R. Valentiner, *Frans Hals* (*Klas-*

siker der Kunst), 1921, p. 44, *Illust.*; Idem., *Self-Portraits of Frans Hals*, in *Art in America*, April, 1925, pp. 148-154, *Illust.*; Idem., *Frans Hals in America*, 1936, No. 14, *Illust.*; H. Schneider and W. G. Constable, *Dutch Art*, Royal Academy, London, 1929, p. 55, No. 376, *Pl. XXV.*; F. Dulberg, *Frans Hals*, 1930, pp. 91 and 200, *Illust.*; G. D. Gratama, *Frans Hals Tentoonstelling Catalogus, Haarlem*, 1937, p. 35, No. 25, *Illust.*; N. S. Trivas, *Frans Hals*, 1941, p. 31, No. 20, *Illust.*

HALS, FRANS

1585-1666

11. *The Merry Lute Player*

Painted about 1627. Signed with monogram: *F. H.* "One of the happiest inspirations of the artist, painted with great bravura. It had popular success even at the time of its execution, as the numerous old copies of the entire composition, and especially of the head prove. Jordaens was influenced by it in his *Pair of Merry Lovers*." (W. R. Valentiner). "The history of this painting as given by Hofstede de Groot (see *infra*) in reality contains the history of two pictures, the original and a copy. Owners of the copy are mentioned as being owners of the original. Hofstede de Groot himself discovered the error and noted it in the preface to Vol. IV of his Catalogue, and in the unpublished notes actually with the Rijksbureau voor Kunsthistorische Documentatie, The Hague" (N. S. Trivas).

Panel, 36 x 30 inches.

Lent by the ESTATE OF JOHN R. THOMPSON, Chicago, Illinois.

COLLECTIONS: Pieter van Capello, Amsterdam, 1767; Count Bonde, Stockholm; Colnaghi Galleries, London; Jules Porges, Paris; Baron Ferdinand de Rothschild, Waddeston Manor, England; Charles Sedelmeyer, Paris; Edmond Veil-Picard, Paris; Duveen Brothers, Inc., New York; Mr. and Mrs. John R. Thompson, Chicago, Illinois.

EXHIBITIONS: Old Masters, Royal Academy, London, 1891, 1929; Salle de Jeu de Paume, Tuileries, Paris, 1911; Detroit Institute of Arts, 1925,

1935; Century of Progress Exhibition, Art Institute of Chicago, 1933; Cleveland Museum of Art, 1936; Frans Hals Museum, Haarlem, 1937; World's Fair, New York, 1940; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 14.

BIBLIOGRAPHY: Anon., *Catalogus van Schilderijen, Capello Collection*, Amsterdam, May 6, 1767, No. 28; G. H. Hoet, *Catalogus of Naamlyst (Capello Collection)*, III, 1770, p. 587, No. 28; Anon., *Catalogue of Old Masters*, Royal Academy, London, 1891, No. 72; C. Sedelmeyer, *One Hundred Paintings by Old Masters*, Paris, 1896, No. 19, *Illust. in photo-gravure*; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, III, 1910, p. 23, No. 82, and IV, Preface; Anon., *Grands et Petits Maîtres Hollandais*, Salle du Jeu de Paume, Paris, 1911, No. 55; A. Dayot, *Grands et Petits Maîtres Hollandais*, Paris, 1911, p. 127, *Illust.*; W. von Bode, *Frans Hals*, I, London, 1914, No. 58, Pl. 25; W. R. Valentiner, *Frans Hals (Klassiker der Kunst)*, Stuttgart, 1921, p. 55, *Illust.*; E. Singleton, *Old World Masters in New World Collections*, 1929, p. 223, *Illust.*; H. Schneider and W. G. Constable, *Dutch Art*, Royal Academy, London, 1929, No. 372; A. M. Frankfurter, in *Antiquarian*, 1929, pp. 33 and 84, *Illust.*; F. Dulberg, *Frans Hals*, 1930, p. 75; *Parnassus*, New York, Feb. 1935, *Illust. on Front cover*; W. R. Valentiner, *Fifty Paintings by Frans Hals*, Detroit Institute of Arts, 1935, No. 9, *Illust.*; Idem., *Frans Hals Paintings in America*, 1936, No. 20, *Illust.*; H. S. Francis, *Twentieth Anniversary Exhibition*, Cleveland Museum of Art, 1936, pp. 88-89, No. 219; F. van Thienen, *Frans Hals Ausstellung in Haarlem*, in *Pantheon*, Sept. 1937, p. 261, *Illust.*; W. Pach, *Masterpieces of Art*, World's Fair, New York, 1940, p. 62, No. 82; N. S. Trivas, *Frans Hals*, 1941, p. 32, No. 27, *Illust.*

HALS, FRANS

1585-1666

12. *Nicolaes van der Meer*

Inscribed and dated under the coat-of-arms: *AETAT SVAE 56, ANo 1631*. The sitter was Burgomaster of Haarlem, Holland, and Colonel of the old Shooting Guild; he was born in 1575. The portrait of his

wife, Cornelia Vooght, painted in the same year, is here exhibited under No. 13.

Panel, 51 x 40 inches.

Lent by the FRANS HALS MUSEUM, Haarlem, Holland.

COLLECTIONS: Jonkheer Fabricius van Leydenburg, Haarlem, Holland, who bequeathed the picture to the Haarlem Museum in 1883.

EXHIBITIONS: Haarlem Town Museum, Holland, 1907; Frans Hals Museum, Haarlem, 1924 and 1927; Golden Gate International Exposition, San Francisco, California, 1939; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 15.

BIBLIOGRAPHY: G. S. Davies, *Frans Hals*, 1908, p. 100, No. 23, *Illust.*; F. Schmidt-Degener, *Frans Hals in Haarlem*, 1907, *Illust.*; Anon., *Catalogue of the Haarlem Town Museum*, 1907, No. 124; E. W. Moes, *Frans Hals*, 1909, No. 53; Idem., *Iconographia Batava*, No. 4927; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, III, 1910, p. 61, No. 200; W. von Bode, *Frans Hals*, 1914, No. 134, *Illust.*; J. C. Van Dyke, *New Guide, Amsterdam, The Hague, Haarlem*, 1914, p. 121, No. 131; W. R. Valentiner, *Frans Hals (Klassiker der Kunst)*, 1921, p. 94; Anon., *Catalogue of Pictures and Drawings*, Frans Hals Museum, Haarlem, 1929, p. 267, No. 131; F. Dulberg, *Frans Hals*, 1930, p. 100, *Illust.*; G. D. Gratama, *Frans Hals Tentoonstelling*, Haarlem, 1937, p. 38, No. 40, *Illust.*; M. M. van Dantzig, *Frans Hals*, 1937, No. 12; W. Heil, *Masterpieces of Five Centuries*, San Francisco, California, 1939, No. 76, *Illust.*; Anon., *American Magazine of Art*, March 1939, p. 142, *Illust.*; Anon., *Old Masters in The Studio*, London, Sept. 1939, p. 130, *Illust.*; N. S. Trivas, *Frans Hals*, 1941, p. 38, No. 37, *Illust.*

HALS, FRANS

1585-1666

13. *Cornelia van der Meer*

Inscribed and dated, at left, near shoulder: *AETAT SVAE 53, Ao 1631*. The sitter was the wife of Nicolaes van der Meer, Burgomaster of Haarlem, Holland, and was born in 1578. A Portrait of her sister, Maria Claesdr. Vooght, also by Hals, is in the Rijksmuseum, Amster-

dam, No. 1088. See No. 12 in this Catalogue for the companion portrait of her husband.

Panel, 51 x 40 inches.

Lent by the FRANS HALS MUSEUM, Haarlem, Holland.

COLLECTIONS: Jonkheer Fabricius van Leydenburg, Haarlem, Holland, who bequeathed the picture to the Haarlem Museum in 1883.

EXHIBITIONS: Haarlem Town Museum, Holland, 1907; Frans Hals Museum, Haarlem, 1924 and 1927; Golden Gate International Exposition, San Francisco, California, 1939; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 16.

BIBLIOGRAPHY: G. S. Davies, *Frans Hals*, 1902, p. 100, No. 24, *Illust.*; F. Schmidt-Degener, *Frans Hals in Haarlem*, 1906, *Illust.*; Anon., *Catalogue of the Haarlem Town Museum*, 1907, No. 125; E. W. Moes, *Frans Hals*, 1909, No. 54; Idem., *Iconographia Batava*, No. 4927; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, III, 1910, p. 61, No. 201; W. von Bode, *Frans Hals*, 1914, No. 135, *Illust.*; J. C. Van Dyke, *New Guide, Amsterdam, The Hague, Haarlem*, 1914, p. 121, No. 132; W. R. Valentiner, *Frans Hals, (Klassiker der Kunst)*, 1921, p. 95; Anon., *Catalogue of Pictures and Drawings*, Frans Hals Museum, Haarlem, p. 67, No. 132; F. Dulberg, *Frans Hals*, 1930, p. 100, *Illust.*; G. D. Gratama, *Frans Hals Tentoonstelling*, Haarlem, 1937, p. 38, No. 41, *Illust.*; M. M. van Dantzig, *Frans Hals*, 1937, No. 13; W. Heil, *Masterpieces of Five Centuries*, San Francisco, California, 1939, No. 77, *Illust.*; Anon., *American Magazine of Art*, March 1939, p. 142, *Illust.*; Anon., *Old Masters*, in *The Studio*, London, Sept. 1939, p. 130, *Illust.*; N. S. Trivas, *Frans Hals*, 1941, p. 38, No. 38, *Illust.*

HALS, FRANS

1585-1666

14. *A Man with a Beer-Keg*

Painted about 1635. A brilliantly executed character study of the artist's middle period. Known also as *The Smuggler*.

Canvas, 32½ x 26½ inches.

Lent by MR. HENRY REICHHOLD, Birmingham, Michigan.

COLLECTIONS: Miss Vera Bellingham, London; D. Katz, Dieren, Holland.

EXHIBITIONS: Katz Galleries, Dieren, Holland, 1933; Arnhem Museum, 1934; Frans Hals Museum, Haarlem, 1934; Kleykamp Galleries, The Hague, 1934; Cinq Siècles d'Art, Brussels, 1935; Detroit Institute of Arts, 1935; Smith College, Northampton, Mass., 1935; Rijksmuseum, Amsterdam, 1936; Schaeffer Galleries, New York, 1936; Gemeentelijk Museum, Haarlem, 1937; World's Fair, New York, 1939; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 17.

BIBLIOGRAPHY: T. Borenius, *A New Frans Hals*, in *Burlington Magazine*, Dec. 1932, p. 245, *Illust.*; Baronne A. Houtart, *Cinq Siècles d'Art*, Brussels, 1935, p. 167, No. 726; W. R. Valentiner, *Catalogue of Paintings by Frans Hals*, Detroit Institute of Arts, 1935, No. 27, *Illust.*; Anon., *Catalogus, Tentoonstelling Oude Kunst*, Rijksmuseum, Amsterdam, 1936, p. 17, No. 68, *Illust.*; G. D. Gratama, *Frans Hals Tentoonstelling Catalogus*, Haarlem, 1937, No. 83, *Illust.*; W. R. Valentiner, Edr., *Masterpieces of Art, World's Fair, New York*, 1939, p. 87, No. 180, *Illust.*; Anon., *London Studio*, August 1939, p. 51, *Illust.*

HALS, FRANS

1585-1666

15. *Andries van der Horn*

Inscribed and dated: *Aetat Suae 32 An 1638*. Has been, in former times, wrongly identified as a portrait of Michiel de Wael. Andries van der Horn was born March 6, 1600. His father was Damman Andriesz. van der Horn (born 1564) and his mother, Christina Willemdr. Zuyderhoeff. He married twice, first to Maria Camersvelde, daughter of Evertsz. Camersvelde, member of the Board of Aldermen, and Burgomaster of Leyden. They had one daughter, Christina, who married Adriaen Noiroot. In July, 1638, he married Maria Pietersdr. Olycan (1607-1655), the subject of the companion painting (No.

21). She was the daughter of Pieter Jackobsz. Olycan (1572-1658), Burgomaster of Haarlem, and his wife Maria Claesdr. Vooght (1577-1644). From this marriage he had four children. Companion Picture to No. 16.

Canvas, $32\frac{3}{4}$ x $26\frac{3}{4}$ inches.

Lent by the KNOEDLER GALLERIES, New York.

COLLECTIONS: Bought in Paris by an elder Seymour; Arthur Seymour, London, 1897; J. Pierpont Morgan, New York.

EXHIBITIONS: The Hudson-Fulton Celebration, Metropolitan Museum of Art, New York, 1909; Dutch Art, Royal Academy, London, 1929; Knoedler Galleries, New York, 1941; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 20.

BIBLIOGRAPHY: Anon., *Catalogue of Old Master Paintings*, Arthur Seymour Sale, April 1, 1897, No. 113; W. Roberts, *Catalogue of Pictures in the J. Pierpont Morgan Collection*, I, 1907, *Illust.*; W. R. Valentiner, *Catalogue of the Hudson-Fulton Celebration*, Metropolitan Museum, 1909, I, p. 31, No. 30; E. W. Moes, *Frans Hals, Brussels*, 1909, p. 106, No. 135; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, London, III, 1910, No. 282; W. von Bode, *Frans Hals*, II, 1914, No. 176, *Illust.*; W. R. Valentiner, *Frans Hals (Klassiker der Kunst)* 1921, No. 158, *Illust.*; Idem., *Frans Hals (Klassiker der Kunst)*, 1923, pp. 170-1, 317, *Illust.*; H. Schneider and W. G. Constable, *Dutch Art, Royal Academy*, London, 1929, pp. 53-54, *Illust.*; F. Dulberg, *Frans Hals*, 1930, p. 148; W. R. Valentiner, *Frans Hals Paintings in America*, 1936, No. 65; K. Erasmus, *Frans Hals and Jan de Bray*, in *Burlington Magazine*, Dec. 1939, p. 237; Anon., *Catalogue of a Loan Exhibition in Honour of Royal Cortissoz*, Knoedler Galleries, New York, Dec. 1941, p. 16, No. 13; N. S. Trivas, *Frans Hals*, 1941, p. 48, No. 71, *Illust.*

16. *Maria Olycan van der Horn*

Painted in 1638. "As frequently happens, only one of the two companion pictures is signed and dated; we may assume, however, that it was done in the same year. So elegant a costume, with double lace collar and strings of pearls about the neck and arms, does not often occur with our artist, most of whose models belonged to the burgher class." (W. R. Valentiner). Companion Picture to No. 15.

Canvas, $32\frac{3}{4} \times 26\frac{3}{4}$ inches.

Lent by the KNOEDLER GALLERIES, New York.

COLLECTIONS: Purchased in the Isle of Wight, 1893, by the Dowdeswell Gallery, London, from the grandson of George IV's cook, Weltje, to whom it was given by the King for faithful service; J. Pierpont Morgan, New York.

EXHIBITIONS: Old Masters, Royal Academy, London, 1903; The Hudson-Fulton Celebration, Metropolitan Museum of Art, New York, 1909; Dutch Art, Royal Academy, London, 1929; Knoedler Galleries, New York, 1941; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 21.

BIBLIOGRAPHY: Anon., *Catalogue of Old Masters, Royal Academy*, London, p. 15, No. 45; W. Roberts, *Catalogue of Pictures in the J. Pierpont Morgan Collection*, I, 1907, *Illust.*; W. R. Valentiner, *Catalogue of the Hudson-Fulton Celebration, Metropolitan Museum*, I, 1909, p. 31, No. 31; E. W. Moes, *Frans Hals*, 1909, p. 109, No. 206; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, London, 1910, III, No. 384; W. von Bode, *Frans Hals*, 1914, II, No. 177, *Illust.*; W. R. Valentiner, *Frans Hals (Klassiker der Kunst)*, 1923, No. 171, *Illust.*; H. Schneider and W. G. Constable, *Dutch Art, Royal Academy*, London, 1929-30, p. 54, *Illust.*; F. Dulberg, *Frans Hals*, 1930, p. 145; W. R. Valentiner, *Frans Hals Paintings in America*, 1936, No. 64; K. Erasmus, in *Burlington Magazine*, Dec. 1939, p. 237; Anon., *Catalogue of Loan Exhibition in Honour of Royal Cortissoz*, Knoedler Galleries, New York, Dec. 1941, p. 16, No. 14; N. S. Trivas, *Frans Hals*, 1941, p. 48, No. 72, *Illust.*

17. *Portrait of Pieter Tjarck*

Painted about 1638. Known also as *The Man with the Rose*. The companion portrait, Pieter Tjarck's wife, Maria Larp, is in the collection of the Misses Alexander, London.

Canvas, 32½ x 26½ inches.

Lent by SIR HARRY AND LADY OAKES, Nassau, Bahamas.

COLLECTIONS: Comte d'Oultremont, Brussels, 1889; Arnold and Tripp, London; Sir W. Cuthbert Quilter, London; Dowager Lady Quilter, Bawdsey Manor, Woodbridge, Suffolk, England.

EXHIBITIONS: Brussels, 1882; International Exhibition, Paris, 1889; Old Masters, Royal Academy, London, 1891; Kunstring, The Hague, 1903; Gemeentelijk Museum, Haarlem; Dutch Art, Royal Academy, London, 1929; Frans Hals Museum, Haarlem, 1937; World's Fair, New York, 1939; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 22.

BIBLIOGRAPHY: Anon., *Catalogue de Tableaux, Collection d'Oultremont*, 1889, p. 11, No. 3; G. S. Davies, *Frans Hals*, 1902, pp. 136, 147, *Illust.*; W. Martin, *Portraits Anciens à la Haye*, in *Les Arts*, December 1903, p. 1, *Illust.*; E. W. Moes, *Frans Hals*, 1909, p. 104, No. 77; Idem., in *Iconographia Batava*, No. 7993, Nos. 1-2; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, III, 1910, p. 69, No. 231; J. Peladan, *Frans Hals*, 1912, p. 122, *Illust.*; W. von Bode, *Frans Hals*, 1914, p. 9, No. 178, *Illust.*; W. R. Valentiner, *Frans Hals (Klassiker der Kunst)*, 1923, p. 317, No. 172, *Illust.*; H. Schneider and W. G. Constable, *Dutch Art, Royal Academy*, London, 1929, p. 46, No. 51; F. Dulberg, *Frans Hals*, 1930, p. 150, *Illust.*; G. D. Gratama, *Frans Hals Tentoonstelling, Gemeentelijk Museum, Haarlem*, 1937; A. M. Frankfurter, in *Art News*, July 17, 1937; F. Van Thienen, in *Pantheon*, Sept. 1937, pp. 261, 269, *Illust.*; Anon., in *Magazine of Art*, XXX, 1937, p. 511, *Illust.*; M. M. Van Dantzig, *Frans Hals*, 1937, No. 35; W. R. Valentiner, Edr., *Masterpieces of Art, World's Fair*, New York, 1939, p. 88, No. 182; N. S. Trivas, *Frans Hals*, 1941, p. 46, No. 65, *Illust.*

18. *Portrait of a Lady*

Painted about 1644. Possibly the companion picture to the *Portrait of a Painter*, Art Institute, Chicago.

Canvas, 31½ x 25⅛ inches.

Lent by MR. H. S. SCHAEFFER, New York.

COLLECTIONS: Private Collection, Vienna, 1898; T. Agnew and Sons, London; Norman Forbes-Robertson, London; Dr. Paul Mersch, Paris; Francis Kleinberger, Paris; Charles Sedelmeyer, Paris; Madame M. van Gelder, Uccle near Brussels; D. Katz, Dieren, Holland.

EXHIBITIONS: Munich, 1897; Old Masters, Royal Academy, London, 1902; Exposition Hollandaise, Union Centrale des Arts Décoratifs, Paris, 1921; Dutch Art, Royal Academy, London, 1929; Cinq Siècles d'Art, Brussels, 1935; Frans Hals Museum, Haarlem, Holland, 1937; Frans Hals Exhibition, New York, 1937; Museum Boymans, Rotterdam, 1938; Dutch Painting, Rhode Island School of Design, Providence, R. I., 1939; Masterpieces of the Seventeenth Century, New York, 1939; Golden Gate International Exposition, San Francisco, 1939; Art Gallery, Grand Rapids, Michigan, 1940; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 25.

BIBLIOGRAPHY: Anon., *Catalogue of Old Masters*, Royal Academy, London, 1902, No. 133; E. W. Moes, *Frans Hals*, 1909, p. 112, No. 191b, *Illust.* p. 62. C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, III, 1910, p. 113, No. 394; W. von Bode, *Frans Hals*, II, 1914, No. 256, *Illust.*; W. R. Valentiner, *Frans Hals (Klassiker der Kunst)*, 1923, p. 319, No. 217, *Illust.*; L. Bénédict, *Exposition Hollandaise*, Paris, 1921, p. 3, No. 18; H. Schneider and W. G. Constable, *Dutch Art*, Royal Academy, London, 1929, p. 52, No. 356; Baronne R. Houtart, *Cinq Siècles d'Art*, Brussels, 1935, No. 729, p. 168; G. D. Gratama, *Frans Hals Tentoonstelling Catalogus*, Haarlem, 1937, p. 48, No. 88, *Illust.*; D. Hannema, *Meesterwerken uit Vier Eeuwen, 1400-1800*, Rotterdam, 1938, p. 21, No. 81, Pl. 88; W. Heil, *Masterworks of Five Centuries*, San Francisco, 1939, No. 80; *Art News*, New York, Feb. 4, 1939, p. 11, *Illust.*; *Art Digest*, New York, Feb. 15, 1939, *Illust.*

Pupil of Jacob van Ruisdael. The two artists painted sometimes similar views, and it is not impossible that they made sketching tours together. Hobbema's earliest paintings are dated 1658-1659; his most important compositions were executed during the 'sixties of the seventeenth century; he seems to have painted very rarely after 1670, having received a municipal appointment through the position and influence of his wife, whom he married in 1668. He was the leading landscape painter in Holland next to Jacob van Ruisdael and Aelbert Cuyp, and one of the most poetic of the painters of the Netherlands in the Rembrandt period. His greatest masterpiece is "The Avenue, Middelharnis," in the National Gallery, London, which he painted in 1669.

19. *Landscape with Watermill*

Signed and dated 1664. "One of the most limpidly painted and poetic scenes of the greatest of Dutch landscapists,— a kind of withdrawal by the artist, here into the peace of nature in which the Nordic has ever sought refuge" (A. M. Frankfurter).

Canvas, 37 $\frac{3}{8}$ x 51 $\frac{1}{4}$ inches.

Lent by MR. H. E. TEN CATE, Almelo, Holland.

COLLECTIONS: Louis Bernhard Coclers, Amsterdam, 1811; G. Müller, Amsterdam, 1827; Baron Jan Gijsbert Verstolk van Soelen, The Hague, 1846; Jones Loyd, afterwards Lord Overstone, London; Robert James Loyd-Lindsay, Baron Wantage, London; Lady Wantage, London; Earl of Crawford and Balcarres, London; D. Katz, Dieren, Holland.

EXHIBITIONS: Old Masters, Royal Academy, London, 1870 and 1888; Guildhall, London, 1894; Salle de Jeu de Paume, Tuileries, Paris, 1921; Cinq Siècles d'Art, Brussels, 1935; Rijksmuseum, Amsterdam, 1936; Museum Boymans, Rotterdam, 1938; World's Fair, New York, 1939; Institute of Arts, Detroit, 1939, 1941; Carnegie Institute, Pittsburgh, 1940; Newark Museum, New Jersey, 1940, No. 13; Cincinnati Art Museum, Cincinnati, 1941; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 27.

BIBLIOGRAPHY: J. Smith, *Catalogue Raisonné*, VI, 1835, No. 67; G. F. Waagen, *Treasures of Art in Great Britain*, IV, 1857, p. 141; Sir A. G.

Temple, *Catalogue, Guildhall*, London, 1894, p. 62, No. 74; F. T. Kugler, *Dutch Painters*, 1898, p. 478; H. S. Wantage, *Pictures in the Collection of Lord and Lady Wantage*, 1902, pp. 69-70, No. 103, *Illust.*; C. Hofstede de Groot, *Catalogue Raisonné of Dutch Painters*, IV, 1912, pp. 383-4, No. 86; Idem., *Hobbema*, in *Thieme-Becker*, XVII, 1924, p. 161; Baronne A. Houtart, *Cinq Siècles d'Art*, Bruxelles, 1935, p. 172, No. 737; A. M. Frankfurter, *The Dutch Masters*, in *The Art News*, Dec. 5, 1936, p. 9, *Illust.*; D. Hannema, *Meesterwerken uit Vier Eeuwen, 1400-1800*, Museum Boymans, Rotterdam, 1938, p. 23, No. 88, *Illust.*; G. Brouhiet, *Meindert Hobbema*, 1938, p. 380, No. 22, *Illust.*; W. R. Valentiner, Edr., *Catalogue of Masterpieces of Art, World's Fair*, New York, 1939, p. 92, No. 191, *Illust.*; Anon., in *American Magazine of Art*, Jan. 1939, pp. 43-44, *Illust.*; F. W. Robinson, *Catalogue of Masterpieces of Art from Foreign Collections*, Detroit Institute of Arts, 1939, p. 9, No. 21, *Illust.*; J. O'Connor, Jr., in *Carnegie Magazine*, March 1940, p. 291; E. P. Richardson, *Catalogue of Masterpieces of Art from European and American Collections*, Detroit Institute of Arts, 1941, p. 11, No. 28, *Illust.*; W. H. Siple, in *Cincinnati Art Museum Bulletin*, Jan. 1941, p. 11.

HOOCH, PIETER DE

1629-1683?

Born at Rotterdam, pupil of Nicolaes Berchem and fellow pupil of Jacob Ochtervelt. Influenced by Carel Fabritius and Jan Vermeer. Between 1653-57 he was repeatedly in Leyden and The Hague, and became a 'guest' of the Delft Guild during those years. From 1667-83 he was at Amsterdam, where it is presumed he died. His best works belong to the period he worked in Delft in rivalry with Jan Vermeer. Like Vermeer he painted open-air scenes and interiors, the latter illuminated by different lights, with the radiance of the day in different intensities seen through doors and windows.

20. *A Delft Courtyard*

Painted about 1656. "A characteristic, outstanding work of the artist's best Delft period, painted about 1656. The first version of a composition which is repeated in a painting in the National Gallery, Wash-

ington (Mellon Collection), in which a second cavalier is seated at the table. (This figure was also originally in the present painting, but has been covered over during a subsequent restoration.) A comparison of the figures, especially of the child, and the addition of some details, such as the vine leaves on the wall to the right, in the present painting, prove this to be the first version. Pieter de Hooch is one of the few outstanding masters who repeated some of his best compositions almost exactly." (W. R. Valentiner).

Canvas, 30 $\frac{3}{4}$ x 25 $\frac{1}{2}$ inches.

Lent by Mr. H. E. TEN CATE, Almelo, Holland.

COLLECTIONS: John Smith, London; William Wells of Redleaf; James Loyd, afterwards Lord Overstone, London; Robert James Lloyd-Lindsay, Baron Wantage, London; Lady Wantage, London; Earl of Crawford and Balcarres, London; D. Katz, Dieren, Holland.

EXHIBITIONS: Old Masters, Royal Academy, London, 1871 and 1888; Guildhall, London, 1894; Burlington Fine Arts Club, London, 1900; Tuileries, Salle de Jeu de Paume, Paris, 1921; Mauritshuis, The Hague, 1921; Dutch Art, Royal Academy, London, 1929; Museum Boymans, Rotterdam, 1935 and 1938; Rhode Island School of Design, Providence, R. I., 1938; Schaeffer Galleries, New York, 1939; World's Fair, New York, 1939; Detroit Institute of Arts, 1939, 1941; Newark Museum, New Jersey, 1940, No. 24; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 29.

BIBLIOGRAPHY: J. Smith, *Catalogue Raisonné*, IV, 1833, p. 227, No. 30; G. F. Waagen, *Treasures of Art in Great Britain*, IV, 1857, pp. 130-131; Sir A. G. Temple, *Catalogue of Pictures, Guildhall*, London, 1894, p. 41, No. 50; H. S. Wantage, *Pictures in the Collection of Lord and Lady Wantage*, 1902, p. 73, No. 108, *Illust.*; C. Hofstede de Groot, *Catalogue Raisonné of Dutch Painters*, I, 1907, p. 559, No. 297; L. Bénédict, *Exposition Hollandaise*, Paris, 1921, No. 25; C. Brière-Mismé, *Pieter de Hoogh*, in *Gazette des Beaux-Arts*, 1927, p. 63; H. Schneider and W. G. Constable, *Dutch Art*, Royal Academy, London, 1929, p. 62, No. 319; W. R. Valentiner, *Pieter de Hooch (Klassiker der Kunst)*, n.d., pp. 271-272, No. 43, *Illust.*; D. Hannema, *Meesterwerken uit Vier Eeuwen*, Museum Boymans, Rotterdam, 1938, p. 24, No. 91, *Illust.*; W. R. Valentiner, Edr., *Catalogue of Masterpieces of Art, World's Fair*, New York, 1939, p. 97, No. 201; A. M. Frankfurter, in *Art News*, Feb. 4, 1939, p. 10, *Illust.*; F. W. Robinson, *Catalogue of Masterpieces of Art from*

Foreign Collections, Detroit Institute of Arts, 1939, p. 10, No. 24; E. P. Richardson, *Catalogue of Masterpieces of Art from European and American Collections*, Detroit Institute of Arts, 1941, p. 12, No. 32, *Illust.*

HOOCH, PIETER DE

1629-1683?

21. *The Linen Cupboard*

Signed and dated: *P. de Hoogh*, 1663. Known also as 'The Good Housewife.' One of the best paintings of the artist's Amsterdam period. The technique and colouring of the house seen through the open doorway show Vermeer's influence.

Canvas, 30 x 28 inches.

Lent by the RIJKSMUSEUM, Amsterdam, Holland.

COLLECTIONS: Baron Lockhorst, Rotterdam, 1726; Joachim Randorp, Burgomaster of Amsterdam, 1794; a Collection in Scotland; John Smith, London, 1828; Six van Hillegom, Amsterdam, 1833; Jan P. Six; P. H. Six van Vromade; Jan Six, 1928.

EXHIBITIONS: "Arti et Amicitia," Amsterdam, 1872; Six Collection, Stedelijk Museum, Amsterdam, 1900; World's Fair, New York, 1939; Detroit Institute of Arts, 1939, 1941. Carnegie Institute, Pittsburgh, 1940; Newark Museum, New Jersey, 1940, No. 22; Cincinnati Art Museum, 1941; Art Association of Montreal, Canada, 1942; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 30.

BIBLIOGRAPHY: J. Smith, *Catalogue Raisonné*, IV, 1833, p. 230; Anon., *Katalogus, Tentoonstelling schilderijen van oude meesters*, Amsterdam, 1872, No. 110; H. Havard, *Pieter de Hooch*, in *Gazette des Beaux-Arts*, Nov. 1872, pp. 380-381; Idem, in *Les merveilles de l'art Hollandais*, 1873, pp. 57, 123; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, I, 1907, p. 483, No. 25; C. Brière-Mismé, *Pieter de Hooch*, in *Gazette des Beaux-Arts*, 1927, p. 72; Anon., *Tableaux-Anciens, Collection Six*, 1928, p. 4, No. 15, *Illust.*; W. R. Valentiner, *Pieter de Hooch (Klassiker der Kunst)*, n.d., p. 275, No. 69, *Illust.*; *International Studio*, Oct. 1928, p. 73, *Illust.*; *Apollo*, Nov. 1928, p. 241; *Austrian Jahrbuch*, Vol. 33, 1915, *Illust.*; F. Schmidt-Degener, *Catalogue der*

Schilderijen, Rijksmuseum, Amsterdam, 1934, p. 136, No. 1252 a; W. R. Valentiner, Edr., *Catalogue of Masterpieces of Art, World's Fair*, New York, 1939, p. 98, No. 202, *Illust.*; F. W. Robinson, *Catalogue of Masterpieces of Art from Foreign Collections*, Detroit Institute of Arts, 1939, p. 10, No. 25, *Illust.*; J. O'Connor, Jr., *Carnegie Magazine*, Pittsburgh, March 1940, p. 291; E. P. Richardson, *Catalogue of Masterpieces of Art from European and American Collections*, Detroit Institute of Arts, 1941, p. 13, No. 33; W. H. Siple, in *Cincinnati Art Museum Bulletin*, Jan. 1941, p. 11.; Prof. Allard, *Catalogue of Masterpieces of Painting*, Art Association, Montreal, Canada, 1942, p. 23, No. 17, *Illust.*

KALF, WILLEM

1622?-1693

Worked at Amsterdam, pupil of Hendrik Pot, a painter of historical subjects, and influenced by Leonard Bramer. In his earlier period he painted compositions of very small compass representing kitchen or stable interiors with still-lives in the foreground. Since about 1655 he developed his mature style under the influence of Jan Vermeer. The strong contrast of light and shadows shows the impression Rembrandt's works made upon him, but his colours, especially the combination of blue and yellow, is nearer to Vermeer, paying due regard to the effect of direct light and also to the tone and colour values of reflection. He is rightly regarded as the greatest of all the Dutch still-life painters.

22. *Still-Life, with Nautilus Cup*

One of the artist's masterpieces. The mounts of the ewer are probably German work of the XVI century. A similar dish with crane and lotus border was in the Pierpont Morgan Collection, New York.

Canvas, 31½ x 25⅝ inches.

Lent by MR. H. E. TEN CATE, Almelo, Holland.

COLLECTIONS: Count Alexis Orloff-Davidoff, St. Petersburg, Russia; Mme. M. van Gelder, Uccle near Brussels; D. Katz, Dieren, Holland.

EXHIBITIONS: Frederick Muller Galleries, Amsterdam, 1911; Dutch Art, Royal Academy, London, 1929; Museum Boymans, Rotterdam, 1933 and 1938; Goudstikker Gallery, Amsterdam, 1933; *Cinq Siècles d'Art*, Brussels, 1935; Rijksmuseum, Amsterdam, 1936; Rhode Island School of Design, Providence, R. I., 1938; Schaeffer Galleries, New York, 1939; World's Fair, New York, 1939; Detroit Institute of Arts, 1939, 1941; Newark Museum, New Jersey, 1940, No. 23; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 32.

BIBLIOGRAPHY: H. Schneider and W. G. Constable, *Dutch Art*, Royal Academy, London, 1929, p. 67, No. 299, *Illust.*; Baronne A. Houtart, *Cinq Siècles d'Art*, Bruxelles, 1935, p. 173, No. 739; D. Hannema, *Meesterwerken uit Vier Eeuwen*, 1400-1800, Museum Boymans, Rotterdam, 1938, p. 24, No. 92, *Illust.*; A. P. Vorenkamp, in *Art News*, Dec. 10, 1938, p. 10, *Illust.*; A. M. Frankfurter, in *Art News*, Feb. 4, 1939, p. 7, *Illust.*; W. R. Valentiner, Edr., *Catalogue of Masterpieces of Art*, World's Fair, New York, 1939, p. 100, No. 206; F. W. Robinson, *Catalogue of Masterpieces of Art from Foreign Collections*, Detroit Institute of Arts, 1939, p. 10, No. 26; E. P. Richardson, *Catalogue of Masterpieces of Art from European and American Collections*, Detroit Institute of Arts, 1941, p. 13, No. 34.

MAES, NICOLAES

1632-1693

Nicolaes Maes, painter of genre subjects and later almost exclusively of portraits, was born at Dordrecht; about 1650 he became a pupil of Rembrandt at Amsterdam; from 1654 to 1673 he lived at Dordrecht, where it is said Reijnier Covijn was his pupil; he then went to Amsterdam and remained there until his death. He was the leading genre painter among the Rembrandt pupils, and of all Rembrandt's followers Maes most closely approaches him in spirit. The portraits of his later period show French influence.

23. *An Old Woman Spinning*

Painted about 1655. Signed at the right: *N. Maes*.

One of the finest compositions of the artist, and under the influence of Rembrandt. "At the time when Maes went to Rembrandt, the

latter was on the threshold of his spiritual maturity, and in the mood which produced some of his most profound religious pictures. The gravity of his mood is reflected to a slight extent in Maes' early work, for example in his series of lonely old women, reading or spinning, or saying grace in dim-lit rooms. In these the mood of the subject is picturesquely enhanced by the isolating effect of the light and shade." (C. H. Collins-Baker).

Canvas, 24 x 21¼ inches.

Lent by the RIJKSMUSEUM, Amsterdam, Holland.

COLLECTIONS: P. Beelaerts van Blokland, Dordrecht, 1826; J. Rombouts, Dordrecht, 1842; L. Dupper, Dordrecht, who bequeathed the picture to the Rijksmuseum in 1870.

ENGRAVED by W. Unger and L. Löwenstam.

EXHIBITIONS: World's Fair, New York, 1939; Detroit Institute of Arts, 1931, 1941; Carnegie Institute, Pittsburgh, 1940; Newark Museum, New Jersey, 1940, No. 27; Cincinnati Art Museum, 1941; Art Association of Montreal, Canada, 1942; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 33.

BIBLIOGRAPHY: J. Smith, *Catalogue Raisonné, Supplement*, 1842, p. 577, No. 5; G. Lafenestre et E. Richtenberger, *La Hollande*, 1900, p. 257, No. 882; K. Voll, *Die Meisterw. des Rijks-Museum*, Amsterdam, 1903, p. 91, *Illust.*; B. W. F. van Riemsdijk, *Catalogue des Tableaux, Rijksmuseum*, Amsterdam, 1911, No. 1504; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, VI, 1916, pp. 491-492, No. 58; W. R. Valentiner, *Nicolaes Maes*, 1924, p. 45, No. 32, *Illust.*; C. H. Collins-Baker, *Dutch Paintings*, 1926, p. 27, *Plate XX*; F. Schmidt-Degener, *Catalogus der Schilderijen, Rijksmuseum*, Amsterdam, 1934, p. 173, No. 1504; W. R. Valentiner, Edr., *Catalogue of Masterpieces of Art, World's Fair*, New York, 1939, p. 112, No. 229; F. W. Robinson, *Catalogue of Masterpieces of Art from Foreign Collections*, Detroit Institute of Arts, 1939, p. 11, No. 28; J. O'Connor, Jr., *Carnegie Magazine*, Pittsburgh, March 1940, p. 291; E. P. Richardson, *Catalogue of Masterpieces of Art from European and American Collections*, Detroit Institute of Arts, 1941, p. 15, No. 38; W. H. Siple, in *Cincinnati Art Museum Bulletin*, Jan. 1941, p. 11; Prof. Allard, *Masterpieces of Painting*, Art Association, Montreal, 1942, p. 24, No. 18.

Born in Haarlem, where he lived all his life. About 1627 he and Adriaen Brouwer were pupils together under Frans Hals, but his work reflects little of that influence, and in their choice of subjects the pupils became closely related. In his early work Van Ostade comes close to Brouwer both in his stimulating design and in his power to express movement. His earliest dated painting is 1631. Toward the end of the 'thirties the cool colours became warmer under Rembrandt's influence. After 1650 the local colours became stronger again, and the restlessness in his compositions is replaced by a calmer mood. After 1670 his paintings are lighter in key, and over-rich in colour. His last painting is dated 1683. He produced several excellent etchings, which, as well as his paintings, represent the life of the Dutch bourgeoisie in a most pleasing manner.

24. *Woman Selling Fish*

Signed and dated, 1672. A similar composition by Ostade is in the Budapest Museum.

Canvas, 14 $\frac{1}{4}$ x 15 $\frac{3}{4}$ inches.

Lent by the RIJKSMUSEUM, Amsterdam, Holland.

COLLECTIONS: Gerret Braamkamp, Amsterdam, 1771, bought by P. Oets; P. de Smeth van Alphen; De Heer Van Winter; Six van Hillegom; Jan P. Six; P. H. Six van Vromade; Jan Six, Amsterdam; Sir Henry Deterding, London.

ENGRAVED by Johann Willem Kaiser.

EXHIBITIONS: Dutch Art, Royal Academy, London, 1929; Six Collection, Stedelijk Museum, Amsterdam, 1900; World's Fair, New York, 1939; Detroit Institute of Arts, 1939, 1941; Carnegie Institute, Pittsburgh, 1940; Newark Museum, New Jersey, 1940, No. 29; Cincinnati Art Museum, 1941; Art Association of Montreal, Canada, 1942; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 39.

BIBLIOGRAPHY: G. Hoet, *Catalogus of Naamlyst (Kabinet Braamkamp)*, II, 1752, p. 507; Anon., *Catalogue du Cabinet des Tableaux recueilli par*

Gerret Braamkamp, Amsterdam, 1771; J. Smith, *Catalogue Raisonné*, I, 1829, p. 119, No. 42; *Supp.* 1842, p. 117, No. 126; J. Six, *Catalogus der Schilderijen van P. H. Six van Vromade*, Stedelijk Museum, Amsterdam, 1900, No. 104; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, III, 1910, No. 130; Anon., *Tableaux Anciens, Collection Six*, 1928; H. Schneider and W. G. Constable, *Dutch Art*, Royal Academy, London, 1929, p. 84, No. 174; W. R. Valentiner, Edr., *Catalogue of Masterpieces of Art, World's Fair*, New York, 1939, p. 131, No. 270; F. W. Robinson, *Catalogue of Masterpieces of Art from Foreign Collections*, Detroit Institute of Arts, 1939, p. 13, No. 34; J. O'Connor, Jr., *Carnegie Magazine*, Pittsburgh, March 1940, p. 291; E. P. Richardson, *Catalogue of Masterpieces of Art from European and American Collections*, Detroit Institute of Arts, p. 16, 1941, No. 43; W. H. Siple, in *Cincinnati Art Museum Bulletin*, Jan. 1941, p. 11; Prof. Allard, *Masterpieces of Painting*, Art Association of Montreal, Canada, 1942, p. 20, No. 11.

REMBRANDT HARMENSZ VAN RIJN 1606-1669

Born at Leyden. He studied first at the Latin School, and later became a pupil of Jacob van Swanenburch at Leyden and of Pieter Lastman at Amsterdam. In 1630 he settled at Amsterdam, where he remained until his death. He married there, in 1634, Saskia van Uijlenburgh, who died in 1642. Rembrandt's fame quickly rose to its highest point. Notwithstanding the large income which must have accrued to him, Rembrandt incurred considerable debts, as he was very fond of collecting works of art of all periods, for which he sometimes paid extravagant prices. His difficulties continued to increase, and in 1656 he was publicly declared insolvent. After this time he lived with Hendrickje Stoffels and Titus, the son of Saskia, who died before the father. There exist about 700 paintings, 200 etchings, and nearly 2000 drawings by the artist, who was great in his art from the beginning, and is especially appreciated in our own times in the works of his late period from about 1650 to 1669.

25. *A Syndic of Amsterdam*

Signed and dated 1635. The physiognomy is particularly vigorous with brilliant brown eyes of a remarkable transparency. "The piercing gaze of the sitter gives a very piquant effect to this powerfully illuminated work." (W. von Bode).

Canvas, 30 x 26 inches.

Lent by DUVEEN BROTHERS, INC., New York.

COLLECTIONS: Camillo Castiglioni, Vienna; The Duc de Valentinois, Paris; John Smith, London, 1825; Comte de Pourtalès, Paris, 1826; Lord Ashburton, The Grange, Hampshire, 1836; Carl von Hollitscher, Berlin.

EXHIBITIONS: Old Masters, Royal Academy, London, 1890; Berlin Gallery, 1914, No. 129; Sesqui-Centennial International Exposition, Philadelphia, 1926; Detroit Institute of Arts, 1927 and 1930; Wilmington Society of Fine Arts, Masterpieces of Three Centuries, 1931; Rijksmuseum, Amsterdam, 1935; Art Gallery, Grand Rapids, Michigan, 1940; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 43.

BIBLIOGRAPHY: J. Smith, *Catalogue Raisonné*, VII, 1836, No. 304; W. von Bode, *Studien zur Geschichte der Holländischen Malerei*, 1883, p. 585, No. 195; E. Dutuit, *Tableaux et dessins de Rembrandt*, 1885, No. 277; A. von Würzbach, *Rembrandt Galerie*, 1886, No. 149; Anon., *Catalogue of Old Masters*, Royal Academy, London, 1890, No. 97; E. Michel, *Rembrandt, his Life, Work, and Time*, II, 1895, p. 234; W. von Bode, *Complete Work of Rembrandt*, II, London, 1900, pp. 9, 88, No. 104, *Illust.*; A. Rosenberg and W. R. Valentiner, *Rembrandt (Klassiker der Kunst)*, Stuttgart, 1908, p. 95, mentioned p. 552, *Illust.*; C. Sedelmeyer, *Catalogue of One Hundred Paintings*, 1911, XI, No. 29; W. von Bode and M. J. Friedländer, *Die Gemälde-Sammlung C. V. Hollitscher*, Berlin, 1912, No. 59; C. Hofstede de Groot, *Catalogue Raisonné of Dutch Painters*, 1916, Vol. VI, page 343, No. 730; Anon., *Camillo Castiglioni, Catalogue des Tableaux*, 1925, No. 71, *Illust.*; W. Heil, *Old and Modern Masters*, Detroit Institute of Arts, 1927, p. 29, No. 46, *Illust.*; W. R. Valentiner, *Paintings by Rembrandt*, Detroit Institute of Arts, 1930, No. 24, *Illust.*; A. Bredius, *Rembrandt Gemälde*, 1935, No. 201, *Illust.*; F. Schmidt-Degener, *Rembrandt Tentoonstelling, Rijksmuseum*, Amsterdam, 1935, p. 45, No. 6, *Illust.*; O. K. Bach, *Exhibition Manual, Dutch Art*, Grand Rapids Art Gallery, 1940, No. 64.

26. *The Visitation*

Signed and dated: *Rembrandt* 1640. The subject is taken from the description given by St. Luke, of Mary's visit to Elizabeth, previous to the birth of Jesus. "This picture, painted when the artist was thirty-four years of age is masterly in composition, in handling, lighting, and glow of chiaroscuro" (G. F. Waagen). "The most important religious painting of small dimensions executed by the artist during the period of *The Nightwatch* (Rijksmuseum, Amsterdam, No. 2016), showing at the same time his interest in landscape and still-life painting which is characteristic of these years" (W. R. Valentiner).

Panel, 22½ x 19 inches.

Lent by the DETROIT INSTITUTE OF ARTS, Detroit, Michigan.

COLLECTIONS: Prince Eugène of Savoy, Vienna (1663-1736); The Royal House of Savoy; Victor Emmanuel I, King of Sardinia (1802-1821). Acquired in 1812, through Charles Nieuwenhuys, London, by Robert, Earl Grosvenor, Grosvenor House, London; the Dukes of Westminster, London; Alfred Charles de Rothschild, Halton Manor, Tring, Hertfordshire, and Seamore Place, London.

EXHIBITIONS: British Institution, London, 1834; Old Masters, Royal Academy, London, 1870, 1895 and 1899; Rijksmuseum, Amsterdam, 1898; Detroit Institute of Arts, 1930; World's Fair, New York, 1939.

ENGRAVED by John Burnett for Foster's *British Gallery*, 1813.

BIBLIOGRAPHY: J. Young, *Pictures at Grosvenor House*, 1820, p. 39, No. 122, *Illust.*; J. Burnett, *Practical Hints on Composition in Painting*, 1822, 1828, *Illust.*; W. Barnard, *Catalogue of the British Institution*, London, 1834, No. 114; J. Smith, *Catalogue Raisonné*, VII, 1836, pp. 22-23, No. 57; G. F. Waagen, *Treasures of Art*, II, 1854, p. 165; Anon.; *Catalogues of Old Masters*, Royal Academy, London, 1870, No. 36; 1895, No. 88; 1899, No. 52; C. Vosmaer, *Rembrandt*, 1877, pp. 212 and 522; W. von Bode, *Studien zur Geschichte der Holländischen Malerei*, 1883, pp. 447 and 589, No. 240; E. Dutuit, *Rembrandt*, 1885, p. 49; E. Michel, *Rembrandt*, 1893, pp. 266 and 588; C. Hofstede de Groot, *Masterpieces of Dutch Art in English Collections*, Folio, 1899, *Illust.*; W. von Bode, *The Complete Work of Rembrandt*, IV, 1900, No. 241, *Illust.*; L. Douglas, *La Collection Westminster*, in *Les Arts*, Jan. 1905, p. 7, *Illust.*; W. R.

Valentiner, *Rembrandt (Klassiker der Kunst)*, 1909, No. 224, *Illust.*; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, VI, 1916, p. 63, No. 74; C. Neumann, *Rembrandt*, 1922, p. 221, *Illust.*; D. W. Meldrum, *Rembrandt*, 1923, No. 220; W. R. Valentiner, *The Visitation by Rembrandt*, in *Detroit Institute Bulletin*, May 1927, pp. 86-91, *Illust.*; Idem., *The More Important Paintings and Sculptures of the Detroit Institute of Arts*, 1927, p. 100, *Illust.*; W. R. Valentiner, *Catalogue of the Rembrandt Exhibition*, Detroit Institute of Arts, 1930, No. 30, *Illust.*; Idem., *Rembrandt Paintings in America*, 1931, No. 68, *Illust.*; A. Bredius, *Rembrandt Gemälde*, 1935, No. 562, *Illust.*; A. Goldschmidt, *Style of Dutch Painting in the Seventeenth Century*, in *Art Quarterly*, II, 1939, p. 14, *Illust.*; W. R. Valentiner, Edr., *Catalogue of Masterpieces of Art*, World's Fair, New York, 1939, p. 146, No. 300; F. W. Robinson, *Detroit Looks Back on 20 Years*, in *Art News*, May 4, 1940, p. 21, *Illust.*, p. 28.

REMBRANDT HARMENSZ VAN RIJN 1606-1669

27. *Girl at an Open Half-Door*

Signed and dated, lower centre: *Rembrandt f. 1645*. "We find this type in numerous paintings by Rembrandt within the next few years (from 1645), which speaks for it representing Hendrickje Stoffels, who is mentioned in Rembrandt's household from the end of the 40's, and of whom we have several authentic portraits after 1652. These later portraits bear a striking likeness to the series of portraits of the girl painted between 1645 and 1650. Hendrickje was born either in 1623 or 1626. The painting is one of the most winning of the female portraits by Rembrandt in America and seems to speak of the love the artist had for this simple girl from the lower classes. The motif of the composition has been imitated by many of Rembrandt's pupils" (W. R. Valentiner).

Canvas, 40 $\frac{5}{8}$ x 34 $\frac{1}{8}$ inches.

Owned by the ART INSTITUTE OF CHICAGO, Illinois.

COLLECTIONS: M. de Gueffier, Paris, 1791; M. Robit, Paris, 1801; George Hibbert, London, 1829; Nathaniel Hibbert, London, 1857; Prince Anatoli

Demidoff, San Donato, Florence, Italy, 1880; Prince Paul Demidoff, Pratolino, Italy, 1890; Martin A. Ryerson, Chicago, who presented it to the Chicago Art Institute in 1894.

ENGRAVED by Friedrich C. G. Geyser (1772-1846).

EXHIBITIONS: British Institution, London, 1818, 1844 and 1857; Hudson-Fulton Celebration, Metropolitan Museum of Art, New York, 1909; Detroit Institute of Arts, 1930; Century of Progress, Art Institute of Chicago, 1933 and 1934; Rijksmuseum, Amsterdam, 1935; Worcester Art Museum, 1936.

BIBLIOGRAPHY: A. J. Paillet, *Catalogue de Tableaux, Cabinet de M. de Gueffier*, Paris, March 1, 1791, p. 18, No. 67; Idem., *Tableaux de plus grands maîtres, Collection Robit*, Paris, May 21, 1801, No. 163; J. Young, *Catalogue of Pictures*, British Institution, London, 1818, p. 16, No. 100; Anon., *George Hibbert Sale Catalogue*, Christie's, London, June 13, 1829, No. 68 (Bought in); J. Smith, *Catalogue Raisonné*, VII, 1836, p. 170, No. 532; W. Barnard, *Catalogue of Pictures*, British Institution, London, 1844, p. 8, No. 23; G. Nicol, *Catalogue of Pictures*, British Institution, London, 1857, p. 11, No. 87; Anon., *Catalogue des Objets d'Art, Tableaux, etc.*, Palais de San Donato, Florence, March 15, 1880, p. 240, No. 1114, *Illust.*; W. von Bode, *Studien zur Geschichte der Holländischen Malerei*, 1883, p. 609, No. 373; E. Dutuit, *Rembrandt*, 1885, p. 21; A. von Würzbach, *Rembrandt-Galerie*, 1886, p. 358; E. Michel, *Rembrandt*, 1893, pp. 303, 561-562 (English Edition, 1894, I, p. 303, II, p. 248); W. von Bode, *Complete Work of Rembrandt*, IV, 1900, No. 301, *Illust.*; A. Rosenberg, *Rembrandt*, 1906, pp. 400, 413 and 225, *Illust.*; W. R. Valentiner, *Rembrandt (Klassiker der Kunst)*, 1909, p. 560, No. 323, *Illust.*; Idem.; *Old Dutch Masters*, Hudson-Fulton Celebration, New York, 1909, p. 308, No. 91, *Illust.*; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, VI, 1916, pp. 187-188, No. 324; J. C. Van Dyke, *Rembrandt and his School*, 1923, pp. 145 and 160, *Illust.*; W. R. Valentiner, *Rembrandt Paintings in America*, 1931, No. 90, *Illust.*; Anon., *Guide to the Paintings*, Art Institute of Chicago, 1932, p. 19, *Illust.*; D. C. Rich, *Paintings and Sculpture*, Century of Progress Exhibition, Art Institute of Chicago, 1933, p. 12, No. 75, *Illust.*; 1934, p. 19, No. 107, *Illust.*; D. C. Rich, *Five Centuries of Early Painting*, in *Pantheon*, Dec. 1933, p. 380, *Illust.*; F. Schmidt-Degener, *Rembrandt Tentoonstelling*, Rijksmuseum, Amsterdam, 1935, p. 49, No. 12, *Illust.*

28. *Portrait of Hendrickje Stoffels*

Painted about 1652-1654.

Canvas, 25 $\frac{3}{4}$ x 21 $\frac{1}{4}$ inches.

Lent by DUVEEN BROTHERS, INC., New York.

COLLECTIONS: August Joseph Pechwell, Curator of the Royal Dresden Picture Gallery, 1781-1797; Consul-General Heinrich W. Campe, Leipzig, 1827; Herr von Geldern, Dresden; Oskar Huldshinsky, Berlin; Lord Melchett of Landford, Melchet Court, Romsey, Hampshire.

EXHIBITIONS: Loan Exhibition of Portraits, Royal Academy, Berlin, 1909; "The Daily Telegraph" Exhibition of Works of Art, Olympia, London, July 1928; Dutch Art, Royal Academy, London, 1929; Rembrandt Exhibition, Rijksmuseum, Amsterdam, 1935; Art Gallery of Toronto, Canada, 1936; Toledo Museum of Art, 1939; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 45.

BIBLIOGRAPHY: A. Venturi, *Notizie da Berlino e da Vienna*, in *l'Arte*, Oct. 1907, p. 312; W. von Bode, *A Portrait of a Young Woman by Rembrandt*, in *Starye Gode*, Moscow, Nov. 1907, pp. 541-542, *Illust.*; W. von Bode, *Die Sammlung Oskar Huldshinsky*, Berlin, 1908, pp. 15-17, No. 21, *Illust.*; W. R. Valentiner, *Rembrandt (Klassiker der Kunst)*, 1909, p. 560, No. 328, *Illust.*; W. von Bode, *Katalog der Ausstellung von Bildnissen Königlichen Kunst-Akademie*, Berlin, 1909, p. 18, No. 108, *Illust.*; C. Hofstede de Groot, *Oeuvres de Rembrandt Nouvellement Découvertes*, in *L'Art Flamand et Hollandais*, Dec. 1909, p. 163; W. von Bode, *A Newly-discovered painting by Rembrandt*, in *Zeitschrift für Bildende Kunst*, 1910, p. 8, *Illust.*; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, VI, 1916, p. 338, No. 717; H. Schneider and W. G. Constable, *Dutch Art*, Royal Academy, London, 1929, p. 97, No. 104; M. J. Friedländer, *Die Sammlung Oskar Huldshinsky*, in *Der Cicerone*, XX, 1928, p. 6; Anon., *A Rembrandt Master-piece*, in *Apollo*, Nov. 1928, p. 316, *Illust.*, p. 298; A. Bredius, *Rembrandt Gemälde*, 1935, No. 112, *Illust.*; F. Schmidt-Degener, *Rembrandt Tentoonstelling*, Rijksmuseum, Amsterdam, 1935, p. 53, No. 18, *Illust.*; E. Scheyer, *Die Rembrandt-Ausstellung in Amsterdam*, in *Pantheon*, September 1935, p. 294; G. Isarlov, *Rembrandt et son Entourage*, in *La Renaissance*, Paris, July-Sept. 1938, p. 26, *Illust.*; Anon., *Catalogue of Exhibition of Artists Unappreciated in their Day*, Toledo Museum of Art, 1939, No. 1, *Illust.*

29. *The Standard Bearer*

Signed and dated: *Rembrandt fe. 1654*. The banner, held in the left hand, bears the arms of the City of Amsterdam.

Canvas, 55 x 45½ inches.

Lent by the BACHE COLLECTION, New York.

COLLECTIONS: Sir Joshua Reynolds, 1st President of the Royal Academy, London, 1795; Earl of Warwick, Warwick Castle, England; George J. Gould, New York; Lord Duveen of Millbank.

ENGRAVED in Mezzotint by W. Pether in the XVIII Century, when in the Collection of Reynolds.

EXHIBITIONS: Manchester Art Treasures Exhibition, 1857; British Institution, London, 1860; Old Masters, Royal Academy, London, 1871; Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909; Amsterdam, 1925; Detroit Institute of Arts, 1925; Dutch Art, Royal Academy, London, 1929; Herron Art Institute, Indianapolis, 1937; World's Fair, New York, 1939; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 46.

BIBLIOGRAPHY: Anon., *Sale Catalogue of Sir Joshua Reynolds' Collection of Pictures*, London, March 12, 1795, perhaps no. 56; J. Smith, *Catalogue Raisonné*, Part VII, 1836, p. 103, No. 279; G. Scharf, *Catalogue of the Manchester Art Treasures Exhibition*, 1857, p. 53, No. 680; W. von Bode, *Studien zur Geschichte der Holländischen Malerei*, 1883, pp. 539 and 592, No. 262; A. von Würzbach, *Rembrandt Galerie*, 1886, p. 68, No. 256, *Illust.*, page 179; C. Sedelmeyer, *Catalogue of Paintings*, 1896, No. 30, *Illust.*; W. von Bode, *The Complete Work of Rembrandt*, V, 1901, pp. 26 and 150, No. 370; W. R. Valentiner, *Rembrandt (Klassiker der Kunst)*, 1909, p. 428, *Illust.*; Idem., *The Hudson-Fulton Celebration Catalogue*, Metropolitan Museum, New York, I, 1909, p. 331, No. 98, *Illust.*; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, VI, 1916, p. 163, No. 259; E. Singleton, *Old World Masters in New World Collections*, 1929, pp. 204-207, *Illust.*; H. Schneider and W. G. Constable, *Dutch Art*, Royal Academy, London, 1929, p. 96, No. 103, *Illust.*; W. R. Valentiner, *Rembrandt Paintings in America*, 1931, No. 117, *Illust.*; A. Bredius, *Rembrandt Gemälde*, 1935, No. 275, *Illust.*; Anon., *Catalogue of the Bache Collection*, 1938, No. 36, *Illust.*;

W. R. Valentiner, Edr., *Catalogue of Masterpieces of Art, World's Fair*, New York, 1939, p. 147, No. 301.

REMBRANDT HARMENSZ VAN RIJN 1606-1669

30. *Christ with Folded Arms*

Painted about 1658-1659. "A number of individual heads of Christ painted by the artist about 1658 and 1659 seem to be studies for this painting, the largest and perhaps most important representation of Christ which Rembrandt has painted. It is at the same time one of the most deeply felt compositions of the master in his late period" (W. R. Valentiner).

Canvas, 43 x 35½ inches.

Lent by MRS. LOUIS F. HYDE, Glens Falls, New York.

COLLECTIONS: Cardinal Fesch, Rome, 1845; M. de Forcade, Paris, 1873; Charles Sedelmeyer, Paris; R. Bamberger, Paris; Count Alexis Orloff-Davidoff, St. Petersburg, Russia.

ETCHED by A. L. Gilbert; G. F. Schmidt; and J. Burnet.

EXHIBITIONS: Old Masters, Oesterreichisches Museum, Vienna, 1873; Palais du Corps Législatifs, Paris, 1874; World's Fair, New York, 1939; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 49.

BIBLIOGRAPHY: W. von Bode, *Studien zur Geschichte der Holländischen Malerei*, 1883, pp. 522, 603, No. 352; E. Dutuit, *Rembrandt*, 1885, p. 54, No. 79; A. von Würzbach, *Rembrandt Galerie*, 1886, No. 426; E. Michel, *Rembrandt*, 1893, pp. 443, 567; C. Sedelmeyer, *Paintings by Old Masters*, 1898, p. 170, No. 150; W. von Bode, *The Complete Work of Rembrandt*, VI, 1901, No. 415, *Illust.*; W. R. Valentiner, *Rembrandt, (Klassiker der Kunst)*, 1909, No. 392, *Illust.*; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, VI, 1916, p. 118, No. 162; D. S. Meldrum, *Rembrandt's Paintings*, 1923, p. 202, No. 413, *Illust.*; A. Bredius, *Rembrandt Gemälde*, 1935, No. 275, *Illust.*; W. R. Valentiner, Edr., *Catalogue of Masterpieces of Art, World's Fair*, New York, 1939, p. 150, No. 308, *Illust.*

31. *Titus in an Armchair*

Signed and dated to the right, half-way up, on the arm of the chair: *Rembrandt f. 1660*. "The portrait of a young man of strongly pronounced features. Most spiritedly executed in a very solid body, in a deep golden tone." (Dr. Waagen, 1854). "One of the most fascinating compositions among the numerous portraits which Rembrandt painted of his son Titus, expressive in pose and brilliant in execution." (W. R. Valentiner).

Lent by the BALTIMORE MUSEUM OF ART, Baltimore, Maryland.

COLLECTIONS: Duke of Rutland, K. G., Belvoir Castle, Rutland, England; Eugene Kraemer, Paris; James Stillman, New York; Charles C. Stillman, New York; Duveen Brothers, New York; Mrs. Henry Barton Jacobs, Baltimore, Maryland.

EXHIBITIONS: Old Masters, Royal Academy, London, 1899; Metropolitan Museum of Art, New York, 1921-1926; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 50.

BIBLIOGRAPHY: J. Smith, *Catalogue Raisonné*, VII, 1836, p. 133, No. 379; G. F. Waagen, *Treasures of Art*, III, 1854, p. 398; E. Dutuit, *Rembrandt*, 1885, p. 48, No. 337; A. von Würzbach, *Rembrandt Galerie*, 1886, p. 66, No. 239; E. Michel, *Rembrandt*, 1893, pp. 432-555; Anon., *Catalogue of Old Masters*, Royal Academy, London, 1899, No. 97; M. Bell, *Rembrandt*, 1905, p. 123; W. R. Valentiner, *Rembrandt (Klassiker der Kunst)*, 1909, No. 420, *Illust.*; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, VI, 1916, p. 334, No. 707; D. S. Meldrum, *Rembrandt*, 1923, p. 199, Pl. CCCXLIX; A. Bredius, *Rembrandt Gemälde*, 1935, Pl. 124; D. H. Gordon, *A Rich Gift to Baltimore*, in *Art News*, May 14, 1938, pp. 7-9; Dr. H. B. Jacobs, *Catalogue of the Collection of Mary Frick Jacobs*, 1938, No. 57, *Illust.*; Anon., *Duveen Pictures in Public Collections of America*, New York, 1941, No. 201, *Illust.*

32. *Portrait of Dirk van Os*

Painted about 1662. On the right at top is a coat-of-arms (painted by a later hand): three ox-heads gules, on the first ox-head a five-pointed star sable, surrounded by an inscription, *D. VAN OS (DYKGRA)EF VAN D(E BEEMSTER)*. Dirk van Os, son of Dirk van Os the elder, was born in 1591. Like his father, he was Dijkgraaf (Dyke Steward) of the Polder de Beemster in North Holland, which the elder van Os had embanked. He died about 1666. This grand portrait of Rembrandt's last period is here exhibited for the first time in the East. After it had been hidden away in a private collection in Boston for many years it was acquired recently by the Omaha Museum.

Canvas, 45 x 34 inches.

Lent by the JOSLYN MEMORIAL GALLERY, Omaha, Nebraska.

COLLECTIONS: Dr. M. P. Okhotchinsky, St. Petersburg, Russia; T. J. Blakeslee, New York; Frederick O. Sears, Boston.

EXHIBITIONS: The Joslyn Memorial Gallery, Omaha, Nebraska (Permanent Exhibition); Great Dutch Masters, Duveen Galleries, New York, 1942, No. 52.

BIBLIOGRAPHY: W. von Bode, *The Complete Work of Rembrandt*, VII, 1902, No. 494, *Illust.*; W. R. Valentiner, *Rembrandt (Klassiker der Kunst)*, 1909, No. 501, *Illust.*; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, VI, p. 316, No. 664; W. R. Valentiner, *Rembrandt Paintings in America*, 1931, No. 161, *Illust.*; A. Bredius, *Rembrandt Gemälde*, 1936, p. 13, Pl. 315; C. Burrows, in *New York Herald-Tribune*, July 12, 1942; Anon., in *Art News*, Aug.-Sept., 1942, p. 35, *Illust.*

33. *Portrait of a Young Woman*

Painted about 1665. Probably a portrait of Magdalena van Loo, wife of Titus, son of Rembrandt. "One of the most beautiful of Rembrandt's portraits of women. Very probably the companion piece to the 'Portrait of a Young Man' in the collection of O. Gutekunst in London, which is signed and dated 1662." (W. R. Valentiner).

Canvas, 32 x 24½ inches.

Lent by MR. FRANK P. WOOD, Toronto, Canada.

COLLECTIONS: Jan van Beuningen, Amsterdam, 1716; Henri Lebert, Colmar, Alsace-Lorraine, 1842; Colmar Museum, Alsace-Lorraine, 1842-1917, No. 211; Mr. Klasfahraeus, Lidengen, Sweden.

EXHIBITIONS: Colmar Museum, Colmar, Permanent Exhibition until 1917; Kaiser-Friedrich Museum, Berlin, 1899; Royal Gallery, The Hague, 1900; Inaugural Exhibition, Art Gallery of Toronto, Canada, 1926; Old Masters, Art Gallery, Toronto, 1929; Detroit Institute of Arts, 1930; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 53.

BIBLIOGRAPHY: Anon., *Catalogus van Schilderijen, Jan van Beuningen*, Amsterdam, 1716, No. 42; Hoet, *Catalogus of Naamlyst* (Jan van Beuningen Sale), II, 1752, p. 202; W. von Bode, *The Complete Work of Rembrandt*, VII, 1906, p. 4, No. 491, *Illust.*; Anon., *Bericht über ein Rembrandt zugeschriebenes Gemälde in Colmarer Museum*, Colmar, 1900; W. R. Valentiner, *Rembrandt (Klassiker der Kunst)*, 1909, p. 481, *Illust.*; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, VI, 1916, No. 852; Anon., *American Art News*, Jan. 17, 1920, p. 1, *Illust.*; D. S. Meldrum, *Rembrandt's Paintings*, 1923, No. I, Pl. CCCXXXVI; Anon., *Catalogue of the Toronto Art Gallery Inaugural Exhibition*, 1926, No. 152, *Illust.*; Anon., *Catalogue of the Toronto Art Gallery Loan Exhibition of Old Masters*, 1929, No. 12, *Illust.*; W. R. Valentiner, *Catalogue of Old Masters*, Detroit Institute of Arts, 1930, p. 13 of Introduction, and No. 72, *Illust.*; Idem., *Important Rembrandts in American Collections*, in *The Art News*, Section I, April 26, 1930, p. 4, *Illust.*; Idem., *Rembrandt Paintings in America*, 1931, No. 158, *Illust.*; A. Bredius, *Rembrandt Gemälde*, 1935, No. 398, *Illust.*

34. *Lucretia*

Signed and dated: *Rembrandt f. 1666*. Another version of the same subject, painted two years earlier, and somewhat more dramatic in action, is in the National Gallery, Washington (Mellon Collection, No. 76). "A comparison of the two paintings will reveal the increasing mystical conception of Lucretia. In the earlier version she appears hunted, still turning over in her mind the decision which, in the painting of 1666, she has decided to take. Here she is wholly rational and infinitely moving. Rembrandt has indicated the thoughts of his subject, but he goes no further than suggestion. If those thoughts are to be put into words we must do it for ourselves" (M. W. Sirich). "Everything is concentrated upon the expression of the figure and especially of the face, and the consciousness of the present life, vanishing before the glimpse of the world to come, the transition from painful resignation to the gradual sinking of all suffering in the forgetfulness of Nirvana, is delineated in an incomparable manner" (W. R. Valentiner). Owing to Waagen recording this picture twice in his "Art Treasures," after he had seen it in both the collections of Wombwell (before 1853) and Burdon (before 1857), Hofstede de Groot (see *infra*) regarded this work as two pictures. According to the Wombwell sale catalogue, Christie's, June 4, 1853 (as recorded by Hofstede de Groot and Graves), the picture was bought by W. W. Burdon. The Burdon sale catalogue (1862, when it was 'bought in') states that it was formerly in the Radziwill Collection.

Lent by the MINNEAPOLIS INSTITUTE OF ARTS, Minneapolis, Minn.

COLLECTIONS: Radziwill family (?); John Calvert Wombwell, London; William W. Burdon, Newcastle-upon-Tyne, England; J. Purvis Carter, London and Villa Torrigiani, Quinto, Florence; Paul Reinhardt, New York; Herschel V. Jones, Minneapolis.

EXHIBITIONS: El Greco to Matisse, Reinhardt Galleries, New York, 1927; Rembrandt Exhibition, Detroit Institute of Arts, 1930.

ILLUSTRATED in Colour, in *Art News*, May 14, 1927.

BIBLIOGRAPHY: G. F. Waagen, *Art Treasures in Great Britain*, II, 1854, p. 308; IV, 1857, p. 477; C. Blanc, *Œuvre complet de Rembrandt*, II, 1859, p. 436; C. Vosmaer, *Rembrandt*, 1877, p. 565; E. Dutuit, *Tableaux et Dessins de Rembrandt*, 1885, p. 58; A. von Wurzbach, *Rembrandt Galerie*, 1886, p. 69, No. 267; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, VI, 1916, p. 144, Nos. 220 and 220A; A. Graves, *Art Sales*, II, 1921, p. 382; C. Neumann, *Rembrandt*, II, 1922, p. 624; Anon., *El Greco to Matisse*, Reinhardt Galleries, New York, 1927, No. 2, *Illust.*; Anon., *Reinhardt Exhibition*, in *Art News*, Jan. 22, 1927, p. 1, *Illust.*; F. J. Mather, Jr., *Painting from Dan to Beersheba*, in *The Arts*, Feb. 1927, p. 74, *Illust.*; E. S. Siple, *American Acquisitions*, in *Burlington Magazine*, Dec. 1927, p. 303; W. R. Valentiner, *Paintings by Rembrandt*, Detroit Institute, 1930, p. 14, No. 77, *Illust.*; Idem., *Rembrandt Paintings in America*, 1931, p. 7, No. 169, *Illust.*; A. Bredius, *Rembrandt Gemälde*, 1935, p. 21, No. 485, *Illust.*; M. W. Sirich, *Institute acquires noted Rembrandt*, in *Minneapolis Institute Bulletin*, Jan. 12, 1935, pp. 7-9, *Illust.*; Anon., *Minneapolis Rembrandt*, in *Art News*, Jan. 19, 1935, pp. 1 and 13, *Illust.*; Anon., *Rembrandt's "Lucrece,"* in *Art Digest*, Feb. 1935, p. 9, *Illust.*; Anon., *Rembrandt's Lucretia*, in *Parnassus*, Feb. 1935, p. 18, *Illust.*; Anon., *Rembrandt's Lucretia*, in *Magazine of Art*, Feb. 1935, pp. 68 and 110, *Illust.*; Anon., *Lucretia*, in *Pantheon*, Feb. 1935, pp. 77 and 80, *Illust.*

RUISDAEL, JACOB VAN

1628-1682

Born at Haarlem. It is not known where he studied, as he did not devote himself at once to painting, but practised surgery for a few years. His father Isaac painted, and it is suggested that Jacob studied first under him and then under Cornelius Vroom and his uncle Salomon Ruysdael. The earliest date that appears on his paintings and etchings is 1646. Two years later he was admitted to the Guild of St. Luke, Haarlem, and became a citizen of Amsterdam in 1659. He died there in 1682. Little appreciated during his lifetime, Jacob van Ruysdael is now held to be the most versatile of Dutch landscape painters of the XVII century. His art rises to supreme heights in his lonely, rustling torrents, his dark woods, cloudy skies and stormy seas, which

are touched by the beauty of poetry both strong and fine. He is especially noted as a painter of trees, and his rendering of foliage is characterized by the greatest spirit and precision.

35. *The Jewish Cemetery at Ouderkerk*

Painted about 1655-1660. Signed on the sarcophagus at the left: *J. V. Ruisdael*. The largest known picture by this artist. "It happens that the motif which Ruisdael used for this picture can still be compared with the original spot where he made his studies. The three tombs in the foreground are still in existence, forming a part of the burying ground of the Portuguese Jews at Ouderkerk, which was consecrated in 1614. We even know who are buried in the tombs: the first is that of Dr. Montalto, the physician of the French King Henry IV., who died in 1615; the tomb in the middle is that of the Super-Rabbi of Amsterdam, Chacham Usiel, from Fez, Morocco; and in the third, Abraham Israel Mendes was buried in 1627." (W. R. Valentiner, *Detroit Bulletin*, Feb. 1926). Two studies for this picture by Ruisdael are preserved in the Teyler Institute at Haarlem, Holland. Another version of the picture is in the Dresden Gallery, which Goethe described in memorable fashion in his essay 'Ruisdael as a Poet,' in the *Morgenblatt*, May 3, 1816. Ouderkerk, known also as Ouder-Amstel, is a municipality approximately six miles south of Amsterdam.

Canvas, 56 x 74½ inches.

Lent by the DETROIT INSTITUTE OF ARTS, Detroit, Michigan.

COLLECTIONS: (Probably) Amsterdam Sale, May 9, 1770, No. 2; M. Marin, Paris, 1790; Christian William Huygens, London, acquired in 1815 from a Paris banker; George Gillow, London; Michael Zachary, London, 1828; Davis MacIntosh, London, 1835; Leo Blumenreich, Berlin; Julius H. Haass, Detroit, who presented the picture to the Detroit Museum in memory of his brother, Dr. E. W. Haass, in 1926.

EXHIBITIONS: Kaiser-Friedrich-Museums Verein, Berlin, 1925, No. 339; Detroit Institute of Arts, 1929; Albright Art Gallery, Buffalo, 1942; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 55.

BIBLIOGRAPHY: J. Smith, *Catalogue Raisonné*, VI, 1835, pp. 25-26, No. 60; C. Hofstede de Groot, *Catalogue Raisonné of the Dutch Painters*, IV, 1912, p. 74, No. 219; J. Rosenberg, *The Jewish Cemetery by Jacob van Ruisdael*, in *Art in America*, February 1926, p. 37; W. R. Valentiner, *The Cemetery by Jacob van Ruisdael*, in *Detroit Institute of Arts Bulletin*, VII, Feb. 1926, pp. 55-58, *Illust.*; J. Rosenberg, *Jacob van Ruisdael*, 1928, p. 81, No. 153, *Illust.*; W. R. Valentiner, *Catalogue of Dutch Masters*, Detroit Institute of Arts, 1929, p. XVI, No. 59; W. Heil and C. H. Burroughs, *Catalogue of Paintings*, Detroit Institute of Arts, 1930, No. 196, *Illust.*; H. Friedenwald, *Montalto*, in *Bulletin of the Institute of the History of Medicine*, Johns Hopkins University, Feb. 1935, p. 145; G. Washburn, *Souvenir Catalogue of European Paintings*, Albright Art Gallery, March 20-April 20, 1942, n.p., *Illust.*

RUISDAEL, JACOB VAN

1628-1682

36. *A View of Haarlem*

Painted about 1660. Signed in full at the lower left. One of the rare distant views by the artist, executed during his mature period.

Canvas, 17 x 15 inches.

Lent by the RIJKSMUSEUM, Amsterdam, Holland.

COLLECTIONS: Baron Nagel van Ampsen, The Hague, 1842; A. W. C. Baron Nagel van Ampsen, 1851; L. Dupper, Dordrecht, who bequeathed the picture to the Museum in 1870.

EXHIBITIONS: World's Fair, New York, 1939; Detroit Institute of Arts, 1939, 1941; Carnegie Institute, Pittsburgh, 1940; Newark Museum, New Jersey, 1942, No. 35; Cincinnati Art Museum, 1941; Art Association

of Montreal, Canada, 1942; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 56.

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SEGHERS, HERCULES

1589-1638

Born probably at Haarlem. At Amsterdam he became the pupil of Gillis van Coninxloo. In 1612 he became a member of the Guild in Haarlem at the same time as E. van de Velde and Willem Buytewech. Most of his life he was active in Amsterdam, except for some years at Utrecht and The Hague. He was misunderstood by artists as well as by his family, and died in poverty. He made about sixty etchings, many of which were printed on linen, said by some to be from his shirts and bed-linen. Only few paintings are known by him. Seghers may be called the predecessor of Van Gogh, not only in his artistic efforts but also in his tragic life. His was a similarly intense, searching nature, isolated from the movement of art in his time and from the world about him. Seghers' great historical importance lies in the fact that he brings to completion sixteenth century landscape art and connects it with the future subjective style of Rembrandt.

37. *A Romantic Landscape*

Painted about 1620-30. Closely related in style and composition to Seghers' etching, "The City with the Four Towers." "The most important document from Seghers' middle years on the mingling of reality and fantasy in his art" (E. P. Richardson).

Panel, 18 x 35 inches.

Lent by MR. H. E. TEN CATE, Almelo, Holland.

COLLECTIONS: A private collection in Germany; D. Katz, Dieren, Holland.

EXHIBITIONS: Kleykamp Galleries, The Hague, 1934; Rhode Island School of Design, Providence, R. I., 1938; Schaeffer Galleries, New York, 1939; World's Fair, New York, 1939; Detroit Institute of Arts, 1939, 1941; Carnegie Institute, Pittsburgh, 1940; Newark Museum, New Jersey, 1940, No. 36; Cincinnati Museum of Art, 1941; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 58.

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Born at Leyden and died there at the age of fifty-three. He studied at The Hague under Jan Van Goyen whose daughter he married in 1649. He entered the corporation of painters at Leyden in 1648, went to The Hague in 1649 and remained there until 1654, when he went to Delft and leased a brewery for six years. During 1661-1669 he resided at Haarlem, and afterwards returned to Leyden, where he opened a tavern but still worked diligently at his easel. Next to Rembrandt, the most imaginative artist of the Dutch School; a great narrator and humorist, and a master in characterizing the life of the middle classes in Holland. His great predecessor was Pieter Bruegel, while in literature the comedies of Shakespeare form the parallel to Steen's versatile art.

38. *The Twelfth-Night Feast*

Signed and dated: *J. Steen, 1662*. Known also as *Le Roy Boit* ('The King Drinks'). One of the most important compositions of the artist, painted during his best period in the early 'sixties.

Canvas, 51 x 63½ inches.

Lent by MRS. J. C. HARTOGS, Arnhem, Holland.

COLLECTIONS: M. Crawford, London, 1806?; Henry Hirsch, London; H. Van Pragh, The Hague, Holland; Kleykamp Galleries, The Hague.

EXHIBITIONS: Kleykamp Galleries, The Hague, 1934; Museum Boymans, Rotterdam, 1934 and 1938; World's Fair, New York, 1939; Detroit Institute of Arts, 1939, 1941; Newark Museum, New Jersey, 1940, No. 38; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 60.

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39. *A Domestic Scene*

Signed on door, in background: *J. Steen*. Known also as "Laying the Cloth." "A very animated and careful work" (G. F. Waagen, 1854). "A characteristic interior of bourgeois family life by the greatest of all the Dutch little masters. The scene might be taken from the painter's own house" (*Arundel Club Folio*). "The first British Royal picture to be lent to America. Jan Steen's 'A Domestic Scene' from the Royal Collection at Windsor Castle, sent to this country by air expressly for the Dutch Masters Exhibition by His Majesty, King George VI, is characteristic of this versatile 'Little Master' of genre" (A. M. Frankfurter).

Canvas, 28 x 25 inches.

Lent by HIS BRITANNIC MAJESTY, KING GEORGE VI, Buckingham Palace, London.

COLLECTION: Royal Collection, Windsor Castle, England.

EXHIBITION: Never exhibited prior to the Exhibition of Great Dutch Masters, Duveen Galleries, New York, 1942, No. 61.

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Gerard Terborch, or Terburg, was born at Zwolle. His father was a wealthy man, and a painter, four of whose children were noted in the arts. Gerard, the eldest son, was chiefly influenced by the school of Frans Hals, but by repeated travelling to England, Germany, and Italy, he was enabled to study the works of Titian, Velasquez, Van Dyck, and other great masters. In 1646 he went to Münster, and painted the "Ratification of the Treaty of Peace," now in the National Gallery, London. In 1654 he married at Deventer, of which town he became burgomaster. There he passed the remainder of his life. He is the greatest genre painter of Holland in representing scenes from the daily life of the upper classes. He also painted excellent portraits of small size.

40. *The Music Lesson*

From Terborch's later period. A second version was in the collection of the late Baron Ferdinand de Rothschild, Waddesdon Manor (1897).

Canvas, 331½ x 271¼ inches.

Lent by WILDENSTEIN & CO., INC., New York.

COLLECTIONS: Jean de Jullienne, Paris, 1767; Etienne-François, Duc de Choiseul, Paris, 1772; Prince de Conti, Paris, 1777; Empress Catherine II, Palais de l'Ermitage, St. Petersburg, Russia.

EXHIBITIONS: Los Angeles Art Museum, 1933; Century of Progress, Art Institute of Chicago, 1934; Albright Art Gallery, Buffalo, N. Y., 1942; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 64.

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1913, p. 52, No. 140; Anon., *Catalogue of the Los Angeles Art Museum*, 1933, No. 15, *Illust.*; D. C. Rich, *Catalogue of the Century of Progress Exhibition*, Art Institute of Chicago, Illinois, 1934, p. 20, No. 112, *Illust.*; G. Washburn, *Souvenir Catalogue of European Paintings*, Albright Art Gallery, Buffalo, March 20-April 20, 1942, n. p., *Illust.*

VERMEER DER DELFT, JAN

1632-1675

Born in Delft where he spent his whole life, and died there at the age of forty-three. He studied under Rembrandt's pupil, Carel Fabritius, whose junior he was by only ten years. When only twenty he married Catherina Bolnes, and by her had eight children. In 1653 he entered the Guild of St. Luke at Delft, was often on its committee, and once its president. A superb painter, one of the chief glories of the Dutch School; an unrivalled colourist, a true magician in his manipulation of light, atmosphere, and shade. Most of Vermeer's paintings represent scenes of recreation, sometimes with only a single figure. He painted, besides a few landscapes, portraits and religious paintings. Not more than about forty paintings by him are known. In contrast to Rembrandt and his school his colours are cool and his technique is smooth and enamel-like. His compositions bathed in clear day-light, and his colour harmonies of blue and yellow, appeal especially to the modern taste. He is the leading master of the third generation of Dutch painting in the seventeenth century. His technique and sometimes his chance of subject anticipate Chardin, but the colour is purer and more intense. A view of his native town (in the Mauritshuis, The Hague) is one of the most famous of the many masterpieces he executed during his short life, and the one that has had such a tremendous effect on modern landscape painting. At his death he left twenty-six pictures undisposed of, and his widow had to apply to the court of insolvency to be placed under a curator. For more than two centuries Vermeer was almost completely forgotten, until attention was recalled to him by W. Bürger (Thoré), who described his works in the *Gazette des Beaux-Arts* in 1866.

41. *The Milkmaid*

Painted about 1655-1657. Signed: *J. V. Meer* (J and M intertwined). Known also as 'A Maid-servant pouring Milk,' 'The Milkwoman,' 'Girl with Bread,' 'The Cook,' etc. Sir Joshua Reynolds in his diary of a "Journey to Holland" speaks of seeing this picture at Amsterdam.

Canvas, 18 x 16¼ inches.

Lent by the RIJKS-MUSEUM, Amsterdam, Holland.

COLLECTIONS: Widow of Jan Vermeer, Delft, 1696; An Amsterdam Collection, 1701; Jacob van Hoek, Amsterdam, 1719; Pieter Leendert de Neufville, Amsterdam, 1765; Jan Jacob Bruyn, Amsterdam, 1798; Hendrik Muilman, Amsterdam, 1813; P. H. Six van Vromade; Jan Six, Amsterdam, from whom the picture was bought in 1907 for the Rijksmuseum.

EXHIBITIONS: Six Collection, Stedelijk Museum, Amsterdam, 1900; Rijksmuseum, Amsterdam, from 1907 (*Permanent Exhibition*); Salle de Jeu de Paume, Tuileries, Paris, 1921; Dutch Art, Royal Academy, London, 1929; Museum Boymans, Rotterdam, 1935; World's Fair, New York, 1939; Detroit Institute of Arts, 1939 and 1941; Cleveland Museum of Art, 1940; Newark Museum, New Jersey, 1940, No. 40; Cincinnati Art Museum, 1941; Art Association, Montreal, Canada, 1942; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 67.

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VERMEER DER DELFT, JAN

1632-1675

42. *A Lady Writing*

Painted about 1660-1665. Signed, lower left: *I. MEER*.

Lent by SIR HARRY AND LADY OAKES, Nassau, Bahamas.

COLLECTIONS: Widow of Jan Vermeer, Delft, 1696; Dr. Luchtmans, Rotterdam, 1816; J. Kamermans, Rotterdam, 1825; H. Reydon, Amsterdam, 1827; Comte F. de Robiano, Brussels, 1857; M. Hérís, Brussels; J. P. Morgan, New York.

EXHIBITIONS: Hudson-Fulton Celebration, Metropolitan Museum of Art, New York, 1909; Boymans Museum, Rotterdam, 1935; World's Fair, New York, 1939; Knoedler Galleries, New York, 1940, 1941; Great Dutch Masters, Duveen Galleries, New York, 1942, No. 68.

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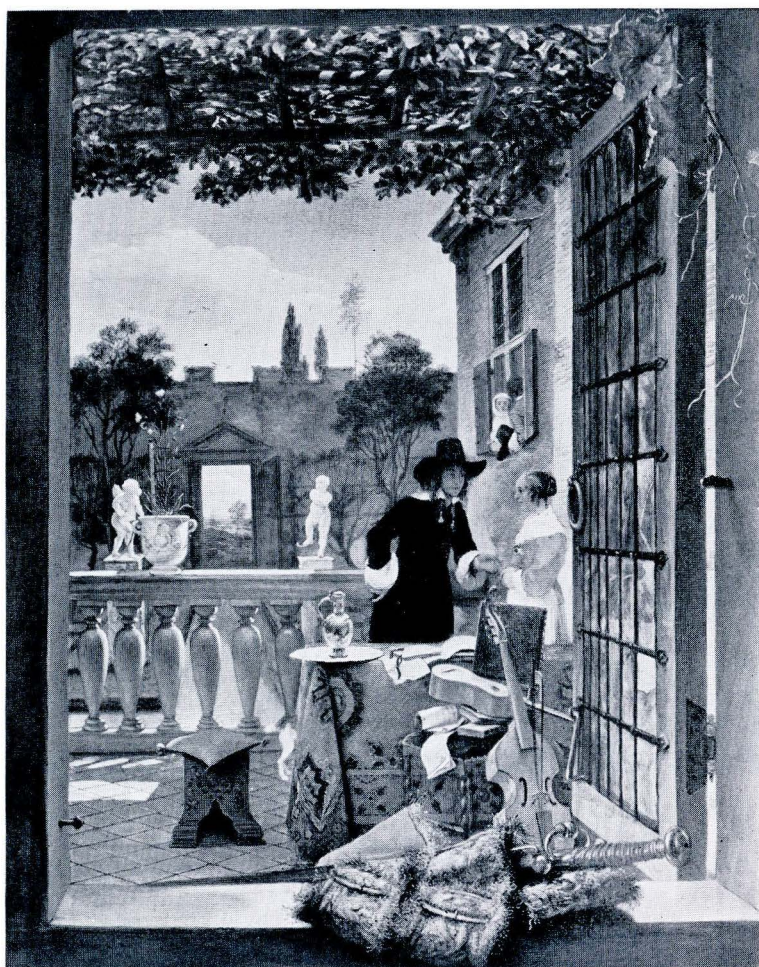
Still-life



2. J. DE BRAY

Frans Hals Museum, Haarlem

The Regents



3. H. VAN DER BURCH

Rhode Island School of Design

The Terrace



4. J. VAN DE CAPPELLE

Detroit Institute of Arts

The Zuyder Zee



5. A. CUYP

Duveen Brothers, Inc.

Pasturage near Dordrecht



6. C. FABRITIUS

Portrait of Rembrandt

Mrs. C. J. K. van Aalst



7. C. FABRITIUS

Rhode Island School of Design

St. Peter's Flight



8. J. VAN GOYEN

Mr. H. E. ten Cate

View of Arnhem



9. FRANS HALS

The Rommel Pot Player

Mr. and Mrs. Charles H. Worcester



10. FRANS HALS

Mr. Frank P. Wood

Self-Portrait



II. FRANS HALS

The Merry Lute-Player

Estate of John R. Thompson



12. FRANS HALS

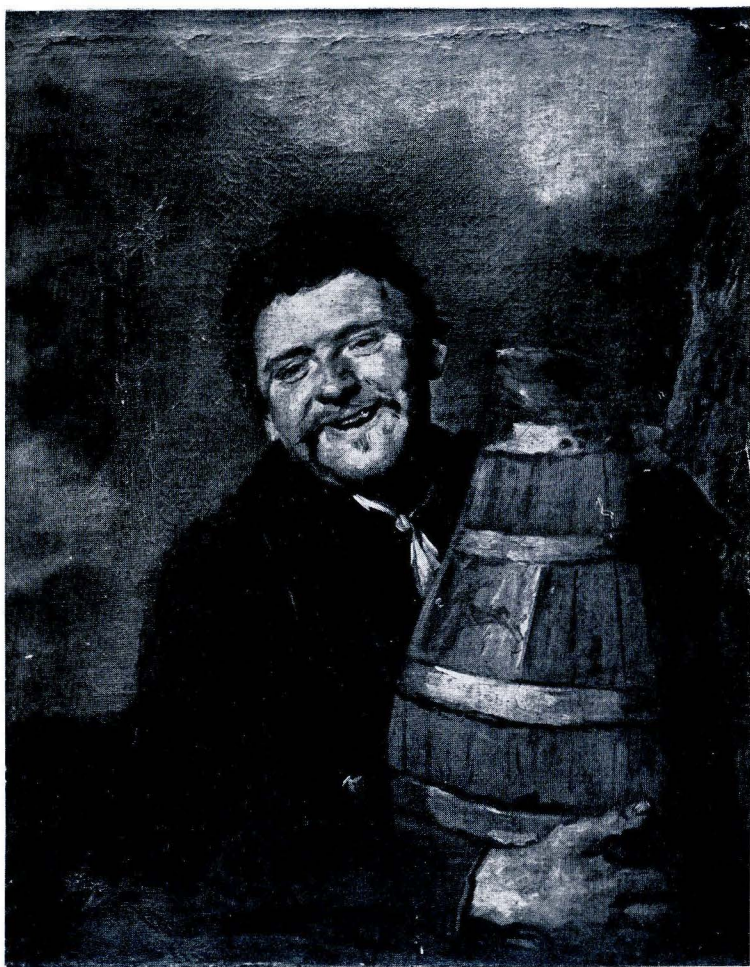
Nicolaes van der Meer

Frans Hals Museum, Haarlem



13. FRANS HALS

Cornelia van der Meer
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14. FRANS HALS

Man with a Beer-keg
Mr. Henry Reichhold



15. FRANS HALS

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16. FRANS HALS

Knoedler Galleries

Maria van der Horn



17. FRANS HALS

Sir Harry and Lady Oakes

Pieter Tjarck



18. FRANS HALS

Mr. H. S. Schaeffer

Portrait of a Lady



19. M. HOBBEEMA

Mr. H. E. ten Cate

Landscape with Watermill



20. P. DE HOOCH

Mr. H. E. ten Cate

A Delft Courtyard



21. P. DE HOOCH

The Linen Cupboard

The Rijksmuseum, Amsterdam



22. W. KALF

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Still-life



23. N. MAES

Old Woman Spinning

The Rijksmuseum, Amsterdam



24. A. VAN OSTADE

Woman Selling Fish
The Rijksmuseum, Amsterdam



25. REMBRANDT

Duveen Brothers, New York

A Syndic



26. REMBRANDT

Detroit Institute of Arts

The Visitation



27. REMBRANDT

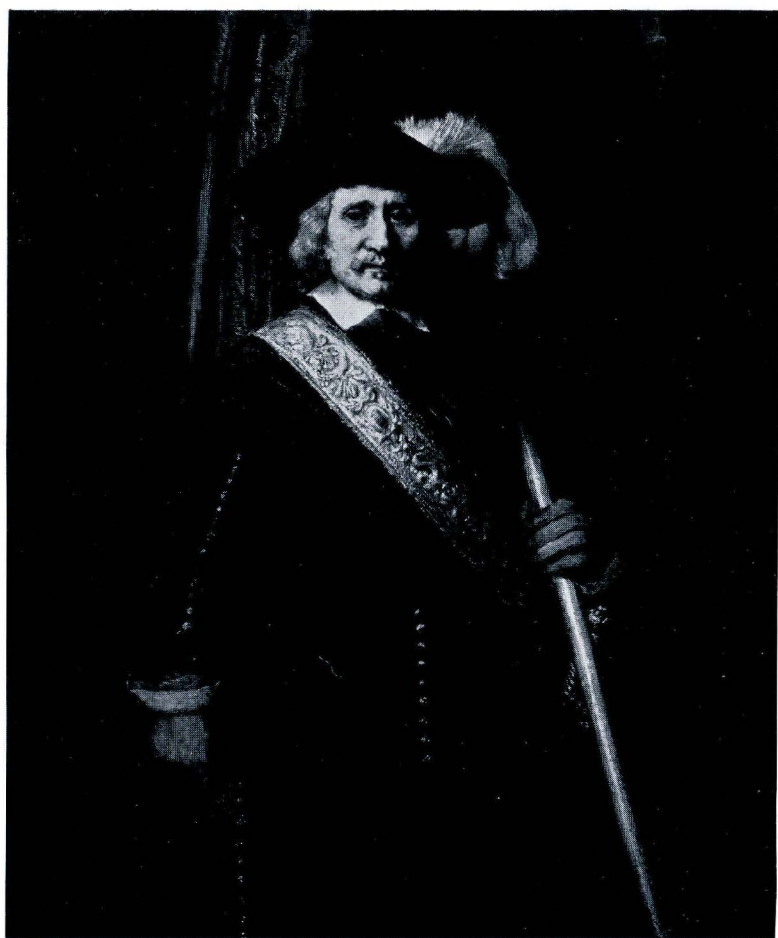
Girl at Open Half-Door
Art Institute of Chicago



28. REMBRANDT

Duveen Brothers, Inc.

Hendrickje Stoffels



29. REMBRANDT

Bache Collection

The Standard Bearer



30. REMBRANDT

Christ with folded Arms
Mrs. Louis F. Hyde



31. REMBRANDT

Baltimore Museum of Art

Titus



32. REMBRANDT

Joslyn Memorial, Omaha

Dirk van Os



33. REMBRANDT

Portrait of a Young Woman
Mr. Frank P. Wood



34. REMBRANDT

Minneapolis Institute of Arts

Lucretia



35. J. RUISDAEL

The Cemetery at Ouderkerk
Detroit Institute of Arts



36. J. VAN RUISDAEL

The Rijksmuseum, Amsterdam

View of Haarlem



37. H. SEGHERS

Mr. H. E. ten Cate

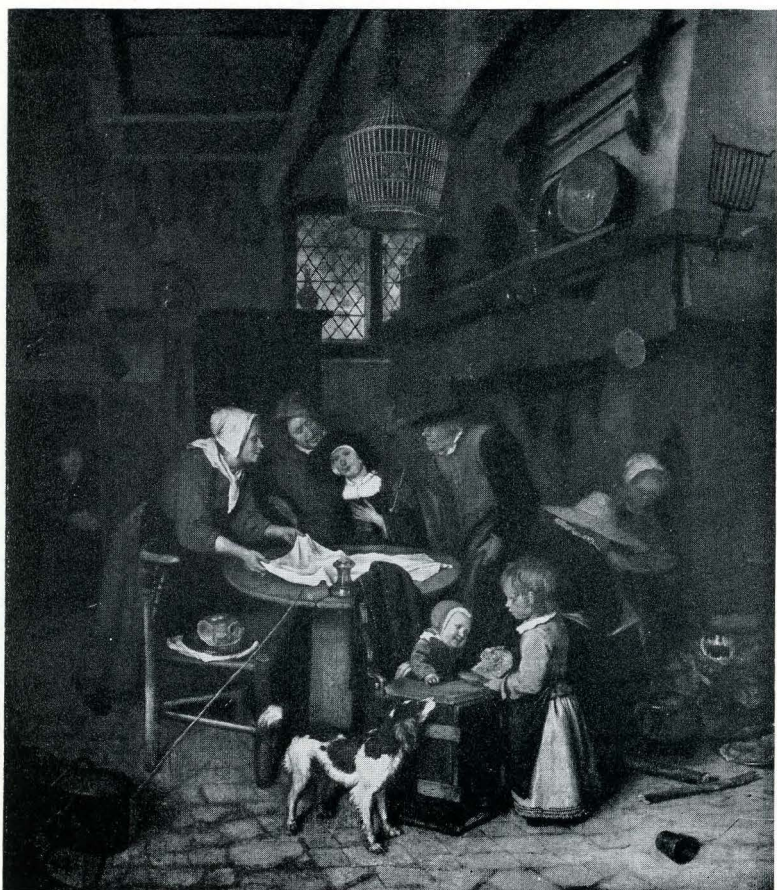
Romantic Landscape



38. JAN STEEN

Mrs. J. C. Hartogs

Twelfth Night Feast



39. J. STEEN

A Domestic Scene

His Britannic Majesty, King George VI



40. TERBORCH

Wildenstein and Co.

The Music Lesson



42. J. VERMEER

Sir Harry and Lady Oakes

A Lady Writing

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